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ABSTRACT

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MODERNISM IN AZERBAIJAN PROSE

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of topic and extent of doing the research. The integration of Azerbaijani literature with world literature while keeping pace with the advanced traditions of the global literary process at separate stages is a pressing matter in our literary-theoretical opinion.

Throughout the history of Azerbaijani literature, various styles, tendencies, and currents have emerged. Although there is much literature on enlightened realism, critical realism, socialist realism, and romanticism literary trends in Azerbaijani literature, there are very few or incomplete opinions about Azerbaijani modernism. The existence of modernism and postmodernism in Azerbaijani literature has been reflected in only a handful of studies. Academician Nargiz Pashayeva's dissertation, "Artistic-aesthetic understanding of man in modern Azerbaijani literature (based on the works of the People's Writer Elchin)¹," presented for the degree of Doctor of Philology, delves into the structural elements of modernism in the literature of the 60s. The dissertation puts forward scientific statements about their stable character, shedding light on the idea of the existence of modernism and postmodernism in Azerbaijani literature. The role of Academician Isa Habibbeyli in uncovering and systematizing the principles of manifestation of modernism is undeniable. His monograph, "Azerbaijani Literature: Periodization Concept and Stages of Development,"² is of great importance in this regard. Investigating the literary trend of modernism from different angles, Gorkhmaz Guliyev, Parvana Isayeva, Asif Hajiyev, Javanshir Yusifli, Yegana Abdullayeva, and other theorists have contributed to the studies of the characteristic principles, idea-aesthetic features, and representatives of this trend in world literature.

¹Paşayeva, N. Müasir Azərbaycan ədəbiyyatında insanın bədii-estetik dərki (Xalq yazıçısı Elçinin yaradıcılığı əsasında)/ fil.e.d. alimlik dərəcəsi almaq üçün təqdim edilmiş dissertasiya / – Bakı: 2004. – s. 9-157

² Həbibbəyli, İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / –Bakı: Elm, 2019. – s. 152-189

The period spanning from the 1960s to the 1980s is marked by significant literary events and artistic accomplishments in Azerbaijani prose. This era was defined by a clear emphasis on innovation in all aspects of public life, driven by a comprehensive understanding of the prevailing political and social realities, and analytical insights into artistic thought.

During the 1960s, a noteworthy characteristic of the prose process was the emergence of young writers who introduced new expressions into the Azerbaijani lexicon, such as "new Azerbaijani prose", "new wave", and "new generation". Despite their roughness and conventionality, these terms encapsulated the modernist trend that this generation brought to contemporary national prose, as reflected in the content, ideas, subjects, forms, and structures of their works. Even today, more than 60 years later, the term "sixties" remains relevant in literary and cultural studies, and a fresh approach to the scientific interpretation of this phenomenon is crucial.

Prose writers such as Anar, Elchin, Sabir Ahmadli, Rustam Ibrahimbeyov, Magsud Ibrahimbeyov, and Natig Rasulzadeh sought to reject the values imposed upon them and eventually succeeded in doing so in their creative output. Upon examining the architecture of works produced during the 1960s and 1980s, it is evident that they do not conform to the requirements and principles of social realism. Approaching these works through the lens of social realism analysis would be erroneous. Instead, the distinctive features observed at every point where socialist realism molds disintegrate are appreciated in modernism.

The object and subject of the research. The focus of this dissertation is on the significant development of Azerbaijani prose during the 1960s-80s, as well as the continuation of this progress through the modernism of the 90s. The research explores the artistic levels of prose, as determined by both the "new generation" of modernists and the more experienced literary generations. The study delves into the ideational-artistic qualities of prose, as well as the structural innovations that form a theoretical conclusion. Typological generalizations about genre, plot, composition, and style searches of

literary prose are considered, concerning modern world prose and literary studies.

The subject of the research is the formation and development of modernism, including its manifestation in Azerbaijani prose of the 1960s, 80s, and 90s, and the evaluation of its various creative issues. The research objectives involve determining the place of the prose of the 1960s-80s in modern Azerbaijani literature, revealing the role of the modernist literary trend in its development, following the development process and dynamics of the prose in a complex manner, and creating a scientific picture of that prose in literary studies.

Research goals and objectives. As literary currents, tendencies, or directions did not appear in national literature at the same chronological time, the main goal of this research is to provide a scientific solution to the above-mentioned problems. In doing so, we set specific tasks that will help us achieve our objectives.

In the 60s and 80s of the 20th century, as a result of the impact of socio-political processes on artistic consciousness, the emergence of the modernism literary trend and a review of its first theoretical explanation;

- To investigate and generalize the system of literary, theoretical, and philosophical views on the problem of modernism literary trend;
- To investigate the characteristic features of the "stream of consciousness" technique of artistic development of modernism;
- to investigate the regularities of development of Azerbaijani prose in the level of East-West modernism in the 60s-80s and 90s;
- Typological approach to the formation and development problems of Azerbaijani modernism;
- To clarify the nature of evaluating the issues of modernism and ideology from different perspectives;
- The opening of the traditions of the modernism literary movement in Azerbaijani prose in terms of time and social environment;
- To be involved in research of the leading genres of artistic prose and modernism relations;

Research methods. In the dissertation, various research methods were utilized to analyze the manifestation of a specific current in prose

literature. These methods included historical-comparative, comparative-typological, and structural-semiotic techniques. Through these methods, the topic was examined as a whole, considering the historical-literary process, socio-political events, and individual and world relations. The analysis-synthesis method was also employed to explore the subject matter. The theoretical concepts of Azerbaijani and Russian literary scholars, as well as various scientific conclusions in literary history and studies, were used as a methodological basis.

