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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

POETICS OF AZERBAIJANI ENLIGHTENMENT REALISTIC PROSE OF THE EARLY XX CENTURY

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analysis and criticism

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Applicant: **Telli Aladdin Aliyeva**

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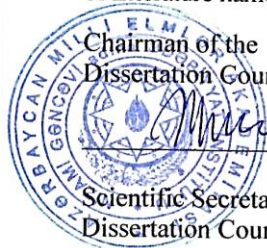
Scientific Supervisor: Doctor of Philological Sciences,
Professor
Tahira Gasham Mammad

Official opponents: Doctor of Philological Sciences,
Professor
Zemfira Alishah Valiyeva

Doctor of Philological Sciences,
Associate Professor
Vagif Aziz Yusifli

Doctor of Philosophy in Philology,
Associate Professor
Dayanat Almaz Jumanov

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 ANAS.



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Dissertation Council:

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Sciences, Professor
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Ismikhan Mahammad Osmanli

Chairmen of the
Scientific Seminar:

Doctor of Philological Sciences,
Professor
Mammad Iraj Aliyev

INTRODUCTION

Relevance and studying degree of the research issue. The beginning of XX century is characterized by saturation of both cultural and socio-political events in the course of centuries-old history of Azerbaijan. Azerbaijani literature at this stage attracts attention with its multi-method application. The renewal and mobility manifested in the dynamics of literary movements in the West in the 18th-19th centuries, as well as technological innovations were reflected in our literature. In addition, the ideals of national independence and legal freedom also developed against the background of the struggle for the redistribution of the world, the establishment and spread of Bolshevism, and the struggle against imperialism. Although the leading literary trends of the first decades of the 20th century in Azerbaijan were realism and romanticism, one can also speak of the existence of sentimentalism as a trend, as well as the observed influence of naturalism and symbolism. Stylistic peculiarities and elements of modernism also appear at the beginning of the century. With such multiplicity it is difficult to speak of an unalloyed method and tendency. However, taking into account the principles of dominance, it is possible to make and substantiate statements about which literary current or tendency a work or author belongs to.

The traditions of enlightened realism, which originated in our literature in the nineteenth century, acquired new shades in the first decades of the twentieth century, while retaining their applicability. Certain changes were also perceived in enlightenment realism, which corresponded to the cultural and ideological context of the period. At the same time, it retained its own stable norms and principles. If the stable norms were not preserved, we would have to speak of a new literary current.

Enlightenment realism has attracted attention for its multi-genres in the literature of all nations. The epic genre, as well as its main form of creativity - prose, are important as a scientific-theoretical subject due to the poetic qualities they acquired in enlightened realism. This may shed light on the possibilities of

preserving in prose the traditions of folk literature and epic thinking, on the one hand, and on the influence of the rapid development of prose on world literature in the nineteenth and twentieth centuries, on the other.

There are many studies devoted to the study of the work of artists who created in the period we are discussing, but there has not been a single scientific study in the field of studying the poetics of prose works written in this phase of enlightened realism.

Consideration of the dynamic development of the Enlightenment realist literature, comparison of the Enlightenment literature of the 19th century and the Enlightenment literature of the early 20th century, the deepening of nationalism in the Enlightenment realist literature of the 20th century and its manifestation in the poetics, the integration of Eastern and Western traditions in the Enlightenment prose poetics, the mechanism of influence of classical literature, as well as folklore on the prose samples of the period under consideration - all this proves the scientific validity of the thesis topic and enhances its topicality.

The studies conducted since the second half of the last century have a special significance in the formation of the theoretical basis for the study of enlightened realistic prose. In Azerbaijani literary criticism we can mention many important studies related to this problem, such as "Poetics of Prose" (second half of the 19th century)¹ by Arif Mammadov, "From the History of Azerbaijani Artistic Prose"² by Hidayat Afandiyev, "Azerbaijani artistic prose" (Late 19th Century, Early 20th Century)³ by Aflatun Mammadov, "Genre-Style Evolution of Azerbaijani Fiction"⁴ by Vali Nabioglu, "The Problems

¹ Məmmədov (Əmrahoğlu), A. Nəsrin poetikası (XIX əsrin II yarısı) / A. Məmmədov (Əmrahoğlu). – Bakı: Elm, – 1990. – 136 s.

