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**THE TYPOLOGY AND DEVELOPMENT STAGES OF
FICTIONAL-DOCUMENTARY PROSE
IN AZERBAIJANI LITERATURE**

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ABSTRACT

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The General description of the work

The relevance of the topic. Although fiction and literary-documentary works are created in the literary process, these works are often not distinguished and left out of research. The study of these examples, those are different from literary prose, remains one of the problems waiting to be solved in our literary studies.

Unlike fiction, in literary-documentary prose, the writer does not create conventional artistic reality, but only narrates what happened based on the facts. The main image of the works where the fiction and documentary complement each other is the author himself or another historical figure. The poetics (author, system of images, etc.) of the works reflecting the events narrated according to the documents or the writer himself witnessed is different from the works of fiction.

Although everyone can write down the events he witnessed, but only the literary-documentary prose can be included to writer's memoirs reviving the generalized image of the period. In Azerbaijani literature, the systematic study of these works being rich in historical facts along with their literary qualities is one of the necessary problems of modern literature. The People's writer Anar explains the topic in his forward to Rafael Huseynov's book "Vaxtdan Uca": *"both components of the concept of "documentary prose" are important. Being prose does not question the documentary nature of these kind of works. Basing on the facts does not damage their high artistic value purely as prose. ¹Unfortunately, however the critical thought, especially our Azerbaijani critical-documentary prose, cannot still separate it from ordinary journalism, evaluate and analyze it as an example of full rights prose"*¹.

Examples of the first professional memorial literature in Azerbaijani literature were written in the first half of the 20th century. Jalil Mammadguluzadeh's, Omar Faig Nemanzadeh's, Ali Nazmi's and others' works were analyzed as the first examples of professional

¹ Hüseynov R. Vaxtdan uca / R.Hüseynov. – Bakı: İşıq, – 1987. – s.5

memorial literature.

In the next stage, the writers' and poets' works who participated in the war such as Mehdi Huseyn's "Moscow", "Cəbhə xətirələri" ("Frontline Memories"), Anvar Mammadkhanli's "Qərbə atəş", ("Fire to the West"), Ismayil Shikhli's "Cəbhə yolları" ("Frontline Roads") and other authors' diaries, memories, road notes were written. Ali Valiyev's and Ismayil Shikhli's works can be mentioned among the memoirs-novels that appear occasionally.

Beginning from 1950s, when a certain "moderation" was observed in the country's social and political life, the victims of repression were acquitted. And after then Yusif Vazir Chamenzaminli's (1957), and later Umbulbanu's memoir-novel "Caucasus Days" (1945), that reflect a different attitude towards the Soviet government, its supreme leaders, and the Red Revolution, and Mammad Amin Rasulzade's "Memories of a Turkish nationalist's revolution with Stalin" (1954) and others novels were presented to readers.

They presented the writer's diaries written in the Soviet years to the public mainly in recent times. After the 1990s, Abdulla Farug, Suleyman Rahimov, Khalil Reza Ulutürk, and others' diaries (mainly parts of their diaries), written many years ago were published in press.

In general, during the Soviet years, the stagnation in the field of memoir literature can be felt, and that could not be a positive basis for the creation of works of this kind at a time when censorship and prohibitions prevailed. In the 1980s, Rafael Huseynov's documentary novels and Anar's work "Without You" relatively removed this stagnation, but the revival in this regard began to be felt after the 1990s.

The end of the 20th century and the beginning of the 21st century can be considered a new stage in the development of fictional and documentary prose. Beginning from the years of independence (post-Soviet period), Vidadi Babanlı's real-life novel "Gizlinlər", Sabir Azeri's biographical-documentary novel "Tələbə məhbusun etirafları" / "Student Prisoner's Confessions", Balash Azeroglu's autobiographical

novel “Ömürdən ötən illər” (“The Past Years”), and besides the separate collections of memoirs about the authors and many other works were published. In these works, the “official” description of the events typical to Soviet memoirs, an optimistic approach to what happened, sincere confessions, memories, and the author's deep thoughts about his life path were replaced.

Since there are many controversial points in the scientific-theoretical opinion on the subject, the study of the peculiarities and stages of development of literary-documentary prose is of special importance.

Being different from Azerbaijani literary studies, related to the theoretical problems of literary-documentary prose in foreign literary studies there are studies by M. Bakhtin, A. Galich, L. Ginzburg, L. Elizavetina, T. Kolyadich, F. Lejen, Y. Lotman, E. Mestergazi, T. Simonova, J. Starobinski, A. Tartakovski, I. Shaytanov, A. Tone, Y. Yavchunovsky and other researchers.

In the literary-theoretical opinion of Azerbaijan, the new modifications of literary-documentary literature were discussed since 1980. They involved in research mainly the memoirs, travelogues, epistolary works and neglected the other works.

Naila Samadova defended dissertation to get candidacy on the topic “Memmed Said Ordubadi's memoir “Həyatım mühitim” (“My Life My Environment”) and later defended her doctorate dissertation on the topic the “Emergence, organization, and development of Azerbaijani memoir literature”. And Asghar Rasulov also defended his doctorate dissertation on the topic the “Emergence and development ways of literary and journalistic genres in Turkish literature”. In addition, Emin Eminaliyev conducted study on “A.Shaig's “My Memories” as a perfect example of a memoir” and Leyla Kamrangizi on Y.V.Chamenzaminli's memoirs. In Jahangir Mammadli's monograph the “Development trends of contemporary Azerbaijani prose”, documentary narrative, and narrative-essays are discussed. In Salida Sharifova's monograph, the topic “Synthesis of the novel with documentary genres” is discussed in a separate chapter. In

the articles written by Anar, Pari Guliyeva, and Shafa Dadashova² the various problems according to the topic were discussed, and the relevant writings were given in the dictionary of literary terms.

The object and subject of research. The object of the dissertation is the samples of literary and documentary prose in Azerbaijani literature from the beginning of the 20th century to the first quarter of the 21st century. Study of the typology and stages of development of literary prose is **the subject** of the dissertation

The aims and objectives of the research. The main aim of research is to comprehensively examine the study, formation and development stages of Azerbaijani literary-documentary prose, and to identify innovations based on the added facts. For this purpose, the following objectives are planned:

- Characterizing the stages of the formation of Azerbaijani literary-documentary prose and determination of development trends;
- Determining the position of literary-documentary prose in the history of literature;
- Systematizing the existing research relating to the topic;

² Səmədova, N. Məmməd Səid Ordubadinin “Həyatım və mühitim” memuarı: / filologiya elmlər namizədi alimlik dərəcəsi almaq üçün təqdim olunmuş dis. avtoreferatı / – Bakı, 1992. – 26 s.; Səmədova, N. Azərbaycan memuar ədəbiyyatının yaranması, təşəkkülü və inkişaf mərhələləri: / filologiya elmləri doktoru alimlik dərəcəsi almaq üçün təqdim olunmuş dis. avtoreferatı / – Bakı, 2011. – 46 s.; Rəsulov, Ə. Türk sənədli-bədii nəsrinə \ Ə.Rəsulov. – Bakı: Elm, – 2004.– 428s.; Eminaliyev, E.A. Şaiqin “Xatirələrim” əsəri kamil memuar nümunəsi kimi: / filologiya elmlər namizədi alimlik dərəcəsi almaq üçün təqdim olunmuş dis. avtoreferatı./ – Bakı, 1997. – 24 s. ;Kamranqızı, L. Y.V.Çəmənzəminlinin memuarlarında Şuşa mühiti / L.Kamranqızı. – Bakı: Şuşa, – 2002. – 104 s.; Məmmədli, C. Çağdaş Azərbaycan nəsrinin inkişaf meylləri / C.Məmmədli. – Bakı: Bakı Univer. Nəşriyyatı, – 1998. – 286 s.; Шарифова, С. Жанровое смещение в романе: коммуникативно-социокогнитивный подход / С.Шарифова. – Москва: Московский Парнас, – 2011. – 340 с.; Guliyeva, P. Memuar və povest (Y.V.Çəmənzəminlinin “Bir cavanın dəftəri” əsərinin janrı haqqında) // – Bakı: Azərbaycan SSR EA Xəbərləri, Ədəbiyyat, dil və incəsənət seriyası, – 1986. №3, – s.54-62; Dadaşova, Ş. Avtobiografiyanın səciyyəvi cəhətləri və janr xüsusiyyətləri // – Bakı: Poetika. Izm, – 2014. №1, – s. 223-233 və s.

- Studying the controversial related to literary prose: clarifying the different and similar points of the concepts of autobiographical prose and autobiographicalism/autobiography; characterizing of historical and biographical novels as an independent form; explaining the points such as the influence of daily poetics on modern memoir-autobiographical prose;
- Studying the system of images in the fictional work, the apparent forms of the author's position, clarifying similarities and differences of literary prose;
- Literary-documentary prose in the post-Soviet period: interaction and integration of documentary and fictional prose;
 - Characterizing the period of independence as a special stage in the development of literary prose;
 - Research of an idea-content characteristics of autobiographical and biographical novels;

The research methods. In research, they used a theoretical-typological and historical-comparative analysis method. This method also allows to study the development features of the subject at different stages covering a large period of time, and including the works from the 20th century to the beginning of the 21st century. They used the scientific-theoretical works of modern literary on the subject.

The main provisions for the defense: In order to fully cover the subject, the main provisions submitted to the defense can be grouped as follows:

- It is possible to analyze and classify the literature not only on literary and documentary base, as well as on literary-documentary examples;
- the issues of genre determination of fictional and literary-documentary works (historical prose and biographical prose; autobiography and autobiographicalism);
- Evaluating the documentary prose as a source for both fiction and literary studies (and other social and humanitarian sciences),

- characterizing it as a mixed genre, and works that contain the synthesis of many genres and styles;
- the influence of memoir poetics on writer's diaries;
 - the influence of postmodern poetics on literary-documentary prose;
 - Characterizing the Soviet and post-Soviet stages in the development of literary-documentary prose, those developed in Azerbaijani literature since the first quarter of the 20th century;
 - Involving the analysis of the literary and documentary prose of the Soviet period, developed on two lines – Soviet and emigrant literature, on the basis of specific examples;
 - Characterizing the features in the literary-documentary prose at the modern stage (after the years of 1990s);
 - Describing the social and political events of the period in literary and documentary works;
 - Replacing the didactic content, stereotypical image of the hero with an increasingly complex image in biographical works; characterization of new biographical prose examples.

Scientific novelty of the research. The presented dissertation work studied the development of literary-documentary prose in Azerbaijani literature in stages, beginning from the 20th century, including the literature of the 2000s.

- Literary-documentary prose in Azerbaijani literature is systematically involved in the analysis;
- They noted that characterizing the literary-documentary works, and the relationship of the images with reality in these works based on the fact and, conducted discussion on the characteristics of documentary prose;
- They studied the effect of memoir poetics on diaries, and clarified the difference between literary diaries and documentary diaries;
- Autobiography and autobiographical prose, historical novels and biographies are distinguished, and the controversial issues related to the topic in Azerbaijani literary studies are investigated;

- The documentary fiction deals with the characteristic apparent features of the author's position and the specific peculiarities and properties of the system of images.

