

YASHAR GARAYEV: SPECIALIST IN LITERATURE AND LITERARY CRITIC

Roots and sources of the theoretical and literary thought of Azerbaijan originate in ancient times. But its contemporary history numbers less than two centuries. Especially the elapsing XX century keeps in its literary-critical memory a brilliant Pleiad of the devotees of the science of literary criticism. And in the second half of the XX century among those distinctive Azerbaijan scientists-literary critics, who, by weight and profundity, breadth and effectiveness of their scientific-social, research and pedagogical activity, have won unfading fame and indisputable authority, a deserved place belongs to Yashar Garayev - one of the leading scientists -thinkers of our time, whose fruitful creative activity played, during more than forty years, a decisive role in the theoretical-aesthetic comprehension of the national historico-literary process. In the resolution of the cardinal problem of the history of literature and literary criticism of Azerbaijan, theory of literature, in defending the actuality and prospects of one and another artistic-figurative tendencies, methods and principles.

A scientist-theorist, specialist in literature and literary critic, organizer of science as the director of the academic research institute, member and secretary of the Writers' Union of Azerbaijan, Honoured Scientist, State Prize laureate, member of the Presidium of Higher Certificate Commission under the President of the Azerbaijan Republic, chairman of the Society of Azerbaijan literary critics, member of a number of international scientific and artistic councils and the chairman of a number of them, Doctor of Philology, Professor, member of International Academy named after Chinghiz Aytmatov (Bishkek), Corresponding member of Ataturk Society of Language, History and Culture (Ankara)-all these titles, degrees, posts attained in the multiple creative ways, throw light upon the versatile life and activity of Yashar Garayev, give a clear view of the scientist's broad erudition, exceptional intellectual power and range of his scientific and social activity, characterizing steadfastness, consistency and purposefulness of this creative individuality.

From the test of the pen - literary notes in the midst of the 50-s Yashar Garayev firmly linked his destiny with the element of the development of the Azerbaijan literature, endeavouring constantly to direct the current literary life in the course of contemporary issues and dedicating his articles and books to the most different problems of the literary criticism, of contemporary literary process, of classical heritage, of theatral life, etc. It is no mere chance that Yashar Garayev was considered, in that period, to be one of the initiators in the act of rising of the spontaneous cultural-historical and literary-artistic processes to the comprehended theoretico-conceptual level. Indeed, Yashar Garayev's close participation in working out a whole conception of the contemporary literary process, his ideology, philosophy, progressive movement is beyond any doubt. The scientist's role in carrying out, in 1960-1980s, a number of significant scientific-organizational measures also testifies to this fact. So, with Yashar Garayev's direct participation, in 1969 and 1972, regional debates on the problems of the original realism were held in Baku. This was the precursors of the further debates on this problem in the all-Union scale. And in 1975 a department of the literary process was founded at the Nizami Institute of Literature of Azerbaijan Academy of Sciences. The department headed by Yashar Garayev annually yielded real results of the conducted work in the form of yearly literary totals and ensured issuing non-periodic entitled as "Literary process".

It will not be an exaggeration the recognition of the fact that in rising, in the form of the whole system, of the present-day national history of literature, in the formation of the theory of literature, the lion's share belongs to Yashar Garayev. New methodological principles, opposed to the former views and platforms, were worked out and considerable innovations were realised by the scientist in the way of statement and resolution of such fundamental problems of Azerbaijan literary criticism as realism and romanticism. Theoretical results of his fundamental studies dedicated to the genesis, typology and regularities of the historical evolution of the national realism also had a deep methodological influence on the literary criticism

of other turkic-language republics. The innovatory concept of the national realism put forward and grounded by Yashar Garayev, have paved the way at that time for comprehensive revealing of the social-aesthetic nature of the classical enlightenment literature for the deep analysis of its ideological and artistic structure. Yashar Garayev's investigation on such main conceptual categories as method, genre, hero considerably enriched the arsenal of the national history of Garayev's detailed theoretical propositions have given a powerful impulse of the methodological character to the work of thoroughly studying the national aesthetic nature and peculiarities of the development of separate literary genres-dramaturgy, poetry and prose.