The main conclusions drawn from the research were as follows:

- The "60s" prose of Azerbaijani literature belongs to the literary trend of modernism, following the movement of modernist prose in world literature at the beginning of the 20th century.
- Azerbaijani prose from the '60s-80s and '90s demonstrated a comprehensive and broad use of the "stream of consciousness" development technique.
- Azerbaijani modernist prose synthesizes Eastern and Western traditions. - Modernist typological features are present in various genres of Azerbaijani prose.
- Azerbaijani modernist prose, formed in the Soviet literary space, is directed against a socialist ideology, similar to other literature from the USSR nations.

The scientific novelty of the research. Based on the research and analysis materials of the prose of the 60s-80s, typological classifications given to prose genres, plot-composition regularities, theoretical conclusions about style searches, and artistic language experiments create a new scientific idea about the possibilities of evaluating the structural evolution of prose.

- In the dissertation, the scientific landscape of Azerbaijani prose of the 1960s-80s and 90s in literary studies became the object of research from the perspective of modernism literary trend for the first time;
- Azerbaijani modernism was studied as a type, of world literature, and Soviet literary space was evaluated from the East-West context;

- In the dissertation, samples of Azerbaijani prose were involved in the research in the context of modernist literary-aesthetic thought, and the problems such as the moral-psychological change of prose moving away from external imagery, crises caused by desperate situations, alienation of the individual, and loneliness were brought to the fore;
- The expression technology of interest in the literary hero's spiritual world, internal and social conflicts, the essence of man, and layers of memory has been investigated and systematized in Azerbaijani prose texts;

In the 1960s-80s, when the scientific landscape of Azerbaijani prose in literary studies turned into an object of research from the perspective of the modernist literary trend for the first time, the discovery of the development processes determined the novelty as well as the seriousness of the problem.

The theoretical and practical significance of research. The scientific-theoretical value of the dissertation is, first of all, in the integration of the theoretical concepts related to the modernist literary trend and the development trends of Azerbaijani prose in a specific period of the 20th century. The research can be useful in following the development process of our modernist prose in the context of scientific-theoretical attitude and writing the history of its specific stages.

The research work can be important in honestly understanding and evaluating the literary and cultural reality of Azerbaijan in the 60s, 80s, and 90s of the last century. It may be necessary to follow the creative path of our artists and their rise as prose writers.

The dissertation has quite practical significance. It can be used in philology-oriented faculties of higher and secondary specialized schools, in the teaching of elective subjects, and lectures and seminars on modern Azerbaijani literature. Dissertation can be a useful resource for teachers of higher and secondary schools, students, and doctoral students studying the history of literary theory, literary-theoretical thought, and masters. The dissertation's scientific-theoretical value lies in its integration of modernist literary concepts and development trends of Azerbaijani prose during a specific period of the 20th

century. It offers a unique perspective on the development process of Azerbaijani modernist prose, providing a solid scientific-theoretical foundation for the study of literary history's specific stages.

Moreover, the dissertation has significant practicality, making it invaluable for philology-oriented faculties of higher and secondary specialized schools. It can be used as a teaching resource for elective subjects, lectures, and seminars on modern Azerbaijani literature.

The dissertation's findings are a useful reference for both teachers and students of higher and secondary schools, as well as doctoral students studying the history of literary theory, literary-theoretical thought, and masters. The research's importance goes beyond academia and can be used to gain a better understanding and evaluation of Azerbaijan's literary and cultural reality during the 60s, 80s, and 90s of the last century. It can also provide insight into the creative paths of Azerbaijani artists and their rise as prose writers.

Approval and application. The research for the dissertation was conducted in the Department of Literary Theory at the Institute of Literature named after Nizami Ganjavi of ANAS. During department meetings, the various chapters and paragraphs of the dissertation were presented, discussed, and approved. The doctoral student included the main findings and results of the research in articles that were recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan. These articles were published in prestigious scientific journals in foreign countries and thematic collections. Furthermore, the doctoral students presented their reports and speeches on the findings at international and national scientific conferences.

The name of the institution where the dissertation work was performed. The dissertation was completed at the Literary Theory Department of the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences.

The structure and overall scope of the dissertation work. The dissertation consists of an introduction (12096 conditional marks), three chapters (first chapter – 71968 conditional marks; second chapter – 73679 conditional marks; third chapter – 72428 conditional marks),

conclusion (5400 conditional marks), and a list of used literature. The total volume of the dissertation consists of 231666 conditional marks.

THE MAIN CONTENT OF THE RESEARCH

In the "**Introduction**" part of the dissertation, the relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main provisions of the defense, scientific novelty, and theoretical and practical significance are studied.

The first chapter of the dissertation work is called "**Literary-aesthetic Principles of Modernism**" and consists of three paragraphs. The first paragraph, "Formation of Modernism as a Philosophical-Aesthetic Literary Event," discusses modernism's formation, growth, and uniqueness. Numerous studies have been devoted to the investigation of the place and characteristics of modernism in world literature and culture. Our goal in this paragraph is to systematize and present the philosophical content of modernism, the aspects, and principles that determine its manifestation in literature, and to clarify the approach to the research subject.

The formation of modernism was characterized by the emergence of various trends in literature. In literature, James Joyce, Albert Camus, Franz Kafka, Jose Luis Borges, and Jean-Paul Sartre wrote about the tragedy of identity alienation, incommunicado, the collapse of humanism, stream-of-consciousness style, collage, etc users.

The main aspect of modernism is the superiority of individualism, style, and innovation over tradition. The representatives of this trend think that there is no orderly, logical, natural, full, ordered, stocked place in the world. Vanguardism, cubism, surrealism, abstractionism, impressionism, the tendency to positivism, irrationality, change of doctrines, destruction of existing traditions or loading of new values, restoration of classical values, and other signs can be mentioned as manifestations of modernism.