- They evaluated the literary and documentary works as the object of multidisciplinary research;

- At the modern stage they studied the integration of literary and documentary styles;

- They analyzed the examples of literary and documentary prose in Azerbaijani literature based on the writer's memoirs, and included the autobiographical and biographical works to analysis;

- They classify the development of the literary-documentary prose in Azerbaijani literature on the basis of the following stages;

- At the first half of the 20th century - it is noted that the first examples of professional memoir literature in Azerbaijani literature coincided with the beginning of the 20th century. In the works dominated by publicistic depiction, they widely discussed the struggle with superstition, women's freedom, elimination of problems related to native language, the creation of schools with new teaching methods, Russian-Japanese war, as well as the incidents like the Armenian-Muslim massacre, and especially the publication of the "Molla Nasreddin" magazine. At the beginning of the 20th century, most of the authors turned to the large form of prose for the first time in the Azerbaijani literature, where the prose traditions were just got formation. For this reason, it was determined that the psychological depiction is weak in the memoirs in which the authors narrated the events in chronological order.

- The 1940s-80s of the 20th century - in the stage of (Soviet period) the literary-documentary prose developed in two directions. They noted the Soviet writers' works and the memoirs created in emigrant literature including the works of each division in the analysis.

- The end of the 20th century, the beginning of the 21st century, 1990-2000 (post-Soviet period). In the initial stage (1990s), writing the works about the tragedies of the Soviet period in literary-documentary prose, the authors mostly describing the problems of

their contemporaries and trying to show the truth about the period were emphasized and the weakening of the autobiographical plot and the author's position determined. In the memories of the Soviet years, the conflict between a creative person and the system was described, and an important stage of history was evaluated from a completely different perspective. The listed problems were analyzed on the basis of Vidadi Babanli's, Seyran Sakhavat's, Sabir Azeri's, and others' works. They studied the characteristics of novel-memoirs, that is a new modification of an autobiographical genre.

- Also starting from the 2000s (second stage), the replacement of social themes with confessions in autobiographical prose (Ali Amirli's "What did I leave in Aghdam?", Natig Rasulzade's "Gulfstream", etc.), social content in the works of the 1990s, the creative person and system conflict was ahead, and from the first years of the 21st century, they determined the creation of works with confessional content, discussed the philological text features in the autobiographical work, and observed the deformation of the traditional image system in the works about childhood. They included in the analysis the embodiment of the events of January 20 (Fikret Goca "Bloody carnations", Khalil Rza Ulutürk "Lefortovo prison") and works about national heroes (Mustafa Chamanli "Fred Asif", "Mubariz").

- They eliminated the works with a reconstructive approach where myths about Soviet political leaders, writers and poets, and characterized them as a modification of biographical prose.

Theoretical and practical significance of research work.

The dissertation can be used by students and masters of philology faculties of higher schools, teachers of Azerbaijani language and literature, literary scholars, contemporary Azerbaijani prose, fictional documentary literature. At the same time, it is possible to use research work as a teaching aid in a number of special courses in philology and other social and humanitarian faculties (history, art, etc.).

Approbation and application. The chapters of the dissertation work were discussed separately in the seminars of the department. The main provisions and results of research are published by the applicant in the prestigious scientific journals of countries such as

Azerbaijan, Turkey, Kazakhstan, Russia, Bashkirstan recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in periodical scientific publications included in the international summarizing and indexing system (bases), and reflected in the scientific conference materials.

Name of the organization where the dissertation is performed.

The dissertation work was carried out at the Department of Azerbaijan Literature of the Independence Period named after Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences.

The structure and total volume of the dissertation work.

Dissertation work consists of introduction, four chapters, conclusion and list of used literature. Introduction- 15540, Chapter I – 119699, Chapter II – 84505, Chapter III – 121405, Chapter IV – 76384, Conclusion – 9354 sign. The total volume of the work consists of 426760 sign.

BASIC CONTENTS OF THE RESEARCH

Chapter I of the dissertation, consisting of six paragraphs, is called **“Study of literary-documentary prose in modern literary studies.”** In the first paragraph entitled **“Characteristic features of literary-documentary prose”**, they reviewed the theoretical aspects of the problem, and paid attention to controversial points related to the topic. From the 50s of the 20th century, we observe that there is an increase in interest to the fiction documentary. According to the researchers, these works are classified as documentary works because *“the reader believes in the reality of the events till the end, but this reality is not factual”*³³, and their aesthetic content gives grounds for evaluating them as fiction.

E. Mestergazi does not consider the expressions such as “documentary literature”, “fiction documentary literature”, “factual

³ Гинзбург, Л. О психологической прозе / Л. Гинзбург. – Ленинград: Художественная литература, – 1977. – с.63

literature” etc. used in literary studies successfully. He notes that these expressions are valid only in literary-critical writings and are not officially accepted. He considers that the expression “*a literature dominated by documentation*”⁴ to be more appropriate. Since this term, is new in literary studies, and not fully accepted in science, we prefer to use the concept of “literary-documentary prose”.

The fiction documentary is mainly studied as a literary type (V. Muravyev, Y. Yavchunovsky), a genre (V. Fyodorov), or as a characteristic feature of fiction and publicism (A. Adamovich, O. Konovalova). E. Mestergazi, basing Y. Boryev's opinion that the “*literary-documentary prose is a literary work with documentary confirmation of facts*”⁵, notes that in modern literary studies, they ignore the traditional division, and include the documentary prose to fiction.

In modern literary studies, the artistry is not equated with the existence of imagination. “*The artistry (“aesthetic value”) - is the result of typification and generalization, selection of elements and creative compatibility, that include the author’s attitude to the described facts*”⁶. Noting the importance of distinguishing between the direct use of documentary and the use of it as a means to create an artistic image, P.V. Kupriyanovski writes: “*In the first case, if a documentary literature without literary quality (the real letters, diaries, memoirs, travelogues, historical and biographical studies) is created:, and in the second case, the documentary in literary works are observed: essays, fictional biographies, and literary memoirs are*

⁴ Местергази, Е.Г. Художественная словесность и реальность (документальное начало в отечественной литературе XX века): / Автореферат диссертации на соискание ученой степени доктора филологических наук. / – Москва, 2008, – с.14

⁵ Местергази, Е.Г. О термине “документальная литература // – Тамбов: Вестник Тамбовского университета, серия гуманитарные науки, – 2007. выпуск 11(55), – с. 174

⁶ Куприяновский, П. Проблемы художественно-документальной литературы / П.Куприяновский. Доверие к жизни. – Ярославль: Верхне-Волжское книжное изд-во, – 1981. – с.132.

created. Here, the “creative selection, systematization, and generalization of real documents and facts take place”⁷. They are selected according to the author's concept and create a certain idea-emotional harmony. Without them, a figurative description of reality is impossible”⁸. The same point is emphasized in other studies: “The documents themselves do not create the artistry, the author's interference is necessary here. At the level of these relations - the author's subjectivity or the subjectivity of the document and the subsequent work on them - the artistry of the documentary work shows itself”⁹.

E. Mestergazi, based on M. Bakhtin's concept of genre classification, classified the “works in which the documentary beginning prevails” into simple (primary) and complex (double). The former include chronicles (annals), letters, autobiographies, biographies, diaries, memoirs (memoirs, notes), travelogues (travelogues), and the latter include the “true” stories, documentary narratives, documentary novels (true novels), as well as the “artistic analysis experience” (A. I. Solzhenitsyn's “Archipelago kulak”), “The Novel of Voices” (S. Aleksievitch's “Iron Boys”)¹⁰ works. The researcher stated that the authors of the first type works are non-professional, non-writer people.

Looking at Azerbaijani literature from this point of view, it is observed that they widely studied the literary prose of many writers,

⁷ Куприяновский, П. Проблемы художественно-документальной литературы / П. Куприяновский. Доверие к жизни. – Ярославль: Верхне-Волжское книжное изд-во, – 1981. – с.134.

⁸ Чукуева, З.Н. Документализм как существенный элемент современной отечественной “малой прозы”: /Автореферат диссертации на соискание ученой степени кандидата филологических наук. / – Махачкала, 2014. – с.23

⁹ Родный, О.В. Жанры документально-художественной литературы и повесть В. Карпова “Полководец” file:///C:/Users/User-PC/Downloads/PI_1991_1_12%20(3).pdf

¹⁰ Местергази, Е.Г. Художественная словесность и реальность (документальное начало в отечественной литературе XX века): / Автореферат диссертации на соискание ученой степени доктора филологических наук / – Москва, 2008, – с. 28

while they did not widely study the novels-memoirs, autobiographical and biographical works. For example, in the monograph “Poetics of Jalil Mammadguluzade's Prose”¹¹, they extensively analyzed the writer's literary prose, but they did not mention his memories. There is a similar approach to Ismail Shikhli's “Cəbhə yolları” (“Front Roads”) and other works.

One of the existing problems about the literary and documentary prose in modern literary studies is the joint study of the works of writers and non-professionals in Naila Samadova's and other researchers' analysis. In our opinion, it is wrong to analyze the works written by the writers on the same level as the work written by non-professional writers. Because a writer, a poet, an artist (consciously or unconsciously, based on professional experience) has a different attitude to events. In the writer's notes, they necessarily select the events, conduct generalization (even in diaries), and give the literary explanation of reality. But non-professional writer is content with simply counting what happened.

So, the works written in the synthesis of imagination and documentary are included to the literary-documentary prose. Documentary works include literary explanation, facts but not generalizations, as well as the description of modern topics. In our opinion, it is more appropriate to evaluate many of the works, such as Tofiq Abdi's “Dövlət çevrilişi”, (“Coup d'état”), and Yusif Karimov's “Xəyanətin ad günü” (“The Birthday of Betrayal”) as documentary, and Manaf Suleymanov's “Eşitdiklərim, oxuduqlarım, gördüklərim”, (“What I heard, read, and saw”) and Gylman Ilkin's “Baku and Baku people as historical-documentary works.

In general, for the classification of fiction documentary, the features such as: “1) *author's position*, 2) *aesthetic structure of the text*, 3) *style of fictional documentary narration*, 4) “*complexity*” and *factuality/fixation*”¹² are taken as the basis.

¹¹ Vahabova, S. Cəlil Məmmədquluzadə nəsrinin poetikası / S.Vahabova. – Bakı: Elm və təhsil, – 2013. – 164 s.

¹² Борзикова С. Особенности художественно-документального нарратива (“Хладнокровное убийство” Т. Капоте и “101-й километр” М. Осипова) //

In the dissertation, it is emphasized that the modern studies do not use the term literary-documentary prose or fiction documentary, and studying them as memoir-autobiographical works is not successful. This classification does not cover all the diversity of literary-documentary prose. For example, in his research, T. Kolyadič mentioned the letters, diaries, travelogues, artistic portraits, autobiographical and biographical novels as genres of memoir literature, while some authors evaluated the diaries as the primary genre of memoir literature¹³. It is known that the memoirs are written based on memories¹⁴. This feature is not important for diaries and letters. The records here are mostly synchronous rather than retrospective. For this reason, we consider it more appropriate to classify the literary documentary works as memoirs, autobiographical and biographical works, diaries, letters, notebooks, and essays.

