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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

FORMATION AND TYPOLOGY OF FEUILLETON GENRE IN AZERBAIJANI LITERATURE

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Applicant: Gunel Vidadi Ahmadova

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Dissertation was performed at the Department of Literary theory of the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

Scientific supervisor: Doctor of Philological Sciences,
Professor
Tahira Gasham Mammad

Official opponents: Doctor of Philological Sciences,
Professor
Rahilya Mammad Geybullayeva

Doctor of Philological Sciences,
Professor
Asif Abbas Hajiyeu

Doctor of Philological Sciences,
Associate Professor
Vagif Aziz Yusifov

ED 1.05 – Dissertation Council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.



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Mammad Iraj Aliyev

INTRODUCTION

Relevance and studying degree of research issue. The lack of research on feuilletons in the literary-theoretical aspect makes it necessary to examine it in more detail from this point of view. In our literary studies, there is a great need to define the genre boundaries of the feuilleton. Because in most of the studies about feuilletons, its specific boundaries have not been specified, its diversity of forms has not been considered, its place in Azerbaijani literature and its artistic and social function have not been taken into account at the appropriate level. It is important to reveal its specific genre boundaries, main characteristics, similarities and differences with other genres. From this point of view, the study of the feuilleton in the theoretical context can be evaluated as one of the actual problems of our literary studies.

The first examples of the feuilleton in world literature began to appear in the 18th century. In this period, it is possible to find examples of feuilleton type, although not completely under the name feuilleton. However, the formation of feuilleton as a genre dates back to the 19th century. One of the main reasons for this is that the press has embarked on a path of high development.

Literature is a field that does not go without the effect of historical events and social and political processes. Various events in life are reflected in literary and journalistic works. With this, the writer presents the acute moments and situations of the time to the readers. The more tense and sharp the socio-political processes are, the more sharp, interesting and profound the artistic-journalistic writings are. The end of the 19th century and the beginning of the 20th century are distinguished by their intense and contradictory political and social atmosphere. This, of course, had its effect on the written works. Our writers who lived in that period could not remain indifferent to the events that occurred at that time. Therefore, they expressed their position through their works. In this regard, literature is a key to time and history.

Here, the role of literary journalism is undeniable. During that period, the development of the press in the world gave impetus to the

flourishing of speech and journalism in Azerbaijan. Various genres of new European origin that appeared in the world press at the end of the 18th and 19th centuries began to experience the period of formation in Azerbaijan a little later - at the end of the 19th century and the beginning of the 20th century. Press genres such as feuilletons and pamphlets have appeared and entered a period of development.

Against the background of the emergence of new genres, there is an awakening in literature and journalism, these areas are becoming richer. Emerging new genres gain the right of citizenship in our literature, speak for themselves in literature and the press. Our writers also turn to these new genres and create interesting and unique examples of them.

The new genres that came to our literature have already started to acquire national characteristics, and national examples of those genres have emerged. Despite being a genre of European origin, feuilleton, which appeared and began to develop in Azerbaijani literature at the end of the 19th century and the beginning of the 20th century, attracts attention with its examples that are distinguished by their national color in our literature. The theoretical proposition put forward by Professor Tahira Mammad is important for the evaluation of feuilletons in that aspect: *“There is a path that any nation, people takes before and after its formation. If the resulting text preserves the traces, memory, and cultural codes of this path in a dominant way, it belongs to the literature of that nation with its national identity. When talking about the literary trend, genre and form formed in a foreign environment, one gets the impression that it cannot become a national phenomenon based on its being borrowed. However, the analysis of the elements that make up the structure of the text and the inter-element relations, the memory layers of the text, prove the wrongness of this conclusion”*¹.

Although the study of feuilletons is given some place in Azerbaijani literary studies, there are very few separate research works related to feuilletons. There is a need for a more in-depth

¹ Məmməd, T. Q. Milli kimlik və bədii mətn / T. Məmməd. – Bakı: Elm və təhsil, – 2020. – s. 10.

study of the problem. In certain studies, considerations related to this genre are briefly included.

The creation and development of the press in Azerbaijan has given impetus to the entry of new genres into our literature. Especially at the end of the 19th century and the beginning of the 20th century, many new genres began to take their place in the press. Among these genres, there are also those of European origin, which are of great importance as a new phenomenon in Azerbaijani literature. Despite the fact that they came to our literature from Europe, these genres have become native to our literature, acquired national characteristics and acquired the right of citizenship. Among such genres, feuilletons have a unique role. Although they were used a lot in a certain period, there are currently genres that are rarely used in our modern times. Feuilletons are also such genres. The revival of this genre, which was often found in the press in the 19th-20th centuries, and its use in various press bodies - websites, newspapers, magazines, can serve both the development of the press and the enrichment of our literature. It is our duty to the spirit of outstanding artists of Azerbaijani press and literature to see the development and not the fall of the feuilleton genre, which journalists of previous times created brilliant examples, and to serve this development even if only a little bit. The dissertation is also very relevant in this respect.

There is a great need to build on existing research on the study of the feuilleton genre while also benefiting from it.

Academician Isa Habibbayli in his article “Satire as a literary genre” includes the feuilleton in the genres of satire and evaluates it in this context².

In 1966, Yusif Yusifov defended his dissertation on “Development of the feuilleton genre in Azerbaijani literature (1930-

² Həbibbəyli, İ.Ə. Satira ədəbi növ kimi // Ədəbiyyat nəzəriyyəsi: inkişaf mərhələləri və problemləri: [2 cildə]. Bakı: Azərbaycan Respublikasının Prezidenti yanında Elmin İnkişafı Fondu. – c.2. – 2018.– s. 5-12.

1940s)”³. In the dissertation defended at the Institute of Literature named after Nizami, feuilletons written in the 1930s and 1940s were included in the analysis.

Sabir Amirov’s PhD thesis entitled “Jalil Mammadguluzade’s feuilletons (1905-1906 years)”⁴ is one of the feuilleton-related studies.

