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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE SCIENTIFIC VIEWS TO THE SOCIALIST
REALISM IN THE HISTORY OF AZERBAIJAN
LITERARY CRITICISM**

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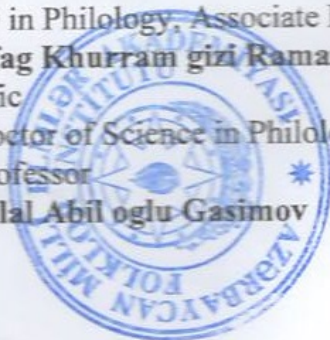
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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. After seventy years of living in the colonial regime, the people, whose freedom is taken away and the national independent state collapsed, regain their independence again. In the wave of the global political processes the Azerbaijani people meet the need to appreciate the historical path they have passed in all spheres, including in the literary and cultural sphere. As in all other fields, the analytical scientific analysis of the path passed in the field of literature stands as a task before the national critical thinking. If we consider that there was no intervention in literature in the historical period as much as the intervention of the Soviet system, this system treated literature as a means of the ideological propaganda and, as a result, tried to distance it from its subject, then it can be seen how serious the need for the opening of the essence of literature policy of that historical period. We must also take into consideration that the further development of our literature is directly related to the correct opening of this essence. The actuality and modernity of the work done in this direction in the national critical thinking is also determined by it. The importance of the analytical analysis is also conditioned by the fact that in some cases the incisive criticism to the Soviet colonial regime covered the cultural heritage that formed during this period too.

In the first decades of the Soviet regime the fear of introducing proletarian – stubborn attitude to the cultural heritage to the culture of the Soviet period during the national independence period, as a whole, the trends of denial of this heritage appeared. This aspect also stipulates the need of the methodological evaluation of the literature of the 70-year period.

At the historical stages of development of the literary criticism of Azerbaijan to observe the scientific view of the evolution process to the activity method of socialist realism gains the serious actuality and value in this sense.

Socialist realism played an important role in the identification of the aesthetic principles of the activity method and the formation of theoretical bases of literary criticism. In the first historical development stages of socialist realism the criticism preferred to clarify the role and place of the method in the literary process. But from time to time, the scientific views of criticism to the socialist realism also evolved, in this process there were different approaches to the factors that conditioned the method of activity and the aesthetic principles. In order to substantiate the formation of the socialist realism in the development of the literary process as a natural aesthetic phenomenon was one of the main tasks of criticism and from this position the problem of “literary criticism and the creative method of the socialist realism” gained actuality in literary criticism and literary-study. The scientific solution of the problem made it necessary to investigate the history of approaches to the socialist realism on the historical path of criticism and to summarize the obtained results.

The problem of literary criticism and creative method of the socialist realism has gained actuality as a problem of literary-study since the 60s.

In literary-study, first of all, the tendency of investigation the problem in the background of the critical development stages was leading. In this sense, it is necessary to distinguish especially the research work “Historicity, theory and typology of socialist realism” by S.Asadullayev. The first part of his investigation is called “The theory of socialist realism in the light of historicity” and in the chapters called “The concept of socialist realism in the criticism of the 20s” and “The theory of socialist realism in the criticism of the 30s” the author

investigates the problems such as the search for socialist realism of criticism in the direction of the method of creativity, concentrating on methods and styles, methods and outlook, socialist realism and classic heritage, the revolutionary romanticism in socialist realism, criticism rapture of the method, the character problems in socialist realism.¹ One part of the thesis “Formation and development trends of modern Azerbaijani criticism” by Sh. Salmanov is called “Literary criticism and the problem of creative method”. In this investigation the criticism of 20-30 years is taken as the main research object. In later periods the approaches to the creative method of criticism are complemented by a very compact summary of the researcher. Sh.Salmanov characterizes the main tendency of scientific view to the socialist realism in criticism of 40-50 years as the following: *“However during the war and post-war years the socialist realism in criticism was put and explained almost at the same level as in the 30s”*². The researcher at the scientific view accepts the 60-80s of the socialist realism as a new stage of quality and characterizes it as follows: *“In particular, during the 60-80-ies the theory of the method changed fundamentally, it began to be distinguished significantly from its previous content... The theory understood and appreciated the socialist realism as an open aesthetic system”*³.

In the article “Some aspects of the methodological estimating in the 20-30s criticism” by B.Ahmedov to create the proletarian literature of the 20-30s criticism and the researches

¹ Asadullayev S.T. Historicity, theory and typology of the socialist realism / S.Asadullayev. – Baku: Azerbaijan State Publishing house, - 1969. – 279 p.

² Salmanov, Sh. Formation and development trends of modern Azerbaijani literary criticism: / the dissertation on the doctor of philology / - Baku, 1996. – 389 p.

³ Again there, p. 370

about its method and methodological directions⁴, in the research work “Ali Nazim” by N.Shamsizade the problem “introduction of the artistic method problem and the formation of the theoretical concept about the method”⁵, in the book “Portrait-essays about the history of literary criticism” by T.Salamoglu some points of the ideological, class-ideological and aesthetic approaches of the views to the creative method of criticism in the essays devoted to A,Nazim, M.Huseyn and other critics are clarified.⁶

In the research works of literary criticism and creative method the problems such as romanticism and the romantic tradition⁷ of the literary criticism, the individual style and style typology⁸ are the object of the research.