Yashar Garayev's scientific credo has formed and matured in the element of the history of literature, socio-philosophical and aesthetic thought. Though the scientist is famous as an authoritative specialist on the new period of the history of the national literature - the confirmation of which is his books "Realism: proficiency and the truth", "Tragedy and Hero", "Mirza Fatali Akhundov", "Hussein Javid" - but the broad horizons of his research activity reach the remote ages, covering our "millennial poetry". Yashar Garayev's articles, reports and reviews, summarizing opinions and conclusions have played a considerable role in introducing clearness to the main problems of the separate periods of the history of Azerbaijan literature, in giving a more precise definition which became the subject of the literary debates of the last period, in the elimination of erroneous subjective views and unfounded ideological explanations in the analysis and estimation of the literary events. On the whole, the scientific essence of the principle of historical method (historism) in the conception of the history of the national literature developed by Yashar Garayev consists in his theoretical approach to the historico-literary process, on the basis of proper immanent regularities of the development of the aesthetic movement, contrary to the endeavours of many historians of literature to present the latter as uncoordinated accumulation of facts and texts or else as the passive shadow of the ideological and social current. It can be confirmed with confidence, that, in the elaboration of the conception of the history of the modern national literature, one of the leading figures is Yashar Garayev under whose leadership the preparation of the academic 'History of Azerbaijan Literature' in many volumes is carried out. The volume of production of Yashar Garayev's scientific creative activity constitutes more than two hundred scientific articles published in Azerbaijan, Russia and other republics of the former USSR, in Iraq, and Turkey, five published monographs, eight thematic collections of the scientific-critical articles, including such problematic ones as "Our Scene and Our Contemporaries", "Critique: problems, portraits", "Poetry and Prose", "Literary horizons", "The criterion-personality", "History: from approach and distance", etc.

Another direction of the scientist's fruitful creative work is his versatile scientific-organisational, scientific-practical and social activity. From 1972 Yashar Garayev was the chairman of the council on critique and history of literature at the Union of Writers, permanent member of the council on the literary criticism at the Writers' Union of the USSR, then he worked as the secretary in this field. And from the very beginning Yashar Garayev connected once and for ever his labour activity with the Nizami Institute of Literature of Academy of Sciences, in which he worked as a scientific worker, chief of development, vice-director. Now it is nearly a decade and a half he directs the big collective of the Nizami Institute of Literature of Azerbaijan Academy of Sciences. The determination of the scientific directions, organisation and co-ordination of the research works, that is conducted in this center of the science on literature, is directly connected with the name of Yashar Garayev, who is constantly taking care of training scientific personnel on the necessary level, of their "rejuvenation", theoretical and practical training. Tens of dissertations for a Candidate's and Doctor's degree have been written and defended under his leadership. It is no mere chance that many specialists of high qualification who belong to the last two or three generation of Azerbaijan historians of literature and literary critics, consider themselves the representatives of the Garayev school.

Yashar Garayev has done his best in the field of creating and maintaining the scientific-literary cooperation with the scholars and writers from different countries. The role of his personal initiatives is great

in building spiritual-cultural bridges on the literary pontoons connecting the peoples of the countries of near and distant abroad, in confirmation of the prestige of the sovereign Azerbaijan Republic in the sphere of theory and history of literature. Yashar Garayev is a permanent active participant of important international forums of science and culture, member of the official delegations arriving in different countries with socio-cultural mission.

Yashar Garayev's scientific-literary and socio-cultural activity has been highly appreciated by the State: in 1980 he was awarded to the State Prize for the book "Poetry and Prose", in 1982 he was conferred the title "Honoured Scientist", and in 1986 he was awarded to the Medal for Labour Valour. But the worthiest tribute for the scientist is the recognition of his great services by the people, his authority among scientific community.

Yashar Vahid oglu Garayev was born in one of the ancient towns of Azerbaijan - Sheki, in the family of a small artisan in March, 5, 1936. In 1946 his family moved to Baku where he attended the secondary school No 31. In 1953-1958 Yashar Garayev studied at the Azerbaijan State University, the philological faculty, and then came to work at the Nizami Institute of Literature and Language.

Surely, the life of the personality endeavouring to master contemporary knowledge, to find purport of life is in the development of talent and abilities, in mobilisation of the will-power for every-day strenuous labour ... Without under – estimating the importance of the subjective factor at all, or, as Yashar Garayev himself would express, "criterion of personality" let's draw attention on some circumstances, objectively conditioning sociologization of the scientist's original individuality.

Sheki, one of the unique cultural centres of the Medieval Azerbaijan, changed, in the XX century, into the most ordinary provincial town, which could hardly be a place for the development of a inquisitive youth who was notable for his philosophical inquisitiveness of mind. Fortunately, this young man found himself, as fate willed it, in Baku - the capital of the republic, central hearth of culture, science and art, literary and socio-political life, which absorbed the intellectual potential of the society. At the same time, it cannot be forgotten that these were the shock years of World War II, bloody terror of the Stalinism and the Khrushchev "thaw", and then of stagnation...