Veydaddin Piraliyev talks about various media genres in his book “Basics of Journalism”⁵ and mentions the feuilleton genre. In Nazim Akhundov’s research “Azerbaijani satirical magazines (1906-1920 years)”⁶, considerations about feuilletons and analysis of feuilletons appearing on the pages of satirical magazines published in Azerbaijan were included. Salida Sharifova’s monograph “The formation and formation process of Azerbaijani prose genres (until the beginning of the 20th century)”⁷ has a separate section on the feuilleton genre. S. Sharifova’s research entitled “Theoretical problems of genre confusion and literary influence in Western and Eastern literature (Теоретические проблемы жанрового смешения и литературного влияния в западной и восточной литературе)”⁸ also mentions the feuilleton genre.

Professor Tahira Mammad spoke about the feuilleton genre in her research entitled “Form, Content, Genre Problems in Uzeyir

³ Юсифов, Ю.А. Развитие жанра фельетона в Азербайджана (1930–1940 гг.): /Автореферат дис., представленной на соискание ученой степени кандидата филологических наук. / – Баку, 1966, – 18 с.

⁴Амиров, С. Фельетоны Джалила Мамедкулузаде / Автореферат диссертации, представленной на соискание ученой степени кандидата филологических наук. – Баку, 1967, – 32 с.

⁵ Pirəliyev, V. Jurnalistikaşünaslığın əsasları / V.Pirəliyev. – Bakı: Təknur, – 2013. – 496 s.

⁶ Axundov, N. Azərbaycan satira jurnalları (1906-1920-ci illər) / N.Axundov. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – 1968. – 356 s.

⁷ Şərifova, S. Azərbaycan nəsr janrlarının təşəkkül və formalaşması prosesi (XX əsrin əvvəllərinə qədər) / S.Şərifova. – Bakı: Elm, – 2005. – 240 s.

⁸ Шарифова, С. Теоретические проблемы жанрового смешения и литературного влияния в западной и восточной литературе / С. Шарифова. – Москва, «У Никитских ворот», – 2021. – 530 с.

Hajibeyli's Dramas”⁹, and disagreed with the idea of “the end of the genre's life” stated by many researchers.

Parvin Huseynova's dissertation entitled “The artistic reflection of the ideas of national independence in Azerbaijani satirical prose of the beginning of the 20th century”¹⁰ included the feuilletons published in the press at the beginning of the 20th century until the 1930s.

In Zohra Farajova's dissertation entitled “Literary issues in “Irshad” newspaper”¹¹, the feuilletons published in “Irshad” newspaper were also analyzed.

We can give an example of researches about feuilleton in Turkish literary studies, Erdogan Uygur's article “Feuilletons in “Molla Nasreddin” magazine”¹². The article is of special importance in forming a detailed opinion about the origin of the genre, its main features and its role in “Molla Nasreddin” magazine.

Among the researches on feuilletons carried out in Russia, the collection of articles “Feuilleton (Фельетон)”¹³ published under the editorship of Y. Tynyavov and B. Kazansky should be specially mentioned. The book contains articles about the feuilleton genre of I. Gruzdyev, A. Daktil, Y. Jurbina, D. Zaslavsky, A. Zuyev, M. Koltsov, Y. Oksman, N. Pogodin, G. Ryklin, V. Serj, B. Tomashevsky and V. Shklovsky. Articles and books of Y. Jurbina¹⁴,

⁹ Məmməd, T.Q. Üzeyir Hacıbəylinin kiçik həcmli dramlarında forma və məzmun, janr problemi // Üzeyir Hacıbəylinin anadan olmasının 135 illiyinə həsr olunmuş VIII Beynəlxalq Elmi simpozium “Tarixdə şəxsiyyətin rolu”, – Qars, – 2020, – s. 11-14.

¹⁰ Hüseynova, P. XX yüzilliyin əvvəlləri Azərbaycan satirik nəsrində milli istiqlal ideyalarının bədii əksi: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2021, – 178 s.

¹¹ Fərəcova, Z.F. “İrşad” qəzetində ədəbiyyat məsələləri: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2021. – 177 s.

¹² Uygur, E. *Molla Nasreddin* dergisi'nde felyetonlar // – Ankara: Modern türklük araştırmaları dergisi. – 2006. Cilt: 3, sayı: 3, s. 7-21

¹³ Фельетон. Сборник статей / Под ред. Ю.Тынянов, Б.Казанский. – Ленинград: Academia, – 1927, – 96 с.

¹⁴ Журбина, Е.И. Теория и практика художественно публицистических жанров (очерк, фельетон) / Е.И. Журбина. – Москва: Мысль, – 1969, – 399 с.; Журбина, Е.И. Фельетон в газете 40-х годов / Е.И. Журбина. – Москва: Огонек, – 1930, – 48 с.; Журбина, Е.И. Искусство фельетона / Е.И. Журбина. – Москва, 1965, –287 с.

D. Zaslavski¹⁵, M. Koltsov¹⁶, L. Yershov¹⁷, A. Istomina¹⁸, Y. Severina¹⁹, etc. devoted to the study of the genre from various aspects are important sources related to the feuilleton.

English-language sources about the feuilleton include the researches of D. Jernokleyev²⁰, T. Shavladze and M. Makharadze²¹, P. McBride²², and B. Theriault²³.

These scientific sources were closely familiarized and used in the dissertation.

The object and subject of the research. The object of the research is Azerbaijani feuilletons. The subject of the research is the

¹⁵ Заславский, Д.И. Истоки и пути фельетона / Д.И. Заславский. – Москва: Огонек, – 1931. – 96 с.

¹⁶ Кольцов, И.В. Писатель в газете / И.В. Кольцов . – Москва: Советский писатель, – 1961, – 140 с.

¹⁷ Ершов, Л. Стихотворный фельетон Маяковского // *Literatura, Umenia Revoluce*, BRNO, – 1973, – с. 115-120

¹⁸ Истомина, А.Е. Характеристики жанра политического фельетона: [Электронный ресурс] // *Известия ВГПУ*, – 2007. №5, – 09.03.2024. URL: <https://cyberleninka.ru/article/n/harakteristiki-zhanra-politicheskogo-felietona;>; Истомина, А.Е. Характеристики жанра политического фельетона / Автореферат дис. на соискание ученой степени кандидата филологических наук. – Волгоград, 2008, – 23 с.