These investigations are very important in order to reveal many characteristic features of the scientific views on the method of creativity of socialist realism in the historical development stages of literary criticism. However, it should be taken into the consideration that the majority of systematic researches in this direction cover the 20-30s stage of criticism. The investigation of the scientific views on socialist realism in the later stages of development of criticism was studied only at the level of different articles. No doubt, from the mentioned

⁴ Ahmadov, B. Some aspects of the methodological estimating in the 20-30s criticism // Azerbaijan literature problems of the 20th century. Book 1. – Baku: Elm, - 2006. – p. 222-236

⁵ Shamsizade, N. Ali Nazim // Shamsizade, N. Selected works: [in 3 volumes] / N.Shamsizade. – Baku: Elm, - v. 2. – 2010. – p. 11-231.

⁶ Salamoglu, T. Portrait-essays about the history of literary criticism / T.Salamoglu. – Baku: Vetenuglu NPSH MMC, - 2014. – 332 p.

⁷ Alishanov Sh. The role of the national literary practice in the development of the socialist realism theory (the problem of romanticism and romantic tradition) // The problems of the creative method. – Baku: Elm, - 1989. – p. 3-20.

⁸ Guliyev, V. The problem of individual style and style typology in the socialist realism theory // The problems of the creative method. – Baku: Elm, - 1989. – p. 21-40

problem point of view this aspect of the problem makes it necessary to transform the next stages after the 30s of criticism into the systematic research object. If we take into consideration that the majority of the researches about the criticism of 20-30s were carried out on the basis of Soviet methodology, then the importance of systematic study of the problem with the thought of literature in the period of independence can be clearly described once again.

The object and subject of research. Our national literary criticism, which was established by M.F.Akhundzade in the first two decades of the 20th century, has gone through extremely complicated stages of historical development in the Soviet period. At these historical development stages his attitude to the only creative method of Soviet literature was contradictory and at the same time a priority issue. Literary-critical and scientific-theoretical literature, which is about the creative method of Soviet literature, is chosen as the research object of the dissertation.

In the historical development stages of literary criticism the socialist realism form the subject of the research with following the process of evolution of literary-scientific view to the method of creativity, discovering the search of the creativity method in different stages and the characteristic features of requirements.

The aim and objectives of the investigation. The main aim of the investigation is to study the peculiarities of socialist realism on the historical development of the method of creativity on the basis of materials of the stages of development of the national literary criticism from 1920 to nowadays and to create the objective view of the critical approach to the method of creativity.

In order to give the scientific solution of the following problems, the objectives of the investigation are shown:

- to give the stage and semi-stage classification of the historical development of Azerbaijani literary criticism after 1920;
- to explain the socio-political processes arranging the stage and semi-stages, to clarify the character of the scientific view of criticism to the creative method on the basis of changing socio-political processes;
- to create a picture of the searches about a new creative method of criticism during 20-30 years;
- to influence into the essence of the transition from “dialectical materialism” into “socialist realism”;
- the statement of the problems “class man”, “living man” in the criticism of 20-30 years and to explain the their relationship with the nature of the creative method;
- to explain the ideological-high principled and aesthetic basis of the struggle “for artistic value” in the criticism of 20-30 years;
- to clarify the character of attempts to expand the possibilities of the reflection of the socialist realism of literary criticism from 1932-1934 years to the first half of the 40s;
- to explain the tasks related to the re-strengthening of the ideological content of socialist realism and the negative consequences of its influence on the literary development, to create the objective view during the period from the second half of the 1940s to the middle of the 50s;
- to explain the views of the literary criticism about the stylistic typology problem in socialist realism in the new stage of quality (during the second half of 50s and 60-80s);
- to follow the issue of the positive hero in the literary criticism and socialist realism in the process of historical evolution;
- to reveal differences in critical views of socialist realism on the issue of creative method and artistic conditionality;

- to investigate the scientific views of criticism of 60-80 years about the problem of “the historical types of socialist realism and realism”;

- to reveal the essence of the contrary approaches to socialism in the criticism of the independence period.

Research methods. The scientific views on socialist realism in the historical development stages of literary criticism in the dissertation are involved in the analysis by the historical-comparative and typological research methods.

In the research work the development logic of the rapidly changing times, the tasks arising from the requirements of the national aesthetic and scientific thought, the methodological principles of modern Azerbaijani literature-study, the problems of realism in the world, especially in Russian literature-study, as well as the modern researches carried out about the issues of socialist realism are also taken as the methodological basis.

The main theses:

In the literary criticism of Azerbaijan it is possible to follow the process of the evolution of socialist realism to the method of creativity in three stages:

The first stage covers 20-30 years of the 20th century and consists of four semi-stages – the first semi-stage: from 1920 till 1925; the second semi-stage: from 1925 till 1932-1934; the third semi-stage: from 1932-1934 till 1940.

At the first stage the issue of transition from “dialectical materialism” to “socialist realism”, the problems “class man” and “living man” are raised in literary criticism, the struggle for “the artistic value” becomes main, the formation of “proletarian literature” takes the leading position.

The second stage covers 40 years of the 20th century and the first half of the 50s and consists of two semi-stages – the first semi-stage: from 1940 till 1946; the second semi-stage: from 1946 to the mid 1950s.

This stage is remembered by the attempts to expand the possibilities of artistic reflection of the socialist realism of the literary criticism. Some problems such as activity of literary policy of the political regime, strengthening of the ideological content of the socialist realism and the active participation of literary criticism in this process, etc. characterize this stage.

The third stage covers the period from the second half of the 50s till the period of national independence (60-80s) and it is called as “the new stage of quality” in literary criticism. This period is characterized by attempts to replace the socialist realism with the analytical attitudes time by time with sharply critical approaches to the method of creativity, to abandon the non-aesthetic principles of this method (or literary movement) and to determine the future prospects of literature. The questions such as “How did literary criticism - socialism enter the national literary process at this stage?”, “Did it enter as a result of the legal development of the action of the literary process or artificially?” are put in this stage and the answers are given. Criticism turning the question “What did socialism give us?” into the subject of controversy in this period made also urgent the question which is in the bottom layer of this question “What did socialism take from us?”.