In those years, Azerbaijan State University was the universally recognized Turkological centre of the philological science. The strict ideological clutches of totalitarianism, causing every possible obstacles to free-thinking Azerbaijan intelligentsia, all the same were unable to stop the creative activity of celebrated scientists - philologists, historians of literature, literary critics, publicists, journalists and others, who were at the same time wonderful teachers. And Yashar Garayev's teachers were such great Azerbaijanian scientists-philologists as A. Sultanli, M.Arif, M.Jafar, J.Khandan, F.Gasimzade, J.Jafarov, M.H.Tahmasib, H.Arasli, M.Guluzade, K. Talibzade.

The contemporary Azerbaijan literary criticism covers four historical stages. In the first stage, beginning with M.F.Akhundov, European way of criticism comes into the literary process, and the medieval forms of the classical aesthetic thought (books on poetics, chronicles, tezkire, etc.) gave up their places to the professional critical genres. The first scientific histories of literature by F. Kocharli, E.Abid, reviews, summaries, problematic articles, theoretical-historical researches appear in this stage.

Uprgrowth and rise of the national professional press (publication of the epochal magazines "Molla Nasreddin" and "Fiuzat", of tens of newspapers of realistic and romantic orientation), unprecedented range of the democratic ideas and national liberation movement in Azerbaijan conditioned the next-second stage in the development of the literary criticism.

In the third stage, which coincides with the victory of bolshevism in Russia and in the outlying districts of the Empire, the development of the philological science does not stop: studying in monographic plan of the lives and creative activity of separate representatives of the classical literature is continued, searching for systematizing the history of literature is carried on. However, criticism and history of literature of this period have a particular sociological orientation. They are inculcated with the dogmata of Party

spirit and class character of every forms of social consciousness, doctrine of the proletarian dictatorship, barrack socialism and military communism.

Finally, approaches the time of authentic reviving of literary-critical thought when processes of falling of the cult of personality, so-called “thaws” and “re-organizations” find its historical total in the act of the creation of sovereign democratic Republic of Azerbaijan. Just this very “renaissance” introduces Yashar Garayev and his generation into the great science on literature. For all this the literary criticism stops being a sphere of local ideological activity of lone persons, obtaining a global, mass character on the level of the constituent part of the national mentality, preparing the triumph of the principles of citizenship, statehood, democracy in the theoretico-ideological fore-shortening of national movement.

Two moments dominate in Y.Garayev’s literary critical articles and speeches of these years: firstly, modernity in ideological-artistic arsenal of criticism, secondly, faithfulness to ethnic memory, classical traditions in the spiritual-moral content of its influence on the society. If the requirement of modernity resulted from necessities of joining the searchings for and tendencies of the art of the century, then the problem of spirituality of moral bases actualized the moment of choice of either traditional-national tenor or modern mode of life. In its bent for modernity, art is to resolve in the national scale alongside with the aesthetic as well as ethic problems, with which the society comes into collision, for the aesthetic teaching supposes simultaneously both mental and moral upbringing. And in the problematics of the literary criticism, connected with the name of Y.Garayev, the main purpose is to get rid of fetters and way of conservatism in the consciousness and ideology. The guarantee in achieving such a purpose in the literary-artistic movement could only be polyphonism and synthetism in the methodology and style of analyses, unity of the theoretical, historical and critical approaches. And Yashar Garayev strives for the organic unity of three-unit theoretico-historico-critical view on the literary process in his own creative work above all, co-ordinating the discussion of the modern literary problems with researches in the field of the classical literature, directing the principle of historicism, exposed in the masterpieces of fiction, to elucidation and comprehension of the modern literary life. As the guarantee of the development of the national literature, the scientist perceives in understanding the literature of its status, in exact determination of the theoretical parameters of the latter, for the aesthetic of the “socialist realism” put difficulties in the theories of art and doomed the fiction to “self-defence”.

In the theoretico-aesthetic aspect, the important factor predetermining the out-post of Yashar Garayev’s credo as a specialist in the history of literature and literary criticism, was the circumstance, that his conception did not limit itself to the mere registration, constation of innovatory tendencies, new trends in the literature of the 2nd half of the XX century, but determined the main character of the artistic and literary-critical processes of the epoch, being guided by scientific-theoretical standards and in the first instance by the criterion of wholeness.