¹⁹ Северина, Е.А. Фельетон как гибридный жанр публицистического дискурса (на материале немецкоязычной прессы) // *Вестник МГЛУ*, – 2014. Выпуск 19 (705), – с. 122-133.; Северина, Е.А. Фельетон как средство воздействия на общественное мнение // *Вестник Московского государственного лингвистического университета. Гуманитарные науки*, – 2016. №1 (762), – с. 79-92.; Северина, Е. А. Гибридные характеристики современного немецкоязычного фельетона // *Вестник московского государственного лингвистического университета. гуманитарные науки*, – 2021. №6 (848), – с. 148-159.

²⁰ Zhernokleyev, D. Dostoevskii, the Feuilleton and the Confession // *Slavonic and East European Review*, – 2021. vol. 99 no. 1, – p. 71-97.

²¹ Shavladze, T. & Makharadze, M. Modern English Feuilleton. *Galaxy: An International Multidisciplinary Research Journal*, – 2017. Vol. 6, Issue II, – pp. 29-32.

²² McBride, P. “Serial Untruth: The Feuilleton and the Ornamental Image”. *Truth in Serial Form: Serial Formats and the Form of the Series, 1850–1930*, edited by Malika Maskarinec, – Berlin, Boston: De Gruyter, – 2023. – p. 277-290.

²³ Thériault, B. Feuilleton: Biography of a genre inspired by Siegfried Kracauer: [Electronic resource] / *Sociologie Et Sociétés*. – February 4, 2022. URL: <https://www.academia.edu/100544325/Feuilleton>.

genre identification and organization of the feuilleton, as well as the examination of the form and content characteristics of the feuilleton in the example of feuilletons published in different press bodies in Azerbaijan.

The purpose and objectives of the research. The main goal of the dissertation is the identification of the feuilleton genre, the importance of this genre for our literature, and the determination of its form and content characteristics. The following are the tasks that must be performed for this:

- Researching the genre features of the feuilleton;
- Determining the genre boundaries of the feuilleton;
- Analysis of changes in the feuilleton genre, different forms of the feuilleton;
- Justification of the fact that feuilleton is of both artistic and journalistic importance as a hybrid genre;
- Examining the idea-content features of the feuilleton;
- Study of socio-political processes and coverage in feuilletons;
- Clarification of the fact that the ideological function of Azerbaijani feuilletonists is more related to the problem of homeland and nation;
- Classification of the form of the feuilleton genre;
- Analyzing feuilletons written in prose, verse and dramatic speech components in a theoretical context.

The research methods. Comparative, historical-comparative, comparative-typological, analysis, and systematization research methods were used during the implementation of this research work.

The main provisions set for defense. The main propositions defended in the dissertation are:

- Despite the fact that the feuilleton is a genre of European origin, it is very important for our literature and press. This genre entered our literature and gained national characteristics and took its rightful place as one of the important genres of our press. It is with these characteristics that it was born in our literature.
- The feuilleton is a hybrid genre. It is distinguished by both artistic and journalistic features.
- When talking about the feuilleton, the issue of “death of the

genre” is often mentioned. However, the genre of feuilleton continues its life now, both in its traditional form and in new forms (for example, feuilleton-dialogue, feuilleton-letter, feuilleton-interview, sketch-show texts, etc.). The idea of “the death of the feuilleton” is related to its manifestation in various forms. However, as a result of our research, it can be noted that feuilletons still exist in our modern times.

- The reflection of the ideal of the homeland and nation in Azerbaijan’s feuilletons is of great importance.

- There are types of feuilletons formed by prose, verse and dramatic speech components.

The scientific novelty of the research. In this dissertation, for the first time, the feuilleton genre in Azerbaijani literature was chosen as a research object. The main features, development and typology of the feuilleton genre were substantiated with concrete theoretical provisions, the importance of the genre for Azerbaijani literature and the appeal of our writers to this genre were investigated. Here, the genre identification of the feuilleton, the organization of the feuilleton in Azerbaijani literature, the typology of idea-content and form are involved in the research. The press bodies where the works written in the feuilleton genre are published have been studied, the place of this genre in the press and its importance have been analyzed. At the same time, for the first time, the problem of whether the feuilleton genre exists or not has been investigated here, and important scientific results have been obtained.

The theoretical and practical significance of the research. The place and role of the feuilleton genre in our press and literature is undeniable. The contours of this genre should be clearly defined, and a specific theoretical approach to the problem should be formed. This can create a basis for conducting research in this direction in the future. Because currently, the researcher who wants to do research about feuilleton is faced with a lack of resources. This research work is of particular importance in solving that problem. This dissertation can be used as an important source for future research in that field. This dissertation is also very important in terms of stimulating new

research in the field of feuilletons.

The dissertation can be used as an important resource for those interested in both literary studies and journalism, as well as students, masters and PhD students studying in this field.

The approbation and application of the research. The main provisions of the dissertation are reflected in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in articles published in prestigious scientific journals of foreign countries. The author gave reports on the dissertation at conferences held in the country and abroad.

The name of the organization where the dissertation is performed. The dissertation was performed at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

The total volume of the dissertation in characters with the volume of the structural sections of the dissertation being noted separately. The dissertation consists of an introduction (17546 characters), three chapters (first chapter – 57706 characters; second chapter – 73103 characters; third chapter – 50752 characters), conclusion (3877 characters) and the reference list.

The total volume of the dissertation consists of 202984 characters.

THE MAIN CONTENT OF THE RESEARCH

In the “**Introduction**” part of the dissertation, the relevance and studying degree of research issue, the object and subject of the research, research methods, the main provisions set for defense, the scientific novelty of the research, theoretical and practical significance of the research, the approbation, the name of the organization where it was performed and the total volume of the dissertation are indicated.