The second paragraph of the dissertation's first chapter is titled "**Stream of consciousness**" as one of the main technologies of

modernism". "Stream of consciousness" is a style in twentieth-century modernist literature that claims the direct revival of the mental life of consciousness through the combination of associations, disorganization, and the breaking of syntax.

In literature, the "stream of consciousness" technique is associated with the name of the English writer James Joyce. James Joyce and Marcel Proust are considered the first and leading representatives of this style.

James Joyce brought a new style to literature by not adhering to the principles of consistent plotting, and presented the actions, feelings, emotions, and excitement of the characters through internal monologues, and various associations of consciousness, which are forms of "stream of consciousness". However, the "stream of consciousness" technique, which has spread from Europe in one way or another to the entire world literature, has not escaped the attention of Azerbaijani literature. Since the 60s, soliloquy, a type of internal monologue, has had a special role in the rise of the "stream of consciousness" to the ranks of artistic forms in our prose. Stream of consciousness" presents a form that simulates oral speech, inner monologue. Making comparisons between these two forms of artistic expression closely helps to explore the unique features of the term "stream of consciousness". In the soliloquy, the hero talks to the reader about the event he saw, directly participated in or heard. Here, the speech attracts attention with its simplicity, consistency, and regularity. In 'stream of consciousness', however, speech or thought can be complex, incoherent, and 'irrational'. From this point of view, Afaq Masud's novel "Izdiham" attracts attention. Absurd ideas that seem fantastic in the work come to life in the mind of the hero. Confused thoughts that contrast with each other prepare the ground for revealing the main point. *"As the men in black approached, the roar of the crowd began to be heard..."*³ All the real and subconscious impulses happening inside the hero are revealed like a fountain and take us to different dimensions throughout the novel. Although the

³ Məsud, A. Seçilmiş əsərləri / –Bakı: Elm və təhsil, –2012. – s. 2

term "stream of consciousness" is used here to reflect the psychological state of the character, the author does not explain what happened in the novel, nor evaluates it based on the cause-and-effect relationship. In "Crowd", it is impossible to follow the consistent development of the plot line, as in realistic texts.

"Stream of consciousness" can manifest in the following forms:

The character's thoughts about himself. Here, non-speech is given through speech. The inner world of the image and the behavior formulas of the character are revealed in this way. Internal monologues of this type are spoken through the language of the image. This monologue has neither a listener nor an interlocutor. The character speaks to himself, in his heart. Here, the writer puts his thoughts about the surrounding world, people, and events into the character's "unspoken" inner speech in a complex way. For example, in Anar's story "Magal", rather than the hero being presented in the events, the events are presented in the perception of the main character, Fuad, and the literary text is mainly based on his thoughts. In Ramiz Rovsha's story "Stone", the inner speech is filtered from the consciousness of the first person and sheds light on one side of nature and society. Here, although the speech is sometimes incoherent, the semantic connection remains intact. The character of main character, a Muslim man, is revealed in a sudden, subliminal episode, through inner speech.

A special inner speech that acts as a means of thinking. Here it is expressed by special images, codes, schemes, and objects. For example, in Anar's "Red Limousine", Elchin's "Train. Picasso. Latur.1968", and Afag Masud's "Iohan II", the trend of different levels of coding and symbolization is visible. This tendency is also manifested in the psychological context of the work, in the inner speech of the images and characters.

Thus, the main problem that every new era strives to solve in literature is the problem of interaction between man and society. In the 20th century, this process entered a new stage with the tension of socio-political and ideological struggle. Modernists tried to solve this problem uniquely with the concept of "stream of consciousness". It is

natural to use the possibilities of the "stream of consciousness" technique in different literature, this variety of forms is related to the variety of ways of direct expression of the character himself. In Azerbaijani literature, this term was used uniquely in various works where the contrast between the character and fate of the personality is visible.

The third paragraph of the chapter is called "**Azerbaijani Prose in the Context of East-West Modernism**". Although the unified world literature is divided into different regions, it has always been in the trade of tradition. The West adapted the tradition received from the East, and the East adapted what came from the West. True wealth and innovation are revealed in this moment, in self-preservation and integrated living. In this sense, the school of modernism for Azerbaijani literature was not only the West, but also the East, especially Turkish literature, which experienced this experience before it. At the beginning of the 20th century, Azerbaijani literature had a very serious literary base for advancing in the direction of modernism: especially in the example of the works of Jalil Mammadguluzade, Abdurrahim Bey Hagverdiyev, Jafar Jabbarli and Yusif Vazir Chamanzaminli. However, the Soviet revolution prevented and delayed the development of newly emerging elements in our literature.

As is known, wars, revolutions, and changes in social formations were characterized above all as tragedies of individuals, and such disasters had to create their literature. In this paragraph, we have addressed the literature of the "lost generation" observed in American literature, the work of Kobe Abe from Eastern literature, and the works of Ahmet Hamdi Tanpinar and Peyami Safa from Turkish literature. We have talked about the surrealist meanings, plot-composition proximity, and similarities in symbols and details that attract attention to Orkhan Pamuk's novel "Covdet Bey and Sons" in Yusif Samadoglu's novel "The Day of Murder".

Chronicle, concentric, and retrospective fiction in the 60s and 80s plot types began to be prioritized. Fundamental changes in public consciousness during these years were reflected in Azerbaijani

literature, first of all, in poetry, as in all Soviet literature. It took several more years to reflect these changes in prose.