² Əfəndiyev, H. Azərbaycan bədii nəsrinin tarixindən / H.Əfəndiyev. –Bakı: ADN, – 1963. – 235 s.

³ Məmmədov (Saraçlı), Ə. Azərbaycan bədii nəsr (XIX əsrin sonu, XX əsrin əvvəlləri) / Ə.Məmmədov. – Bakı: Elm, – 1983. – 184 s.

⁴ Nəbioğlu, V. Azərbaycan bədii nəsrinin janr-üslub təkamülü / V.Nəbioğlu. –Bakı: Elm, – 2004. – 264 s.

of Development of Azerbaijani Novel”⁵ by Himalay Anvaroglu, “Poetics of Azerbaijani Prose of 20th Century”⁶ by Tehran Alishanoglu, “Prose of Abdulla Shaig”⁷ by Baba Babayev, “Typology of attitudes towards Islam in Azerbaijani enlightened realist prose (1890-1920s)”⁸ by Mahrux Dovlatzade, “Poetics of Azerbaijani story early 20th century”⁹ by Mehri Guliyeva.

The theme and problematics of works of enlightenment realistic prose, as well as the diversity of genres were shown in the studies conducted on the works of individual authors, in studies related to literary movements, attention was paid to the problems of poetics. The works of Suleyman Sani Akhundov, Abdulla Shaig, Eynali bey Sultanov, Sultan Mejid Ganizade, Rashid bey Afandiyev, Nariman Narimanov as representatives of enlightened realism have always been of interest to literary scholars, and their works have been studied in various directions. Aziz Mirahmedov, Mir Jalal, Yashar Garayev, Nadir Valikhanov, Teymur Akhmedov, Khairulla Mamedov, Isa Habibbeyli, Tehran Mustafayev, Tahira Mamed, Javanshir Yusifli, Izzet Magsudov, Parvana Isayeva, Elkhan Mammadov (Yurdoglu) and many other prominent literary scholars have studied the works of writers, whose creativity corresponds to the period and direction under consideration, and put forward scientific suggestions that will play a noteworthy role in clarifying the problem¹⁰.

⁵ Ənvəroğlu, H. Azərbaycan romanının inkişaf problemləri / H.Ənvəroğlu. – Bakı: Nurlan, –2008. – 336 s.

⁶ Mustafayev, T. XX əsr Azərbaycan nəsrinin poetikası / T.Mustafayev. – Bakı: Elm, – 2006. – 312 s.

⁷ Babayev, B. Abdulla Şaiqin nəsr yaradıcılığı. / B.Babayev. – Bakı: Avropa nəşriyyatı, – 2018. –152 s.

⁸ Dövlətzadə, M. Azərbaycan maarifçi-realist nəsrində (1890-1920-ci illər) islama münasibətin tipologiyası / Filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferat. – Bakı: – 2023. – 30 s.

⁹ Guliyeva, M. XX əsrin əvvəlləri Azərbaycan hekayəsinin poetikası / Filologiya üzrə fəlsəfə doktoru dissertasiyası. – Bakı: – 2019. –165 s.

¹⁰ Mirəhmədov, Ə. Abdulla Şaiq / Ə.Mirəhmədov. – Bakı: SSR EA nəşriyyatı, –1956. –142 s; Qarayev, Y. Seçilmiş əsərləri: [5 cildə] / Y.Qarayev. – Bakı: Elm, c.3. – 2015. – 908 s; Vəlixanov, N. Süleymanov Sani Axundov / N.Vəlixanov. – Bakı: Gənclik, – 1968. – 169 s; Əhmədov, T. Nəriman Nərimanovun həyatı, mühiti və ədəbi-bədii yaradıcılığı / T. Əhmədov. – Bakı: Nurlar, – 2016. – 549 s; Məmmədov, X. Sultan

Object and subject of the study. The object of the study was the prose works of the early 20th century artists - Suleyman Sani Akhundov, Abdulla Shaig, Eynali bey Sultanov, Sultan Mejid Ganizade, Rashid bey Afandiyev and Nariman Narimanov. Since the works of these artists provide material for research in different aspects, the study of the poetics of the prose works of these authors was chosen as the subject of the research.