The first chapter of the dissertation entitled “**Identification, emergence and formation of the feuilleton genre in Azerbaijani literature**” consists of two paragraphs. In the first paragraph entitled “**Genre identification, poetics and artistic features**”, the feuilleton genre identification and genre boundaries were investigated. The main

features of this genre were classified, similarities and differences with other genres were studied, poetics and artistic features were studied. At the same time, the issue of hybridity of the genre was also touched upon here. By uncovering all these mentioned points, the place and role of the feuilleton genre in our literature has been determined.

There are different opinions about the genre characteristics of the feuilleton. So, in studies, it is sometimes characterized only as a journalistic genre. Although some of the studies pay attention to its artistic features, they do not mention its journalistic aspects. There are also studies in which the feuilleton is examined in both artistic and journalistic contexts, so such a complex approach is of great importance in the analysis of the genre. Based on the studies that show the hybridity of the genre, we conclude that when examining the feuilleton, it is important to study it thoroughly, taking into account that it is a hybrid genre. The main features of the feuilleton are the use of artistic expression in the description of events, the use of artistic expressions, provocative methods, irony and satire, dramatic speech - monologue, dialogue and polylogue.

The second paragraph of the first chapter is called **“Emergence of the genre and its formation in Azerbaijani literature”**. This paragraph talks about the history of the genre and its formation and development in Azerbaijani literature. The issue of the occurrence of changes and transformations in the feuilleton genre over time has also been studied.

First, feuilleton was created in France, and later it became a world famous genre. The meaning of the word feuilleton is given in the Merriam-Webster dictionary as follows: Feuilleton is from the French word “feuille” and means “page, leaf”. *“The word is a diminutive form of “feuille” which means a sheet in French and is derived from the Latin word “folium”*²⁴.

In some sources, the creation of feuilleton is attributed to the 18th century, and in some sources to the 19th century. In most sources, the history of the feuilleton begins with the addition of a separate section

²⁴ Merriam-Webster. Feuilleton: [Electronic resource] // In Merriam-Webster.com dictionary. – May 17, 2023. URL: <https://www.merriam-webster.com/dictionary/feuilleton>

called the feuilleton on January 28, 1800 in the newspaper “Journal des Debats” printed in France. The feuilleton section contained theater reviews, art, literature, and fashion. This date is very important in terms of naming the feuilleton genre. Before that date, feuilletons were written in France and other European countries. But until 1800, these articles were not called feuilletons. The naming of the genre as a feuilleton is due to the initiative of the editors of “Journal des Debats” Julien-Louis Geoffroy and Bertin the Great (Louis-François Bertin)²⁵. In 1800, their creation of a separate section in the newspaper called felyeton gave impetus to the formation of felyeton as a term. The feuilleton, whose first examples appeared in France in the 18th century, was formed as a genre in the 19th century.

In Azerbaijan, the feuilleton genre was formed and developed in the second half of the 19th century and the beginning of the 20th century. In some studies, the introduction of the feuilleton genre to our literature is attributed to the name of the “Akinchi” newspaper. In the “Akinchi” newspaper, they note that its first examples appeared. Salida Sharifova mentions that some researchers attribute the emergence of the feuilleton genre in Azerbaijani literature to the name of H. Zardabi. He characterizes the end of the 19th century as the period of both creation and high development of the feuilleton genre, and in some sources, he speaks of the characterization of this period as the “golden age of feuilleton”. He mentions the names of H. Zardabi, J. Mammadguluzade, A. Hagverdiyev, A. Nazmi, N. Narimanov among the artists who contributed greatly to the development of our national literature with their works written in the feuilleton genre²⁶.

A little later, newspapers such as “Ziya”, “Ziyayi-Gafgaziyya” and “Kashkul” were published. As a result of the creation and development of new press bodies, new genres come to our press, the process continues at a high rate of development, and the feuilleton genre has already shown and confirmed its presence in our press. “Did you

²⁵ Definitions for feuilleton: [Electronic resource] / March 6, 2023. URL: <https://www.definitions.net/definition/feuilleton>.

²⁶ Шарифова, С. Теоретические проблемы жанрового смешения и литературного влияния в западной и восточной литературе / С. Шарифова. – Москва, «У Никитских ворот», – 2021. – с. 441.

say walking ignorantly is sleeping?” feuilleton titled “Kashkul” magazine indicates that the feuilleton was printed. The feuilleton was published in 1890 under the signature “Azerbaijani”²⁷.

Feuilletons were also published in “Kashkul”. C. Unsizade, U. Hajibeyli and others. published feuilletons.

It should be noted that many feuilletons appeared in the pages of “Hayat” newspaper since 1905. Here Uzeyir Hajibeyli, Najaf Bey Vazirov, Nariman Narimanov and others. the feuilletons of our writers are included.

Although it is sometimes said that the first examples of the feuilleton genre were published in “Molla Nasreddin” magazine, it is clear from the points mentioned above that feuilletons were published in our press even before the publication of “Molla Nasreddin” magazine.

At the beginning of the 20th century, many satirical magazines were published, and most of these magazines featured works in the feuilleton genre. “Molla Nasreddin”, “Azerbaijan”, “Babayi-Amir”, “Bahlul”, “Kalniyyat”, “Mashal”, “Mazali”, “Sheypur”, “Tartanpartan”, “Tuti”, “Zanbur”, “Ari”, “Lak-Lak”, “Mirat” etc. numerous examples of feuilletons were found in newspapers such as.

Jalil Mammadguluzade and many of our writers (A. Nazmi, A. Gamkusal, U. Hajibeyli, O. F. Nemanzade, M. A. Sabir, A. Hagverdiyev, etc.) gathered around the magazine “Molla Nasreddin” in the wider expansion of the feuilleton genre.) has a big role. The magazine regularly published works in the genre of feuilletons, and through these works the readers were informed about the social and political problems of the time.

Many great writers of ours, such as Mir Jalal, Jeyhun Hajibeyli, Samad Mansur, Najaf Bey Vazirov, Yusif Vazir Chamanzaminli, Mammadali Sidgi, also had special services in the development of feuilleton genre.

“Sheypur” and “Zanbur” satirical magazines performed a special mission in covering the disasters caused by Armenians. Through these magazines, the atrocities committed by Armenians were exposed and severely criticized.