The scientific innovation of the dissertation. At the historical stages of the development of literary criticism of Azerbaijan the socialist realism to follow the process of evolution of scientific view to the method of creativity is a characteristic peculiarity of the innovation of the research with the complexity and systematization of the issue and scientific solution.

In addition, as the research work is carried out directly on the basis of the initial sources, it is possible to come up with some basic conclusions that differ from the scientific solution of the problem in our literature. The following results obtained

from the scientific solution of the issues are also among the innovations of the work:

- It can be noted that the stage of Azerbaijan literary criticism in 20-30 years is evaluated differently and the classification of the stages is carried out. To classify the semi-stages in this stage (the first semi-stage: from 1920 till 1925; the second semi-stage: from 1925 till 1932-1934; the third semi-stage: from 1932-1934 till 1940) gives opportunity to come to the conclusions and to explain the literary criticism and the method of creativity deeply.

- In the dissertation the formation of the main characteristic features of each semi-stage of literary criticism, the identification of the features that unite and separate the semi-stages are completely new for our literary-study from the point of view of the solution of the issue and scientific solution.

- In the dissertation for the first time during the 40s and the first half of the 50s the two semi-stages of the literary criticism (the first semi-stage: from 1940 till 1946; the second semi-stage: from 1946 till the middle of the 50s) and in these semi-stages the approaches of the criticism to literature and creative method is completely different, in the first stage to expand the possibilities of the creative method, but in the second semi-stage characterizing the attitude of criticism to the literary process with the ideological demands, the strict position of the criticism in these requirements and the analysis on the reasons for all, the obtained conclusions and results are new for our literature-study.

- In the literary-artistic process there are new aspects for our literature-study in the scientific interpretation the issues such as “class man”, “living man” concepts, transition from the model “class man” to the model “living man” and considering it as the model “class-living man”, the model of “class woman model”, ennobling the woman and so on.

- The problems such as the direct connection of “sketchy character” with the nature of the creative method, the different

characterization of the historical attitude in different stages of literary criticism and the detection of the objective bases of it, the principle of describing the events in “the revolutionary development” distinguishing socialist realism from the historical types of realism and the explanation of the ideological nature of the method as revealing quality and other results obtained from the scientific solution of the issues are also among the innovations of the work.

The theoretical and practical significance of the dissertation. The history of literature is the history of literary movements and methods in a certain sense. The research work is particularly characteristic in terms of clarifying contradictory scientific views on the theory of socialist realism and its study. In this direction the research can play the role of the theoretical base for the proper and objective investigation of Soviet period literature.

The results of the research work can give the important materials to the process of teaching selected subjects devoted to the problems of Soviet period Azerbaijan literature, literary trends and methods in higher schools.

Approbation and application of the dissertation. The content of the study is reflected in articles and abstracts published in the scientific journals and collection of articles of Azerbaijan and different foreign countries.

The results of the investigation can also be used as an additional tool in higher education institutions.

Name of the organization in which the research work is performed. The dissertation work was performed at the Department of “Azerbaijan and world literature” of Azerbaijan State Pedagogical University.

The theme of the dissertation was confirmed at the meeting of the Scientific Council of Azerbaijan State Pedagogical University on the 14th of July in 2017 (Protocol № 5) and the

Scientific Research Coordination Council of the Republic of Azerbaijan on February 13, 2014 (Protocol № 1).

Structure of the dissertation. The dissertation work consists of introduction (14780 signs), Part I (10086 signs), Part II (92349 signs), Part III (56889 signs), conclusion (11439 signs) and the total volume is (246326 signs) 165 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the part “Introduction” of the dissertation the topicality, the degree of study, aims and objectives of the study, methods, scientific innovation, theoretical and practical significance of the theme are clarified.

The first part of the dissertation is called “**The struggle against the formation of proletarian literature during the 20-30s of the 20th century and the searches for a new creative method of literary criticism**” and consists of two chapters. In the first chapter called “Cognition of the creative method of criticism in the political-ideological context during the 20-30s” it is shown that the collapse of the ADR in 1920 and the ruling the Soviet political regime, along with the socio-political life of society, have a fundamental impact on the literary and cultural movement.

Moving literature to the proletarian platform, giving it the class content is based on the literature policy of the Soviet political regime and to realize it is put before literary criticism as a task. Control over the literary process of criticism and influence on it are strengthened at the unexampled level.⁹

The transition of the class view to literature to the front position strengthens the critical and negative thoughts to the

⁹ Aliyeva, K. From 20s till 30s: “From “Dialectic materialism” to “socialist realism” // - Baku: Scientific works of Baku Girls University, - 2014. №2 (18), – p. 23-31

different reflection methods, ways and movements appearing in the national literary process.

In the literary environment the process of artistic method search begins which confirms literature as “a part of the common proletarian work”. Although the name and essence of this method was not fully understood at the beginning of the 20s, the advantage of the ruling class - proletariat interest in the artistic reflection, the description of events from the position of classicism and ideology, the rejection of the idealist worldview, the unequivocal reference to the materialist worldview are taken as the basis.

It is possible to form the proletarian literature during 20-30s and to distinguish the several semi-stages on the way of literary criticism about the new creative method in the context of researches: 1. during 1920-1925 years; 2. during 1925-1932 years; 3. the stage after 1932.

At the beginning of the 20s the national literary tradition was strong, the lack of power of representatives of new literature to oppose this tradition, the lack of the complete idea of the essence of literature and the creative method ensure the national tendency to remain in its position in the literary process,

The strength of the national literary tradition in the early 1920s, the inability of new literary figures to oppose this tradition, and the lack of a complete understanding of the nature and creative method of literature ensure that the national tendency remains in the literary process, the style, method, variety of movements in the classical and literary process of the period the sharp resistance to the representatives of the national tendency is not noticeable.