Aims and objectives of the study. The main aim of the dissertation was to extricate the enlightenment realist literature of the early twentieth century from the enlightenment realist literature formed in the nineteenth century and to identify the main principles that determine the poetics of enlightenment realist prose. The following were identified as important tasks to fulfill this goal:

- To study the peculiar poetics of enlightenment realist prose by considering the sources that influenced the creation and strengthening of its structural elements in historical and typological directions;

- Identification of new genres that came to literature with the Age of Enlightenment;

- Clarifying the elements evident in the individual genres of Enlightenment realist prose in relation to direction;

- Taking into account the mixture of methods in the literature of the period under consideration, to identify enlightened realist works of artists whose work corresponds to the concept of mixed methods;

- The specific presence of the narrative mechanism in enlightened realist prose and the differentiation and analysis of these features to define it.

Research Methods. The dissertation research used the methods of structural-semantic, historical and typological-comparative analysis. According to the method of structural-semantic analysis, the text consists of structural elements, each of which has a certain semantics. With the help of this method, the interrelationship of these

Məcid Qənizadə / X. Məmmədov. – Bakı: Yazıçı, Bakı, 1983. – 213 s; Həbibbəyli, İ. Eynəli bəy Sultanov (1866-1935) / İ.Həbibbəyli. Azərbaycan ədəbiyyatı tarixi: [10 cildə] / Azərbaycan ədəbiyyatında tənqidi realizm və romantizm epoxası. – Bakı: Elm, c.6. – 2022. – 171-195 s; Maqsudov, İ. Eynəli bəy Sultanov: həyat və yaradıcılığı / İ.Maqsudov. – Bakı: Elm və təhsil, – 2016. – 208 s.

structural elements and their role in the poetics of a prose work are studied. Based on the methods of historical and typological-comparative analysis, the history of formation of the artistic text is studied and a typological-comparative analysis is conducted with samples of texts belonging to other genres, directions, different literatures. Scientific-theoretical bases of enlightenment, enlightened realism, prose and epic genres in Azerbaijani and world literary studies were considered in the research work. Besides, numerous materials and facts related to the problem were collected, systematized, comparative analyses and interpretations were carried out, scientific generalizing conclusions were made.

Main provisions set for defense. The following are the provisions put forward for the defense of the thesis:

- Enlightenment realist literature, which experienced certain stages in the nineteenth century, acquired new features with the deepening of national ideology in the early twentieth century and identified the education of the people in the spirit of national consciousness as one of its main goals.

- Although the main outlines of this movement are the Western Enlightenment and the Enlightenment movement that took shape in national literature under its influence, the Eastern manifestation is profound in the poetics of enlightened realist prose. This prose is dominated by the traditions of folk literature and national genetic codes. If we talk about oriental traditions, we should note the presence of elements related to divan literature in enlightened realist prose. The research paper puts forward and substantiates the position that the influence of folklore and divan literature on the semantics and structure of the poetics of enlightened realist prose of the beginning of the last century is extensive, which provides a basis for analysis.

- As a result of the emergence and widespread influence of the Enlightenment movement in the West, Turkish literature of the nineteenth century - the Tanzimat period - bears parallels that echo Enlightenment realism. Although critical realist prose is more influenced by Russian and Western literary traditions, Enlightenment realist prose reveals more parallels with Turkish Tanzimat prose.

- The genre diversity of enlightened realistic prose of the early twentieth century serves the purposes of modernization, enrichment and development of our literature in this direction; these are some of the main programs of enlightenment.

- Although the enlightened-realist creative direction formed in domestic literature can be traced back to the nineteenth century, its form and content features, corresponding to new contextual conditions, the scale of its spread in literature are dynamic and acquire new qualities. This dynamism and qualitative innovation are more often observed in prose, and enlightened realist prose is enriched with new genres and forms.

- Modern narrative mechanisms, contemporary prose techniques and approaches to traditional narrative principles play an important role in defining poetic characteristics in enlightened realist prose.

Scientific novelty of the research. The following scientific innovations were obtained during the study of the topic:

- For the first time the poetics of Azerbaijani enlightenment realistic prose of the early twentieth century has been subjected to a comprehensive and systematic study;

- The origins of the factors of influence on the enlightened realistic prose of the XX century from the East and West, which acquired such new qualities as nationalization and modernization, were revealed, the mechanism of influence was clarified, the poetic tradition in the context of literary tradition was considered;

- typologically characterized the new genres emerging together with the Enlightenment realist prose, considered the dynamics of their emergence and development, clarified the manifestations and principles of this direction in prose on specific textual facts on the basis of the work of Enlightenment realist writers, taking into account the self-affirmation of various genres in the direction of Enlightenment realism, made comparisons;

- The mechanism of narrative in enlightenment realist prose was investigated through the application of new narrative techniques and in combination with traditional narrative principles, and certain structural elements of narrative were determined through explanations on examples of fiction texts;

- The elements of time and space and their artistic function were first widely and comprehensively explored in enlightened realist prose.