Artistic features of Azerbaijani prose of 1960-80 years inside first in turn genre issue attracts attention. At this stage, our prose is more compact to genres transition what he did according to what we know. Akif Hüseynov's prose topic, idea, problem, artistic justifying the hero's innovation as well as his artistic perfection draws attention to its genre features in his research: *"It is not difficult to see that over time, the prose tended to more large-scale epic plates, panoramic, multifaceted description we also consider the dimensions and habits of the genre starting from the end of the fifties strikingly changed, concise novels, lyrical-psychological and dramatic narratives has gained wide success"*⁴. Indeed, in previous decades Azerbaijani prose, which has achieved very important achievements in great epic forms, is at a new stage monumental to forms active appeal Didn't that one 60-70's prose that reaches the aesthetic perfection of forms in years this became alien to forms? It is also interesting that the modernist way of thinking of the national prose by directing the course of artistic research to everyday life and the common man drew attention to the signs of spiritual and moral bankruptcy, social and social decline, and crisis both on an individual and societal scale. Most importantly, these prose writers were able to benefit not only from the latest, multinational avant-garde prose but also from the artistic tradition of the national classical heritage. In particular, Jalil Mammadguluzade's prose style, psychological compactness, fusion of the harshest satire with lyrics, merciless "subtextual" truths, style, and language democratism gained artistic value again at this time.

It is possible to see the Eastern traditions of modernist aesthetics in the work of writer Elchin. His novel "Mahmud and Maryam" is a philosophical-psychological work about the world and reality, which is directly related to folklore and epic poetics. In this work, we find the meeting of real and unreal time. We find such an approach in Chingiz Aitmatov's "A Day is Equal to an Age" and Marcel Proust's "In Search of Lost Time".

⁴Hüseynov, A. Nəsr və zaman / –Bakı: Yazıçı, – 1980 , – s.95

The novel "White Camel" is an example of intertextual prose, distinguished by its polyphony and multifacetedness, which creates the effect of "a novel within a novel". The complex and syncretic nature of the images depicted in the work is related to mythical thinking. The meaning of time has a conceptual importance in this novel: *"That child was standing in the future and was welcoming the caravan that appeared from the future. Big and black eyes looked out from under the thick stones and sent them on their way... In the past, they used to send off that white camel caravan"*⁵. This symbolic ending about the future in the novel is related to the internal optimism that is the inner rock of the work.

Orkhan Fikretoglu, whose works are influenced by the literary traditions of Mirza Jalil and the generation of the 60s, is one of the modernist writers who shed light on the East-West way of thinking in various aspects. His "Ogay", "Arafa", "Neft Dadash", "Chevrilish" etc. stories with ironic symbols and details, subliminal games, and subtext messages are considered rich literary examples. The writer's novel "Tek" ("Alone") is written in an absurd way of thinking and is about the deep crises of personality.

In general, one of the main differences that separates Eastern modernism, including the Azerbaijani model as a type, from its Western equivalent is that the ending is related to hope for the future. Needless to say, many writers, including Anar, Elchin, Afag Masud, Ramiz Rovshan, Elchin Huseynbeyli, Orkhan Fikretoglu, etc. in their creations, they use Eastern and Western grandmothers in different forms.

⁵Elçin. Seçilmiş əsərləri:[10 cilddə]. I cild çap nəşriyyatı, –Bakı: Çinar, , – c.1. –2005. – s. 67

The main scientific results obtained in this chapter of the research work are reflected in the following articles.^{6, 7, 8}

The second chapter of the dissertation work is called **"Organization, Development Problems and Uniqueness of Azerbaijani Modernism"** and consists of three paragraphs. In the first paragraph, **"The manifestation of typological features of modernism in Azerbaijani prose"**, the organization and uniqueness of Azerbaijani modernism as a type are discussed. At the beginning of the 20th century, Azerbaijan's literature, press, culture, art, etc. the tradition of creating and writing with modern thinking was formed. With the establishment of Soviet socialism, these trends collapsed, but starting from the 60s, a process of returning and benefiting from world modernism took place. The growing interest in the spiritual and moral layers of social reality and the psychology of personality characterizes the entire Azerbaijani literature of the 1960s and 1980s, increasing its idea-artistic and aesthetic value and weight. Isa Habibbayli notes that *"the beginning of the era of Heydar Aliyev, who played a special role in the historical destiny of our nation in the return to national-spiritual self-awareness in Azerbaijani literature, is of exceptional importance."*⁹ Indeed, looking back at the 1960s and 1980s, it is possible to see the moral refinement of society and unprecedented innovations, whether in the fields of science, culture, or literature.

In the early 60s, a new stage in the history of Azerbaijani literature of the 20th century began. It can be distinguished from the previous stages by the following features:

— In connection with the beginning of the collapse of the socialist worldview, the widespread search for new ideas in the Soviet,

⁶ Əliyeva, D. Modernizmin fəlsəfəsi // IV İnternational Scientific Conference of Young Researchers, –Baku: Qafqaz University, –27-28 April, –2018, – s.1334-1336.

⁷ Əliyeva D.Ş. Nəsrdə“şüur axını”nın analitik xarakteri // Elmi əsərlər, –Bakı: “Orxan nəşriyyatı”, 2021. №3, –s. 32-36

⁸ Əliyeva, D. Azərbaycan nəsrİ Şərq-Qərb modernizmi kontekstində // Axtarışlar, –Naxçıvan: “Tusi”, 2022. – s. 176-182

⁹ Həbibbəyli, İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələlər /–Bakı: “Elm”, – 2019. – s. 64

including Azerbaijani society, the manifestation of alternative thinking, and ideas, and, as a result, the emergence of modernism in Azerbaijani prose;

- Gradual rejection of "thinking" about the global problems and issues of society and the world, individualism, schematism, showing interest in the inner world of a person, an individual, moving away from stereotyped tradition and a new look at life and a person;

- Allowing for freedom in the description, development, language, and style, avoiding neutral, no longer effective literature, normativity of expression, experimentation, etc.