In this paragraph, they also gave the characteristics of documentary genres, and discussed the characteristics of literary-documentary prose examples, the similar and different characteristics of concepts such as historical work and biographical prose, autobiography and autobiographical works.

In the second paragraph of the first chapter called “**The influence of memoir poetics on diaries**”, the study of diaries as an independent literary genre coincides with the second half of the 20th century, and its features as both documentary information and literary-artistic form are studied.

Although diary writing is a helpful resource to write memories for a long time, it gradually became an independent literary form. The writer's diaries, we evaluate as the examples of literary documentary prose, do not only consist of the informative content written day by day. They note that here, the structure of the text is more complex

– Казань: Филология и культура, – 2012. № 4 (30), – с.180

¹³ Колядич, Т. Воспоминания писателей XX века: эволюция, проблематика, типология: / диссертация на соискание ученой степени доктора филологических наук / – Москва, – 1999. – с.9

¹⁴ Бельчиков Н., Мемуарная литература. Литературная энциклопедия: [в 11 томах] / Н.Бельчиков, Н.Дынник, – Москва: Сов. Энцикл., Т.7. – 1934. – Стб. 131

and includes the poems, stories, letters, literary critical notes, memories, etc. Over time, the approach of memoir and diary genres took place. The auto-communicativeness typical to diaries, and moments such as writing down intimate feelings as in memoirs were replaced by the description of social and political life and events of the time. These ideas found their confirmation based on the analyzes conducted on the basis of Abdulla Faruq's and Khalil Rza's, Suleyman Rahimov's and others' diaries.

Our research allows us to come to the conclusion that many changes took place in the diary genre during the Soviet period, and there created the synthetic works that did not fully meet the traditional requirements of the genre.

In the third paragraph of the first chapter entitled the “**System of images and author's position in literary-documentary prose**”, it is stated that since the 60s of the last century, the problem of image and author's position became the main topic of discussions and monographs written about the problems of fiction documentary. In Russian literary studies, O. Kvitchenko's classification distinguishes the objective-documentary literary prose in which the author's subjective attitude is at the minimum level¹⁵. And they distinguished the literary-documentary works in which these two beginnings are in the same ratio. The French researcher J.Jennet attributed the works to factual works in which the author and the narrator are the same, and coinciding, and other works to fiction¹⁶.

In the classification of literary-documentary prose according to genres, the author's image being “*memorable and distinctive*”¹⁷ is

¹⁵ Квитченко, О. Жанровые разновидности документального романа в советской прозе 70-х годов // – Москва: Филологические науки, – 1982. № 4, – с.4-5

¹⁶ Женетт Ж. Фикциональное и фактуальное повествование. Работы по поэтике фигуры: [в 2-х томах] / Ж.Женетт. – Москва: Изд.-во Сабашниковых, – 2 т. – 1998. – с.385

¹⁷ Симонова Т. Новые тенденции в современной художественной документалистик / Славянскія літаратуры у кантэксте сусветнай: да 900-годдзя Кірыла Тураўскага і 200-годдзя Гараса Шаўчэнкі. – Мінск: РИВШ, – 2013, – с.59.

one of the main factors and considered the main condition for the work to belong to literary-documentary work, not a documentary.

Because in literary-documentary works, the author does not only “*act as a source of information about what really happened. In most cases he acts as the main character of the work as an explicit author (an indicator of the artistry nature of the text)*”¹⁸. The author’s “*personality, position, and approach to events are clearly reflected for the reader in the work. T.Simonova notes that the modifications of literary-documentary works in modern prose are related to “selection of the author’s position and its apparent in an active form*”¹⁹. From the literary scholars M. Bakhtin, L. Ginzburg do not accept the author’s and the image-narrator’s complete identity and equality in literary and documentary works. M. Bakhtin doesn’t agree with the identification of these two categories. He emphasizes that the author describes his own life in a creative form in the work: “... *the author’s image is different from the other images. But it is also an image, and there is an author who created it*”^{20,20}.

In autobiographical works the main position belongs to the author, but in biographical works the life and creativity of another person is described. The author’s main function “*consists of connecting the separate material, assembling different material according to his idea and creating a system of images*”²¹. Due to complexity of the structure of the works, the author’s position also develops towards complexity. In memoirs written in the first half of the 20th century, narration was mainly carried out by the author, the

¹⁸ Симонова Т. Новые тенденции в современной художественной документалистике / Славянскія літаратуры у кантэксте сусветнай: да 900-годдзя Кірыла Тураўскага і 200-годдзя Тараса Шаўчэнкі. – Мінск: РИВШ, – 2013. – с.59

¹⁹ Again on page, 60

²⁰ Бахтин, М. Автор и герой в эстетической деятельности проблема отношения автора к герою. Эстетика словесного творчества / М.Бахтин. – Москва: Искусство, – 1979. – с. 304

²¹ Колядич, Т. Воспоминания писателей XX века: эволюция, проблематика, типология: / диссертация на соискание ученой степени доктора филологических наук / – Москва, 1999. – с.81

dialogues and monologues were rarely encountered. However, in the works written at the end of the 20th century (Ali Amirli, Vidadi Babanlı, Seyran Sakhavat, etc.) with the introduction of dialogues and monologues, it is possible to observe the disappearance of the static description and the active participation of the characters in the development of events.

So, over time, as a result of the approach of the documentary style to the fictional style, we can see the complexity of the poetics of the literary-documentary prose, the renewal of the system of authors and images, and the appearance of the image of the author in various forms such as author-narrator, author-character, author-researcher.

In the fourth paragraph of the chapter entitled “**Literary-documentary works as an object of multidisciplinary research**”, it is noted that recollections and memoirs are a documentary source in the study of any author's creativity. In the memoir, the writers who provide information about the socio-political, cultural events and life of the time, talk about the prototypes of their works and clarify the autobiographical points in their works. At the same time, these notes contain facts about the literary and cultural life of the time, information about the author's contemporaries. For example, Abdulla Shaig, reviving the literary and cultural life of the time in his memoirs, shared valuable information about the history of the national press, included the verses from children's songs that were widespread in those years, described children's games, wedding customs, and clothing style of the time (“Old Baku”), and he talked about the pressures faced by the education and theater workers. Mentioning about his research on folklore the author wrote that he published several articles on this topic²². A. Shaig, the outstanding pedagogue, gave extensive information about his pedagogical activity: the first textbooks, the creation of *üsuli-cədid* “modern-methods” schools²³, the subjects taught, the teaching of his native

²² Şaiq, A. *Xatirələrim* \ A.Şaiq. – Bakı: Gənclik, – 1973. – s.192

²³ Again on page, 45

language, and the textbooks he authored²⁴. Speaking about the content of his textbook “Gulzar”, the teacher wrote that since the number of works by Azerbaijani authors was small, he added examples from Osmanli literature to the book, and for this reason, he was accused of Turkism²⁵.

In the memoirs, he also gave wide place to the author's ideas about pedagogy. The works he wrote on children's literature, the library he created at the real school, the information about the opening of national classes in 1917 are of interest from the point of view of studying the history of pedagogy in Azerbaijan²⁶.

In Anar's work “Sizsiz”, the notes about the difficulties he experienced during the filming of the movie “Uzun ömrün akkordları”, songs composed to the words of his father and mother are material for the enrichment of literary scholars' research about the film²⁷. At the same time, Aziz Alpoud's memoirs contain information about the formation of the national army, the period of the Republic, the activities of emigrants, the organizational and periodical bodies of which he was a participant and founder, are interesting facts for historians.

Thus, the content of the memoirs, those can be a valuable source for joint, mainly humanitarian and public study, can be related to such factors as the author's direction of activity, participation in the country's political life, and can include rich material. For this reason, these examples should be evaluated as one of the main sources in research studies and should be widely studied (both as a literary-documentary work and as a factual source).

The fifth paragraph is called “**Intermediality in modern literary-documentary prose examples: “literature and music”**”. In modern times, this topic is seriously studied. “*Intermediality – means intertextuality between semiotics, where a text belonging to one field enters the artistic field of another occupation, loses its own*

²⁴ Şaiq, A. Xatirələrim \ A.Şaiq. – Bakı: Gənclik, – 1973. – s. 303

²⁵ Again on page, 304

²⁶ Again on page, 307

²⁷ Anar. Sizsiz. Əsərləri: [3 cildə] – / Anar. – Bakı: Nurlan, – c.3. – 2004. – s. 239

*characteristics, and exists based on the laws of a new sphere. At this time, not only the dialogue between the types of art is observed, but their translation take place*²⁸. Here, the translation is not used literally, but metaphorically.”

People’s writer Anar’s memoir-novel “Sizsiz” / “Without You”, the music is of special importance, his thoughts about music create an idea of the musical taste of the time. Sometimes music, for example, songs of the 30s, becomes an attribute that characterizes the past. Also, as in many literary-documentary prose works, music becomes the main expression of the personage’s feelings and excitement.

The last paragraph of the chapter is entitled “**The Synthesis of Fact and Imagination in Modern Prose**”. The issues of connection and mutual influence of fictional and documentary texts have been in the focus of attention in literary studies for a hundred years. Speaking about the modern prose, Maria Rozanova writes: “*The characteristic of not being able to distinguish oneself from the character is a catastrophic feature in modern literature. The literary text loses its conventionality and becomes almost daily notes*²⁹”. He notes that modern authors prefer to work with ready “examples”.

Despite the fact that many researchers note the negative impact of these features, those are presented as “new realism”, “extreme autobiography and publicistic description” on the quality of the work, and there are different opinions about “new realism”. Speaking about the same problems, E. Rotay expresses his opinion in this way: “*Roman Senchin tries to bring his life as close as possible. This is not just an autobiographical method. The author is fully convinced that the literary understanding of life is possible only based on his own life experience. The writer’s real life is both a place of creativity and*

²⁸ Хаминава, А.А. Теория интермедиальности: проблемы и перспективы // Язык и культура / Отв. ред. С. К. Гураль / – Томск: Издательский Дом Томского государственного университета, – Вып. 15, т. 7. – 2012. – с. 374

²⁹ Розанова, М. Первое лицо главного героя // – Москва: Континент, – 2003. № 116, – с.145

a unique study object”³⁰.

In recent years, a new approach to the mutual influence of literary and documentary images were observed. Analyzing these studies, Nekrasova summarizes her thoughts on the problem as follows: *“The closeness (and sometimes inseparability) of the biographical, conceptual author and the author-character can be observed in the literary text where the author’s position is clearly displayed. Therefore, I consider that the interest in the concept of “faction” is reasonable and perspective*”³¹.

It is noted that the ratio of reality and imagination is the main factor in the modern novel, and *“reference in the document”* and *“autobiography”*³² are considered to be the main tendencies of fiction. In our opinion, the works acquire a new quality as a result of their independent existence and alternation, rather than the unity of literary depiction and documentary (*“сплав”* N. Ivanova).

