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## ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

## LITERARY-CRITICAL VIEWS OF MASUD ALIOGLU

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## INTRODUCTION

**Relevance and studying degree of the research issue.** The national literary-theoretical thought is always in the process of enrichment, new achievements are reached in research of classical and modern literary process. In this field, the role played by the national literary criticism is exceptional. So, the literary criticism is of great importance to determine the methodology of the philology and to estimate the literary heritage based on the modern literary and aesthetic criterion.

To research the history of the literary criticism from the prism of the modern period and to appreciate the works of the critics who are forming this history is one of the significant issues. From this standpoint, involvement of the literary-critics views of Masud Alioglu, remembered by the modern literary process by his original style into comprehensive analysis is always topical.

Within his very short life time (1928-1973) Masud Alioglu showed interest for the actual problems of national literary study and his heritage is very rich.

Masud Alioglu who has dedicated his life to the study of the literary history was one of the critics who has strong ability to express his ideas.

The literary-critical heritage of Masud Alioglu is distinguished by its versatility and universality. To research this heritage and to systemize the key characteristics of the scholar's work is one of the leading duties of the literary critic. However, the work of the critic has been little studied and has not been systematically researched. The relevance of the topic to be researched is directly related to this factor.

By studying the literary works of separate writers, the literary criticism and the philology also create their own traditions, history and stages of development. To reveal and systematize these traditions and literary searches is one of the very important issues. To study comprehensively the scientific heritage of Masud Alioglu is significant first of all from the standpoint of revealing the typical aspects of the state of the national literary-aesthetic thought and its

traditions within the 60-70s of the last century. It is to be noted that the dissertation is not restricted only with literary-critics work of Masud Alioglu, at the same time it is created the thoroughly impression about the concrete stage of the national scientific and theoretical thought. And this also determines the actuality of the presented scientific paper.

The scientific interest in the work of Masud Alioglu is began in the 60s of the XX century. We can distinguish the contribution made by the critics, such as, Jalal Abdullayev, Ali Saladdin, Yahya Seyidov, Abulfaz Ibadoglu, Bakir Nabiyevev, Ayaz Vafali, Zaman Asgarli, Nazif Alakbarli, Elchin, Imamverdi Abilov, Intigam Gasiomzade, Shamil Salmanov, Vagif Yusifli, Shirindil Alishanli, Nizami Jafarov, Salahaddin Khalilov, Azer Turan and other philologist in research of his scientific heritage. In these papers, the identity of Masud Alioglu as a critic, his critical individuality was highlighted, his original writing style was discussed comprehensively. However, there is no research paper in the monographic form in direction of studying the work of Masud Alioglu. It is to be noted that the aforementioned articles are of great importance as the first initiative to research the separate moments of his life and work. By the way, numerous of these articles were used in the dissertation, and each article was approached from the point of view of a specific subject. The references and reviews written on the published books and monographs may be introduced as an important direction in research the critical views of Masud Alioglu. Within the period from the publication of his book “New man in literature” (1964) up to present, the different critics have written articles about separate papers included to this book. The first step has been undertaken by Jalal Abdullayev<sup>1</sup>. He has researched the degree of development of the issue of positive hero in the work of Masud Alioglu and has highly appreciated the scientific and theoretical level of the raised problems. Besides, on the merits of the book there were

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<sup>1</sup> Abdullayev, C.M. Yeni insan haqqında düşüncələr // Ədəbiyyat və incəsənət. – 1964, 28 noyabr. – s. 4.

published articles by Yahya Seyidov's "A New Man in Literature"<sup>2</sup> and Ali Saladdin's "Research of a New Man"<sup>3</sup>. The article by Ali Saladdin ("For the sake of the profession")<sup>4</sup> written in connection with publication of the book by the critic "Brothers by Profession" (1966) was one of the articles where his work is researched profoundly. By this article the author directs the attention to the problem of attitude toward modern and classical heritage. The Poet-scientist Gasim Gasimzade, who wrote the foreword to the collection of Masud Alioglu "Literary Fragments"<sup>5</sup> (1974) published after his death, approached the personality of the critic from three perspectives and praised the factors of talent, diligence and patriotism in his scientific heritage.

The services rendered by Masud Alioglu in the history of the literary-critical thought was highly appreciated by Yahya Seyidov in the foreword to his book "Love and Heroism"<sup>6</sup>, published in 1979, the literary activity of the literary critic was deeply analyzed. The relevance and the modernity of the works by the critic were thoroughly estimated by Bakir Nabiyev in the article "Love and heroism"<sup>7</sup> written in connection with this book.

The second direction in research of Masud Alioglu's critical heritage includes various literary and cultural measures held in connection with birth. That's why we may consider that the scientific and theoretical return to the work of Masud Alioglu began namely from 1998. The articles written published in connection with his 70<sup>th</sup> anniversary enable us to follow the objective attitude toward his critical heritage. In the article "The critic whose word is eternal"<sup>8</sup>, Zaman Asgarli compares the researches of Mammad Jafar and

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<sup>2</sup> Seyidov, Y.Q. Ədəbiyyatda yeni insan // Kommunist. – 1965, 12 fevral. – s. 3.

<sup>3</sup> Saləddin, Ə.M. Yeni insanın tədqiqi // Azərbaycan gəncləri. – 1965, 28 mart. – s.3.

<sup>4</sup> Saləddin, Ə.M. Məslək naminə // Azərbaycan gəncləri. – 1967, 22 oktyabr. – s. 3.

<sup>5</sup> Əlioğlu, M.Ə. Ədəbi fraqmentlər / M.Ə.Əlioğlu. – Bakı: Gənclik, – 1974. – s.3-6.

<sup>6</sup> Əlioğlu, M.Ə. Məhəbbət və qəhrəmanlıq / M.Ə.Əlioğlu. – Bakı: Yazıçı, – 1979. – s. 5-8.

<sup>7</sup> Nəbiyev, B.Ə. Məhəbbət və qəhrəmanlıq // Ədəbiyyat və incəsənət. – 1979, 24 avqust. – s. 6.

<sup>8</sup> Əsgərli, Z.Ş. Sözü qalan tənqidçi // Azərbaycan müəllimi. – 1998, 24 dekabr. – s.4.