- Due to these characteristics, Azerbaijani modernist prose of the 60s was conditionally called "New Prose". This phrase can only act as a distinguishing feature compared to the Soviet prose before it. In the works written with the principles of pure socialist realism, the heroes are usually extraordinary personalities, revolutionaries, famous figures, war heroes, etc. consisting of

Since the 1960s, the works of writers such as Sabir Ahmadli, Anar, Elchin, Yusif Samadoglu, Rustam Ibrahimbeyov, and Magsud Ibrahimbeyov contain many experimental moments that widely reflect the spiritual and psychological experiences of their contemporaries. Human beings in the foreground, increased attention to spiritual and moral issues, selection of "non-heroes" - ordinary, "small" people as objects of description, bold intervention in the negativity of public life, etc. This, in turn, was the renewal of prose not only in terms of subject problems and idea content but also in terms of form craftsmanship. A certain change took place in the structure of the modernist novel. The collapse of traditional forms paved the way for the emergence of new genres. Lyricism and psychologism in the field of artistic form (poetics) were considered to be the achievement of the new prose. As a result, individualism and psychological tension reduced the size of the novel, and short stories increased.

In the second paragraph called "**Modernism and Ideology**", we have theoretically investigated the problem of ideology and modernism to understand the conflicts and contradictions caused by the innovation brought by modernism with the norms of socialism, the trend's tendency to crises, and the possibilities of reflecting the Soviet

man living with internal crises. Parvana Isayeva rightly notes that *"to understand the essence of modernism, it is necessary to get down to its ideological foundations"*¹⁰. In Soviet aesthetics, modernism was viewed as a disruptive ideological event, contrary to humanism, as it distanced people from norms and prohibitions. In such cases, modernism, which was attributed to the non-realist trends of the later period, was equated with decadence, which was attributed to the non-realist trends of the late 19th and early 20th centuries.

In the early 1960s, a new stage appeared in Soviet literature, including Azerbaijani literature. It was a literary-aesthetic event and fully corresponded to the format of a literary movement. Writers who flocked to creativity in the 60s could include these principles in their works. The main distinguishing features of these writers were the presence of their views on the world, new literary criteria, themes, and heroes in their works.

Although modernism manifested itself in all national literatures in its way, its basic principles were able to remain basic. One of these principles is the interest in mythology, and we can see it in the novel "Ulysses" by James Joyce, which is considered a declaration of modernism. In the Azerbaijani literature, Yusif Samadoglu's and Mevlud Suleymanli's appeal to all-Turkic myths as the initial beginning of cultural and genetic codes can be mentioned among the main qualities of their works.

In the 60s, the common features of modernist literature, which came out of the rigid grip of ideology, were: interest in people, and an attempt to create a "new hero". The hero of the Soviet era was a hero who was at the forefront of society and the community. He embodied a pioneering, hard-working, comprehensive, perfect person. If it had any slight defect, the proletarian society gathered and intervened en masse to eliminate this defect. Modernists, on the other hand, brought a completely different person to literature, ordinary people, ordinary people with all the negative and positive characteristics.

¹⁰İsayeva, P. Modernizmin təşəkkülü və inkişafı. Ədəbiyyat nəzəriyyəsi, inkişaf mərhələləri və problemləri: [2 cilddə] / – Bakı: "Elmin inkişafı fondu", – c.1. – 2018. – s.99

It is known that the press has an exceptional place and importance in the progress, the awakening of national consciousness, and the rise of the process of national self-awareness. The press, as an ideological tool, is a formation that can create a unity of consciousness in its audience and follow a certain trend.

"Gobustan" magazine, which has become the center of Azerbaijan's literary and cultural environment in these years, has been a press organ that gathers creative young people, intellectuals, and artists and tries to shape the cultural and aesthetic values of its time.

"Dynamics of the development of Azerbaijani modernism in the 90s and its continued traditions", the role of individual literary figures in the development of modernist literature, and their contributions to this progress are discussed. Each of Anar, Elchin, Afaq Masud, and other writers who came to literature in the 60s had their place and position in the literature of the 90s. Deep observation, studying, and describing events and people in all detail is one of the most necessary conditions for artistic prose. From this point of view, the genre of narrative and story has a special weight in modernist literature. In the 90s, the story and narrative genre entered a new stage not only with its productivity, but also with its form, content, and problematic. The prose of these years gained new shades due to the tense environment of ideological struggle. The 90s created a special environment for the modernist hero. Unlike realist types, the protagonists of modernist works refused to be a member of society and replaced the real picture of reality with subjective statements. During that period, Elchin began to write absurd stories, in which the writer made a structural change in the form itself to express his intention. Elchin did not repeat this "wave" from Western literature as it was, but based on his absurd poetics, he achieved a high artistic expression of ideas about Azerbaijani society and public life. The writer's "Stalin's Death", "Water", "Clear Nights", "The Lucky One of the World" etc. stories serve to form the understanding of the new socio-historical character of the man in our literature.

Anar also reflected the existentialist human model in his work in his way, with all its details, in his work of the 90s. In the works "Red Limousine", "Panic", and "Hotel Room" the flow of thought crosses

the boundaries of reality and goes out into the spheres dominated by subconsciousness. For example, it is enough to mention the motive of alienation, "a city alienated by its own", which is detailed from such realities to the hero's dream. One of the main typological features of existentialism is resistance to alienation. The beauty of the story "Red Limousine" lies in the fact that the author makes the reader feel enough at the first level - with the facts, and takes him to the metaphorical depth of the hero's character. "... It was as if the rain was falling not from the clouds, but from the past. From the past days that he lost forever, disappeared forever ¹¹." Such nostalgic feelings are often found in existentialist works. The story has some symbolic details typical of modernist prose.