Ilgar Fahmin's novel *“Collage from the history of Baku”* preserves the specificity of historical-documentary facts, as well as the author's memories and thoughts. However, the artistic part does not have autobiographical content, only autobiography can be mentioned in this part. In the works with autobiography, the specific lines of the characters are weak, and the generalization is strong. This balance should be expected in the literary-documentary image, and the generalization should be based on specific features.

Ilgar Fahmin's *“Collage from the history of Baku”* novel-mosaic is interesting as an experimental work distinguished by different stylistic features.

³⁰ Ротай, Е. М. *“Новый реализм” в современной русской прозе: художественное мировоззрение Р. Сенчина, З. Прилепина, С. Шаргунова: /Автореферат диссертации на соискание ученой степени кандидата филологических наук / – Краснодар, – 2013. – с. 23*

³¹ Некрасова, И. В. *Расширение границ документального в произведениях новейшей русской литературы // – Казань: Филология и культура, – 2016. №3 (45), – с. 130*

³² Некрасова, И. В. *Расширение границ документального в произведениях новейшей русской литературы // – Казань: Филология и культура, – 2016. №3 (45), – с. 130*

In the works about the city, the everyday life and cultural features of the city are mainly reflected, the way of thinking and dialect specific to the country and region are described in a literary form. In the analysis of works about the city in literary studies, it is important to pay attention to different points along with literary features. The theoretical model is grouped in this way, the analysis is carried out according to this scheme³³:

Analysis of literary text	Analysis of the city as a text
Date of Creation	
Compostion structure	Text structure and structural elements
Main subject and problem	
The system of characters	System of toponyms
Plot	Development of main themes and ideas
Contact with tradition, symbolic layer	

The image of the city in Ilgar Fahmin's novel-mosaic “Collage from the history of Baku” can be distinguished from the other works in the theoretical aspect and grouped as follows:

1. Baku is described not only as a place where the events take place, but as the main object of description.
2. Facts about the history of the city are not deformed. Real facts are substituted with literary description.

In researchs on the urban text, it is stated that these works are subject to a certain structure. It is emphasized that it covers points such as, “*cultural layer, archaeological description, description of the economic and political landscape of the period, psychological*”

³³ Щербакова, Э.В. Лондон как текст в романах У. Теккерея “Ярмарка тщеславия”, “Записки Барри Линдона”, “Ньюкомы”: / диссертация на соискание ученой степени кандидата филологических наук / – Воронеж, 2016. – с.55

layer reflecting the psychological state of the city residents”³⁴ etc.

M. Lipovetsky, who talks about the renewal of epistemological and ontological boundaries between the history and literature (fiction) at the modern stage, writes: “*not only in postmodern poetics, but also in modern historical science (“Annalov’s” school, Michel Foucault’s works) the historical process is studied as a complex unity of myths, discourses, artistic language and symbols, i.e. incomplete and constantly rewritten metatext. In this context, the opposition between traditional history and literature, fact and imagination conducted by Aristotle disappears ... because history is also literature*”³⁵. Thus, it is discovered that the novel, containing the synthesis of artistic, publisistic style and historical approach, has historical and cultural significance along with its artistic merits. The author did not only describe the literary image of his native city, but also reflected the real history of Baku, everyday life, spiritual and psychological description of the city's residents. The polysemantic image of Baku is reflected in the work in which the facts (toponyms, historical figures, historical-cultural characteristics of the region, photographs of various places of the city) are presented in harmony with the author's thoughts and the literary part. This chapter of the research is reflected in the following article, conference materials and theses³⁶.

³⁴ Щербакова, Э.В. Лондон как текст в романах У. Теккерея “Ярмарка тщеславия”, “Записки Барри Линдона”, “Ньюкомы”: / диссертация на соискание ученой степени кандидата филологических наук. / – Воронеж, 2016. – с. 30

³⁵ Липовецкий, М. Русский постмодернизм. (Очерки исторической поэтики) /М. Липовецкий. – Екатеринбург: Урал. гос. пед. ун-т., – 1997. – с.229

³⁶ Əfəndiyeva, L. Bədii memuarın janr xüsusiyyətləri // Əməkdar elm xadimi, akademik Vasim Məmmədliyəvin 70-illik yubileyinə həsr olunmuş “Şərqsünaslığın aktual problemləri” mövzusunda Respublika elmi konfransının materialları. – Bakı: – 2012,– s.317-318; Həsənova, L. Yirminci yüzilin ikinci yarısına ait yazıcı günlüklərin tür özellikləri (Azerbaycan edebiyatı örnekləri temeline) // Современная тюркология: язык, литература, история и культура тюркских народов. Материалы VII Международной тюркологической конференции – Елабуга: – 7 февраль, – 2014, – с.185-186; Həsənova, L. Gündəliklərin forma və məzmun xüsusiyyətləri // VIII Uluslararası Türk dili Kurultayı. Bildiri özetləri. – Ankara: –22-26 mayıs, – 2017, – s.130-131;

The second chapter of the dissertation, entitled “**20th century Azerbaijani literary and documentary prose**”, consists of five paragraphs. In the first section called “**Memoir-autobiographical prose (first half of the 20th century)**”, the first examples of professional memoir literature are included in the analysis in Azerbaijani literature. The emergence of these examples coincides with a contradictory and complex period, the beginning of the 20th century. In those years, the writing of biographies and memoirs in Azerbaijani literature is mainly related to Ruhulla Akhundov’s name. So, he met Abdulla Shaiq, Mammad Said Ordubadi, etc. referred to well-known writers and asked them to write biographies and memoirs. A. Shaig writes about this: “In 1935, I started two serious jobs with Ruhulla Akhundov’s initiative. One of them was to write my extensive biography and memoir. I wrote those memories in 1935 and submitted the manuscripts to the archive.”

When talking about the literary features of the works, it is important to pay attention to one point. As it is known, in the early 20th century, the prose traditions in Azerbaijani literature were not

Həsənova, L. Bədii-sənədli nəsr: janr xüsusiyyətləri və tipologiyası // – Ankara: Türk Dünyası Dil və Edebiyyatı dergisi, – 2018. №45, – s.93-104; Həsənova, L. İfqar Fəhminin “Bakı tarixindən kollaj” romanında fakt və təxəyyülün sintezi // – Bakı: AMEA Filologiya və sənətsünaslıq, – 2019. №2, – s.97-102; Həsənova, L. Bədii-sənədli nəsrdə obraz və müəllif mövqeyi: faktndan bədii reallığa // – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Azərbaycan Ədəbiyyatşünaslığı, – 2019. №2, – s.179-184; Həsənova, L. Müasir bədii-sənədli nəsr nümunələrində intermediallıq: “ədəbiyyat və musiqi” // – Bakı: Qərbi Kaspi Universiteti, Elmi Xəbərlər, Scientific Bulletin, – 2021. №2, – s.79- 85; Həsənova, L. Bədii-sənədli əsərlər multidisiplinar tədqiqatların obyektı kimi // Актуальные проблемы тюркологии: Россия и тюркомусульманский мир: X Международная тюркологическая конференция – Елабуга: 25 декабрь, – 2021, – s.313-315; Гасанова, Л. О некоторых проблемах художественно- документальной литературы // Банзаровские чтения. Материалы международной научной конференции, посвященной 200-летию со дня рождения Д. Банзарова и 90-летию БГПИ, БГУ, в двух частях, – Улан-Удэ: – 30-31 марта, – 2022, – 2 ч., – с. 289-292

so developed. If memoirs appeared before novels in French literature, the creation of memoirs in Russian literature coincided with the period when serious examples of the novel genre were created (when Aksakov's "Family Chronicle" and "The Childhood Years of Bagrov's Grandson" were published, there was created serious psychological prose in Russian literature in the examples of F.M. Dostoevsky's and L.N. Tolstoy's novels), and the situation in Azerbaijani literature was completely different. That's why confession and psychological depth were almost absent in the first works. The events are mostly narrated on the basis of autobiographical material, the formation of a person as a personality is not followed, and psychological self-awareness is not described. It is important to take into account one fact about Azerbaijani literature, that the prose traditions were just formed in those years in Azerbaijani literature, and most of the authors of the memoirs did not refer to the large form of prose. For this reason, the publicist approach in reviving the characters and the description of the leading topics of the time is understandable. The retrospective time prevails in the works with a simple composition, in which the events are narrated by the author in chronological order (only Abdulla Shaig sometimes gives a brief reminder of the event firstly, and then returns to the same event and describes it completely). There is no evaluation of what happened from the level of the time when the work was written. The characters are mainly remembered by the author, their monologues and opinions are not given directly, they are narrated by the author. In these memoirs with a simple text structure, the authors rely on their own memories. They refer to documents, memories of others, letters, etc. in occasional cases. Only some of the works include parts of the author's own works, writings or articles (Omer Faig), letters, and documents.

So, if we classify the first memoir-autobiographical works in Azerbaijani literature in terms of subject matter, it seems that these works mainly reflect such topics as the publication of the "Molla Nasreddin" magazine, public education, the creation of schools, and women's freedom. In accordance with the criteria of the literature of

the critical realism stage, it is observed that in these memoirs built on a critical approach to events and the praise of new criteria, the spread of genre features, the principles of educating and guiding according to the requirements of the time are the main ones. But in the examples written in later years, the publicistic style is replaced by literary qualities, the composition become more complex, and the memories seem to evolve from the informative works to more complex forms.

In the second paragraph entitled **“The literary-documentary prose in Azerbaijani literature during the Soviet period”**, it was noted that after the Second World War, the re-actualization of literary-documentary prose was observed, and the Azerbaijani literary -documentary prose created in the 1940-80s was covered.

In this paragraph, while talking about Ali Valiyev's “Memories of a Branch”, it is stated that it is not correct to evaluate the novel as an autobiographical work, however the fact is that it is generally autobiographical. Because even though there are autobiographical moments, Ali Valiyev's main goal is to describe the oppressed person's return to a new life. For this reason, the previous life is given in darker tones in the novel, the class conflict between exploiter and the exploited social groups, the character of maximalist communist is depicted.

Ismayil Shikhli's diaries from 1942 begin with his call-up to the war and end with his return home on November 23, 1945. These notes by the author were published in the form of a book in 1985 under the title “Frontline Roads”. This diary, written during the war, is closer to documentary works with many of its characteristics. In the work, one can observe the changing of the writer from an inexperienced young man to a mature young defender of the Motherland in a few years. However, in the work, a place is given to the writer's thoughts along with a rich system of characters, there is also a place for the description of natural landscapes.

Finally, in research, it is stated that the number of the fiction documentary works in Azerbaijani Soviet literature is not high. They mentioned that it is appropriate to talk about the examples of this period Ismayil Shikhli's book “Cəbhə yollarında” (“On Front

Lines”), Ali Valiyev's autobiography, camp literature, and Khalil Rza Ulutürk's diaries, etc.

The problem of the third paragraph is defined as “**Khalil Rza Ulutürk’s Memoir creativity**”.

The outstanding Azerbaijani poet, the scientist of literary critic, Khalil Rza Ulutürk’s diaries those he wrote beginning from the 1960s until the end of his life, do not fall behind from his literary creativity in terms of the variety of topics. “Along with my poems, my diaries are my self-portraits. Here, our literary environment and the ideas and thoughts of the people who represent it ... occupy an important place”.