The results of the scientist’s searchings in the field of history of literature were his monograph “Tragedy and Hero” (1965), which was defended as a dissertation for the candidate’s degree and got a broad confession among specialists. So, for instance, J.Jafarov, M.J.Pashayev and M.Mammadov noted the young researcher’s inimitable skill organically to connect with each other theoreticalness and historicity in the analysis of dramaturgical genre, rising to the level of scientific-philosophical style with the deep penetration in the research theme, with clarity, clearness and logical impeccability of independently developed theoretical propositions. In Azerbaijan literary criticism, this was the first monographic study of the problem of genre in general and genre of tragedy in particular. And the originality of the interpretation of the poetics of the genre by the author consisted not only in the fact that it was studied in the broad general theoretical plan, with due regard for the world experience of making tragedies in the West and East in different epochs but also, first of all, in the fact that genesis and characteristic feature of the genre were considered on the national ground, in the eastern and Islamic social-philosophical context, from the standpoint of poetic categories of classical heritage and modern aesthetic demands presented to the genre. In the national history of literature, this new approach to the subject of the research, consecutively carried

out in the developed form in scientist's all further creative work, created, as a matter of fact, a whole scientific direction presenting in the new light the main notions of the evolution of the literary genre, enlightenment literature, realism and romanticism.

Yashar Garayev's keen interest in dramaturgy is not a mere chance at all: the scientist, coming out against any limited approaches to literature, searches for its parameters in a broader space of art and all culture, about which witnesses his second book - "Our Scene and Our Contemporaries" (1972) - dedicated to the problematics of dramaturgy and theatre. The pivotal theme of the book is the category of modernity. Here the author analyses the character and condition of both classical and modern dramaturgy, moreover he emerges here as a theatrical critic, tracing back the scenic life of dramaturgical works, systematically reviewing separate plays and noting their successes and failures.

In Azerbaijan, in all periods of the national-literary progress there have been its own Titans of Science and Art, who exerted a decisive influence on the historico-literary process as well. Having inherited the best traditions of such authorities as M.F.Akhundov, F.Kocharli, A.Husseinzade, A.Nazim, M.Arif, Yashar Garayev "raised our literary-artistic-critical thought to a new level by his creative directivity, by his weighty potential" (M.Jafarev).

Having deeply recognized the nature of the modern epoch, Yashar Garayev exactly defines the strategic line, which the literary criticism is to conduct. It is understandable that to deny openly the official ideology in the time of its zenith was a hopeless idea. So the critic chooses another way - the way of "liberalization" of the official-ideological position in the light of national-spiritual values. This way of creating an alternative to dull vulgar-sociological flow is reduced to reject the methodology which assigns to ideology a role relating to the basis and to literature - an illustrative one, returning there by the art its own axiological status "artistic value".

Many-sided deep analyses of the genres of poetry and prose, literary criticism in the books "Critique: problems, portraits" (1976) and "Poetry and Prose" (1979) has allowed the author to throw light upon the prospects of the artistic movement in all directions. In these books on the material of the history of Azerbaijan literature and modern literary process, the author reveals the theoretical sense and aesthetic essence of each genre. In such articles as "The classical poetry and problem of the Renaissance", "The classical prose and problem of Enlightenment", Yashar Garayev elucidates the historico-national specificity of the debatable (and not only in Azerbaijan literary criticism) theme, reveals the essence and character of the medieval poetry as a whole and respectively the problem of the Renaissance in its modern understanding, defines leading trends of the literature of the new period, giving key for the comprehension of the mechanisms of its evolution. The researcher does not only limit himself with studying of one concrete-historical value of one or another literary period, literary-artistic phenomena, but gets into deep layers of imperishable symbolic value of classical masterpieces, conditioned by common aesthetic regularities of theoretico-literary-aesthetic process. And in the series of the closely connected with each other articles under names "Realism: disputes and truth", "Romanticism: continuation of debates", "Critical realism: aesthetic ideal and positive hero", "Genesis of the socialist realism" and others, the author introduces not only theoretical clarity in the interpretation of sharply debatable categories, but also simultaneously forms in our contemporaries a clear idea concerning such notions as "literary movement", "artistic trend" subordinate to the historical principle of changing and inheritance of "literary development", stimulating thereby literary-critical thought that aims at the determination of the historical regularities of the integral artistic progress and explanation of the present-day condition of the literary process.

In his article "The reality of critique", Yashar Garayev writes: "Spiritual influence of the literary criticism on the modern generation and on the modern society in general, its active participation in creating the literary chronicles of our time, role in the determination of the ideological-artistic aspect of modernity, its position as a regulating factor in the artistic movement of social being must be brought forth from viewpoint of new philosophical and aesthetic problems". And in the implementation of these matters, activeness

of Yashar Garayev was a brilliant example for the imitation, the most important influencing factor in the mobilisation of the literary-critical forces of the epoch to achieve the mentioned purpose. His articles, reports and reviews (“To keep the criterion of the genre”, “With sense of responsibility for moral beauty”, “Years and ways of poetry”, “Prose in search of modernity”, etc.) were often given birth in the course of literary debates and conceptual opposition (contradiction), and they played a significant role in clearing a number of vague and diffused positions, in deciding variety of basic questions of the literary process. In the above-mentioned articles and reviews, the critic expressed his attitude to searching modernity in the prose and poetry, to problems of novel, lyrical prose, lyrical poems, to poetics, traditions and innovation in poetry, positive hero, to “village and town” poetry, to the literature of the epoch of scientific-technical revolution and so on, seeking to agree his reasoning and conclusions with the commands of time, to add them crystallized and generalizing character.