Masud Alioglu as for the work of Huseyn Javid, determines the differences in the content of analyses they have made, takes into account the circumstances of the period when these monographs were published and writes correct commentaries the influence of the work by Vanslov on Masud Alioglu's critical heritage. The activity of Masud Alioglu as a critic was analyzed in detailed form in the article by Nazif Alakbarly ("Personality passing through criticism")<sup>9</sup>. The other critic – Shamil Salmanov in his article "With the critical passion"<sup>10</sup> analyzes the work of Masud Alioglu as the works of professional critic, pays attention to his place occupied amongst the critics of the same literary generation and characterizes him as a critic with original style.

The event held in 2008 at the Nizami Institute of Literature dedicated to the 80<sup>th</sup> anniversary of Masud Alioglu was a new stage to analyze the work of the critic. So, the articles written in connection the anniversary were of great scientific and theoretical importance. The services of Masud Alioglu rendered in the social and philosophical history of thought was specified by Shirindil Alishanli in the article "The living right of the theoretical thought"<sup>11</sup> and shed light on the topicality of his heritage in development of literary-theoretical thought. In the magazine "Azerbaijan" (No: 11 of the year indicated above), the articles by Intigam Gasimzade and Imamverdi Abilov were published under the heading "Masud Alioglu-80". So, in the article of Intigam Gasimzade ("Your light is not off")<sup>12</sup> tried to explain the influence of the critic's romantic nature on his work and introduces him as a courageous critic. The article of Imamverdi Abilov ("If the intellect is extinguished, the homeland will cry")<sup>13</sup> is dedicated to the memories related to Masud

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<sup>9</sup> Ələkbərli, N.Ə. Tənqiddən keçən şəxsiyyət // – Bakı: Ulduz, – 1998. №12, – s.86-87.

<sup>10</sup> Salmanov, Ş.M. Tənqidçi ehtirası ilə // Ədəbiyyat qəzeti. – 1998, 16 oktyabr. – s.3.

<sup>11</sup> Alishanli, Ş.H. Nəzəri fikrin yaşamaq haqqı // Ədəbiyyat qəzeti. – 2008, 7 noyabr. – s. 1-3.

<sup>12</sup> Qasimzadə, İ. B. İşığı qalır // – Bakı: Azərbaycan, – 2008. №11, s. 133.

<sup>13</sup> Əbilov, İ.Y. Söndükdə zəka əhli-vətən ağlayacaqdır // – Bakı: Azərbaycan, – 2008. №11, – s. 134-137

Alioglu's life and work. The critic Azer Turan estimates the role of Masud Alioglu in forming the new stage in the history of the Azerbaijani criticism in the article "Masud of our life of thought"<sup>14</sup>. Salahaddin Khalilov<sup>15</sup> tried to determine the philosophical layer in the work of the critic.

In the event organized at the Nziami Ganjavi Institute of Literature on September 25, 2018 in connection with the 90<sup>th</sup> anniversary of Masud Alioglu (Masud Alioglu-90). Academician Isa Habibbayli appreciated him as an "universal critic"<sup>16</sup>. The article by Vagif Yusifli ("Half of 90 years")<sup>17</sup> revealed the originality of his style as a critic.

So, as the aforementioned articles prove, the literary-critical views of Masud Alioglu were always in the center of attention. These opinions are of great importance in the research of the late critic.

**Object and subject of the research.** The object of the research includes the study of the multifaceted problems of Masud Alioglu's literary-critical views, the role of literary figures in the history of literature in the context of his work. The subject of the research is monographs, articles and reviews covering the critical heritage of Masud Alioglu.

**Purpose and objectives of the research** is to study the critical activity of Masud Alioglu, to analyze the ideas reflected in his monographs, articles, reviews, to make overviews, to carry out systematical study of his work, to determine his place in the history of Azerbaijani literary criticism. The following research objectives are taken into account in connection with the implementation of the research purpose:

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<sup>14</sup> Turan, A.İ. Fikir həyatımızın Məsudu // Ədəbiyyat qəzeti. – 2008, 10 oktyabr. – s. 4.

<sup>15</sup> Xəlilov, S.S. Məsud Əlioğlunun yaradıcılığında fəlsəfi meyl haqqında: [Elektron resurs] / URL:[http://www.anl.az/down/meqale/525/525\\_mart2009/71070.htm](http://www.anl.az/down/meqale/525/525_mart2009/71070.htm)

<sup>16</sup> Akademik İsa Həbibbəyli: Məsud Əlioğlu universal ədəbiyyatşünaslıq təfəkkürünə malik görkəmli alim olub // Ədəbiyyat qəzeti. – 2018, 29 sentyabr. – s.27.

<sup>17</sup> Yusifli, V.Ə. Məsud Əlioğlu: 90 ilin yarısı // – Bakı: Azərbaycan, – 2018. №10, – s. 123-127.

- To study the main features and stages of Masud Alioglu's critical activity;
- To systematize the aesthetic aspects of the critic within the literary-scientific environment of the time;
- To reveal the critical style of Masud Alioglu;
- To clarify the place and position of Masud Alioglu in the literary process, the originality of his views;
- To determine the role of Masud Alioglu in solving the current problems of Azerbaijani literature;
- To investigate the problem of literary personalities in the critical activity of Masud Alioglu;
- To study Masud Alioglu's attitude to the reflection of women's rights in Soviet literature, to analyze the place of national and universal values in modern literature from the point of view of modern literary criticism;
- To consider the role of Masud Alioglu in determining the theoretical and aesthetic level of national realism on the basis of the monograph "Dramaturgy of Jalil Mammadguluzade";
- To study the services of Masud Alioglu in the formation of a new stage in the study of national romanticism by analyzing the monograph "Romanticism of Huseyn Javid";
- To reveal the range of topics and problems in the researches of Masud Alioglu dedicated to the classical literary heritage, to evaluate the position of the critic in revealing the philosophy of the classics;
- To reveal Masud Alioglu's approach to the problem of "Fathers and Sons", to express a broad attitude to the concept of Marxist aesthetics "Fathers and Sons" in solving this problem, to assess the conjunctural literary positions of the time, along with healthy tendencies in the literary-historical process;
- To highlight the value and importance of Masud Alioglu's research in the study of modern heritage;
- To draw into research the searches of novelty in Azerbaijani poetry;
- To look at the development trends of Azerbaijani prose in the scientific heritage of Masud Alioglu;



**Methods of research.** The scientific and theoretical materials were systematically researched in this dissertation. While the research the typological-comparative analyze method has been preferred.