The influence of world literature was felt in the works of Afag Masud, and certain provisions of the existentialism literary teaching, which was widespread in European literature, were reflected. His writing pen opened the way to the closed psychological depths of human existence by touching on topics that have not been touched on in our national literature so far, which were not visible at first glance. In Afag Masud's story "Bachelor", which tells about the loneliness of personality and the effect of life confined between four walls on human psychology, the author's feminist position attracts attention. Afag Masud was able to reveal his psychoanalytic skills with his philosophical-intellectual story "Iohan II". The layers of structure, language, form, and style built by the author in the text attract attention. Subconscious elements and metaphorical expressions are widely used in the work. Although it is called a story, the possibilities of the "stream of consciousness" technique were widely used to reveal the dramatic, psychological tension in the story of "John II", which creates a novel effect due to its architectural parameters.

In Afag Masud's novel "Freedom", a work rich in surrealist colors, a unique view of human and social problems is exhibited. In the novel "Crowd", the hero who penetrates his father's subconscious and memory gets acquainted with his ancestors. We find this method in Elchin Huseynbeyli's novel "Yovshan Ghagayilar". It should be noted that the novel "The Wormwood Seagulls" was created based on

¹¹Anar. Əsərlər, hekayələr və povestlər / –Bakı: “Nurlan”, – 2003. – s.84

the author's fantasy based on the contradictions between reality and subconsciousness.

Azerbaijan literature played a special role in the development of modernist art during the period of independence. Avant-garde literary groups that began to emerge in the 90s can be considered a clear example of the active intervention of literary youth in the process. As we know, avant-garde art is one of the manifestations of the modernism era, and it has developed in its way in Azerbaijani literature. The literary youth united around such associations as "Chimney" led by Rasim Garajan, "Avangard" by Dayanat Osmanli, "Deniz" by Ibrahim Ilyasli, "Parvana" by Gasham Najafzadeh, "Points" by Bilal Alarli, "Ego" by Elchin Huseybeyli and others. even though the manifesto of each literary group was printed in their respective press bodies, they were limited to their local area and stopped their activities after a while.

Thus, in the 60s and 80s of the last century, the subject idea and style of prose, and the aesthetics of "ism" changed. As a continuation of this phase, the modernists participated in the 90s and even in the 2000s with their unique style. The specific examples brought from the works of modern authors are a clear example of the appearance of modernist traditions in Azerbaijani literature in the following literary stages.

The topics raised in the second chapter are reflected in our following articles.^{12 13 14 15 16}

Chapter III of the dissertation is called "**Possibilities of Genre and Modernist Prose**" and consists of three paragraphs. In the first paragraph called "**Modernism and Azerbaijani Novel**". The impact of the Western modernist novel on the Azerbaijani novel and the evolution of our national novel genre are discussed.

One of the main themes of the modernist novel is the alienation of the individual, his inability to adapt to the way of life expressed in philosophical modernism, and as a result, he withdraws into his inner world. Works written in the novel genre in the 60s and 80s compared to other genres of prose. Although it is a minority in number, the literary-theoretical attitude to the issue of the novel has its relevance and contradictory character with differed. The essence of modernist novels can be systematized as follows: individuality comes to the fore; the emergence of an image of a person who is a stranger in society; the occurrence of a return to classical prose; increasing appeal to folklore; manifestation of genre syncretism.

In the 60s, new and very interesting examples of novels began to emerge in the form of Anar, Elchin, Sabir Ahmadli, Mavlud Suleymanli, Ismayil Shikhli, Isa Huseynov, and other writers. In connection with the beginning of the collapse of socialist realism, the

¹² Əliyeva, D. Sovyet ihtilalı'nın modernist Azərbaycan edebiyatına tesiri // IV Uluslararası Türk Kültür Coğrafyasında Eğitim ve Sosyal Bilimler Sempozyumu, –Bakü: “Turkcess” – 2018, – s. 29-30

¹² Əliyeva, D. Modernist ideologiyanın formalaşmasında “Qobustan” dərgisinin rolu // Karabagh International Congress of Modern Studies in Social and Human Sciences, – Bakı: “İKSAD”, – 17-19 iyun, 2021, – s. 86

¹³ Əliyeva, D. Müstəqillik dövrü Azərbaycan nəsrində milli özünəqaydış problemi // Azərbaycanşünaslığın Aktual Problemləri VIII Beynəlxalq elmi konfransını, – Bakı: BSU, – 4-5 may, – 2017. – s.169-171

¹⁴ Əliyeva, D. Anar yaradıcılığı ekzistensializm kontekstində // –Bakı: Poetika. İzm, – 2018. №1, – s.100-104

¹⁵ Əliyeva, D. Modernizmin tipoloji xüsusiyyətləri və Azərbaycan nəsrində təzahürü // – Bakı: Elmi əsərlər, BSU, – 2019. № 1, – s. 179-191

¹⁶ Əliyeva, D. Modernist ideologiyanın formalaşmasında “Qobustan” dərgisinin rolu // Karabagh International Congress of Modern Studies in Social and Human Sciences, – Bakı: “İKSAD”, – 17-19 iyun, 2021, – s. 86

widespread search for new ideas in Soviet society (including the Azerbaijani society), the manifestation of alternative thinking and ideas, and as a result of this, certain changes took place in Azerbaijani novels, the volume of novels gradually began to decrease. The multi-pronged plot line began to be replaced by internal psychological descriptions in the novel genre.

The novels of Elchin ("White Camel"), Sabir Ahmadli ("Forbidden Game"), Yusif Samadoglu ("Day of Murder"), Afaq Masud ("Crowd") and others based on modernist experience are proof that this experience does not remain in one circle, but is constantly developing.

Anar is one of the leading authors of the modernist novel of the 1960s. In Anar's works, the characteristics that ensure the freedom of the heroes are manifested in the actions of individuals, free choices, not reckoning with the society surrounding them, and disregarding moral rules. The relative freedom of Tahmina in "The Sixth Floor of a Five-Storeyed House" is far from the provisions of the philosophical-ethical category called freedom. Tahmina wants to be free, and she tries to do so, but she cannot overcome the obstacles, society follows her step by step and destroys her. Tahmina approaches the role of personality in society and self-expression with a free, different way of thinking, considers the truth of the human heart to be true happiness, and puts it above everything else in the world. Tahmi is not the hero of socialism but of individualism. Conveying the psychological state of the image in words, and squeezing the reader in the grip of intense psychological episodes is typical of Anar's creativity and modernism.