Diaries written in the Soviet period are usually considered examples of memoirs, as they are rich in autobiographical and biographical information. Although they did not previously intend for printing, the diaries about the tragedies of the 1930s and the Soviet period are works addressed directly to the reader. For this reason, the authors, trying to anticipate the questions that would arise in the reader, wrote down the events in full detail and almost did not touch on personal and psychological aspects. For example, Suleyman Rahimov wrote that his diary was addressed to honest people who would read it in the future. In his writings, Khalil Rza Ulutürk tried to bring clarity to the topics that might remain obscure by addressing his readers directly.

It is noted that the volume of diaries written by Khalil Rza Ulutürk from 1962 to 1994 exceeded three hundred volumes³⁷. In recent years, seven books were published based on these notes. The parts related to the outstanding figures of Azerbaijani literature Huseyn Javid, Mikayil Mushfiq, Samad Vurgun, Akram Jafar were published in the form of a separate book. Each of these writers was directly (Mikayil Mushfiq, Akram Jafar, Huseyn Javid) or indirectly (Samad Vurgun) pressured by the Soviet power.

The memoir creativity of the poets differs from the works of prose writers. When we look at the above mentioned works in

³⁷ Əliyev S. Ulutürk ömrünün ulu möhürü / İlk allahım, son allahım mübarizə / tərtib ed. Fərəngiz Ulutürk. – Bakı: Gənclik, – 1999. – s.246

general, we witness the poetic description of both the events and the people. For example, the poet who was brought to prison in Moscow describes his meeting with the city in this way: "...at dawn we reach Moscow's Sheremetyevo airport. Good morning, Moscow! Good morning the dwelling of my youth! Hello pinned candles with snow on the shoulders. I greedily swallow the fragrant, cold air filtered through snow and windows"³⁸ or "I looked at Baku from the mountain park. The city is surrounded by a veil of white smoke, more delicate than milk"³⁹.

In the work, means of expression such as interior and portrait were used in the description of images. "Who is he? His arms are like a pair of swords. It is Sabir Rustamkhanli with a white shirt and a white face"⁴⁰ Descriptions like "I don't have time to see Mayis Alizadeh, apparently paled, powerful inside, the young scientist"⁴¹ are laconic, but capacious and memorable.

In Khalil Rza Ulutürk's memoirs published in the recent years, the influence of Turkish poets on the works of Azerbaijani poets, especially Mikayil Mushfig, Huseyn Javid, and the well-known scientist Ekrem Jafar's views on Turkish literature were extensively covered. Although the notes in the diaries covered the period beginning from the 1960s to the 1980s, the memories also reflected the events of earlier years, mainly the 1930s and 1940s.

Thus, the analysis of the records allows the poet's diaries to be evaluated as independent works with a system of images and a plot-composition.

In the fourth paragraph of the chapter titled "**Existential motives in Anar's work "Sizsiz" / "Without You"**", it is noted that in the book written by the writer about his parents, as an author-narrator, aliterary

³⁸ Ulutürk, X.R. Lefortovo zindanında / X.Ulutürk. – Bakı: Azərbaycan nəşriyyatı, – 1998. – s. 75

³⁹ Ulutürk, X.R. Həyat, həyat deyər çırpınan könül/ X.Ulutürk. – Bakı: Çinar-çap, – 2009. – s.141

⁴⁰ Ulutürk, X.R. Lefortovo zindanında / X.Ulutürk. – Bakı: Azərbaycan nəşriyyatı, – 1998. – s.216

⁴¹ Again on page, 57

critic, he did not hesitate to “purify” their creativity and analyze what was written about them. Emphasizing the genre features of the book “The World is a Window”, which includes Anar's memoir “Sizsiz”, Khalil Rza wrote: “... *this dark blue book with 532 leaves is a good book It is not only a literary work, but also an outcome of scientific research. Maybe a contemporary literary work should be like this, literary thinking should definitely drink the water of life from the sources of scientific thinking*”⁴².

Reviving Rasul Rza's image mainly on the basis of antithesis-external hardness and inner sensitivity, softness, the author tried to emphasize the characteristics of the image that outsiders cannot see. Presenting Rasul Rza from different angles – as a socio-political figure, a poet, a father, Anar showed his struggle as a public figure, his innovation as a poet, his care as a father, the head of a family, his extreme attachment to his relatives (he cannot be separated from his home and family for a long time), his sincerity, succeeded in portraying a complex image in the set of characteristics such as his helplessness born from this sincerity. Rasul Rza explained the reason for his harshness, being unsociable, and loneliness that disturbed his son: “My friends were Mushfiq, Faruq, Rafili, Sabit, Nazim Hikmat, Jafar Jafarov. What should I do, there's none left?” These words playing a key role in understanding the poet's character, expressing his attitude to his time, and his pain over the cruelty of the fate of his contemporaries, harmonize with the sad intonation of the work. The author writes by noting that Rasul Rza fully expressed himself in his death: “My father could only die like this – from emotional shaking, inner irascibility, anxiety, impatience, Nigar's anxiety.” *As if a loud music was completed with a low, sad chord.*⁴³”

In the fifth paragraph entitled “The analysis of the political contradictions of the time in **Aziz Alpoud's “Stories of my life”**”, it is noted that despite the fact that study of the emigration literature mainly covers the years of independence, the topic is sufficiently classified in

⁴² Ulutürk, X.R. Lefortovo zindanında / X.Ulutürk. – Bakı: Azərbaycan nəşriyyatı, – 1998. – s.219-220

⁴³ Anar. Sizsiz. Əsərləri: [3 cildə] – / Anar. – Bakı: Nurlan, – c.3.– 2004. – s. 121

literary studies.

Based on the analysis, it was noted that Aziz Alpoud's "Stories of my life" should be evaluated as a documentary example, not a literary-documentary work, but a valuable factographic source reflecting the struggle around a great idea. Compared with the Russian emigration, the number of emigrants here is greater, and the writers and poets prevail among the emigrants. As the emigration of Azerbaijan consists mainly of political emigrants, their works are not artistic, but journalistic. These features are mentioned by the authors themselves: "*My topic is not to write a general memoir. I contact the details only with the speed to connect the elements of the real topic that I am dealing with*"⁴⁴.

So, the study of the stage of the Soviet period shows that at this stage, literary-documentary prose developed in two directions: the works by the Soviet writers and the memoirs that appeared in emigrant literature. Many of the works written in these years were made available to readers only in the years of independence.

The main provisions of Chapter II are reflected in the following scientific works of the applicant⁴⁵.

⁴⁴ Rəsulzadə, M. Bir türk milliyyətçisinin Stalinlə ixtilal xatirələri. Azərbaycan mühacirət ədəbiyyatı kitabxanası (kitablar seriyası) / M.Ə.Rəsulzadə. – Bakı: Elm, c. 1. – 2016. – s.144

⁴⁵ Həsənova, L. Xəlil Rza Ulutürkün memuar yaradıcılığı // – Bakı: AMEA Xəbərləri, Humanitar elmlər seriyası, – 2014. №1, – s.86-93; Həsənova, L. Türk poeziyasının Azərbaycan sovet şairlərinin yaradıcılığına təsiri məsələləri (Xəlil Rza Ulutürkün memuarları əsasında) // Истоки и эволюция литератур и музыки тюркских народов. Материалы международной конференции – Казань: – 23-24 сентября, – 2014, – с.107-110; Həsənova L. Xəlil Rza Ulutürkün yaradıcılığında türk xalqları ədəbiyyatının tədqiqi // Türk xalqları ədəbiyyatı: mənşəyi, inkişaf mərhələləri və problemləri. Elmi konfrans. – Bakı: 2015, – s.86-93; Həsənova, L. Əziz Alpoudun "Həyatımın hekayətləri" əsərində dövrün ictimai-siyasi ziddiyyətlərinin inikası // "Azərbaycan mühacirət ədəbiyyatı: reallıqlar, problemlər, vəzifələr". Beynəlxalq elmi konfransın materialları. – Bakı: – 2016, – s.224-233; Həsənova, L. Anarın bədii-sənədli nəsrinin janr-üslub xüsusiyyətləri // Xalq yazıçısı Anarın 80 illik yubileyinə həsr olunmuş "İnformasiya cəmiyyətində kitabxanasünaşlıq, biblioqrafiyasünaşlıq və kitabşünaşlıq elminin aktual məsələləri" mövzusunda Respublika Elmi Konfransının materialları, – Bakı: – 2018, – s.111-113;

The **third chapter** entitled “**Development trends of autobiographical prose in the literature of the period of independence**” consists of five paragraphs. In the first paragraph entitled “Social-political themes in memoir-autobiographical works”, the increase in the number of artistic-documentary prose examples in Azerbaijani literature was noted starting from the 80s of the 20th century. In the 1990s, with the publication of the writer's diaries and the beginning of the study of emigrant literature, it was reported that the interest in literary and documentary prose increased. The main theme of these works, those talk about the tragedies of the Soviet period, is to understand the Soviet realities.

From the second half of the 20th century, more complex forms of memoirs, novel-memoir, novel-narrative, real-novel, etc. is getting formed. The authors who were not satisfied with the traditional classification made clarifications about their works themselves (Natig Rasulzade's “Gulfstream” (novel - cardiogram), Vidadi Babanlı's “Gizlinler” (real-life novel), Sabir Azeri's “Student Prisoner's Memories” (biographical novel), etc.) .

In these novel-memoirs created as a result of the convergence of documentary works with literary works, “*concrete the people become the figures expressing the characteristic features of the period*”⁴⁶. In these works, the writer tries to reflect a certain epoch, the fate of an entire generation in the individual destiny through the characters of himself and his contemporaries. V. Aksyenov, the author of the memoir-novel about the generation of the 60s, evaluates the genre of memoir-novel in this way: “*Despite the similarity to real people and*

Həsənova, L. XX əsrin I yarısı Azərbaycan ədəbiyyatında memuar-avtobiografik nəsr nümunələri // –Bakı: AMEA-nın Xəbərləri, Humanitar elmlər seriyası, – 2018. №1, – s.66-72; Həsənova, L. Azərbaycan ədəbiyyatında bədii-sənədlı nəsr (1940-1980-ci illər) // – Bakı: Azərbaycan Milli Elmlər Akademiyası M. Füzuli adına Əlyazmalar İnstitutu. Filologiya məsələləri, – 2023. №9, – s.281-287.

⁴⁶ Симонова Т. Новые тенденции в современной художественной документалистике / Славянскія літаратуры у кантэксте сусветнай: да 900-годдзя Кірыла Тураўскага і 200-годдзя Тараса Шаўчэнкі. – Мінск: РИВШ, – 2013. – с.61

*events, the memoir novels depict conventional environment and partly conventional characters. Undeniable literary truth is brought to life*⁴⁷. *“In memoirs the image is described in the form of a set of characteristic features in order to bring the character to reality, but in novel-memoirs there is a conceptual description of the personality”*⁴⁸.