Beginning from the mid-20s the interferences of the regime to the literary process intensified. The 1925 year resolution “About the policy in the field of literary literature” of the UIC(b)P CC was an important political push for the transition of literature to the proletarian platform. After this decision the

searches in the direction of the creative method take an intensive form. In the literary environment the motto “proletarian literature should determine its own method, ways of creativity”¹⁰ is being conducted, the searches around the method which philosophical basis is Marxism-Leninism are strengthened. During 1925-1932 as the name of the creative method “dialectical materialism” was more focused on the invasion.¹¹ If we summarize the creative method of the period of struggle against the hegemony of proletarian literature under the name “dialectical materialism”, it is necessary to say that this method also limits the issue of the subject and orientated the master in the choice of the subject seriously. The master was forced to write about the modern life, problems of the present day, in other words, to turn the issues of struggle for the building of socialism into the subject of description. Ali Nazim wrote: *“In today’s new poems the most important point in the poems written and will be written by young poets is the ideology. Today we must especially pay attention to the ideological completeness, fullness and truthfulness. Our today’s poems (read: our literature-K.A.) must be a complete Communist-Bolshevik poem”*.¹²

The denial attitude to the classical heritage, the stigmatization of the representatives of the literary process of the period with various political and literary forms appears as the leading literary policy in this chapter. The evaluation of the criticism of 20-30s in our literature as vulgar-sociological criticism is formed mainly from the extreme left position of the criticism during 1925-1932 years on the literary process. Beginning from 1932 the fundamental change in the literary

¹⁰ Huseyn, M. The problems of activity method // Huseyn, M. Works: [in 10 volumes] / M.Huseyn. – Baku: Yazichi, - p. 9. – 1979. – p. 16.

¹¹ Aliyeva, K. The arguments about the method of creativity in literary criticism of the 20-30-s // - Baku: News of Pedagogical University, Section of Humanitarian Sciences, - 2014. №4, – p.290-294.

¹² Nazim.A. A small consideration about Suleyman Rustam // A.Nazim. Selected works. – Baku: Yazichi, - 1979. – p. 78.

policy of the regime happened and it included the name and content of the artistic method. Class attitude to the classical heritage and the activities of literature representatives of that period become relent, the concept of “proletarian literature” in the positive meaning undergoes the transformation and becomes the form of Council literature – Soviet literature. Since the history of the first formation of proletarian – Soviet literature in general and widely, at all stages of the process of evolution and determination of the method of creativity, content and form are the two main sides of the work of art, becoming the term of each other have been adopted. In general, Soviet literature was imagined as national due to the form and according to the content it was as socialist literature. However, in the historical development stages of Soviet literature the attitude to the issue of content and form was not identical. But at this point it is necessary to understand the issue of form in a broad sense, as a component that characterizes the artistic qualities of the art work.¹³

In the second chapter called “*Attempts of criticism to bring together artistry with socio-ideological factors. Requirements for the creative method of socialist realism*” it is shown that in the movement of the literary process the class content and ideology remain, but it goes to the background in the certain form, the struggle for “artistic value” is the main essence of the literary policy of the period.

Since 1932 the critical attitude to the declaration of literature as “the common proletarian work” began to be formed. The critical view of “staffing of writers” was strengthened. Stalin called the compaction of non-proletarian writer forces, stigmatizing them with different “izms” as a “grouping”, the use of the potential of literary forces for the building of socialism

¹³ Aliyeva, K. The artistic search in literature of criticism of 20-30 years // - Baku: Language and literature. International scientific-theoretical journal. – 2015. №2(94). – p.167-169.

was declared the possible work. Stalin's critical position strengthens the analytical critical view of approaches to the dialectical materialism as the method of creativity and exposes the need to reach the essence of the difference between the creative method and the worldview.

Socialist realism is accepted as the creative method of Council (Soviet) literature.

The transition from "dialectical materialism" to the socialist realism accelerates the transition of literature from the proletarian platform to the platform of national literature. In the literary-scientific evaluations of criticism the reference to classicism and ideological factors is weakened partially. Criticism begins to move away from the tendency to take the actuality of subject, the solution of the subject from the position of classicism, ideology as the main condition of the artistic activity, to pay more attention to the issues of craftsmanship. The struggle "for artistic value" declaring "obligatory condition for the improvement of the political situation of literature" (Averbakh) gives a fundamental push "to expand the opportunity to evaluate critical literary work from the point of view of aesthetics" (T.Salamoglu).

The struggle "for the artistic value" increases the possibilities of referring to the classical heritage of literature to socialist realism after the mid-30s. The motto "Must learn from the classics as Leninism" (A.Nazim) gives an opportunity to refer to tradition in the literary process. In the creative method of socialist realism the conditions for the use of the possibilities of romantic and critical realist methods of description are formed.

The issue of artistry "the issue of death and life of proletarian literature" is declared: "*The issue of artistry means the problem of painting, contents, style*"¹⁴. The demands of representatives of proletarian literature in terms of craftsmanship

¹⁴ Nazim, A. Creative image of our proletarian literature // A.Nazim. Selected works. – Baku: Yazichi, - 1979. – p. 98.

are increased, the motives of calling for the investigation of craft issues from classics are strengthened.

The critical view to the literary criticism of the problem “class man” which was put into literary circulation during the 20s, the necessity of the process of transition from “class man” to “living man” is substantiated.