One of the characteristic features of the modernist novel is the service of psychologism to fiction. From this point of view, Sabir Ahmadli's novel creation, which reflects the feelings excitement, and thoughts of ordinary people with a poetic feeling, attracts attention from the beginning of the 60s. The novel "Forbidden Game", which continues "The Day of Murder" with its tragic irony, documentary investigation, and analysis dramatism, is very typical in terms of revealing the content of that "filth". In the novel, scary social games are given in the form of a satirical parallel and parody to cheerful and

optimistic games - folk folklore ceremonies, and express a bitter irony to it.

Considering the examples of modernist novels studied in the Azerbaijani novel of the 60s, it is possible to put forward the premise that there are modernist novels that understand the inner world and alienation of a person and are constructed accordingly. In the modernist Azerbaijani novel, the reduction of volume, simple structure, and the shift from global to local approach to the situation are considered to be attention-grabbing aspects. The rise of psychologism to a leading position in the field of poetics can be considered an achievement of modernist novel creation.

In the second paragraph, "**Narrative as the leading genre of modernism**", speed and intensity, which are the main principles of modernism, began to show themselves in all genres of literature, but are more often observed in narrative creation. The internal, natural logic of the possibilities of incitement inherent in this genre follows each other, and the modern national narrative opens up a wide field for literary observation. We witness the intervention of imaginary-fantastic poetics and eccentric imaginative play in modernist Azerbaijani prose under the special name of "city prose" in the narratives of Anar, Magsud Ibrahimbeyov, and Rustam Ibrahimbeyov.

Anar's story "Connection" was written on a completely different artistic and psychological basis. Here, fiction no longer has a conditional-playful character, it has a "real", serious-dramatic character. Like the thick, dizzying veil that descends on the city described in the story, this fiction wants to completely immerse man in his element and infuse him with its unnatural harmony and harmony. The story tells about loneliness, the state of mind called "loneliness" being contrary to nature. Characters such as Nemat and Zaur in Anar's stories "Ağ liman" and "Sixth floor of a five-story house" clashed not with society, but with their principles, "society and freedom" passed through them. This division existed within Nemat, on the one hand, it is a national image, it contains the concepts of zeal and honor, on the other hand, feelings such as free love do not leave it alone.

In our opinion, Elchin's "Silver Van", "Train. Picasso. Latur. 1968", Sabir Ahmadlini's "Blood Transfer Station", "Mark on the Hill", Sabir Azeri's "When Going to the Sun" should be considered significant successes of modernist Azerbaijani prose.

"Modernist Situation in Stories and the Problem of Human Essence" discusses the role and development characteristics of the narrative genre in modernist prose. In this paragraph, "Fighter The development trends of the story in modernist prose are investigated.

In Elchin's stories such as "History of a Meeting", "Aquarius", "The Flag Bearer", "Oh Hunter, Don't Shoot Me", "Between Me and Me", "Yellow Jacket", a person not only collides with society but also tries to understand himself.

People who are strangers in this way often clash with society. Such a person suffers a lot, sometimes loses himself ("Aquarius"), comes out of his proud existence, and begins to be satisfied with scraps, someone's surplus, and this situation gradually becomes a habit. In the story "Yellow Jacket", the hero wants to get rid of the jacket, everyone says, how long people insisted on changing his character along with the jacket. It reflects the tragedy of a person. The greatest tragedy is turning into a habit, and not being able to get rid of it ("Yellow Jacket"). "Baladadash's First Love" describes an ordinary person and his conflict with society. Not being understood in society, trampling and humiliating his love was a great tragedy.

In Anar's stories such as "Time and Taxi", "Georgian Family", "Conversation of a Woman Working in a Hangar", "Dante's Jubilee", and "The Tale of the Good King", it seems as if a person was given a completely different value from the national, social and political point of view. collided with fate.

The main scientific results obtained in this chapter of the research are reflected in the following articles.^{17, 18, 19, 20, 21.}

We can present the results obtained throughout the research with the following provisions:

The literary movement of modernism emerged in the 20th century and became a poignant expression of the social crisis that deepened after the First World War. Modernists aimed to isolate man from his social environment and explore his defects and the inherent imperfections of his nature by bringing the subjective world of their heroes to the forefront. The "stream of consciousness" literary technique, which originated in Europe and spread globally, has also found a place in Azerbaijani literature. Since the 60s, and particularly in the 80s, "stream of consciousness" has become an artistic form in Azerbaijani prose. Writers such as Anar, Elchin, Yusif Samadoglu, Elchin Huseynbeyli, and Orkhan Fikretoglu employ the Eastern and Western roots of modernism in different forms. When directed against the framework of Soviet ideology, the modernists of the Soviet space emerged as a new phenomenon in the literature of the peoples of the USSR, with authors such as Ch. Aytmatov, V.M. Shushkin, V.G. Rasputin occupying various positions. The literary movement of modernism, which emerged in the 60s under the name "New Prose," was an innovation in artistic thinking. This process has confirmed its existence in one way or another in world literature, albeit with regional

¹⁷Əliyeva, D. Modernist romanın Azərbaycan nəsrinə təsiri //“Şəxsiyyət və cəmiyyət: qarşılıqlı əlaqə problemləri” VII Beynəlxalq elmi-praktik konfrans, –Ardahan: “Elger elm-təhsil mərkəzi”, – 25 sentyabr, – 2020. – s.36-39

¹⁸Алиева, Д. Особенности азербайджанского романа периода модернизма // Baltic Research Institute of Transformation Economic AREA Problems, – Ukrain: “Baltija publishing” – 2021. – p. 224-230