**The main provisions set for defense** are as follows:

- To introduce the personality of a critic who is able to think independently in our literary-theoretical thought, pays attention to the theoretical and aesthetic aspects of creativity, shows an objective attitude to new facts in the literary process;

- To shed light on the individuality of the critic, which combines the concepts of sociological and aesthetic criticism;

- Tracking the creative stages passed y Masud Alioglu in the 50s and 60s-70s, which are the antithesis one to another. Characterization of the critic's activity in the 50s as a search, and his activity in the 60s and 70s as a stage of perfection;

- To determine the role of Masud Alioglu in covering the problems of Azerbaijani prose in literary criticism;

- The originality of Masud Alioglu in the study of Azerbaijani poetry;

- The issue of Masud Alioglu's attitude to the classical heritage;

- To substantiate the work of Masud Alioglu as a critic with theoretical knowledge;

- To assess the universality and diversity of Masud Alioglu's critical activity in articles on theater and art;

**Scientific novelty of the dissertation.** Despite the fact that the personality and scientific activity of Masud Alioglu were touched upon in various scientific articles papers, there was not chosen a separate subject of research on him, and his work was not researched as a whole. Therefore the presented dissertation is the first scientific-research work dedicated to the heritage of Masud Alioglu meeting the requirements of the modern scientific researches. The scientific novelty may be determined as follows:

- Masud Alioglu's activity as a critic is researched for the first time:

- Masud Alioglu is examined as a critic formed in the junction of sociological and aesthetic criticism;
- The activity of Masud Alioglu as a critic is explained in unity of two categories: modernity and historicity;
- The style of approach of Masud Alioglu toward the problem “Fathers and Sons” is researched;
- The role played by Masud Alioglu in the research of Azerbaijani poetry is analyzed;
- The approach of Masud Alioglu to the theoretical problems of Azerbaijani prose is chosen as a subject of research;
- The philosophical aspect of Masud Alioglu’s literary-critical views is revealed;
- For the first time, the opinions and reviews written by Masud Alioglu on various books are studied in a complex way;
- The views of Masud Alioglu as regards the theatre spectacles are explained for the first time;
- The attitude of Masud Alioglu to the problem of literary relations are involved to the comprehensive analyze;

**Theoretical and practical significance of the research.** As the literary-critical activity of Masud Alioglu covers the problems of the literary and historical experience, it is of great significance as a resource, which is able to reflect the general panorama of the 20<sup>th</sup> century. The key provisions of the research work and its scientific outcomes may be used as the practical means from the standpoint to study the scholar’s scientific heritage in future.

**Approbation and application of the dissertation:** Each chapter of the dissertation is discussed in the meetings of the department of literary criticism at the Institute of Literature named after Nizami Ganjavi attached to Azerbaijan National Academy of Sciences. The main provisions of the work are reflected in various scientific journals and scientific articles published in international conferences.

**Name of the organization where the dissertation work was carried out:** The research work was carried out in the department of literary criticism at the Institute of Literature named after Nizami Ganjavi attached to Azerbaijan National Academy of Sciences.

**Structure and total volume of the dissertation:** The dissertation consists of an Introduction, three chapters, Conclusion and the list of references.

Dissertation consists of 284979 conventional signs; the Introduction includes 13288 characters, the first chapter – 63320, the second chapter – 102169, the third chapter 99293 characters and the conclusion – 6909 characters.

## MAIN CONTENT OF THE WORK

The relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure of the dissertation were identified in the “**Introduction**”.

The first chapter of the dissertation is entitled “**The main stages of Masud Alioglu’s activity as a critic**”. This chapter consists of two paragraphs. The first paragraph, entitled “**The 50s as a special stage in the formation of Masud Alioglu’s personality as a critic**”, deals with Masud Alioglu’s critical activity, scientific research, articles and monographs. This paragraph, creates an obvious imagination about the scientific searches of Masud Alioglu, who began to the creative activity under the influence of the Marxist methodology, distinguished with his original style of writing in a time when new repression waves were strengthened in the literature after the Second World War among the critics such as Kamal Talibzade, Bakir Nabiyeu, Panah Khalilov, Gulu Khalilov and Yahya Seyidov. The individuality of the critic, the original style, his visible position in the literary process led to the inclusion of Masud Alioglu in the ranks of critics formed in the 50s.

As the researches carried out by Masud Alioglu in the 1950s prove, his activity as a critic during these years was marked by productivity. It was natural and acceptable that he has chosen the creative direction embodying the main features of the sociological criticism. Because, as a critic, taking a cautious position and

responding to the demands of the regime did not go unnoticed by Masud Alioglu. In such a difficult situation, the critic continued his activity, his interesting and courageous ideas and objective considerations helped him to be recognized as a critic of individual style. In fact, the nature of a contradictory stage in the critic's activity also attracted our attention. While Masud Alioglu focused on the analysis of the subject matter and images of works he has selected for his articles in the early 1950s, from the mid-1950s he focused on substantiating his theoretical conclusions in the light of these issues. Therefore, Masud Alioglu's activity in this period is characterized as a searching phase.

Carrying out a stage classification of the creativity of literary personalities allows to form a certain influence on the main themes and problems of their activity, to bring to their attention their peculiarities. It is known that the general picture of each period does not remain unaffected on the critic's activity. The changes that took place in our literature in the 60s, the process of democratization have also exerted great influence on Masud Alioglu's activity. Therefore, in the second paragraph of the first chapter, entitled "**The stage of Masud Alioglu's critical research in the 60s and 70s**", this stage is involved in a separate study. In this paragraph it is examined the attitude of Masud Alioglu to the representatives of the movement of romanticism, and it seems that he observes the principles of aesthetic principles in the analysis of the works of Mohammad Hadi, Abdulla Shaig and Abbas Sahhat. An analysis as regards the patriotism, the image of freedom, cultural progress, optimism contained in the work of romantic poets reveals that Masud Alioglu followed the right theoretical principles in research of romantic movement in the national poetry and he was in the right direction.