The identical attitude to the historical theme replaces the dual approach in the mid-30s. In the creative method of the socialist realism the historical theme takes place, but this subject is not directly accepted as an artistic expression of history, in the artistic solution of the subject the true development dialectics of history is replaced by a Marxist approach to history.

In this case H.Zeynalli’s attitude to the work “Prophet” by H.Javid can be remembered.¹⁵ It should be noted that this direction is also leading in critical approaches to the work “Girls’ fountain” by Y.V. Chamanzaminli. Even the estimation to “Girls’ fountain” by H.Afandiyev can also be distinguished as a methodological example of the critical attitude to the historical subject: “The author’s appeal of the work “Girls’ fountain” to the historical theme has no positive tendency, the work of the author on the material of this work gives absolutely no basis for understanding our present and future life and can not direct readers to the right way”.¹⁶

Secondly, if the development dialectic of the history was replaced by the Marxist approach to history in the artistic solution of the historical subject, it was regarded and appreciated as the embodiment of modernity and even triumph. “The approach to history from the point of view of today’s task” is put forward as an identical demand.

¹⁵ Zeynalli, H. My considerations about “Prophet” by H.Javid / H.Zeynalli. – Selected works. – Baku: Yazichi, - 1983. – p. 36-80

¹⁶ Afandiyev, H. Our poetry on the ways to progress / H.Afandiyev. – Baku: Azerneshr, - 1937. – p. 46

The modern theme is set against the historical theme, “the new council theme is accepted as a necessary basis for the creation of council literature”.

Though Soviet literature at the first stage (during 30s) declared socialist realism the only creative method of Soviet literature and at the later stages of development of literary studies the question of the creative method of socialist realism or literary current has not been resolved categorically, as the realist method of creativity, the issue of its origin and factors that gave impetus to its formation was the subject of serious researches. Although the search for the historical roots of socialist realism in the critical realism provokes the certain disputes in literature, as a result the issue was resolved in favor of the critical realism.

Including critical realists, the literary-aesthetic thinking appreciated the confidential tendencies – the way in which the author’s goal was hidden in the lower layers of the artistic text. The confidential tendencies are now appreciated in terms of the objectivity of the author’s position and the protection of the artistic influence of the work. Y.Garayev wrote: “*As a creative method forming the next specific feature of critical realism and another of the signs touched upon in the training of realism as the “hidden”, “inner”, “textual” nature of the “tendencies” of this realism... Active, clear, obvious, public regrets and motives must be presented spontaneously as a result of their actions, as they say, more vivid, more active, not by direct, crazy tricks, but perhaps by “Shakespeare method”, but the explanatory speeches, on the contrary, must be considered more unnecessary little by little*”.¹⁷

There were serious differences between these two methods of creativity both in the quality of “criticism” and in relation to the past. That is why, despite the fact that literary criticism artificially embodies some characteristic features of critical

¹⁷ Garayev, Y. Realism: Art and justice / Y.Garayev. – Baku: Elm, - 1980. – p. 146

realism, towards the 40s, it was revealed that the synthesis of both methods proved itself. During the 40s M.Arif wrote: “...critical realism is already a crossed stage in the construction of socialism today. This realism does not only meet the high demands of Soviet aesthetics, even it also sometimes prevents the development of Soviet aesthetics (if not skillfully used)”.¹⁸

The second part of the dissertation work is called “**Social realist method and literary criticism in Azerbaijani literature during the 40s and first half of the 50s**”. In the first chapter “*Attempts to expand the opportunities of artistic reflection of socialist realism of literary criticism in the first half of the 40s*” of this part it is shown that the 40s gained more characteristic cases with the attempt to increase artistic reflection opportunities of socialist realism in Azerbaijan literary criticism. But this process does not last for a whole decade. The fundamental differences among the first half and the second half of the 40s are observed in the sense of literary criticism’s attitude to the artistic activity.

In the research it is absolutely mentioned that “*either the criticism of the current period or the later literary thought has been characterized the literature of 1920-30s, including poetry and prose more as “the transitional period literature”*”.¹⁹ Speaking of this precise observation, we can say that, the 40-ies were not already “the transitional period”, it was the first decade when literature entered the Soviet stage as a whole. This stage lasts till the mid of 50s. In our literature-study in most investigations the end of the 50s and the middle of the 50s are taken as the beginning of a new quality stage. Beginning from these years the process of disintegration of the standards of socialist realism in literature begins. But the 40s and the first half

¹⁸ Salamoglu, T. Modern problems of Azerbaijani literature / T.Salamoglu. – Baku: “EL” NPS MMC, - 2014. – p. 222.

¹⁹ Alishanoglu, T. Poetry born from the century / T.Alishanoglu. – Baku: Elm, - 1999. – p. 85

of the 50s are conditioned by the development of Soviet literature around the socialist realism.

In the first half of the 40s the most important task of the criticism was to raise the level of socialist realism literature to a high level of mastery. The attitude to the historical subject changes, the literary criticism requires the objective attitude to the history, but considers it necessary to reflect from the prism of socialist realism.

In the first half of the 40s the problem of philosophy and philosophy-study in the art became the object of discussion of literary criticism. The real philosophical relation search of the criticism for the life events in the art work is explained as an effort to expand the possibilities of life artistic reflection of the socialist realism.

In the criticism of the war era the special attention to the issues of romantics and positive hero in art serves to strengthen the affirmation of socialist realism.

The affirmation of Soviet literature and socialist realism is most often re-imagined through a positive hero. The positive hero is accepted as an important sign quality which distinguishes the socialist realism from the other creative methods.

The literary criticism of the 40s also gives place to the criticism impetuosity in the socialist realism. But the main condition is that the positive hero in the sense of vitality and naturalness should be ahead of the negative hero.