²⁷ Şərifova, S. Azərbaycan nəsr janrlarının təşəkkül və formalaşması prosesi (XX əsrin əvvəllərinə qədər) / S.Şərifova. – Bakı: Elm, – 2005. – 240 s.

During the Soviet period, “Kirpi” magazine had great services in the development of the feuilleton genre. Jahangir Gozalov, Avaz Sadiq, Huseyn Abbaszadeh, Sh. Sharifov, Jeyrankhanim Rzayeva, Huseyn Huseynov, Firudin Mirzayev, Alakbar Babayev, Rufat Ahmadzadeh, Fazil Abbasov, Mirgafar Jafarov and others were published in “Kirpi” magazine. many feuilletons were printed with signatures.

Ali İldırımoğlu also wrote works in the feuilleton genre. His feuilletons published in various press organizations are “To write or not to write?...”, “Telepath” and others. collected in his books and made available to readers.

Regarding the issue of the existence of feuilletons in modern times, we can note that feuilletons continue to exist in different forms. Currently, it is possible to find feuilletons on the pages of newspapers and magazines, and on websites. Bakhtiyar Sadigov, Matanat Mammadova, Yunus Oguz, Fakhreddin Goca, Agasafa and others. wrote works in the feuilleton genre. The demands of modern times have led to changes and innovations in the feuilleton genre. Feuilletons began to be noticed as the texts of many screen works, plays, and sketch shows.

The articles reflecting the results^{28, 29, 30} obtained during the research carried out in the first chapter were published in prestigious scientific journals published in the Republic and abroad. At the same time, the PhD student participated at scientific conferences held abroad^{31, 32, 33}

²⁸ Əhmədova, G.V. Felyetonun janr identifikasiyası // – Bakı: Poetika.izm, – 2021. №1, – s. 103-107.

²⁹ Əhmədova, G.V. Felyetonların skeç-şouların yaranmasına təsiri // – Bakı: Filologiya məsələləri, – 2024. №5, – s. 351-357.

³⁰ Ahmadova, G.V. Feuilleton in the context of journalistic and literary texts // Journal of Language and Cultural Education, – 2023. Vol. 11, Issue: 3, – p. 34-38.

³¹ Əhmədova, G.V. Felyeton janrının yaranması və inkişafında Cəlil Məmmədquluzadənin rolu / – Bakı: Poetika.izm, – 2023. №2, – s. 90-99.

³² Ahmedova, G.V. Azərbaycan edebiyatında felyetonlar: gelişimi ve işlevleri //“Gagavuzya: Dil, Tarih, Kültür” Uluslararası Bilimsel Sempozyumu, – Moldova: Komrat Devlet Üniversitesi, – 1 dekabr, – 2023, – s. 141-145.

³³ Ahmadova, G.V. Feuilleton: main characteristics and themes // Latin American Conference on Social Sciences and Humanities, –Villahermosa, – November 5-6, – 2021, – p. 105.

The second chapter of the dissertation work is called **“Idea-content typology of feuilleton genre”**. In the first paragraph of this chapter called **“Social and political content of the genre and the function of laughter in the feuilleton”**, the idea-content typology of the feuilleton genre was studied, referring to the bright examples of Azerbaijani feuilletons, the national characteristics of the genre were studied in our literature.

The idea-content lines and exposure goals of the feuilletons can be grouped as follows:

- Mother tongue issue;
- Colonial policy of Tsarist Russia;
- Publicity, backwardness, ignorance;
- South Azerbaijan topic, social and political processes taking place in South Azerbaijan, Iranian dictatorship;
- Development of socio-political issues;
- Historical-political processes;
- Corruption, ruling circles eyeing the peoples property;
- Those who do not think about the homeland, the nation, who do not work for the development of the homeland.

The feuilleton genre is distinguished by its socio-political content. In the works written in this genre, satire has a great role in exposing social and political events, social problems, and shortcomings. Satire is sharp critical laughter. It is the greatest weapon of the writer who criticizes the events and problems in the society. Satire is of great importance in literature. Laughter has a special place in art and literature. A very serious matter is sometimes conveyed to readers more effectively than before by using the power of laughter. Here, feuilletons are of great importance. These articles, which do not bore or tire the readers, have been of great service in uncovering important issues. In this paragraph, the theoretical sources about the essence of laughter were also addressed, and the importance of laughter in terms of feuilletons was studied. Here, the feuilletons of many of our writers have been included in the analysis.

In the second paragraph of the second chapter, which is called **“The problem of the reflection of the idea of independence and progress of the homeland and the nation in feuilleton genre”**, how a

genre that entered our literature from abroad was born thanks to the creativity of our prominent artists and gained national shades was investigated in the context of the reflection of the ideal of the homeland and nation in the feuilletons.

At the beginning of the 20th century, many satirical magazines were published, and most of these magazines featured works in the feuilleton genre. “Molla Nasreddin”, “Hayat”, “Azerbaijan”, “Babayi-Amir”, “Bahlul”, “Kalniyyat”, “Mashal”, “Mazali”, “Sheypur”, “Tartanpartan”. “Tuti”, “Zanbur”, “Ari”, “Mirat”, etc. numerous examples of feuilletons were found in newspapers such as

Many articles and feuilletons were published in “Sheypur” magazine about the Armenian issue. This is noticeable as one of the main subject lines in “Sheypur” magazine. “Sheypur” and “Zanbur” satirical magazines performed a special mission in covering the disasters caused by Armenians. Through these magazines, the atrocities committed by Armenians were exposed and severely criticized.

Artistic works are of great importance in revealing historical events. From this point of view, the feuilleton genre is specially chosen. Feuilletons attract attention as a genre with a great role in presenting the historical and political landscape. At the end of the 19th century and at the beginning of the 20th century, feuilletons, which were widely published in the press, gained a well-deserved place among the important sources for the public to be aware of the happenings. Against the background of the intense development of the social events of the time, the authors tried to inform their readers with their writings in the press, to convey the events to them in all their reality. In the period we are talking about, the tragedies that befell our people were always in the focus of our writers and poets, and they expressed their ideas about the root and essence of the problems through their works.