The involvement of the poem "Poet, poetess and city dweller", considered as a manifesto of Abbas Sahhat's work by the critic has created favorable conditions to solve the theoretical problems of romanticism. Based on the theory that "art is for art's sake" (that is, art for art's sake, a slogan translated from the French *l'art pour l'art*, which was coined in the early 19th century by the French philosopher Victor Cousin. The phrase expresses the

belief held by many writers and artists, especially those associated with Aestheticism, that art needs no justification, that it need serve no political, didactic, or other end.) contained in the researches of the 1950s, the ideas that romantic's creativity was disconnected from life led to misconceptions about romanticism. Through this work of the poet, the critic connected fiction with life and opposed these misconceptions. The fascination with the nature of Azerbaijan has passed on the work of all romantics. But there is no one who brings the image of a season to landscape lyrics as Abbas Sahhat. These poems are reminding of the sequence of seasons and are expressed in harmony with human feelings. Certainly Masud Alioglu has noticed this change and tried to explain it that is first step in the analysis of Sahhat's romanticism.

The presentation of the heroes of Jafar Jabbarli's works "Faded Flowers", "Mansur and Sitara", "Aydin", "Ogtay Eloğlu" as the personages of romantic-sentimental mood raises an important problem. During the Soviet era, there were few critics touching on complexity of method to be revealed in Jafar Jabbarli's work. This problem did not digress from the attention of Masud Alioglu. His final conclusion on the method of Jafar Jabbarli's work (realist or romantic) was as follows: *"In the early period of his creative activity J. Jabbarli combined two important features and these features attract attention as a decisive factor in almost all works of the writer until the end of his life. This means the combination of romanticism and realism, in other words, the romantic style and the realist method of description in many cases are expressed in unanimity"*<sup>18</sup>.

The critic accepted that there was a sentimental spirit in these works. However, he did not include it in the list of "isms". And this was not without reason. The conclusion came by the academician Isa Habibbayli about the place of sentimentalism in Azerbaijani literature explains the reason for the critic's approach sufficiently: *"The sentimental literature, represented within Azerbaijani romanticism for many years had different features from the romantic*

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<sup>18</sup> Əlioğlu, M.Ə. Darıxan adamlar (Seçilmiş əsərləri) / M.Ə.Əlioğlu. – Bakı: Təhsil, – 2018. – , s. 309.

*literature of the time. Sentimental literature was characterized by the description and singing of emotional sentiments, the consideration of grief and tears, the use of letters as a means of art, and other elements*<sup>19</sup>. Based on these ideas, we consider Jafar Jabbarli as a representative of sentimental literature in his works “Faded Flowers” and “Mansur and Sitara”. As for “Aydin” and “Ogtay Eloglu”, they contain elements of critical realism rather than sentimental spirit: *“Aydin” and “Ogtay Eloglu” show this sign in the setting and artistic solution of problems of environment and hero, personality and society*<sup>20</sup>.

The variety in the style of creative work of Masud Alioglu as a critic attracted more attention in his articles in the 1960s. The articles written within the aforementioned period, such as, “Love and heroism”, “Fuzuli and Uzeyir”, “Vagif and Vidadi”, “Stories of J.Mammadguluzade and S.S. Akhundov” and “Brothers of profession” are critical materials distinguished by original richness of thinking and style. In one of these articles by Masud Alioglu (“Love and heroism”) being of extensive monograph nature, these two concepts are artistically embodied based on the works of “Book of Dada Gorgud”, “Koroglu” and poetry of ashygs. He carries out comparisons between the poems of Sabir and the prose of Jalil Mammadguluzade in the article “Brothers of Profession”, analyzes the connection between poetry and journalism; reveals the reasons for pairing poets who address the same problem when disclosing the essence of Vagif and Vidadi’s poems in the article “Vagif and Vidadi”. The confrontation between the philosophy of optimism expressed in Vagif’s poetry and the philosophy of grief, which permeates the essence of Vidadi’s poetry, as the famous competition of the two artists, discovered an interesting approach.

We come to the conclusion about the creative stage of the critic, which is an antithesis to each other, that in the 50s, Masud

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<sup>19</sup> Həbibbəyli, İ.Ə. Tənqidi realizm epoxası və romantizm: [Elektron resurs] / URL: [https://525.az/site/?name=xeber&news\\_id=91801#gsc.tab=0](https://525.az/site/?name=xeber&news_id=91801#gsc.tab=0)

<sup>20</sup> Məmmədova, T.Q. C.Cabbarlı yaradıcılığının bədii metod təkamülü: / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 1989. – s. 125.

Alioglu has chosen the direction of sociological criticism, followed a realistic style in his analysis and was more inclined to modernity. In the 60s and 70s, the critic showed himself as a representative of aesthetic criticism, had a romantic style and preferred to study the classical heritage. At this stage, Masud Alioglu's style was stabilized, and as a critic he entered the stage of perfection of his work.

The main provisions and scientific results obtained in this chapter of the research work are reflected in the following articles<sup>21</sup>.

The second chapter of the dissertation is entitled "**The search of literary criticism for modernity**". The first paragraph, entitled "**Critical perception of tradition and innovation in the development of literary and artistic practice**", examines Masud Alioglu's attitude to the reflection of women's and mother's rights in Soviet literature. The fate of women and the issue of women's emancipation are brought to attention in the attitude of the critic to the images of Aygun (Samad Vurgun), Sariyya (Ilyas Efendiyev), Sevil (Jafar Jabbarli) and Sachli (Suleyman Rahimov).

The poem "Aygun" was criticized at the time of publication. Aygun's appearance on the literary scene has led to an increase in criticism of Samad Vurgun. After Stalin's death, these pressures disappeared and attitudes towards Samad Vurgun were changed. Masud Alioglu took advantage of this situation and defended the artistic position of Samad Vurgun. This article, published after the death of Samad Vurgun, gave a second life to the poem "Aygun".

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<sup>21</sup> Məmmədova, N.H. Ədəbi tənqidə Məsud Əlioğlu imzası // Ümummillî Lider Heydər Əliyevin anadan olmasının 94 illiyinə həsr olunmuş Gənc tədqiqatçıların I Beynəlxalq Elmi Konfransı, – Bakı: Bakı Mühəndislik Universiteti, – 05-06 may, – 2017, – s. 751-752; Məmmədova, N.H. Süleyman Sani Axundov yaradıcılığı Məsud Əlioğlunun tədqiqində // – Bakı: Ədəbiyyat məcmuəsi, Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, – 2018. XXXII, №1, – s. 222-229; Məmmədova, N.H. 60-cı illərin ədəbi prosesində Məsud Əlioğlunun yeri və mövqeyi // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, Bakı Dövlət Universiteti, – 2019. № 2 (110), – s. 282-284.