¹⁹Əliyeva, D. Hekayə və povestlərdə modernist situasiya və insanın mahiyyəti // –Bakı: “Gənc tədqiqatçı”, – 2022. № 1, – s. 195-199

²⁰ Əliyeva, D. Modernist romanın Azərbaycan modeli //– Bakı: Poetika.izm, –2021. №1, – s. 53-59

²¹ Алиева, Д. Коды модернистской эстетики (по мотивам творчества писателя Эльчина) // Наука и образование в условиях цифровой трансформации, –Казань «ОИТ», – 2023. – с.196-199

variations in name. The literary generation of Azerbaijani modernism broke free from the stylistic limitations of previous years, introducing new and colorful styles to prose. As a result, in the early 60s, Azerbaijani prose began to shed certain stereotypes and take its place in the world literature of which it was a contemporary.

Research conducted on modernist literary-aesthetic thought revealed a shift away from external imagery towards foregrounding spiritual-psychological change and crises caused by desperation. Modernists were more concerned with problems such as human alienation and loneliness. One of the significant highlights of the research was the emergence of new colors in Azerbaijani prose under the influence of the modernist literary movement in the 60s and 80s. No longer did this prose categorize people into "negative" and "positive" images, nor did it aim to create a hero for imitation. The innovations that took place in Azerbaijani artistic prose under the influence of the modernist trend are noteworthy.

The following innovations took place in our artistic prose under the influence of the modernism trend:

- promotion of individuality;
- the emergence of the image of a hero who is a stranger in society, who is not numb to it and who is closed inside, who is in dialogue with himself;
- the occurrence of a return to classical prose in a new style;
- the increase in appeal to folklore in the multiplanarity of time and space;
- the emergence of genre syncretism.

Authors such as Anar, Elchin, Sabir Ahmadli, Yusif Samadoglu, Rustam Ibrahimbeyov, Magsud Ibrahimbeyov, Vagif Samadoglu, Ramiz Rovshan, Afaq Masud were able to go beyond the mold of social realism with their works. Irrationality, which is the main principle of modernism, that describes a person as a whole, can be seen in the works of these authors.

The human factor compared to other qualities of modernist prose the choice of artistic research object attracts attention. First of all, in the description of a new type of hero ordinary people, where traditional

dimensions have gradually "melted" and disappeared it is observed that his inner-spiritual world has become the subject of analysis.

The most characteristic criteria of modernist works are the description and presentation of unusual, unacceptable situations. Showing stylistic mannerisms such as disobeying traditions and norms is considered one of the main principles of the modernist literary trend.

In the 1960s and 1980s, Azerbaijani prose gained the perspective of integration into world prose, the rise of its theoretical level in the process of analyzing the problems of prose, and its adoption and application of the leading trends of world literary-theoretical thought resulted in the emergence of modernism literary trend in Azerbaijani prose.

The main content of the dissertation is reflected in the following articles and conference materials of the applicant:

1. Müstəqillik dövrü Azərbaycan nəsrində milli özünəqayıdış problemi // Azərbaycanşünaslığın Aktual Problemləri VIII Beynəlxalq elmi konfransı, – Bakı: BSU, – 4-5 may, – 2017. – s.169-171
2. Modernizmin fəlsəfəsi // IV International Scientific Conference of Young Researchers, –Baku: Qafqaz University, –27-28 April, –2018, – s.1334-1336.
3. Sovyet ihtilalı'nın modernist Azərbaycan edbiyyatına təsiri // IV Uluslararası Türk Kültür Coğrafiyasında Eğitim ve Sosyal Bilimler Sempozyumu, –Bakü: “Turkcess” – 2018, – s. 29-30
4. Modernizmin ədəbi-estetik prinsipləri // – Bakı: Filologiya məsələləri, –2018. № 18, – s. 189-195
5. Anar yaradıcılığı ekzistensializm kontekstində // –Bakı: Poetika. İzm, – 2018. №1, – s.100-104
6. Modernizmin tipoloji xüsusiyyətləri və Azərbaycan nəsrində təzahürü // – Bakı: Elmi əsərlər, BSU, – 2019. № 1, – s. 179-191
7. Modernist romanın Azərbaycan nəsrinə təsiri //“Şəxsiyyət və cəmiyyət: qarşılıqlı əlaqə problemləri” VII Beynəlxalq elmi

- praktik konfrans, –Ardahan: “Elger elm-təhsil mərkəzi”, – 25 sentyabr, – 2020. – s.36-39
8. Особенности азербайджанского романа периода модернизма // Baltic Research Institute of Transformation Economic AREA Problems, – Ukrain: “Baltija publishing” – 2021. – p. 224-230
 9. Nəsrdə “şüur axını”nın analitik xarakteri // Elmi əsərlər, –Bakı: “Orxan nəşriyyatı”, 2021. №3, –s. 32-36
 10. Modernist romanın Azərbaycan modeli //– Bakı: Poetika.izm, –2021. №1, – s. 53-59
 11. Modernist ideologiyanın formalaşmasında “Qobustan” dərgisinin rolu // Karabagh International Congress of Modern Studies in Socialand Human Sciences, – Bakı: “İKSAD”, – 17-19 iyun, 2021, – s. 86
 12. Hekayə və povestlərdə modernist situasiya və insanın mahiyyəti //–Bakı: “Gənc tədqiqatçı”, – 2022. № 1, – s. 195-199
 13. Azərbaycan nəsrİ Şərq-Qərb modernizmi kontekstində // Axtarışlar, –Naхçivan: “Tusi”, 2022. – s. 176-182
 14. Коды модернистской эстетики (по мотивам творчества писателя Эльчина) // Наука и образование в условиях цифровой трансформации, –Казань «ОНТ», – 2023. – с.196-199

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