Yashar Garayev’s literary-critical style is notable for its brilliant and vivid originality. By its scientific content, it is a theoretico-aesthetic style, saturated only with the romantic enthusiasm, as if enveloped internal layers of theoretical reasoning and aesthetic mediation. Versatile and comprehensive analysis of subject, penetration to the essence of the considered categories, determination of the place and value of one and another literary phenomenon, events in the historico-literary process in the national-spiritual life result from internal need of the scientist’s critical style. It is doubtful whether somebody dare to compete with Yashar Garayev “in knack of harmoniously combining and at the same time in the organic unity of the conducted sociological analysis with the analysis of the artistic mastery, in gift of revealing the authentic (real) aesthetic significance of the literary product and peculiarity of mastership of artistic talent, finally, in capability of sharp critical mind to learn the philosophical depth of the nuances of the artistic perception; this is not “the criticism of description, narration, retelling, but the criticism of thought, deduction, polemics, learning on the logic of the science of literature” (M.Jafar).

Broad resonance of the Yashar Garayev criticism in the literary movement of 40-80-s was not casual at all: it is explained by its power, weight and effectiveness, and it is acknowledged both by the teachers of the young literary critic - Mammad Arif, Mammad Jafar, Jafar Jafarov, Mehdi Mammadov, Mehdi Hussein, Kamal Talibzade and others, and by his colleagues of the same age and followers, who experienced direct or indirect influence of Yashar Garayev’s critical wit and aesthetic credo.

Yashar Garayev’s monographic study “Realism: art and truth” (1980), which is the total of the author’s searchings of many years and defended by him as a dissertation for the Doctor’s degree, as well as his book in Russian “Stages of Azerbaijani Realism” (1983) have brought him a fame of researcher - theorist even in another field, attended by scientific - searching direction of the comparative - typological character. In Azerbaijan literary criticism, this was the first research work, dedicated namely to a theoretical problem (not to life and creative work, epoch, literary environment, mastery of one or another writer). It testifies to the mutual - subjective and objective factors of the scientific - theoretical maturity and high development level of both the author himself and the national history of literature as a whole. Here all the foregoing - numerous and multi-plan elaboration of different periods and concrete problem of Azerbaijani Literature: genre, method and style, classical poetry and enlightenment literature, realism and romanticism, ideal and hero of literary work, sociological and theoretico-aesthetic approaches to literary phenomena and others have been synthesized, generalized in the united course of the monographic style. The modern development level of the national literary-critical thought about the classics, in particular about M.F.Akhundov, N.Vazirov, A.Hagverdiyev, N.Narimanov, J.Mammadguluzade, M.A.Sabir and others have found with Yashar Garayev’s pen, a concentrated and generalized conceptual - theoretical content, which does not yield the palm up to now.

The central theme of the book is connected with the problem of the Azerbaijani realism, its periodisation and typology. Determining three main stages of the national realism—enlightenment, critical and socialist, the researcher concentrates his attention on the artistic facts of the first two stages of the development of realism. At the same time the image of scientific thinking of Yashar Garayev as a historian

of literature, aesthetic and critic allows him to find out and determine the typological regularities, similarities and differences in analysing different historico-literary periods, separate trends, schools, tendencies, methods with the characteristics of regional, national and individual styles. Enlightenment realism and its evolutionary stages, its substantiation as a separate creative method and type of the artistic representation of reality postulated by the author were a new interpretation in the history of literature and threw bright light on the determination of the place, significance and nature of the enlightenment literature in the historico-literary process and more precise definition of the demarcation limits of the critical realism.

Generally, Yashar Garayev's scientific style is notable for its globalness of approach, universalism of aspectation, dialectic unity of the analysis and synthesis, concrete definition and generalization, which show itself in highly developed form in his monographic studies. As a matter of fact, Yashar Garayev provides a new integral theoretico-historical conception of Azerbaijani literature: medieval classical poetry and literature of the new period, personified by M.F.Akhundov, between them - the early realism of M.P.Vagif, grown on the national basis, as well as inspired by the West an original realism of the Enlightenment wing, with its gradual formation, rising and degredation, then the critical realism of the XX century, reaching its zenith in J.Mammadguluzade's and M.A.Sabir's creative work, moreover, parallels of the enlightenment realism and enlightenment romanticism, echoes and roll-calls of the critical realism in the following periods and in the modern literature...