The subject of women has been a major problem in all periods of literary criticism. At each stage of the literature, the images of women embodied the main features of the national color. While female beauty was the leading theme in works written until the 19th century, attitudes toward women changed from the 19th century onwards. From this period, the issue of women's freedom took a leading position. In the 1960s, the attention was focused on women's images in the process of resolving the confusion between national tradition and the notion of literary tradition. At a time when there were disputes over the demarcation of this border, Masud Alioglu attracted the attention of the literary community with his articles "Is the Sariyya right?" and "From Sevil to Sachli". In particular, his article "Is Sariyya right?", published in 1961 in the newspaper "Literature and Art" led to the writing of a series of articles in the press. The image of Sariya, the protagonist of Ilyas Efendiyev's story "Bridge Builders", has brought a new subject of controversy to literature. The critics such as Jalal Mammadov, Mammad Jafar Jafarov, Elchin and Islam Ibrahimov have expressed different views on this issue raised by Masud Alioglu.

Masud Alioglu returned to the subject of women in 1967 with his article "The subject of women's freedom in our prose (30s)". It was true that to the mind of the critic, the subject of women's freedom was limited in the Azerbaijani prose only with the 1930s. Although the subject of women has always been relevant in each period, in the 1930s it began to attract more and more attention in literature. When talking about a revolutionary subject in Soviet literature, the first focus was on the problem of women. Because "*the subtlest and the most contradictory points discovered by the revolution in the national literature are prominent in the works written on the subject of women*"<sup>22</sup>.

The situation of women, their rights, women's emancipation were analyzed against the background of historical development in the pen of Masud Alioglu. It is possible to see the signature of a

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<sup>22</sup> Əlişanoğlu, T.Ə. XX əsr Azərbaycan nəsrinin poetkası / T.Ə. Əlişanoğlu. – Bakı: Elm, – 2006. – s. 134.



courageous critic who tends to freedom in relation to the works of “Aygün” by Samad Vurgun and “Korpusalanlar” by Ilyas Afandiyev. His objective attitude towards the image of Aygün, chased by about all critics was a sign of an impartial critic’s nature. Masud Alioglu’s analysis is a brief look at the history of the development of Azerbaijani women, and literary-critical thought has not left our history unaffected.

The second paragraph, entitled **“The creative problems of the modern literary process in the criticism of Masud Alioglu”** examines the critic’s attitude to emerging literary examples and clarifies his views on theater. Masud Alioglu addressed to many genres of literary criticism. The versatility of the critic’s talent was expressed in monographs, articles, reviews, problem essays, and literary essays. Among these genres, his reviews prepared by him on the books attracted attention with his productivity and active criticism. This genre requires an objective approach from the critic. Because the author of the review not only provides information about the book, stage work or film, but also directs the reader in a certain course, is able to influence it, helps to reveal the idea advanced in the work.

Beginning from 1950, Masud Alioglu’s reviews were published in the magazine “Azerbaijan” and the newspaper “Literature and Art”. The reviews by him on Balash Azeroglu’s books “Savalan”, Adil Babayev’s book “Years of Youth”, Zeynal Khalil’s work “Two Worlds”, Gasim Gasimzade’s book “Heartbeats” and Maharram Alizade’s work “Sadness and Joy” were published in the magazine “Azerbaijan”; as to the reviews published in the newspaper “Literature and Art” were as follows: Mirvarid Dilbazi’s book “Brothers”, Bakhtiyar Vahabzade’s collection “Literary Statue”, Gasim Gasimzade’s book “Our Mountains”, selected works by Anvar Mammadkhanli, and Mammad Faig’s book “If they tell me ...”. Masud Alioglu was not indifferent to the innovations arisen in the literary process, gave brief information about each of the poems included in the books, and showed his professional approach as a critic.

In the twentieth century, the criticism was not restricted to the literature, but also covered the field of theater. Masud Alioglu's opinions on the performance of "Aydin" and "Ogtay Eloglu" by Jafar Jabbarli, "After the rain" by Bakhtiyar Vahabzade, "I cannot forget" by Ilyas Afandiyev were published in the newspaper "Literature and Art". The author's book "Critic's Thoughts", published in 1968, contains opinions on the staging of Mehdi Hussein's drama "Javanshir", Nazim Hikmet's "Glory or the Forgotten Man", Hussein Javid's "Sayavush". Masud Alioglu's interest in art, which was a mutual analysis of the stage life of art and drama, led to the writing of this type of writing. His position on modernity had a positive effect on the literary process. It was not accidental that his last article published in the newspaper "Azerbaijan Youth" before his death was dedicated to the theater as well<sup>23</sup>. This article was related to the theatrical performance of Iskander Choshgun's verse drama "Sohrab and Rustam".

From this point of view, the opinion of academician Isa Habibbayli that "*Masud Alioglu was an outstanding scientist with a universal literary thinking*"<sup>24</sup> is objective. Very few critics can be found whose research field is many-branched. Masud Alioglu was one of those critics who paid close attention to the subject of research, paying more attention to the issues of art.

The third paragraph of the second chapter, entitled "**Issues of mastery in Azerbaijani poetry and prose**", discusses the theoretical and aesthetic significance of the researcher's research in this area. Poets such as Huseyn Javid, Mikayil Mushfig, Ahmad Javad, Ali Razi, and Haji Karim Sanili could not escape the wave of repression of 1937. The essay by Masud Alioglu on Mikail Mushfig's life and work, included in the 1957 edition of the "History of Azerbaijani Literature" was an absolute estimation of and return to the poet's work in the 1950s.

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<sup>23</sup> Abbaszadə, H.A. Dünyadan gör necə insanlar gedib... Xatirələr / H.A.Abbaszadə. – Bakı: Gənclik, –1988. – s. 81.

<sup>24</sup> Akademik İsa Həbibbəyli: Məsud Əlioğlu universal ədəbiyyatşünaslıq təfəkkürünə malik görkəmli alim olub // Ədəbiyyat qəzeti. – 2018, 29 sentyabr. – s.27.

There was a pressing need for a systematic study of Haji Karim Sanili's work in the 1960s. In such a situation, Masud Alioglu refers to the works of Haji Karim Sanili, who left his mark on the literature as a "poet of the people". The critic proved that the unilateral attitude to the poet expressed in the "idioms", such as "poet of kulak elements", "petty bourgeois poet", "poet who idealizes the past" and "poet far from understanding the past" is unfounded. In the article "Peculiarities of mastery in the works of Osman Sarivelli", the description of the symbolism of the poems "Mulberry tree", "Bring, my son, bring" and "Violet" revealed the great importance in enriching the quality of innovation of Azerbaijani poetry.