In this paragraph, they discussed the peculiarities of autobiographical prose, and conducted analysis based on Sabir Azeri's biographical-documentary novel “Student Prisoner's Confessions”, Vidadi Babanlı's true-story novel “Gizlinlər” / “Hiddens”, Balash Azeroglu's autobiographical novel “Years Past Life”, Anar's “Night Thoughts”, Balash Azeroglu's “Past Life” years works.

The second paragraph of the chapter is called **“A creative person and system confrontation in memoir-autobiographical works (Sabir Ahmadli “Unwritten writing” and Anatoly Rybakov “Memoir-novel”)**”. During the end of the 20th century and the first quarter of the 21st century, a large number of literary and documentary prose examples were written in Azerbaijani literature. The works of the writers of many post-Soviet countries who lived through the same history reflect the most complicated periods of the past years - the 30s-40s (World War II), 50s-60s, 70s-80s of the 20th century. In research, the last works of both authors the People's Writers of Azerbaijan and Russia Sabir Ahmadli's autobiographical novels, the “Unwritten Writing” (2004) and Anatoliy Rybakov's “Memory-Roman” (written in 1997, published in 2019), were included in the analysis. There are quite a few parallels in the works of writers who lived nearly in the same period, became the citizens of the Soviet country came to literature (Sabir Ahmadli (1930-2009), Anatoliy Rybakov (1911-1998) and began to be published in the 1950s.

⁴⁷ Аксенов, В. Таинственная страсть. Роман о шестидесятниках / В.Аксенов. – Москва: Семь дней, – 2009. – с.5

⁴⁸ Симонова, Т. Мемуарная книга В. Аксенова “Таинственная страсть” как жанровый “неформат” // Славянскія лтаратуры ў кантэксце сусветнай: матэрыялы X міжнароднай навуковай канферэнцыі. – Мінск: 6-8 кастрычніка, – 2011, – с.312

After the end of the Soviet period, when millions of people were pushed into oblivion, the post-Soviet space experienced a cult of the past. *“In the context of the crisis of collective forms of historical memory, society finds itself in a difficult situation regarding the multiplicity and uncertainty of its own biography”*⁴⁹ For this reason, in the later times, everyone realized the necessity of national identification by going back to the past. In addition to official history, the historical memory is mainly within the family, passed from parents to children from grandparents⁵⁰. However, this relationship was broken during the Soviet years. For a long time, people avoided talking about the taboo subjects. The breaking of historical inheritance between generations increased the burden of the individual. For this reason, the authors, in a vacuum of unawareness, decided to learn the facts themselves. Everyone was trying to eliminate this gap by writing with special attention and interest the events he witnessed “lively”. For this reason, historical memory and reliving the past were of special importance for writers: “Even today, when I see the people who remembers their soldiers died in the Great Patriotic War with humiliation, and come to the demonstration with Stalin’s portrait, who sentenced 10 million Russians to death, after all, that villain killed the mother, father, and grandparents of that person carrying his picture. It raises a question: does our people have no memory? After all, a people without memory cannot have a future.”

These works are also of special value due to the fact that the events in these books written at the end of the 20th century are narrated by people who directly witnessed what happened, based on personal experience. *“...since the next generation does not have this experience, it just perceives the ready-made scheme”*⁵¹.

⁴⁹ Репина, Л. Феномен памяти в современном гуманитарном знании и в перспективе исторической конфликтологии / Социальные Последствия Войн и Конфликтов XX века: Историческая Память / Отв. ред. Е.П. Серапионова, – Москва: СПб. : Нестор-История, – 2013. – с.12

⁵⁰ Нуркова, В. История как личный опыт // – Москва: Историческая Психология и Социология Истории, – 2009. №1, – с.13

⁵¹ Again on page, 12-13

The next paragraph of the chapter entitled “**Childhood motif in memoir literature: the experience of the Soviet and post-Soviet period**” discusses the childhood motif in memoir-autobiographical works.

In Azerbaijani literature, there are few memoirs in that described the childhood separately. In many memoirs, the childhood is mainly presented as a phase of life, not comprehensively described. In this regard, Ali Amirli's “What did leave in Aghdam?” and Natig Rasulzade's works “Gulfstream” can be cited as examples.

Based on the analysis, it seems that there are different interpretations of the childhood motif in Azerbaijani memoir-autobiographical prose over the years. In the initial stage, the memories of the first half of the 20th century described the backwardness of that time, the pre-Soviet period was reflected in dark tones, and society's attachment to superstition was criticized. With the establishment of the Soviet power, the development of the illiterate, disenfranchised worker and peasant class, their transition to the front ranks of the society is described. At this stage, it becomes clear that the topic is highlighted mostly based on the requirements of Soviet literature. One of the reasons for this is that these memoirs were written on the order of the state and were conceived as a means of propaganda for the new government. The authors were required to praise the new government and criticize the old life.

In the early post-Soviet time (1990s), the works of writers whose families were persecuted by the Soviet government describe childhood as a “lost paradise”. In the works of immigrant authors as well, the childhood is revived in the same context.

So, in the novels depicting the childhood differing from the works in which life is reflected as a whole, the events are mostly local, surrounded by a small number of characters, and the historical time is described in the background. It is observed that the “*Universal experience is replaced by individual experience... the life of an individual does not become a metaphor for social history*”⁵².

⁵² Нуркова, В. История как личный опыт // – Москва: Историческая Психология и Социология Истории, – 2009. №1, – с.12-13

In the paragraph entitled “**Irony in autobiographical prose**” Seyran Sakhavat's work “Gachhagach”/ “Qaçhaq” is analyzed. If the Soviet years are mostly mentioned with pain in the autobiographical works written in recent years (Vidadi Babanlı's “Gizlinler”, Sabir Azeri's “Confessions of a Student Prisoner”, Sabir Ahmadli's “The Unwritten Letter” and other works), Seyran Sakhavat preferred to describe that pain with irony.

Seyran Sakhavat's autobiographical novel, in which he tries to open a “*talk about how a small village boy inquires, finds and affirms himself in this messy world*”⁵³, contains a system of colorful and memorable images. In the novel, the traditional system of images typical of autobiographical works, family idyll is not revived. Talking about the relationship between his grandmothers, the author writes: “*There was a conflict between my urban grandmother and my rural grandmother. When they said that they didn't like each other... My grandmother Tukezban thought when she saw the gifts that my father sent for beginning and ending day of the week:*

- *The townspeople are envious, they become farmers in spring and hungry beggars in winter.*

And my grandmother Ziba did not like the villagers”⁵⁴. Such a description is not only about other characters, but the young man himself is also depicted with irony. Many remarkable events of those years are mentioned in the novel, which reflect the exposure of typical images brought up by the Soviet environment. The author, trying to revive the period through fictional images, often did not hesitate to express a direct attitude to the past: “*At that time, if you graduated from the party school, you are a universal, comprehensive, mature person and you can work anywhere: partcom, ballet school director, director of cattle-breeding union, station chief... briefly, wherever the party sends... However, the seventy-year history of the Communist Party has shown that ninety percent of its “universal” cadres were not capable of acquiring any qualifications, and they*

⁵³ Səxavət, S. Qaçhaq // – Bakı: Azərbaycan, – 2010. № 9, – s.13

⁵⁴ Again on page, 22

*have been called something other than talentless and arrogant brats who rely on force. The result was obvious: the Soviet government left no stone unturned...”*⁵⁵.

In the second book of the novel “Qaçacaq” (“narrative within a novel”), Seyran Sakhavat's years of working together with Yusif Samadoglu in “Ulduz” magazine are mentioned. In this part, the ironic description, in addition to removing the formality characteristic of the Soviet system, shows that the author refrains from showing the events directly, his desire to melt his attitude in “humor”, and he is wary of telling the facts directly in the work where the main characters are contemporaries.

Thus, in Seyran Sakhavat's work, the irony took place as a means to becoming free from the formality typical to Soviet years and express his thoughts about his native environment in a softer way.

The last paragraph of the third chapter is called **“Review of the events of bloody January in literary documentary prose”**. Fikret Goja's “Martyrs” series dedicated to the events of January 20 includes the short stories “Death is not separation” (1990), “Hələlik, qiyamətəcən...” / “For now, until doomsday...” (2000) and the true story “Snowy, bloody carnations” (2003). In the last story, the field events were described against the background of human-society conflict.

In Khalil Rza Ulutürk's book “Lefortovo zindanında” (“In Lefortovo Prison”) published in 1998, the poet's *“basis of political-ideological activity... were expressed”*⁵⁶. It is clear from the writings that while in prison, the author wrote some parts in separate slips, and later glued them together to form a diary⁵⁷. Being a participant and active member of the national independence movement Khalil Rza's diaries of are rich in historical factual materials and interesting from

⁵⁵ Səxavət, S. Qaçacaq // – Bakı: Azərbaycan, – 2010. № 9, – s.70

⁵⁶ Əsgərli Ə. Milli ideal mücahidi /Ə.Əsgərli. – Bakı: Elm, – 2005. – s.378

⁵⁷ Ulutürk, X.R. Lefortovo zindanında / X.Ulutürk. – Bakı: Azərbaycan nəşriyyatı, – 1998. – s.127

the point of view of multidisciplinary analysis. In writing these notes the poet's main goal is to revive the complex historical conditions, and pass on the events he witnessed to the future generations. Covering only two years, these records can be classified as short-term diaries. Emotions often exceed rational approach in the expressions written with warm traces, the excitement and anxiety are reflected. In these works, reflecting the bloody tragedy of our time, the literary chronicle of history and our unforgettable recent past are reflected. Speaking about the massacres committed against the humanity, both authors condemned the damage and brutality directed against humanity as the incident of bloody January and tried to exaggerate our national tragedy based on human values.

Thus, it is clear from the analysis that the number of novel-memoirs, as a hybrid form of memoirs, is increasing in recent years. The main provisions of Chapter III are reflected in the following articles and conference materials⁵⁸.

⁵⁸ Uluslararası Türk dili ve Edebiyatı kongresi 2010 (TUDOK – 2010) Bildiriler. İstanbul Kültür Üniversitesi. – İstanbul: 20-22 Eylül, – 2012-ci il, – c.1, – s.779-783; Həsənova, L. Müasir bədii-sənədli nəsrə 20 yanvar hadisələrinin bədii təcəssümü // Müqayisəli ədəbiyyat: ədəbiyyat və mədəniyyətlərdə istiqrafıya: mif, ədəbiyyat və tarix arasında, – Bakı: – 20-21 dekabr, – 2013, – s.69; Həsənova, L. Müasir romanların ideya məzmun paradıqması // Bakı: Azərbaycan, – 2014. №6, – s.135-145; Həsənova, L. Bədii-sənədli nəsr // Müstəqillik dövrü Azərbaycan ədəbiyyatı: [2 cildə] – Bakı: Elm və təhsil, – c.2. – 2016. – s.225-233; Гасанова, Л. Изображение конфликта между системой и творческом человеком в художественно-документальной прозе-эпоха Сталинизма (на основе творчества Анара) // Gənc Türkoqların I Türkoqlu Qurultayın 90 illiyinə həsr olunmuş “Müasir Türkoqlu tədqıatlar: problem və perspektivlər” mövzusunda Beynəlxalq Elmi Konfransının Materialları, – Bakı: – 21-22 noyabr, – 2016, – s.124-125; Гасанова, Л. Автобиографический роман в современной азербайджанской прозе. “Сокровенное” роман-быль Видади Бабанлы // Алматы: Известия Национальной Академии Наук Республики Казахстана, серия общественных и гуманитарных наук, – 2017. №6 (316), – с.49-53; Гасанова, Л. Жанровотематические особенности художественно-документальной прозы в современной азербайджанской прозе // Международная конференция

The last chapter of the thesis is called “**Biographical novel-searches and development trends**”. The analysis in this chapter is based on four paragraphs. In the first paragraph entitled “New modifications of biographical prose” it is stated that although biographical elements existed in our literature since the ancient times, the history of its formation as an independent genre is not so ancient. V. Lopatina claims that, being different from the scientific biographies, the “*literary biographies those the researcher's approach presented in a literary form*”⁵⁹ were created in the 20th century.