Theoretical and practical implication of research. In the dissertation, while studying the poetics of the enlightenment realist prose that emerged in the Azerbaijani literature of the early 20th century, the sources that played a role in its formation were studied, and since it was classified and analyzed according to different genres and narrative issues were studied, it can play a theoretical basis in studies in the same direction, i.e. on Azerbaijani literature of the early 20th century, enlightenment realism and prose.

Practically, the benefit of a dissertation studying the poetic and theoretical work of individual writers adhering to the same literary method and representing the same current can be obtained as a teaching aid and in teaching the relevant topics.

Research approval and implementation. The main provisions and results of the dissertation work were reflected in the collections recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, in relevant scientific journals of Azerbaijan and Ukraine [6], in reports and speeches at international and republican scientific conferences, sessions and seminars [5].

The name of the institution where the dissertation work was performed. The dissertation work was carried out at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of ANAS and was completed in accordance with the research direction of the department.

The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately. The dissertation work consists of an introduction (11103 symbol), three chapters (the first chapter – 79441 symbol, the second chapter – 91079 symbol, the third chapter – 57022 symbol), a conclusion (3599 symbol) and a list of used literature.

The total volume of the dissertation work consists of – 242244 symbol.

MAIN CONTENT OF THE WORK

The section “**Introduction**” of the thesis discusses the relevance and degree of development of the topic, defines the goals, objectives and methods of research, designates the main provisions put forward for defense, substantiates the scientific novelty, theoretical and practical significance of the thesis.

The first chapter of the dissertation, entitled “**Enlightenment Realist Prose of the 1900-1920s in the Context of Poetics Traditions,**” consists of three paragraphs.

The first paragraph of this chapter, entitled “**The Manifestation of the Poetics and Patterns of Life of Oral Folklore in the Structure of Enlightenment Realist Prose**”, comprehensively examines the influence of folklore on Enlightenment Realist literature.

The study finds traces of folklore starting with Khagani and Nizami and continuing with Fizuli, as well as in the works of all classics and literary stages, and speaks of it as a literary, eternal layer of memory. The mechanism of influence of folklore on written literature was not at the same level in all periods. *“The fact that Azerbaijani literature drew more and more on these new values was undoubtedly closely related to the sources from which it drew, and especially to the invaluable values of folklore. While the enlightened literature of the 19th century, especially A.Bakikhanov, I.Gutgashinli, M.Sh.Vaze, M.F.Akhundov, G.Zakir, S.A.Shirvani and others, took advantage of this source and created an unorganized flow of the national-spiritual thought of the people in national prose, drama and poetry, in the literature of the 20th century folklore and folklorism began to appear in a new content and in a more organized form.”*¹¹

When studying the interaction between written literature and folklore, two aspects are taken into account - the use of folklore in written literature and the influence of written literature on folklore. The following question then arises: what were the characteristic

¹¹ Orucov, T. Folklorun yazılı ədəbiyyatda inikası / T.Orucov. Folklor və yazılı ədəbiyyat II kitab. – Bakı: Elm və təhsil, – 2017. – s.198.

features of the principles of the influence of the products of folk thought on the work of enlightened realists who wrote and created in the early twentieth century?

When we examine folkloric motifs in the narrative texts of Enlightenment realists, we certainly see many echoes, references, or infiltrations, since the basic aims and principles of the Enlightenment are also among the requirements underlying examples of folk creativity. The mechanism of folklore's impact on people, simplicity of language, and humorous attitude are resources that educators use in their communication with society. Legend, narrative, story, anecdote, caravel, myth, etc. samples of the folklore genre, such as the Tale of the Enlightenment, influenced the stylistics of the works of Enlightenment realists and formed a certain structure. This is evidenced by a number of prose works by Suleyman Sani Akhundov, Eynali bey Sultanov, Sultan Medjid Ganizade and other writers.