Commencing even from the book "Tragedy and Hero", the researcher repeatedly pays attention to the culturological moment - in the aspect of interrelation of the Western and Eastern cultures, their interaction and mutual influence. These cultural contacts, which became systematic in the North Azerbaijan from the XIX century, are stated in Yashar Garayev's other books and articles as well. But at the same time, based on the facts, the scientist convinces us of the truth of the statement that the Azerbaijan culture always perceived the western trends only in the refraction through the ground of the classical heritage, in mastering their national roots.

Finally, it is necessary to mark one more feature of Yashar Garayev's individual hand, brightly revealed itself in the scientific style of his monographs and reducing to the fact that all considered by him questions, settled problems are taken in the context of the existing theoretical outlooks with reference to the national history of literature, the moments, opposing or supplementing each other in the light of the integral conception brought forth by the scientist in infusing to the united flow of the literary critical explications.

Since 80-s in Yashar Garayev's literary-critical activity, the ideological spirit becomes more majestic and broad. This circumstance cannot only explained by the actions of democratization in the retrogressing country of the Soviets, by the reformist attempts and perestrojka process: after all the Garayev criticism always came from reality, regardless of the orthodox directions of the official ideology, and it rested upon the good sense, logic of the science and the wisdom of the national spirit. The point is that the course of development itself of Yashar Garayev's creative work has brought about such total, and as a result this criticism, reviewing the "literary horizons" and perceiving the essence of the literary epoch due to its all-round analysis, has got the authority freely to bring forth theoretico-aesthetic and scientific-practical imperatives, to define the urgent problems of the renovation of the spiritual life of the society in agreement with the commands of the time. Before the social consciousness in general and the literary thought in particular, these was a new enlightenment mission on the popularization of the real spiritual values, national and general moral-ethical treasuries. And it was wholly natural that individuality, hidden all in its creative spirite of the enlightenment ideals of the national literature, became also one of the leading figures in its ideological "claims" of the active life position of the transition period. It is not out of interest to mark that while many figures of science and culture endeavoured, in the midst of the 80-s, to insert correction into their previous outlooks or even completely repudiate them, scaring the implacable condemnation of the history, Yashar Garayev's literary criticism of the 60-80-s needed by no means for such "a penitential

rehabilitation". The confirmation of this is the collections of his articles: "The Literary Horizons" (1985) and "The criterion-personality" (1989).

"The Literary Horizons" is a symbolic name associated with the limits of both the author's creative space itself and the literature of the whole historical period, subjected to the critical analysis in the mentioned book. It is difficult to find any significant literary phenomenon or a literary personality in Azerbaijani Literature of the 1960-1980-s that would not get adequate evaluation in Yashar Garayev's critical texts. Here has found its reflection the typology, problematics and poetics of the prose by M.Ibrahimov, I.Efendiyev, B.Bayramov, I.Shikhli, H.Seyidbeyli, A.Gasimova, Afgan, Ch.Husseinov, F.Karimzade, M.Suleimanli, S.Sakhavat as well as so-called "new prose" by I.Husseinov, Anar, A.Aylisli, Y.Samadoglu, S.Ahmadov, Elchin, I.Malikzade, M.Ibrahimbayov and P.Ibrahimbayov. It is significant that the critical moment in the social life, deepening of the social corrosion is fixed, after the literature, by the Garayev criticism, which evaluates, as the symptom of regress, the fact of coming of the ironic style, comism and sarcasm, other artistic manners and moods to the change of the notes of the "heartfelt outcry", dramatism in the prose before the midst of the 70-s.

Yashar Garayev's interest in the critical comprehension of the poetry is also consistent and constant. In separate articles and reviews on the basis of the creative portraits of S.Rustam and R.Rza, B.Vahabzade and A.Kurchayli, A.Karim and R.Rovshan, G.Gasimzade and H.Kurdoglu, I.Ismayilzade and A.Salahzade, and other poets, the critic defines the styles and tendencies of the modern poetry in general, gives an interpretation of such problems as the time and lyrical "I", poet and cosmos, nature and ecology, individual and socium, moral debt and civil position, etc. The researcher's total work in this field can be considered the monograph "Perfectness of poetry" (1985) written in the co-authorship with Sh.Salmanov and dedicated to B.Vahabzade's life and creative work.