Uzeyir Hajibeyli is one of our writers who developed the feuilleton genre in our literature both in terms of form and idea-content. Uzeyir Hajibeyli paid special attention to the exposure of Armenian machinations in his articles and feuilletons. In his feuilleton “A month passes, a day passes”, he uses irony to touch on the different meanings of words such as freedom and justice for different factions in Russia. Let's pay attention to the part about the exposure of the Armenian

character in the feuilleton: *“In the language of the Armenian “Dashnaksutyun” faction, “justice” consists of this: beating the neighbor and pushing oneself forward (...)”*³⁴. Here, the author explains the inner face of Armenians very well in just one sentence. Armenians who are ready to dig a neighbor’s well for their own benefit are subjected to sharp satire.

Jalil Mammadguluzade’s role in the creation and development of the feuilleton genre is undeniable. Jalil Mammadguluzade and “Molla Nasreddin” magazine played a great role in turning feuilleton, one of the genres of European origin, into a national event and gaining citizenship in our literature.

In the feuilletons created at the end of the 19th century and the beginning of the 20th century, national thought and national ideals are noticeable as the main factors. The ideal of the homeland and the nation is the basis of the content of the feuilletons written at that time. In the feuilletons of our writers who wrote and created during that period, special attention was paid to the issues of the fate and future of the motherland.

Jalil Mammadguluzade, the genius who further enriched the feuilleton genre and added national shades to it, closely followed the social events of the time and covered many issues in his feuilletons. The problems that he turns into targets of criticism and exposure are events that everyone sees and encounters in everyday life, but their sharp expression in artistic words is based on the power of the pen of an outstanding artist like Jalil Mammadguluzade.

Academician Isa Habibbayli writes about Jalil Mammadguluzadeh and “Molla Nasreddin” magazine: *“Due to the consistent and great efforts of Jalil Mammadguluzadeh, the “Molla Nasreddin” army of Azerbaijani creative intellectuals was formed at the beginning of the 20th century. “...In a broad sense, the “Molla Nasreddin” magazine is a strong literary front of critical-realist literature, a multi-volume collection of the works of Molla Nasreddin writers”*³⁵.

³⁴ Hacıbəyli, Ü. Seçilmiş əsərləri / Ü. Hacıbəyli. – Bakı: TEAS Press, – 2022. – s. 370.

³⁵ Həbibbəyli, İ.Ə. Mollanəsrəddinçilik təlimi və müasirlik // “Azərbaycan” qəzeti, – 7 aprel 2009, – s. 6.

The possibilities of using irony in Jalil Mammadguluzade's feuilletons are quite wide. On October 2, 1907, the writer's feuilleton "Lay-lay" was published in "Molla Nasreddin" magazine. In this feuilleton, he included Sabir's (Hop-hop's) phrase "layer-by-layer freedom" and touched on the issue of "layer-by-layer suppression of freedom" in Iran. Here, a message is given using irony to the society, which is far away from concepts like freedom and liberty: in fact, freedom is one of the most important factors for the existence of a nation and society.

In this chapter, the feuilletons of our writers such as Jalil Mammadguluzade, Uzeyir Hajibeyli, Avaz Sadiq, Jahangir Gozalov are included in the research.

Articles related to the research^{36,37,38} conducted in the second chapter were published in prestigious scientific journals. At the same time, the doctoral student delivered a report at the scientific conference held in the Republic³⁹.

The third chapter of the dissertation is called "**Form classification of the feuilleton genre**". This chapter consists of four paragraphs. The first paragraph of the chapter called "**Prose feuilletons**" is dedicated to the examination of the form features of prose feuilletons.

The writing technique and structure of the works play an important role in the author-reader communication and in the realization of the possibilities of expressing ideas. The writing mechanism performs a complementary function in imitating what and how. Despite the fact that our literary studies focus mainly on feuilletons written in prose, there are also forms written in verse or using dramatic speech components. Even in many feuilletons, we witness that these listed

³⁶ Əhmədova, G.V. Felyeton janrının təşəkkülündə Üzeyir Hacıbəylinin rolu / Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2023. №1, – s. 71-77

³⁷ Əhmədova, G.V. Felyeton janrının yaranması və inkişafında Cəlil Məmmədquluzadənin rolu / Bakı: Poetika.izm, – 2023. №2, – s. 90-99.

³⁸ Ahmedova, G.V. Edebiyatta gülmenin önemi ve felyetonlar // Zeitschrift für die Welt der Türken / Journal of World of Turks, – 2023, cilt 15, sayı 3, – s. 107-119.

³⁹ Əhmədova, G.V. Felyetonların adlandırılması: simvoliklik və informativlik // Uluslararası 6. Piri Reis Dil, Tarih, Coğrafiya Kongresi, – Gəncə: Gəncə Dövlət Universiteti, – 14-15 noyabr 2023, – s. 36-37.

writing techniques alternate within the same feuilleton and appear in unity.

Some of the artists who write works in the genre of feuilletons prefer to write feuilletons in prose. As a result of the fact that researchers consider only prose feuilletons as feuilletons in some cases, their feuillets written mainly in prose are included in the books that collect selected works of writers.

Omar Faig Nemanzadeh has many feuilletons written in prose. Irony, satire and critical approach are noticeable in his artistic and journalistic prose. Aiming to shed light on the problems, these feuilletons call people to patriotism and national development. O.F. Nemanzade's prose feuilleton "Vinegar" is dedicated to the criticism of vulgarity and ignorance.

Aligulu Gamkusar wrote feuilletons both in verse and in prose. His feuilleton "Dirt" is devoted to the criticism of religious superstitions and actions of mullahs.

Many of Aliheydar Garayev's feuilletons were published in Mashal magazine under the title "Tartan-Partan". In these feuilletons, the author's attitude to the social processes of the time was reflected. In the feuilleton entitled "Tartan-Partan" published under the signature of "Binava" in the 2nd issue of "Mashal" magazine dated December 5, 1919, the author notes that no matter what he writes, the door will be locked. Because he illuminates and criticizes political issues in his writings.