The scientific significance of the monograph "Rasul Rza" written by Masud Alioglu together with Gulu Khalilov in 1960 is of great scientific importance. On the occasion of the 50th anniversary of the poet, Masud Alioglu's article was published in the newspaper "Azerbaijan Muallimi" under the headline "Thinking Poetry". The monograph emphasizes that Rasul Rza wrote a poem about Mikail Mushfig called "He did not return". We know that the poet dedicated the poem "It would not have been a rose" to Mikail Mushfig. However, the existence of the poem "He did not return" is firstly remembered in this monograph. It is clear from the passages from the work that the poem "He did not return" is not the second work dedicated to Mikail Mushfig, but the poem "It would not have been a rose" itself.

This paragraph clarifies the critic's views on the emergence of the novel genre and the problem of the positive hero, satire, humor and its position in modern prose, the historical novel genre and its development. Thus, "*The most productive critics of our prose at that time were Masud Alioglu (Valiyev) and Gulu Khalilov*"<sup>25</sup>. The interest of Masud Alioglu in artistic problems, such as the composition, plot, conflict, character, flavor, language, form and style features of the work of art and finally the genre typology was

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<sup>25</sup> Elçin, İ. Tənqid və nəsr (Azərbaycan bədii nəsr tənqidə (1945-1965)) / İ.Elçin. – Bakı: "Günəş" nəşriyyatı, – 1999. – s. 14

formed in the late 50s. In particular, his series of articles entitled “On the issues of conflict, character and flavor in our fiction” published in separate issues of the newspaper “Literature and Art” was an important event.

Although Masud Alioglu estimated the adventure feature as an important element in works of art and historical works on a specific topic, he described the depiction of such events in a serious political novel such as “Foggy Tabriz” as a style that undermines the novel’s realism and historical value. “*The adventure feature in the prose results in description of the enemy forces banal and not serious that obliges the writer to distort the historical reality*”<sup>26</sup>. The researcher Yavuz Akhundlu, who extensively studied the works of Mammad Said Ordubadi, also commented on this point: “*Although the adventurous nature of M.S. Ordubadi’s work allows his historical novels to be read with interest by readers, it reduces the overall artistic value of these works*”<sup>27</sup>.

As the research papers by Masud Alioglu proves once again, he was not engaged only in one field of literature, he did not limit his literary-critical views to a certain genre. Underlining of the issue of the national color as regards the Azerbaijani prose and poetry is of great importance. The issues, as patriotism in the poetry of Haji Karim Sanili, Osman Sarvelli, Mohammad Hussein Shahriyar, historical and artistic reality in prose are among the main issues analyzed by Masud Alioglu. The role of Masud Alioglu in the study of theoretical and research problems of Azerbaijani prose is undeniable. However, opinions aimed at analyzing genres such as historical novels, short stories, essays, theoretical issues such as conflict and character do not lead to the characterization of Masud Alioglu as a theorist. In these research papers, he retains more of his critical image.

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<sup>26</sup> Əlioğlu, M.Ə. Bədii nəsrində tarixi roman // – Bakı: Azərbaycan, – 1965. №12, – s.92.

<sup>27</sup> Axundlu, Y.İ. Məmməd Səid Ordubadi / Y.İ.Axundlu. – Bakı: Elm və təhsil, – 2012. – s.289

The main scientific conclusions reached in this chapter of the research are reflected in the following articles<sup>28</sup>.

The third chapter of the research is called “**The main directions of Masud Alioglu’s activity as philologist**”. The first paragraph of this chapter, entitled “**Research issues of classical Azerbaijani literature in the scientific heritage of Masud Alioglu**” the critic pays attention to the problem of classical heritage in the literary criticism of the Soviet period. In particular, the sentences used by Masud Alioglu, such as, “Nizami is a miracle - in the spiritual universe of mankind!”, “Fuzuli is our spirituality” reflected completely the ideological and aesthetic layer of their philosophy of love and sorrow. In this regard, it is no coincidence that Azer Turan wrote about the critic: “*Masud Alioglu fell on the sands of Azerbaijani literary criticism like a rain of love and sorrow*”<sup>29</sup>.

In his article “Fuzuli and Uzeyir”, the critic expresses his idea how the great composer Uzeyir Hajibeyov articulated the

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<sup>28</sup> Məmmədova, N.H. 60-cı illər bədii irsdəki demokratikləşmənin, müasirliyin ədəbi tənqidəki dərki // “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” mövzusunda beynəlxalq elmi konfransı, – Bakı: Mütərcim, – 3-5 may, – 2016, – s.188-191; Məmmədova, N.H. Məsud Əlioğlunun ədəbi-tənqidi yaradıcılığında tarixi və bədii həqiqətin dərki // – Bakı: Ədəbiyyat məcmuəsi, Nizami adına Ədəbiyyat İnstitutunun əsərləri, – 2017. XXIX, № 1, – s. 290-297; Məmmədova, N.H. Məsud Əlioğlunun teatrla bağlı görüşləri // Ümummilli Lider Heydər Əliyevin anadan olmasının 95 illiyinə həsr olunmuş Gənc tədqiqatçıların II Beynəlxalq Elmi Konfransı, – Bakı: Bakı Mühəndislik Universiteti, – 27-28 aprel, – 2018, – s. 1184-1186; Məmmədova, N.H. Rəsul Rza yaradıcılığı Məsud Əlioğlunun tədqiqatlarında // Ümummilli Lider Heydər Əliyevin anadan olmasının 95 illiyinə həsr olunmuş Azərbaycanşünaslığın aktual problemləri mövzusunda IX Beynəlxalq Elmi Konfransı, – Bakı: Mütərcim, – 3-4 may, – 2018, – s. 344-346; Məmmədova, N.H. Məsud Əlioğlunun araşdırmalarında resenziya janrı // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, Bakı Dövlət Universiteti, – 2018. №2 (106), – s. 241-243; Məmmədova, N.H. Azərbaycan poeziyasında novatorluq axtarışları (Məsud Əlioğlu poeziya tənqidçisi kimi) // – Bakı: Filologiya məsələləri, – 2019. №6, – s. 204-209; Memmedova, N.H. Azərbaycan nesirinin teorik problemləri Mesud Alioğlunun araşdırmasında // 4. Uluslararası Mersin Sempozyumu, – Mersin: Mer Ak Yayınları, –22-24 ekim, – 2020,– s. 89-106.