Of course, Yashar Garayev remains faithful to his first choice, i.e. drama. The critic not only throws light on the principles and poetics of the dramaturgy of S.Rahman and I.Afandiyev, M.Ibrahimbayov and B.Vahabzade, Anar and R.Ibrahimbayov, but also speaks of successes and cares of the national scene, brings forward spiritual-aesthetic problems, which would revive the former craving for the great theatre under its realization.

"Searching for a Classic" is the title of one of Yashar Garayev's articles in the 1980-s. The article is dedicated to the concrete problem of modern scenic embodiment of H.Javid's tragedy "Iblis" ("Satan"). The generalization in it could serve as a standard of relations of the contemporary literary criticism. Nizami, Nassimi, Fizuli, Khatai, Mirza Fatali, Mirza Jalil, Sabir, Hadi, Hagverdiyev, Uzeyir Hajibayov, J.Jabbarly, S.Vurgun... – all these immortal leading figures of the artistic word, critical thought and high mastership come to be not only the object of the research, but also the permanent point of orientation, eternal images, to which the Garayev criticism is tantamount. Yashar Garayev looks for the classic not in the dust of the archives and not among the monuments of museums, but in reality, in the consciousness and spiritual world of our contemporaries, in the literary-artistic values, passed on from one generation to another. We comprehend the literary critic simultaneously as a scientist – culturologist: in his articles "On the criterion of modernity", "History: chronicle or memory?!...", literature and art - music, painting, theatre, culture as a whole as the heritage of historic memory are analysed and comprehended from one and the same aesthetic positions, according to which the beautiful is imperishable, eternal, and the beautiful is an active creative life. Of course, in Yashar Garayev's theoretico-aesthetic conception, the cultural and historical process can only be fixed by the historical memory, but not by the chronicle. In his historico-typological culturological searchings, the scientist pushes off the literary-cultural values presenting him grounds "for reconstructing" the true historico-sociological picture of one or another epoch. This method which is characteristic of Yashar Garayev's whole creative work and applicable consecutively with respect to the classical heritage, serves as the leading component of the scientist's set of instruments in his such books of the 1980-s as "H.Javid"(1982), "J.Jabbarli" (1982), "M.A.Sabir" (1987).

How does Yashar Garayev understand the critical analysis of the modern literature? The historian of literature and literary critic Yashar Garayev gives, in his creative work, not only brilliant empirical samples of his approach to this sphere of science of literature, but also definite theoretical directions with reference to the ideological, methodological, genre and other means or potentialities of the modern humanitarian sciences. So, for instance, he writes: "Now various sociological, philosophical and psychological searchings, joining in critique, begin especially well demonstrate synthetic type of the contemporary social consciousness and scientific thinking". And beginning with the 1970-s, Yashar Garayev's articles and reviews, dedicated to M.Arif, J.Jafarov, M.Mammadov, S.Hussein, M.Rafili, A.Zamanov, A.Husseinov, G.Alibeyov, G.Guliyev, P.Aliyev and many other figures of literature, contained a criticism of the synthetical type.

The monographic essay "Lights of Great Life" (1979), dedicated to the life and creative work of the academician Mammad Jafar Jafarov, has introduced to the Azerbaijan community one more aspect of the pen of Yashar Garayev as a critic-publicistic. The publicists spirit in his literary-critical cretaive work especially intensified in the midst of 1980-s, which was explained by well-known social processes and inquiries, the responses on which were the essays "Treasury of Resolution" (1987) and "Factor of Nationality" (1980). These essays reflect the heartache, anxiety and alert of the scientist-publicist, coming forward from civil positions and calling upon the national animation, to activity. Numerous questions of the current socio-political, ideological, cultural and other life - up to the problems of the natural and spiritual echology, of the national language, alphabet, deformities of the bureaucratic administering in the epoch of stagnation, correlation of the official-legal and informal-public point of views on the processes of renovation of the life of the society have been subjected to the constructive discussion. The stormy dramatic events of the Azerbaijani reality of the end of the 80-s and beginning of the 90-s of the passed century are considered on the basis of rich actual material in Yashar Garayev's following publicistic publications: "Shakhids live in memories" (1990), "National memory of individuality of Azerbaijanness" (1991), "The Garabakh memory of the history - yesterday and today" (1992), "Unconsciousness and hard times - the market time" (1994), "At the cross-roads of the history and fate" (1996). The subject of the scientific analysis in them is not only the problems of the transition period, but also the whole inconsistent and complex atmosphere, reigning in the society, provoking depression and animosity, bellicosity and sentimentality, bitter ironical smile and angry protest in men. But faith in victory, triumph of the people, invincibleness of Azerbaijan always continues to remain in subconsciousness.