In some of the feuilletons written in prose, a proverb is mentioned at the beginning of the work, which is chosen according to the main idea expressed in the feuilleton. After introducing the work through a proverb chosen to strengthen the idea, the readers get acquainted with the main event. For example, in the 7th issue of "Kirpi" magazine published in 1955, H. Hesi's feuilleton entitled "I bought a nut, I sold a nut" introduces the work with such a proverb.

In the second paragraph of Chapter III, called "**Feuilletons written on the basis of dramatic speech components**", the possibilities of using monologues, monologues and polylogues in the feuilleton genre were studied.

If the use of monologue in feuilletons allows more types to reveal

themselves with their own language, dialogues are sometimes used to reveal the main character, sometimes both, and in some cases the model type (mainly collective characters or environment) expressed by them together. *“Dialogical speech, as well as monologues, are combined with expressiveness that expresses exposure, irony and deep excitement”*⁴⁰. At the same time, the use of characters’ speech helps to make the feuilletons more comic-satirical. Along with monologues consisting of the speech of one person, dialogues consisting of the speech of two persons, and polylogues consisting of the speech of three or more persons are also used in feuilletons. Dramatic speech opens up the inner world of the characters and makes it possible to show more clearly the intense and acute nature of the problems existing in the society. When examining the speech features of Uzeyir Hajibeyli’s feuilletons, it is observed that some of those feuilletons are completely monologue, dialogue or polylogue. In some feuilletons, a certain amount of monologues or dialogues are used within the tehki. Common features and shortcomings of the type are revealed through dialogues. Even the small details in the dialogues play an important role in drawing attention to the big problems in the society.

Uzeyir Hajibeyli’s feuilletons in which he uses monologues, dialogues or polylogues include “Monologue, or Muslim account”, “Writer’s thoughts before writing” (consisting of monologue); “A little lesson in journalism”, “A conversation between a Muslim and a brother-in-law” (consisting of dialogue); “My conversation with a Firang” (both narrative and dialogue were used); “Educational affairs, or the council-parent”, “Overview-political or the state of Europe” (consisting of a polylogue); “Niyiyati-khalisa” (both narrative and polylog were used) etc. can be cited as an example.

Nariman Narimanov’s feuilletons published under the title “Telephone” are among the feuilletons written in dialogue form. Polylogue was used in Jahangir Gozalov’s feuilleton “Chilla dream”. The feuilleton shows that the chairman of the collective farm forged documents and embezzled 200,000 manats from the state. Here, the chairman of the collective farm dreams that he is appearing before a

⁴⁰ Əliyeva, Ş.Ş. Azərbaycan tənqidi realist dramaturgiyasında dialoq və monoloq. Filologiya üzrə fəlsəfə doktorluğu dissertasiyası. Bakı, 2022, – s. 116.

judge.

The third paragraph of chapter III is called “**Verse feuilletons**”. In this paragraph, the features of the form of verse feuilletons are explained based on the examples given from the feuilletons of our great writers.

The bright examples of verse feuilletons can be found in the creativity of our artists such as Mirza Alakbar Sabir, Ali Nazmi, Aligulu Gamkusar, Jafar Jabbarli, etc.

The massacres committed by Hitler during the Second World War, the ending of the lives of innocent people as a result of the war, are among the issues that Ali Nazmi sharply satirized. His verse feuilletons “From Hitler to his Henchmen”, “The Fox Goes on a Pilgrimage”, “The Beast’s Protest to God” published in “Literature Newspaper” in 1942 were written on this topic.

In Mir Jalal’s verse feuilleton “Imperialists are struggling over Tangier”, the exploitation and destruction of eastern countries by the imperialists is exposed in their own language.

As an example of verse feuilletons written in our modern times, we can show Agasafa’s work “Poem-feuilleton written in traffic”.

Just as there are feuillets with only prose, only verse, or only monologue, dialogue, and polylogue, there are also feuillets that use both prose, verse, and dramatic speech components. In addition to feuilletons in which all three are used within one work, there are feuilletons written in such forms as prose in verse, dialogue in prose, and dialogue in verse. Aligulu Gamkusar’s feuilleton “The Devil’s Worker” begins with a dialogue, continues with prose and ends with a poem.

The fourth paragraph of chapter III is called “**Serial, continuous and small feuilletons**”.

There are feuilletons published in the pages of a newspaper or magazine, which are continuously printed under a common title. This type of feuilletons can be characterized as serial feuilletons. One of the main reasons for the creation of such feuilletons was the publication of articles on various topics in the form of series in the section called feuilletons for the first time in the press.

Uzeyir Hajibeyli appeared in the press with a series of feautres

under the general headings “Ordan-burdan”, “O yan-bu yan”. Nariman Narimanov, Najaf Bey Vazirov, Samad Mansur have published numerous series of feuilletons in the press.

At the beginning of the 20th century, works published under the title “Small feuilleton” were published in many newspapers. Especially in “Molla Nasreddin” magazine, a lot of space was given to small feuilletons. Nariman Narimanov, Ali Nazmi, Najaf bey Vazirov and others. Our writers published works with the title of small feuilleton in the press.

In the third chapter, the article and conference proceeding^{41, 42} reflecting the results obtained during the researches have been published.

The conclusions of the dissertation are summarized in the “**Conclusion**” section as follows:

- Feuilleton is a genre of great importance in Azerbaijani literature. Although it came to our literature from outside, within a short time it was enriched with our national values and national ideals and gained the right of citizenship in our literature. This genre first appeared in France, and later it was recognized as one of the leading genres in the press of many countries of the world.

- At present, there are debates about the existence or not of the feuilleton genre and the issue of the death of the genre. In some studies, it is already noted that the feuilleton genre has completed its life. However, the feuilleton genre continues its existence in modern times. Debates about the death of the genre are related to the emergence of various forms in the process of its historical development. Feuilleton-dialogue, feuilleton-letter, feuilleton-argument, etc. such forms are the result of this development. At the same time, it is possible to characterize many screen works created in modern times, especially sketch show texts, as feuilletons.