Using examples from the genres of short stories, novels, and novellas created by enlightened realist artists whose work was in the early 20th century, it is possible to analyze the content, features of form, plot and individual motifs borrowed from folk literature in accordance with the subject matter and obtain scientific-theoretical results. For example, it is possible to integrate the classification of fairy tale plots into written literature on the basis of Ilkin Rustamzadeh's monograph "Index of Plots of Azerbaijani Fairy Tales (Based on Aarne-Thomson System)".¹² The author grouped tales into the following categories: animal stories, magical, religious, novella-like, anecdotal, chain tales, etc. Expanding the scope of categorization broadens the possibilities of comparing folklore and written literature. Based on this, we can adapt some of Suleyman Sani Akhundov's stories to different types of fairy tales. For example, "Kovkebi Hurriyet" can be compared with magic fairy tales, "Parrots" - with animals, and the story "Kan Bulagy" - with a novella-like story.

Since the beginning of the last century the dominance of nationality in literature, as in all other fields, has led to a growing

¹² Rüstəməzadə, İ. Azərbaycan nağıllarının süjet göstəricisi (Aarne–Tompson sistemi əsasında) / İ. Rüstəməzadə. – Bakı: Elm və təhsil, – 2013. – 368 s.

interest in folk literature. With the examples and explanations given, it can be proved how wide is the scope of folklore development in enlightened realist literature.

The second paragraph of this chapter, entitled “Traditions of Couch Literature in the Structure of Enlightenment Realist Prose”, examines the patterns of penetration of elements of classical literature into the poetic structure of the samples of Enlightenment Realist prose of the early twentieth century.

When considered in the context of intertextual connections, it becomes evident that the enlightenment realist prose reveals parallels with classical literature in terms of theme, idea, plot, motif, etc., as well as influences and references to this literature in various directions. As is known, citation, allusion, copying, plagiarism, translation, stylization, parody, etc. intertextual tools are used in establishing intertextual connections. These directions may differ depending on the type of connection the author establishes. We would not be wrong to say that the factors that create intertextuality in enlightened realist prose are not directly formed on the system we have mentioned, since we very rarely find examples. Here traditions and ideas are presented in a new context, taken from the original context and become an integral part of the new, modern context.

Among the sources from which prose works draw inspiration for the theme, idea and motif of enlightened realist literature, “The Treasury of Secrets” written by Nizami Ganjavi in 1174 occupies a special place. “The great social problems such as statehood, humanism, equality, just ruler and people, working man, spiritual perfection and perfect man, wealth and personality, which Nizami Ganjavi reflected on throughout his work, were reflected for the first time in the work “The Treasury of Secrets”.¹³ Interestingly, each of the stories contains instructive events, and the conclusion concludes with a philosophical and didactic conclusion that serves the plot. We can say that the famous unexpected, happy (and sometimes pessimistic) endings that we meet in enlightened realistic prose are

¹³ Həbibbəyli, İ. Böyük Azərbaycan şairi Nizami Gəncəvi / İ.Həbibbəyli. – Bakı: Elm, – 2021. – s.37.

also a continuation of this tradition. The work of the representatives of this trend in the early 20th century, especially in prose, was saturated with expressions and endings that carried the ideas of enlightenment, which was both a requirement and a basic condition of enlightenment realism, and, as we have already noted, the result of the influence of predecessors on these artists.

One of the works in which intertextual connections are established, that is, an example we can give, can be the work of Sultan Majid Ghanizade “Eid al-Adha or Ten Days of Asceticism”. Near the end of the story, our little hero Ismail had a dream. The phrase “*The nation today longs for freedom from terrible oppression, like Alexander the Great longed for a free life.*”¹⁴, uttered in the poem in a dream, directly reminds us of the plot about Alexander’s search for living water in Nizami Ganjavi’s poem “Iskandarnama”, and at the same time a clear connection can be established between the works. It is not by chance that the name of Khidr is mentioned in the same poem. Together they are a reference to a well-known motif dating back to the ancient times of classical literature, rooted in oral folk art and religious beliefs.

The main idea of the story “The Betrayer of Sofu and the Pilgrim’s Tale” in the work “The Treasure of Secrets” is to have an educational effect on the reader against the background of man’s betrayal of trust and the problems created by this inhuman quality. We see the same direction in the story “Seyids” (Eynali bey Sultanov) in enlightened realistic prose. Two “bloodthirsty bosses”, who cannot control their emotions and show their perfidy, deceitfulness and greed, become the cause of a family tragedy. A similar situation arises in the story “Tahir and Nabi” (Rashid bey Afandiyev).