<sup>29</sup> Turan, A.İ. Eşq və kədər yağmuru // Ədəbiyyat qəzeti. – 2018, 29 sentyabr. – s.9.

philosophical and cognitive value of Fuzuli's poetry in the language of music. To the mind of the author, as the creative philosophy of both masters, the depth of thought in their works, then the fire of thought in Fuzuli's poetry and the beauty in Uzeyir's music were in unity there were appeared strong works of art. The success of the researcher in this article is that he tried to prove the provisions of music theory on a scientific beginning on the basis of the combination of Fuzuli ghazal and Uzeyir's composition. The key reason for Masud Alioglu's address to Fuzuli's Divan in relation to the classics is the issue of philosophical understanding of Fuzuli's genius. The incomprehensibility of Fuzuli's poetry, which overcame the test of centuries, the difficulty of poetic interpretation of Fuzuli's miracle, and the source of spiritual thought of Fuzuli's poetry in general, created conditions for the critic to come to this conclusion.

The main purpose of Masud Alioglu was to reveal the philosophy of the works of Nizami, Fuzuli, Mirza Fatali Akhundzade. In writing such articles, there was appeared a common way of thinking: it is a matter in this moment about the style of a critic, whose heart was beating for his homeland and who was close to the traditions of classical culture! The critic fulfilled an important mission as a critic by analyzing the works of Nizami, Fuzuli, Natavan, Vidadi, Vagif: to love the people and protect his own past. Therefore, these studies have a special place and role in the history of Azerbaijani literature.

The second paragraph, entitled “**Modern scientific approach to the problems of realism and romanticism in the scientific-theoretical heritage of Masud Alioglu**” deals with an analysis and generalization of the artistic and aesthetic features of Azerbaijani realism, the drama and prose of Jalil Mammadguluzade, the national character of Azerbaijani romanticism and the philosophy of Huseyn Javid's romanticism; in this paragraph the concepts of realism “less important man” and “abyss” of the romanticism, as well as definitions of literary trends, such as ignorance, intellectual darkness and fanaticism (realism) and dream, ghost, ideal, love and religion (romanticism) are researched in a comprehensive manner. In addition, the influence of the Russian realist literature on the work of

J.Mammadguluzade and Turkish romantic literature on Huseyn Javid's work are studied.

A new stage begins in the study of Azerbaijani romanticism in the context of world romanticism. Masud Alioglu, one of the literary critics who formed this stage, became one of the critics who justified Huseyn Javid's romanticism by involving him in comprehensive research. Thus, the article "The Power of Love", published in 1956, was the first approach to the work of Javid after his acquittal. His research was systematized in the monograph "Romanticism of Hussein Javid", published in 1975. It should be noted that Masud Alioglu intended to publish the aforementioned monograph under the title "Javid - artist." We come across this information in his interview with the newspaper "Literature and Art" published in 1968<sup>30</sup>. Unfortunately, the critic cannot see the publication of this monograph, which is edited by Yashar Garayev after his death.

Masud Alioglu tried to explain that Huseyn Javid's work stems from Turkish romanticism, its ideas, themes and stylistic features. The critic noted the influence of Abdulhaq Hamid in his historical dramas, Tofiq Fikret in his works glorifying human ideas in a philosophical style, and Namig Kamal in his poems written in the spirit of patriotism. The similarity, observed between the poems by Huseyn Javid and Tofiq Fikret (such as, "Orphan Anwar", "Orphan", "Girl's school", "To my girl Sharmin", "First spring", "Bride spring" and "Tuberculosis girl", as well as the poem "Sick baby") confirms the views of the critic. It is incorrect to assess the closeness of this topic as a direct influence of the Turkish writer on the work of Huseyn Javid. Because the poem "In the Girl's School", the last poetic text of the book of poems "Past Days" published in 1913, was written before Tofiq Fikret's poem "To my girl Sharmin". This fact proves that such themes can be seen in the works of the representatives of the Romantic movement.

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<sup>30</sup> Nəsrimiz haqqında yeni tədqiqat əsəri // Ədəbiyyat və incəsənət. – 1968, 19 oktyabr. – s. 3.

Masud Alioglu is one of the critics who has always kept in focus the fundamental problems of art. As the study of the influence of Turkish romantic literature on Huseyn Javid's work shows that Masud Alioglu was a critic who paid special attention to the problem of literary relations. The literary criticism is a science that has its own themes and problems, but is not isolated from the literature and problems of the peoples of the world, and develops in a mutually beneficial way. *"No event, no literature can be sufficiently understood without its connection with other events and literature"*<sup>31</sup>. Therefore, analyzing the creative heritage of the representatives of Azerbaijani romanticism only on a national basis does not lead to the right result. The national and international context of these literary and aesthetic movement must be taken into account.

The main purpose of the third paragraph, entitled **"Masud Alioglu's approach to the problem of "Fathers and Sons" in the creative activity"**, was to reveal the critic's approach to this problem and to comment on the concept of Marxist aesthetics "Fathers and Sons". It is to be noted that this issue has always been relevant in our literature. In the nineteenth century, as a result of historical circumstances, new manifestations emerged in the relationship between fathers and sons; so, the fathers and sons could not find a common denominator, and the father's demands did not match the son's sense of innovation. The struggle of conservative fathers against pro-innovation sons is no different from literature. Thus, *"The socialist thinkers bring this conflict to the level of a social struggle - the father represents the reactionary conservative antiquity, and the son represents the progressive renewal, and this struggle between father and son is nothing more than a war of innovation and antiquity"*<sup>32</sup>.

The researcher followed the problem in chronological order, looking at the developmental features of the concept "Fathers and

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<sup>31</sup> Matthew, A. On the Modern Element in Literature: [Electronic resource] / URL:<https://ru.scribd.com/doc/11554174/Matthew-Arnold-On-the-Modern-Element-in-Literature>

<sup>32</sup> Fəhmi, İ.Ə. Atalar və oğullar // Ədəbiyyat qəzeti. – 2018, 13 yanvar. – s. 8-10.



Sons” in plays and prose written from 1850 to 1930. The critic expressed his idea as regards the enlightener generation reflected in the literature through Shahbaz bey and the future wishes of young people, studied in other countries on the basis of the image of Fakhraddin, Farhad bey and Omar who wanted to change the rule of ownership after returning to their homeland. He called the images Iskender, Aydin and Ogtay “Strange People” and the three brothers in “My Mother's Book” as “Internal Enemies”.