During the period from the second half of the 40s to the middle of the 50s the serious tasks are put on the criticism of strengthening the ideological content of socialism in the literature policy of the political regime. At this stage the literary criticism forms its activity program on the decisions of UIC(b)P CC on literature and art during 1946-1948.

The significant difference arises between the approaches of literary criticism to the issues until 1946 and the approaches after 1946.

The literary criticism is withdrawn from the initiatives and practical activities of so-called realism in the period from 1932 to mid-40s on the historical theme, romantic reflection principles, the place of critical description and other issues related to the expansion of the artistic reflection opportunities.

The most critical articles written in this period take their beginning directly from the decisions of the party and are directed to explain them in a positive direction, reveal the critical attitude to the historical subject and the description of life with a critical method.

During these years the true romantic image is marked by “the abstract romanticism”, the content of “revolutionary romantics”, which takes place in socialism, is removed from the traditional content of this description method.

Literary criticism seeks to interpret ideology at the level of “Bolshevik party”. The character of the methodological attitude to literature is combined in principle with the stage from 1925 to 1932.

However, it is difficult to say that literature and criticism in the first half of the 40s and 50s developed in line with the increasing demand for artistic quality. The critical approaches to literature in the first half of the 40s differ fundamentally from those in the second half of the 40s and the first half of the 50s. In Soviet literature-study 1941-1945 years are distinguished as a period of war literature. It is noted that the tasks of literature in these years have changed considerably, literature is rooted in the spirit of struggle against fascism, it is mentioned that some genres have gone ahead and some have gone into the background.

It is also a fact that during the war years publicism replaced professional critical analysis: “One of the genres that critics often used during the war was publicism”.²⁰ But that was not a

²⁰ History of Azerbaijan Soviet literature: [in 2 volumes]. – Baku: Azerbaijan SSR EA publish., - v.1. – 1967. – p. 452

rejection of professional critical analysis at all. This aspect was recognized in Soviet literature-study that gave the scientific estimation to the criticism of the stage. In the text-book “History of Azerbaijan Soviet literature” one can read: *“That period (during war years – K.A.) critics had the estimable role in the creation of the new works of art and in the development of literary process in general. Literary criticism of the period did not limit to determine its task to analyze newly created works, even the individual works and the concrete position of the authors who wrote them. The duty of the war-era critic was to approach the analysis of the work, the determination of its ideas, artistic strength or weaknesses from the point of view of the war and to help millions of Soviet people, who participated in the war in this way, their victory”*.²¹

The second chapter is called *“The literary policy of the political regime from the second half of the 40s to the mid-50s. Strengthening the ideological content of soc-realism and the tasks of literary criticism”* and it is noted here that the “weakness and reassurance” observed by criticism in the literary process during the mid-40s was essentially an attempt to return to its eternal and primordial laws, an expression of the tendency to give up the ideological and political function based on the immanent laws. The decisions by UIC (b) P CC such as about the journals “Zvezda” and “Leningrad” on August 14, 1946, “about the repertoire of Dram theaters and measures to improve it” on August 26, 1946, about the cinema-film “Boyuk heyat” (“Great life”) on September 4, 1946, about the opera “Great friendship” by B.Muradeli on February 10, 1948 aimed at preventing this tendency of refusal and preventing its strengthening. Soviet literary-study has described the party decisions about literature and art as actions that stimulate and accelerate the development of these areas. One can read in the book of “History of Azerbaijan Soviet literature”: “In the post-

²¹ Again there, p.452

war period the decision by UIC (b) P CC about the journals “Zvezda” and “Leningrad” on August 14, 1946 gave a great impetus to the idea-artistic development of Azerbaijani literature and determined the direction of literary-critical thought”.²²

A.Mammadkhanli and I.Afandiyev, who came to prose during the 40s and 50s, moved away from the stereotypical descriptions, tended to the metaphorical-symbolic expression of ideas and thus worked on the idea-content polyphonism of their works, based on the world literary experience, literary criticism, with all its might, tried to keep them within the narrow framework of soc-realism, valued their creative search as a way of moving away from life, marked by schematics and abstract. M.Arif wrote: *“One can also meet the elements of abstract romanticism in some stories by M.Anvar and A.Ilyas. The author of a series of realist stories M.Anvar has come to the world of “legends” by moving away from the real life in his stories like “Afsanali daghlar” (“Legendary mountains”), “Ay ishiginda” (“Moonlight”) and “Ildirim ishiginda” (“Lightning light”). In these stories the author separating the people from our concrete history, described them outside of time and space, abstracted”*.²³ In relation to the events in the literary process, M.Huseyn also acts in the same position as M.Arif: *“The wish and desire of the representatives of the “abstract romance” way, which we consider a very weak branch in modern Azerbaijani literature, is only to praise our revolution. Anvar Mammadkhanli, Ilyas Afandiyev, Yusif Azimzade also started to take part in the Soviet period and are representatives of literary youth who wants to serve the great goals of today’s literature. But they have a great tendency to rely only on the power of fantasy... But we must to*

²² History of Azerbaijan Soviet literature: [in 2 volumes]. – Baku: Azerbaijan SSR AS publishing. v. 2. – 1967. – p. 151

²³ Arif, M. Some problems of socialist realism // Arif, M. Selected works: [in 3 volumes] / M.Arif. – Baku: Azerbaijan SSR AS publishing. v. 2. – 1967. – p. 233.

*address I.Afandiyev, Y.Azimzade and say: "You will not be able to create works that are strong in artistic and ideological terms unless you do not directly and deeply observe our modern life, struggle, social existence, do not give up legends and do not seek great poetry in the creative work of Soviets, unless you properly master the essence of the method of socialist realism".*²⁴

The third part of the dissertation is called **"After the first half of the 50s the socialist realism approaches to the creative method of critical thinking from the prism of ideological and artistic realities"** and consists of two chapters. In the first chapter called *"In the new quality stage (in the second half of the 50s and during 60-80s) soc-realist method and literary criticism"* it is shown that the second half of the 50s enters our history of literature as the beginning of a new stage of quality. The new quality stage also includes the 60-80s.