I.Savenko, who studied the new modifications of biographical prose at the end of the 20th century and the beginning of the 21st century, evaluates the biographical novel-research “*as a century that*

студентов и молодых ученых “Фараби Əlemi” – Алматы: – 10-13 апреля, – 2017, – с.315; Həsənova, L. Natiq Rəsulzadənin “Qolfstrim” romanının janr-üslub xüsusiyyətləri // Ümummillii Lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş Azərbaycanşünaslığın aktual problemləri. IX Beynəlxalq konfransın materialları, – Bakı: – 3-4 may, – 2018, – s.220-222; Гасанова, Л. Иронический модус в современной азербайджанской мемуарно-автобиографической прозе // – Уфа: Академия наук Республики Башкортостан, Проблемы востоковедения, – 2018. №3 (81), – s.43-48; Гасанова, Л. Конфликт системы и творческой личности в азербайджанской художественно-документальной прозе в эпоху сталинизма // – Ташкент: Международный журнал Искусство слово, – 2019. №1, – s.59-63; Həsənova, L. obrazlaşan talelər və ictimai-siyasi reallıqlar (müstəqillik dövrü Azərbaycan bədii-sənədli nəsr) // – Bakı: Azərbaycan, – 2019. №9, – s.185-197; Həsənova, L. Müstəqillik dövrü Azərbaycan ədəbiyyatında roman-memuarlar: janr xüsusiyyətləri və tipologiyası // – Bakı: Poetika.izm, – 2023. №1, – s.70-78; Həsənova, L. Memuar-avtobioqrafik əsərlərdə yaradıcı insan və sistem qarşdurması (Sabir Əhmədli “Yazılmayan yazı” və Anatoli Ribakov “Xatirə-roman”) // – Skopje: Turkish Studies – Language and Literature, – 2023. № 18 (2), – s.949-962; Hasanova, L. Azərbaycan Edebiyatı Örneğinde Anı Türünde Çocukluk Konusu: Sovyet ve Post Sovyet Dönemi Deneyimi // – Konya: Selçuk Üniversitesi Edebiyat Fakültesi Dergisi SEFAD, – 2023. 49, – s.51-64

⁵⁹ Лопатина, В. Литературная биография в современной английской прозе (писатели о писателях): / автореферат диссертации на соискание кандидата филологических наук / – Москва, 1989. – с.20

arose from the synthesis of fiction, science and journalism”, reflecting the synthesis of genre and stylistic features of modern literature and art. He “*emphasizes that the basis of the document is the main feature, and writes that “the narration is based on the study of the document”*”⁶⁰. In our opinion, it is more accurate to use the expression novel-search rather than novel-research. Since the elimination of myths is the main condition in the biographical works written in the modern time, the writer needs a researcher's approach to take a new position by purifying the existing concepts. The author refers to other works written before him, studies them and tries to give an individual interpretation of known events by revealing a new perspective based on a comparative approach. These works have a complex text structure and a system of images, and contain the image of two creative persons: the author of the biography and the biographical character. Each character is described differently in the work. The former expresses itself through comments, judgments, memories, and the latter mainly through letters, memoirs, pieces of study written about him. The biographer reveals his position as a result of summarizing and comparing these two materials. In the next paragraph, these provisions are examined on the basis of specific works.

In the second paragraph entitled “**From a didactic image to a complex character - an artistic portrait of a political leader in a biographical chronicle**”, the writer-publicist, public figure, and Member of Parliament Elmira Akhundova's the 6-volume “Heydar Aliyev. “Personality and Time” biographical novel-study was analyzed.

As we noted, the document comes to the fore in the works written in recent years, that mainly include a reconstructive approach. “*The author who puts forward his concept enters into a polemic with his existing ideas*”⁶¹. Adhering to this principle, Elmira Akhundova noted that she tried to “*...destroy a number of stereotypes that are still*

⁶⁰ Савенко, И. Жанрово-стилевые особенности биографического роман – поиска: / автореферат диссертации на соискание кандидата филологических наук / – Тернополь, 2008. – с.13

⁶¹ Again on page, 13

*mentioned page after page in the press and political memoirs*⁶²,
*“...clean the image from artificial “additions” aimed at increasing its greatness and bring it as close as possible to the readers*⁶³.

The book, reflecting the life of the Great Leader in chronological order, includes the images of tens of people who worked with him in different years: political figures of Soviet Azerbaijan, the Moscow environment of the 1980s, his native Nakhchivan and independent Azerbaijan in the 1990s. The last two volumes of the novel are dedicated to independence period, that are the most complicated years of the national history (three books, the sixth volume consists of two books). The author stated that his main goal is *“to create Heydar Aliyev’s political biography against the background of the 20th century and reflect (hold a mirror to) his human destiny*⁶⁴.

As a whole, the novel is divided into a large number of subsections, with independent articles on the life and activities of the National Leader.

“...the well-known writer-publicist, and doctor of philosophy in philology Elmira Akhundova’s multi-volume work (six volumes) “Heydar Aliyev. “Personality and Time” consists of seven books. The outstanding statesman, and National Leader Heydar Aliyev’s meaningful life rich in difficult and transitory struggles, and his versatile activities were opened and clarified against the background of time and his personality in a systematic and consistent manner. And it is a monumental work dedicated to studying and summarizing as deeply and fundamentally as possible...

... Although taking into account the numerous works, large and small, written about him in other countries and foreign languages, it is possible to call the work “Personality and Time” the most perfect biographical novel that Azerbaijani Heydar Aliyev studies can

⁶² Axundova, E. Heydər Əliyev. Şəxsiyyət və zaman / E.Axundova. – Bakı: Ozan, – c.2 – 2007. – s.3

⁶³ Axundova E. Heydər Əliyev. Şəxsiyyət və zaman. Qayıdış/ E.Axundova. Bakı: Ozan,– c.6 – 2013. – s.6

⁶⁴ Axundova E. Heydər Əliyev. Şəxsiyyət və zaman / E. Axundova. – Bakı: Ozan, – c. 1 – 2007. – s.11

present to the international world. “Personality and time” is a novel of Heydar Aliyev's powerful personality, a publicist philosophy of the epoch of this outstanding statesman. “Personality and time” was evaluated as a perfect literary documentary work, that presents a powerful man like Heydar Aliyev against the background of the integrity and greatness of the personality, the historical responsibility and complexities of his time. It is noted that the novel is “the first political-biographical study-novel”⁶⁵ in our literature.

A novel-research containing encyclopedic information about the socio-political and cultural life of Azerbaijan – is valuable as a universal source for the study of the historical, socio-political, social, economic and cultural spheres of Soviet Azerbaijan and independent Azerbaijan, as well as Heydar Aliyev’s legacy, and the research of Aliyev studies.

In the next paragraph dedicated to the problem of **“Psychologism in literary-documentary prose”**, they mentioned that it is often impossible to use the traditional psychological description tools in literary documentary prose. Although in fiction, they prefer the synthetic forms of psychologism the study of the subconscious, *“sub-layers of the psyche”⁶⁶*, in literary-documentary prose they include the analytical description. *“The author of the novel mainly describes the characters through their actions, thoughts, and conversations, and he intervenes in the events in some cases. However, the generalized description of the character, story, object can be expressed not only through synthesis, but also in an explanatory analytical form. This is possible because the analytically divided elements in the artistic context are easily combined in the form of a new structural unity. In fiction documentary, the author's voice must be heard, because”⁶⁷* he is not just a storyteller or narrator.

⁶⁵ Həbibbəyli İ. Yazıçı-publisist Elmira Axundova. Müstəqillik dövrü Azərbaycan ədəbiyyatı: [2 cildə]. İ.Həbibbəyli. – Bakı: Elm və təhsil, c.2 – 2016. – s.122

⁶⁶ Колобаева, Л. “Никакой психологии”, или фантастика психологии? (О перспективах психологизма в русской литературе нашего века)” // – Москва, Вопросы литературы, – 1999. № 2, – с.20

⁶⁷ Гинзбург, Л. О психологической прозе / Л. Гинзбург. – Ленинград: Художественная литература, – 1977. – с.66

Dialogues, scenes, descriptions of events and feelings are considered to confirm the concept of characters expressed in the author's judgments⁶⁸.

In biographical works, it is impossible for the third person to fully hear the feelings and thoughts of another person, to enter the inner world of the character through inner monologue and dreams. Also, in autobiographical works, it is not possible to remind the feelings experienced at that moment years later with complete accuracy. It is not the immediate feelings, but the emotion and excitement caused by the situation that can remain in the memory for a long time.

Although the first-person's narration is preferred over the third-person's narration in psychological description, the latter form is considered more appropriate for biographical prose. At this time, it is likely that the third person can more fully interpret the "*feelings and thoughts that the hero himself cannot see or does not want to confess*"⁶⁹. Giving a "*psychological description of many people*"⁷⁰ in narration by the third-person is also taken as an advantage of this form. Conducting parallels between the fate of the main character and his contemporaries serves to complete the psychological description. In the works we reviewed, the means of describing the image, and the forms of manifestation of the author's position have the character of scientific study: the source of the quotations is indicated in the text, the image is revived by an analytical method, based on the comparison and study of various facts, documents, witness conversations. For example, in Anar's novel "Kerem Kimi", different content and opposite opinions are compared regarding many aspects of Nazim Hikmet's life. Being far from to give simple judgment about the poet's life, the author did not try to artificially complete the

⁶⁸ Гинзбург, Л. О психологической прозе / Л. Гинзбург. – Ленинград: Художественная литература, – 1977. – с.66

⁶⁹ Есин, А. Б. Психологизм русской классической литературы / А.Есин. – Москва: Просвещение, – 1988. – с.37

⁷⁰ Панова Н.Ю. Психологизм художественной литературы как отражение внутреннего мира человека (теоретический аспект) / – Київ: Актуальні проблеми слов'янської філології. Випуск XXIV. – Частина 2, – 2011. – с.318

disputed points by means of imagination, but kept them open for discussion. Even in the narrative “Həyatım ağrıyır” where separate moments of Anvar Mammadkhanli's life are described, and separate episodes about his loved ones are included, some moments are simply mentioned but not specified. Trying to maintain objectivity, the author avoided from assumptions and spoke about the events and moments known to him (for example, Anvar Mammadkhanli's relationship with Mehdi Huseyin is only mentioned, not clarified).