The 1990-s entered the history of the Azerbaijanian people as the years of gaining independence after 70-year time. The national-liberation movement of Azerbaijanian people, collapse of the Soviet Union and creation of independent states in the territories of the former Soviet republics conditioned Azerbaijan's return of national-democratic statehood of 1918-1920-s, with state symbols and attributes and independent internal and external policy. The national intelligentia took an active part in this process.

A new stage comes in Yashar Garayev's scientific-social and literary-critical activity in these years. The Nizami Institute of Literature headed by him becomes an active participant of the global processes of decolonization and democratization, and one of the international centre of the scientific-ideological actions, conducted together with common efforts of various organizations, communities and societies. It is sufficient to mention in this connection such events of the last decade as the first jubilee scinetific session, dedicated to the 72nd anniversary of the Azerbaijan Republic (May, 1990), the First International Scientific Symposium "Azerbaijan Emigrant Literature" (April, 1991), 850th jubilee anniversary of Nizami Ganjavi, held in Azerbaijan, Turkey and Iran, jubilee celebrations in Turkey and Azerbaijan, dedicated to Yunis Emre, traditional days of Shahriyar in Baku, Tabriz and Teheran, 500th jubilee anniversary of Mahammad Fizuli held in Azerbaijan, Turkey, Iran and Irag, as well as adjusting different kind of international scientific-literary relations. In the realization of all these and many other important measures with the constant active participation of the Nizami Institute of Literature of Azerbaijan Academy of Sciences, the great role of Yashar Garayev's personal initiatives, organization abilities and scientific authority is obvious.

At the same time, the most significant and socially-valued thing in Yashar Garayev's scientific-literary activity in new conditions is but again his new scientific-theoretical results in the latest studies. In the conditions of the natural bent of the sovereign Azerbaijan for the cultural-historical context of the Near East and Turkic world, the conception of the history of Azerbaijan culture, Azerbaijan Literature could not have immediately answered the mentioned circumstance, which concerned a holy of holies of its conceptual content. And here again, the whole previous experience of Yashar Garayev's creative activity allowed him to take the initiative on himself and to create a monumental book entitled as "History: from the approach and the distance" (1995), in which the conception "the history soaring in the memory" was modelled by the author in the light of the new historico-cultural inquiries, possibilities, realities. Preserving the principles of genesis and the evolution of the history of the national literature, that theoretically developed by himself, the scientist "restores" the all-Turkic and eastern context of a number of pages of this history, referring to the all - turkic written monuments, to the culture of the early-Turkic mythicism, to the stages of the eastern-Islamic (Nizami Ganjavi) and Turkic-Islamic (Fizuli) Renaissance. In his conception of the history of the national literature, Yashar Garayev includes both the genetic memory of all-Turkic "antiquity" and cultural-historical relations of peoples, which conditioned their literary relations in the new period. It covers not only the content of the essays of 1980-s, dedicated to M.F.Akhundov, Sabir's satire, Javid's romanticism, Jafar Jabbarli's classical socialist realism and others, but also those pages of the history of literature, that have been buried in oblivion for ten years and clarified recently, and entered literary life ("The Memory, looking at its roots and integrity - Alibay Husseinzafe", "The period of republic and her memory in poetry - Ahmad Javad", "The Pain of Araz in the poetry and its memory - Shahriyar"...). And the harmony of the conception is not disturbed at all, rather the returned materials of the history of the national literature allow to "restore" the "voids" and "scraps", thereby separate accents of the former essays interlined and as a result process appears.

The Garayev conception of the "history of literary memory" originates in the most ancient sources of Azerbaijani literature, in turkic roots ("The concept of the history of literature: criteria and principles of periodization), but ends with the nearest stratum (Azerbaijani literature of up-to-date period: memory from 20-s up to now"). Yashar Garayev answers thereby to some pseudo-historical vulgar-sociological speculations concerning the past and the present of the national literature. Moreover, the Garayev concept of the historic memory in application to the national literary process proceeds from the broad background of the people's spiritual culture, succession of generations, spatial integrity of the turkic areal and the two geographical notions associated with the united Azerbaijan, all Azerbaijanis with national self-consciousness, regardless of their location in Asia or Europe, in the East or West, in Iran or Turan, without any political barriers and ideological vetos, dogmatic cliches...

This conception stimulates studying the originality of the spiritual culture of Azerbaijanian people, consolidating the forces of the national literature.

Yashar Garayev's whole conscious life, all his creative scientific and social activity are closely bound up with the semi-centennial development history of Azerbaijani literary-critical science, to which namely he succeeded in making fundamental theoretico-aesthetic contribution. The scientist's fruitful literary-critical activity is the best concrete-historical and logical-philosophical basing and confirmation of our national independence.