At this stage the parallel approaches to socialist realism from the prism of sociological-ideological and artistic realities are observed in the scientific views. This parallelism surrounds the second half of the 50s and 60-70s.

"The theory of non-conflict" is criticized to sharp criticism. However, its emergence does not touch on the theoretical principles of Soviet literature and the nature of the creative method, as the main reason is the lack of artistic talent and the keen observation. Though the theory of non-conflict, which manifests clearly in the National Literature at the II Congress of Azerbaijani writers, and its different examples were the subject of sharp criticism, this tendency was regarded more as *"not deeply studying the truth of life"*, *"rather than giving life to reality, put pen, ink, gilt boxes in front of them and start*

²⁴ Huseyn, M. Works: [in 10 volumes] / M.Huseyn. – Baku: Yazichi, - p. 10. – 1979. – p. 41.

painting".²⁵ In fact, the theory of non-conflict has been directed frankly from the decisions of the party during 1946-1948, depriving the artists of the opportunity to work freely on their own creative nature, attracting and thinking subjects, directing them to concrete topics. However, at the congresses the decisions of the party were strongly opposed to the development of literature, and the writers' lack of proper understanding of these decisions was described as the cause of "conflict". In his report S.Rahimov said: "*The decision of the Central Committee about the journals "Zvezda" and "Leningrad", as well as the decisions on ideology issues helped us and guided the development directions of our literature and art... However, it should be noted that some of our writers not getting the right conclusions from these historical decisions and instructions rolled down to the different pole*".²⁶

Literary criticism continues to give a special place in the nature of the creative method ideology - party and classicism. The national character in literature are replaced by the principle of partiality and in this critical thinking it is characterized as "a new meaningful national character in art".

In the Soviet period literature, which came from the historical tradition of realism and manifested itself to some extent in the principles of open and secret tendency class-ideological form is based on their emergence in the literature of socialist realism in the form of a party principle.

However, at this stage, the tendency of aesthetic thought to come out ahead of critical thinking, to break through the boundaries of socialist realism in the literary process forms a strong picture. This tendency in the literary process does not also affect critical thinking. Criticism tries to get out of the

²⁵ About the situation of Azerbaijan Soviet literature and its tasks. Report of the chairman of the Union of Soviet Writers of Azerbaijan Suleyman Rahimov // - Baku: Literature and art. – 1954, 17 April. p. 1.

²⁶ Again there, p. 1

framework of dogmatic principles defined for socialist realism in the evaluation of the literary process, to justify the new features observed in artistic reflection as the breadth of the methods of reflection of life of socialist realism, the possibility of reflection of all the complexities of life.

The investigations trying to prove the historical regularity of the formation and development of socialist realism in literary criticism, its emergence on the basis of the tradition of aesthetic principles of realism and romantic depiction are written. The tendency to explore the typology of socialist realism is strengthened, which allows to explore a wide range of individual styles within the method, as well as to recognize the existence of style tendencies based on the dominant aspects of these individual styles and to conduct research in this direction.

Inside the method differentiation of style principles such as romantic, satirical, conditional-metaphorical, etc. on the one hand, critical thinking leads to the determination of the heritage-succession relationship between the historical way in which artistic reflection methods have passed through socialist realism; on the other hand, it is proved that the creative method, which is specially defined for Soviet literature, does not persist in front of the pressure of immanent laws of aesthetic thought, especially during the 80s, when this method was completely detached from its previous nature and formed as a new type of realism.

In the investigation of socialist realism as a method of creativity, the tendency to generalize the historical way it came to pass, to investigate its origin, gained special actuality and scientific value in the criticism of 60-70-ies. The main purpose of the investigation of the origin and history of the creative method was to substantiate that it was born as a legal aesthetic event due to the influence of historical conditions, socio-political processes on literature and was the result of the natural development of literary process. Literary criticism considered the role of socialist realism in the national literary process, its

origin and history, its typology on the basis of the national literary material, scientifically correct and actual. Professor Y.Garayev wrote: *“The origin of socialist realism is a problem that has already been worked out on the basis of the material of various national literatures. The task is to determine the specificity of this problem, reflecting its individuality and nationality in the socio-literary environment of Azerbaijan, to create features that combine Azerbaijani realism with the process of general realism and distinguish it from the unified typological trend of this process. The scientific-philosophical explanation and solution of this task would give us the right to talk about socialist realism in Azerbaijani literature at a separate level of realism”*.²⁷

In the second chapter called *“Typology of approaches to soc-realist literature in literary criticism of the period of national independence”* it is shown that during this period in the critical literature it is especially mentioned that *“the stage of socialism in the history of Azerbaijan and the Soviet period of Azerbaijani literature surround 70 years among 1920-1990 years the two poles of freedom and sovereignty of our history of the 20th century”*.²⁸ This consideration mentions not only the usual informational load, but also the psychological state in which the scientific thought of the national independence period should evaluate the literature of the 70-year-old period.

It is impossible to determine the future perspectives without the scientifically and methodologically correct assessment of the literature of the 70-year historical period. It is good that national criticism finds the strength to go with this way.

²⁷ Garayev, Y. Criticism: problems, portraits / Y.Garayev. – Baku: Azerneshr, - 1976. – p. 99-100

²⁸ Shamsizade N. Soviet literature or the literature of Soviet period? // Shamsizade, N. Selected works: [in 3 volumes] / N.Shamsizade. – Baku: Elm, - v.3. – 2011. – p. 331.