The struggle of sons acquainted with the culture of developed countries against their fathers manifested itself in two ways. The sons in the first section openly tried to apply what they had learned. At the beginning of the twentieth century, another picture emerges. Masud Alioglu called the sons of this period a generation of “strange people”. The critic's search for the reasons that made the “strange sons” incomprehensible in the spiritual layer encompassed the was realistic features. The psychological layer was revealed when they did not openly defend what they understood, but found an original way of protest. The search for truth by young people like Iskender, Aydin and Ogtay was commonalities that united them. The expressions sounded by Aydin (“I am no longer the truth, I am nothing”), by Iskender (“I am nothing”) and by Ogtay (“Let this confused humanity see the truth at least once, let it see that it is nothing”) were the ironic results of the image's protest against society.

The issue of “Fathers and Sons”, manifested in the literature was a problem arising from the requirements of the time, meeting the principles of Soviet ideology. Here we are talking about the relationship between the two generations, which manifested itself in the form of a struggle between innovation and staleness. From the perspective of modern times, these topics, which were prominent in the literature during the years of the Russian Empire and the Soviet era, have always been given the green light.

The main scientific results obtained in this chapter of the research are reflected in the following articles<sup>33</sup>.

The **Conclusion** of the dissertation summarizes the main scientific results and the scientific-theoretical provisions on Masud Alioglu's literary-critical views are summarized as follows:

- Masud Alioglu is a critic formed at the crossroads of two opposing epochs. From the point of view of sociological and aesthetic criticism, it is clear that there are contradictions in the critic's approach.

- The stage classification of Masud Alioglu's critical activity is given, the characteristic features of each stage are grouped in duly manner.

- The national scientific basis in which Masud Alioglu was formed as a critic was studied, and the stage of literary-theoretical thought of 50-70s was involved in research. Objectivity, assertiveness, impartiality, clarity of writing technique, attention to the problems arising from the nature of literary texts were the factors that formed the critical personality of Masud Alioglu.

- Masud Alioglu remained faithful to the principles of historicity and modernity in his scientific and theoretical activity.

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<sup>33</sup> Məmmədova, N.H. Füzuli yaradıcılığı Məsud Əlioğlu tədqiqatında // Ümummilli Lider Heydər Əliyevin anadan olmasının 93 illiyinə həsr olunmuş Gənc tədqiqatçıların IV Beynəlxalq Elmi Konfransı, – Bakı: Qafqaz Universiteti, – 29-30 aprel, – 2016, – s.1099-1100; Məmmədova, N.H. Məsud Əlioğlu yaradıcılığında Şərq və Qərb mədəniyyəti // “XXI əsrdə dünya elminin inteqrasiya prosesləri” mövzusunda Gənclərin Beynəlxalq Elmi Forumu, – Gəncə: “Xəzər Universiteti” nəşriyyatı, – 10-14 oktyabr, – 2016, – s. 374-376; Məmmədova, N.H. Cəlil Məmmədquluzadə irsinin tədqiqi (Məsud Əlioğlunun yaradıcılığı əsasında) // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2017. №2, – s. 88-93; Məmmədova, N.H. Məsud Əlioğlunun Tədqiqatlarında “Atalar Və Oğullar” // Türk Kültür Coğrafiyasında Eğitim və Sosial Bilimlər Sempozyumu, – Ankara: Tebad, – 27-30 iyun, – 2018, – s. 39; Маммадова Н.Г. Творчество Гусейна Джавида в исследовании Месуда Алиоглы // – Украина: “Науковий вісник Міжнародного Гуманітарного Університету”, Серія: Філологія, – 2018. випуск 32 том 1, – ст. 152-155; Məmmədova, N.H. Mesut Alioğlu ve Karşılaştırmalı Edebiyyat Sorunu // 5. Uluslararası Bilimsel Araştırmalar Kongresi, – Ankara: Asos yayınları, –11-14 temmuz, – 2019,– s. 371-378.

The fact that he has always observed and adhered to these important principles has deterred him from subjective considerations and, as a rule, has led him to express objective opinions. When the poem by Samad Vurgun was exposed to the subjective criticism, Masud Alioglu has timely appreciated highly this poem.

- By involving Huseyn Javid's work in scientific and theoretical research, Masud Alioglu formed a new stage in the study of romanticism, expanded the scope of this aesthetic movement, and became one of the critics who justified it.

- Masud Alioglu chose the method of analysis in accordance with the essence of the research subject. This feature can be seen in the approach to realism and romanticism. Clarification of the issues arising from the demands of the literary trends showed that the critic's style is based on strict scientific criteria.

- The critic's analysis of music theory and theatrical culture showed the national-aesthetic significance of his articles.

- Masud Alioglu was closely involved in writing the history of literature. The researches carried out in this direction emphasize that the national literary-artistic practice creates a visual image of different stages of development and personalities.

- Masud Alioglu is considered a critic with theoretical knowledge. In the articles written after the 1960s, he focused on the issues of art, and his analysis of historical novels, essay genres, conflicts, and characters brought innovations to our scientific and theoretical thought.

- The problem of classical literary heritage became more pronounced in the second stage of the critic's work. The researches on the discovery of the concepts of "love" and "sorrow" suggests that literary criticism has shaped the concept of classical heritage. During the analysis aimed at explaining these concepts, it was revealed that Masud Alioglu followed the principle of historicity.

- Masud Alioglu is one of the critics who have touched upon firstly the serious scientific problems in our literary criticism. For the first time, Masud Alioglu systematically clarified the issue of "Fathers and Sons" from the current problems of Azerbaijani literature. The fact that he was one of scholars providing justification

of the works of Haji Karim Sanili and Huseyn Javid is revealed in the dissertation on the basis of rich facts.

**The main content of the study is reflected in the following publications:**

1. Məmmədova, N.H. Füzuli yaradıcılığı Məsud Əlioğlu tədqiqatında // Azərbaycan xalqının Ümummilli Lideri Heydər Əliyevin anadan olmasının 93 illiyinə həsr olunmuş Gənc tədqiqatçıların IV Beynəlxalq Elmi Konfransın materialları, – Bakı: Qafqaz Universiteti, – 29-30 aprel, – 2016, – s.1099-1100.
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