Thus, it is clear that in the biographical fiction and documentary works written by Anar in the years of independence, E. Akhundova tried to create new, real biographies of Soviet leaders and writers by removing existing myths about them, and at the same time, it is clear that they tried to analyze the socio-psychological picture of the Soviet period and evaluate it from the modern time level.

In the last paragraph of the chapter entitled “**Concept of Time in Biographical Prose**”, it is noted that the independence war of the Azerbaijani people the Karabakh war caused the actualization of the image of the hero in literature. Mustafa Chamanli's “Fred Asif” and “Mubariz” works talking about our national heroes, were analyzed as biographical works written on this regard.

The work “Fred Asif” was written mainly on the basis of the memories of the hero's comrades-in-arms. In the work about the National Hero of Azerbaijan Asif Yusif oglu Maharramov's life the author, portraying the earlier stages of the hero's life, talked about his characteristic features as a personality and described the environment in which he lived.

It is known that in autobiographical works, the author-narrator-character are people close to each other. In biographical works, although there is definitely sympathy between the author and the character, they are two different people. In biographical works, the author takes place in the background, and the image of the character of the work comes to the fore. However, in the fiction and documentary works written in recent years, mainly the events happened in our recent past are reflected, the author and the character's features come closer together. The author, who talks

about the events he witnessed, often cannot remain cool about the described events. In a biographical work, the events occur around the main character, while the description of other people and events is related to the main character and serves to reveal his character, in the novel “Fred Asif” it is observed that the features of the biographical character remains in the background in some parts. Trying to revive the political landscape of the period, in the parts of the interview with Asif's comrade-in-arms, Major Sultan Bandaliyev, moving himself away from Asif's fate, the writer, interrogated the officer in detail in order to get information about the event who was in service during the Khojaly tragedy and witnessed the massacre.

Although autobiographical works sometimes list places that do not play role in the fate of the character (just to preserve the sequence of events), the people and places in the biographical work are directly related to the character. Speaking about the system of images of the biographical novel, M. Bakhtin writes: “*What happens here forms the life of the character, not himself... the world described here is not just a background for the character*”⁷¹. The character is given as the carrier of the pre-specified characteristics until the end “*remains unchanged*”⁷². If in autobiographical works where the character is described from his childhood to his old age, the author who talks about himself can show his maturity, while in biographical works the writer mainly highlights a feature of the character that is familiar to the society. If the self-analysis typical of autobiographical works fully covers the complexity of the image, the biographical work includes an outside view of the image, and the characteristic features of the character, known to society, are highlighted.

Mustafa Chamanli wrote a work about another national hero of Azerbaijan, Mubariz Ibrahimov. In this story, unlike the previous work, the events are narrated by the author until the end, Mubariz's life is revived artistically. Describing the fighter's determination and devotion to the motherland with lyrical and emotional tones, the writer also reflected his inner fightings and thoughts in the narrative.

Finally, it is reported that the biographical works dedicated to the

⁷¹ Бахтин М. Эстетика словесного творчества / М.Бахтин. – Москва: Искусство, – 1986. – с.207-208

⁷² Again on page, – с.209

national heroes of Azerbaijan by Mustafa Chamanli are interesting examples.

The main scientific provisions put forward in chapter IV found their reflection in applicant's following articles.

- **The conclusions** obtained in the dissertation are reflected in the Conclusion section.
- The development of literary documentary prose in Azerbaijani literature has been investigated step by step.
- They clarified the existing problems of literary documentary prose in modern literary studies, and determined that in literary documentary prose examples, the document is not only of an aesthetic importance, but it is presented as a part of the literary structure of the text. They also discussed the characteristics of literary documentary prose examples, the historical work and biographical prose, as well as the similar and different characteristics of concepts such as autobiography and autobiographical works.
 - They note that the study of diaries as an independent literary genre coincided with the second half of the 20th century, and the writer's diaries do not consist only of the informative writings written day by day. Here the structure of the text is more complex and covers materials such as poems, stories, letters, literary critical notes, memoirs, etc.. – They noted the influence of memoir poetics on the writer's diaries, and classified the materials related to the theoretical problems of the genre.
 - It is reported that the problem of the image and the author's position is the main topic in the discussions and monographs written about the literary-documentary prose, starting from the 60s of the 20th century. In Russian literary studies, O. Kvitchenko's classification distinguishes the objective-documentary literary prose. Here the author's subjective attitude is at the minimum level, and in the literary-documentary works, these two beginnings are in the same proportion. The French researcher J.Jennet found the analysis of the facts at a theoretical level. In the works the author and

the narrator being same, and coinciding are factual work, and the other works are attributed to fiction.

- They evaluated the fiction documentary as the object of multidisciplinary studies, and determined the memories, memoirs to become a valuable source for the studies conducted in the social and humanitarian field, and their being related to factors such as the author's direction of activity, participation in the political life of the country and cover rich material.
- They stated that the intermediality, “literature and music” in modern literary-documentary prose examples, and in these types of works, music together with other images plays the main position in the structure of the work, and in the memories become the main expression of human feelings and emotions.
- They determined that the authors referred to music in order to show the atmosphere of the time, the mood of the characters, and to revive the complex psychological moments. This thesis was reflected in the background of the reference to Anar's memoir-novel “Sizsiz”.
- As an example of the synthesis of fact and imagination in modern prose, Ilgar Fahmin's novel-mosaic “Bakı tarixindən kollaj” (“Collage from the history of Baku”) was evaluated as an experimental work, distinguished by different stylistic features, containing the synthesis of the author's modernist and postmodernist searches.
- In the memoirs belonging to the first stage of the development of Azerbaijani literary documentary prose, it is noted that the events are narrated mostly on autobiographical material, the formation of a person as a personality is not followed, and the psychological self-awareness is not revived.
- In the Azerbaijani literature of the Soviet period, in the years after the Second World War, the urgency of literary and documentary prose was noted, and the works created in the 1940s-80s were interpreted with reference to specific literary materials. They emphasized that the number of literary and documentary works in Azerbaijani Soviet literature was not large. They used Ismayil Shikhli's book “On Front Roads”, the

autobiography in Ali Valiyev's novels, and the works related to camp literature, Khalil Rza Ulutürk's diaries, etc. as examples of that period.

- The memoir creation, as a part of Khalil Rza Uluturk's literary creativity, was evaluated as an interesting example of our national memoir history, and the idea-content characteristics were analyzed based on the source.
- In Aziz Alpoud's “Həyatımın hekayətləri” (“Stories of my life”) they emphasized that the reflection of the political contradictions of the time were depicted. The book was evaluated as valuable factual source reflecting the struggle around a great idea as a documentary example, not a literary-documentary work.
- They defined the existential motives in Anar's work “Without You”. In the book written by the writer about his parents, it was shown that by analyzing their creativity as an author-narrator and a literary critic, by reviving Rasul Rza's character mainly on the basis of antithesis- the external hardness and inner sensitivity and softness, the writer tried to emphasize the features that outsiders couldnot see in the character. Presenting Rasul Rza from different angles - as a socio-political figure, a poet, a father, Anar's struggle as a public figure, his innovation as a poet, his care as a father and head of the family, his extreme devotion to his relatives, his sincerity, and the helplessness born from this sincerity, were analyzed with concrete examples that he succeeded in portraying a complex image through a set of characteristics such as his helplessness born from this sincerity.
- They determined that the number of literary-documentary prose examples in Azerbaijani literature increased from the 80s of the 20th century, and the interest in literary-documentary prose strengthened with the publication of writers' diaries and the beginning of the study of emigrant literature in the 1990s. The fundamental reasons for reflecting social content, creative person and system conflict, features of autobiographical works

were analyzed based on Sabir Azeri's biographical-documentary novel “Tələbə məhbusun etirafları” (“Student Prisoner's Confessions”), Vidadi Babanlı's real-life novel “Gizlinlər” (“Hidden People”), Balash Azeroglu's autobiographical novel “Ömürdən ötən illər” (“Years Past Life”), Anar's “Gecə düşüncələri” (“Night thoughts”) works.

- The conflict between the creative person and the system in memoir-autobiographical works was analyzed in a comparative manner based on Sabir Ahmadli's “Yazılmayan yazı” (“The Unwritten Writing”) and Anatoly Rybakov's “Xatirə-roman” (“Memoir-novel”) works. In both works, they showed that the events were narrated by the people who were direct witnesses of what happened, and the works were based on personal experience. It was stated that these topics were replaced by new ones in the works created in the first quarter of the XXI century.
- In the literature of memoirs, the motif of childhood is studied from the perspective of Soviet and post-Soviet time experience, Ali Amirli's “Ağdamda nəyim qaldı?” (“What did I leave in Aghdam?”) and Natig Rasulzade's “Golfstrim” (“Gulfstream”) works were evaluated as examples that reflect a different style of expression and an original style in this regard.
- The criticism in autobiographical prose was analyzed on the basis of Seyran Sakhavat's work “Gachhagach”.
- The analysis of the events of bloody January in literary documentary prose was analyzed based on examples such as Fikret Goca's true story “Garlı, ganlı Gerenfiller” (“Snowy, Bloody Carnations”) dedicated to the bloody tragedy, Khalil Rza Uluturk's book “Lefortovo Zindanında”. They noted that the Square events was described in the background of human-society conflict.
- The features of the biographical novel-study (research), which is evaluated as a new modification of the biographical prose at the end of the 20th century and at the beginning of the 21st century, were studied and the features of the idea-content were analyzed. In regard to the document, the change of images from didactic description to complex character in biographical

works, the innovations in author-character relations in biographical works describing the modern time, the psychological description tools were characterized on the basis of specific analyses.

- The People's writer, publicist, public figure, Member of Parliament Elmira Akhundova's multi-volume book (six volumes) "Heydar Aliyev. "Personality and Time" was appreciated as a novel-research containing encyclopedic information about the socio-political and cultural life of Azerbaijan. They evaluated the book as a universal source for the study of the historical, socio-political, social, economic, and cultural spheres of Soviet Azerbaijan and independent Azerbaijan, as well as the legacy of Heydar Aliyev, and the study of Aliyev studies.
- It is often not possible to use traditional psychological description tools in literary prose. Although analytical description is included in literary-documentary prose, and in psychological description, the first-person narration is considered superior to the third-person narration, the conclusions that the latter form considered more suitable for biographical prose were defined by referring to the text.
- The urgency of the image of the character/hero of the Karabakh war in literature was analyzed on Mustafa Chamanli's "Fred Asif" and "Mubariz" works about the national heroes, and they determined that the author achieved complete description of the image.
- Based on the results of the study, the conclusion that the literary-documentary prose formed in Azerbaijani literature from the beginning of the 20th century developed towards complex forms, and in the modern time its enrichment with new form and content features was confirmed.

The main content of the dissertation is reflected in the following scientific works by the author:

1. Əfəndiyeva, L.T. Azərbaycan memuar ədəbiyyatının inkişaf mərhələləri // III Uluslararası Türk dili və Edebiyatı

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