For criticism it is fully clear that, “*literature should move away from outdated trends and find its own essence... We need to see and understand this day in the light of our yesterday more often. We think that without estimating the historical view of our time, without expanding our understanding, it is impossible to carry out the task of its own as the reorganization of society, to achieve the solution of the complex problems we meet*”.²⁹

Towards the 2000s criticism tries to think about the objective laws of soc-realist literature, the broadness of historical geography it covers and to substantiate that it is not an unexpected process. Criticism draws attention to the fact that socialist realism penetrates the broadness of space, it also exists outside the post-Soviet space and it makes the successful attempts to determine its place in the historical typology and stages of development of realism. Professor Sh.Alishanli mentioning the facts of existence in soc-realism, at the same time, in the literature of in Bulgaria, Cuba, Poland, Germany, China, Turkey makes the conclusion that “*The scientific idea, which considers this type of culture in the world literary-cultural idea of the 20th century as a product of Soviet civilization, is more justified*”: “*Soviet civilization created its own specific artistic culture – socialist realism. Socialist realism is one of the leading literary movements of the 20th century (Y.Borev)*”.³⁰

Referring to the researches of “the influential socio-philosophical investigators of the 20th century”, researchers in national literary criticism such as Elchin, T.Alishanoglu and others Sh.Alishanli comes to the conclusion that with the emergence of socialist realism as a cultural event of the 20th century, it was not “an unexpected” literature and “it was

²⁹ Huseynov, A. Literature and ideology // Huseynov, A. Hüseyinov, A. The truth of life and art. / A.Huseynov. – Baku: “T” Publishing Centre, - 2000. – p. 137.

³⁰ Alishanli, Sh. Modern humanitarian thinking and Azerbaijan literature-study / Sh. Alishanli. – Baku: Elm, - 2011. – p. 242.

*forming and developing on the literary heritage of educators and critical realists of the 19th-20th centuries*³¹.

The second tendency to express itself in the analytical scientific evaluation of soc-realist literature is to move away from its historical development stages and general tendency to regard literature created in the Soviet period as standard literature. First of all, criticism considers it necessary to distinguish the conceptions of Soviet literature – soc-realist literature and the Soviet period literature. In literary criticism the introduction of the dilemma “*Soviet literature or literature of Soviet period*” into the title of analytical critical articles reveals the scientific differences in the systems of views on the issue.³²

Thus, critical thinking in the period of independence can not accept the socialist realism as a regular event on the path of the historical development of the literary process.

However, day by day in the literary criticism the historical development stages of the socialist realism and in general the literature created in the Soviet period the case of estimating shows itself as the unilateral literature. At the beginning of the independence period the sharply critical attitude to the socialist realism was later replaced by the tendency of analytical approach to it.

In the part of “Conclusion” of the dissertation work the research summarizes forward ideas and considerations, scientific theoretical provisions and concludes that, criticism and literary-study as a creative method of literature of a whole epoch have determined the non-aesthetic principles of the existing socialist realism, to refuse from it, to take possession of aspects that give impetus to the further movement of literature, in other words, the

³¹ Again there, p. 244

³² Shamsizade N. Soviet literature or the literature of Soviet period? // Shamsizade, N. Selected works: [in 3 volumes] / N.Shamsizade. – Baku: Elm, - v.3. – 2011. – p. 331.

analytical critical approach to literary tradition considers the most correct way out.

The main theses of the dissertation are reflected in the following articles and reports at the scientific conferences:

1.From the 20s to the 30s: “From “Dialectical materialism” to “socialist realism” // - Baku: Scientific works of Baku University of Girls, - 2014. №2(18), – 23-31.

2.Discussions about the method of creativity in literary criticism of the 20-30-ies // - Baku: News of Pedagogical University, Department of Humanitarian sciences, - 2014. - №4, p. 290-294.

3.Issues of romanticism in literary criticism and socialism during 20-30 years // Materials of the 6th International Scientific Conference on “Actual problems of Azerbaijani studies” dedicated to the 92nd anniversary of National Leader Heydar Aliyev. Baku: Muterjim, - 2015. – p. 329-331.

4.The artistry searches in the literature of the criticism of the 20-30s // - Baku: Language and literature. International scientific-theoretical journal. – 2015. №2(94). – p. 167-169.

5.Criticism and the problem of “class man” in literature // - Baku: News of Pedagogical University, Department of Humanitarian sciences, - 2017. - №2, p. 58-65.

6.Criticism of the 40s: attitude to the historical theme in soc-realism // - Baku: Scientific news. Ganja State University, Department of Humanitarian sciences, - 2017. №2, – p. 264-267.

7.The problem of historical subject in soc-realism and typology of literary criticism’s view on the issue (the first half of the 40s on the basis of materials of literary criticism of Azerbaijan) – Baku: News of Pedagogical University, Department of Humanitarian sciences, - 2018. - №3, v. 66. – p. 19-27.

8.Social-realist method and literary criticism in the Azerbaijani literature of the first half of the 40s of the 20th

century // - Kiev: Language and culture. Kiev National University named after Taras Shevchenko. Issue 20. – Volume IV (189), - 2017. – p. 205-212

9. The requirements given to the artistic hero in the creative method of socialist realism during the 30s // Materials of the 4th scientific and methodological conference “Improving the methodology of language teaching: a platform for the exchange of progressive practice”, - Kazan – Nursultan – Izmir: February 20, - 2020, - p. 62-64.

10. Literary review of the political regime of the mid-1940s-1950s // Materials of the international scientific conference “Theory and practice of modern science and education”, - Dnepr: - 29-30 November, - 2019, - p. 346-348.

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