⁴¹ Əhmədova, G.V. Üzeyir Hacıbəylinin felyetonlarında monoloq və dialoqlar // “Azərbaycan filoloji fikrində Qarabağ mövzusu” adlı Respublika elmi konfransı, – Bakı: BDU, – 1 noyabr, – 2022, – s. 89-94.

⁴² Əhmədova, G.V. Əli Nəzminin felyetonlarının forma və məzmun xüsusiyyətləri // Bakı: Dil və ədəbiyyat: beynəlxalq elmi-nəzəri jurnal. – 2024. №2(125), – s. 174-177.

- The issue of the hybridity of the feuilleton genre has been clarified in this research work. A feuilleton is a genre that attracts attention with both journalistic and artistic features. This proves that it is a hybrid genre. With these hybrid features, it is one of the important genres of both press and literature.

- It is mentioned in the studies that the first embryos of the genre began to appear in Europe from the end of the 18th century. However, its formation as a genre dates back to the 19th century. It was formed and developed in the Azerbaijani literature of the 19th and 20th centuries. The beginning of the 20th century is the period when the most perfect examples of Azerbaijani feuilletons were created. The bright examples of the feuilleton genre have appeared on the pages of “Kashkul”, “Molla Nasreddin”, “Irshad”, “Kalniyyat”, “Zanbur”, “Ari”, “Mirat”, “Mashal”, “Lak-Lak”, “Bahlul” etc. press bodies.

- The expression of the ideal of the homeland and the nation occupies a special place in the works written in the feuilleton genre, distinguished by its socio-political content. The intensive development of socio-political processes has led to the sharpening of the content of feuilletons.

- Jalil Mammadguluzade, Mirza Alakbar Sabir, Uzeyir Hajibeyli, Abdurrahim Bey Hagverdiyev, Omar Faig Nemanzade, Nariman Narimanov, Mir Jalal, Samad Mansur, Mammadali Sidqi and other writers captured the pulse of the times in their feuilletons and illuminated the political processes taking place.

- Jahangir Gozalov, Avaz Sadiq and others. publicists presented their feuilletons in the press. In such a period, exposing the existing problems with facts in his feuilletons required great courage from the writer. In these feuilletons, the flaws in society and political life were sharply criticized.

- Typology of both content and form of the feuilleton genre is of great importance. Exposure of political and social events, the issue of mother tongue, those who are alienated from their native language and roots, issues of science and education, illiteracy, vulgarity, ignorance, bribery, women's rightslessness, the oppression of the ruling circles against the people, actions committed by those who do not care about the motherland, the nation, etc. constitutes the main content lines of the

feuilletons. The exposure of all these problems serves the development of the motherland and the nation. The purpose of exposing the flaws and shooting sharp satire is to eliminate the problems.

- Form classification of feuilletons is also very important. Feuilletons are formed through prose, verse and dramatic speech components. Sometimes we witness that several of the forms we mentioned are used together within one feuilleton.

- The feuilletons written with dialogue are of special interest. Through these dialogues, typical characters are allowed to express themselves in their own language. Dialogues also serve to reveal the inner world of the type.

- Sometimes the forms of feuilletons written only in prose are marked as feuilletons. In the books where the selected works of many writers and poets are collected, the feuilletons written only in prose are given under the title “Feuilletons”. However, there are different forms of the feuilleton genre, and each of these forms should be considered.

The following scientific articles and conference proceedings of the applicant were published on the subject:

1. Felyetonun janr identifikasiyası // – Bakı: Poetika.izm, – 2021. №1, – s. 103-107.
2. Feuilleton as a Literary Journalistic Genre // Literature Studies 21’, Studies in Humanities Conference, Fall 21, – İstanbul: DAKAM Yayınları, – 5 november, – 2021, – s. 55.
3. Feuilleton: Main Characteristics and Themes // Latin American International Conference on Social Sciences and Humanities, – Villahermosa, – 5-6 november, – 2021. – p. 106.
4. Üzeyir Hacıbəylinin felyetonlarında monoloq və dialoqlar //“Azərbaycan filoloji fikrində Qarabağ mövzusu” adlı Respublika elmi konfransı, – Bakı: BDU, – 1 noyabr, – 2022, – s. 89-94.
5. Felyeton janrının təşəkkülündə Üzeyir Hacıbəylinin rolu // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2023. №1, – s. 71-77.

6. Felyetonların yaranması və inkişafında Cəlil Məmmədquluzadənin rolu // – Bakı: Poetika.izm, – 2023. №2, – s. 90-99.
7. Feuilleton in the Context of Journalistic and Literary Text // JoLaCE (Journal of Language and Cultural Education), – 2023. Volume 11, Issue 3, – p. 34-38.
8. Edebiyatta gülmenin önemi və felyetonlar // Zeitschrift für die Welt der Türken / Journal of World of Turks, – 2023. c.15, №3, – s. 107-119.
9. Felyetonların adlandırılması: informativlik və simvoliklik // Uluslararası 6. Piri Reis Dil, Tarih, Coğrafiya Kongresi, – Gəncə: Gəncə Dövlət Universiteti, – 14-15 noyabr, – 2023, – s. 36-37.
10. Azərbaycan edebiyatında felyetonlar: gelişimi ve işlevleri // “Gagavuzya: Dil, Tarih, Kültür” Uluslararası Bilimsel Sempozyumu, – Moldova: Komrat Devlet Üniversitesi, – 1 aralık, – 2023, – s. 141-145.
11. Felyetonların skeç-şouların yaranmasına təsiri // – Bakı: Filologiya məsələləri. – 2024. №5, – s. 351-357.
12. Əli Nəzminin felyetonlarının forma və məzmun xüsusiyyətləri // – Bakı: Dil və ədəbiyyat beynəlxalq elmi-nəzəri jurnal. BDU, – 2024. №2(125), – s. 174-177.



The defense of the dissertation will be held on 28 November 2024 at 12³⁰ at the meeting of ED 1.05 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

Address: AZ 1143. Baku, 117 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The dissertation is available in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the Institute of Literature named after Nizami Ganjavi of ANAS.

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