Nizami’s stories are characterized by the logical conclusion of the work and, as a rule, the derivation of a moral conclusion from the story told, expressed in a few sentences. The same can be found in the prose of Rashid bey Afandiyev, an enlightened realist, whose work fell at the beginning of the 20th century. “The Centennial Gardener” – “The sowers have been eaten, the sowers will be eaten”, “Native

¹⁴ Azərbaycan uşaq ədəbiyyatı müntəxabatı (XIX-XX əsrlər): [3 cildə] / – Bakı: Nəsir nəşriyyat, c.2. – 2002. – s.444.

Land” – “I have come to my homeland, I have come to faith”, and other stories have a cautionary and instructive ending. The story “Stingy and Kind” ends with just such a finale. “- *Why do you forget your purpose and become a slave to your desires for the sake of these five days of life? “Dream, know your people, help the poor, care for them.”*¹⁵ Reading Rashid bey Afandiyev’s stories “The Just Sultan” and “Sultan Nadim”, we can directly relate them to Nizami’s stories “Nushiravan and the Vizier”, “The Old Man and Sultan Sanjar”, “The Cruel Sultan and the Truthful Man”. Just kingship, fair governance, just decisions and rejection of oppression are the ideas that form the main theme of these stories.

Fizuli’s poem “Leyli and Majnun”, in which we see the influence of the alternation of verse and prose found in the epics of written literature, is one of the best works of lyro-epic content in native poetry, bearing this feature. It is inevitable that this structural concept, rooted in written literature, will manifest itself in the literary sphere in the subsequent period. Sultan Majid Ganizadeh’s work “Mektubati Sheida bey Shirvani” is noteworthy in this respect. Both parts of the novel utilize examples of poetry. In the second part, “Supporting the Bride”, poems performed by the protagonist Sheida bey are often heard. The phrase “Chastity or Ashari-Nasriya” in the introduction to the work hints at the harmonization of prose and poetry. Almost all the poems are classical examples of works by different poets, composed of couplets. The article discusses prominent representatives of classical oriental poetry such as Nabi Yusuf, Hafiz Shirazi, Saadi, Agha Masih Shirvani and Abulhasan Rudaki.

The poems in the novel vary in their content. Religious-legendary, love etc. are the leading themes. Each of the selected poems is characterized by expressiveness and emotionality.

For example, the verse spoken in the episode between Sheyda-bey and Sophia is noteworthy.

¹⁵ Əfəndiyev, R. Seçilmiş əsərləri / R.Əfəndiyev. – Bakı: Şərq-qərb, – 2006. – s.84.

*“Pirakhani-ismati-Yusuf mocked,
“Paridayi-namusi-Zuleikha is mutilated!”¹⁶*

Translation: It is no coincidence that the verse “He tore Yusuf’s shirt of chastity, he tore Zuleikha’s veil of honor” is used. When reading the work, it becomes clear that Sheida-bey has feelings for Sofya Mikhailovna and that they are mutual. However, the biggest obstacle here is the heroine’s marriage to another man. In turn, Shayda-bey seriously impedes the progress of the work and, like a true enlightened man, turns the woman away from the false path. The verse mentions the famous love of Yusuf and Zuleikha, as well as the motif of their forced separation for a known reason, and establishes a connection between the relationship between Sheida and Sofia and the ancient legendary story.

In conclusion, we can say that we can see the works of Nizami Ganjavi, Fuzuli, and a number of classical literary examples as a palimpsest of the works of Eynali bey Sultanov, Suleyman Sani Akhundov, Rashid bey Afandiyev, Abdulla Shaig, Sultan Majid Ganizade, Nariman Narimanov, and other enlightened realists. At the same time, there is no doubt about the existence and potential of intertextual connections recognized in one way or another.

In the third paragraph of the chapter, titled **“Traditions Passed from 19th Century Turkish Prose to 20th Century Azerbaijani Enlightenment Realist Prose,”** the influence of 19th Century Turkish prose on the upgrading of Azerbaijani literature in terms of tradition at the beginning of the 20th century was studied.

Parallel ideas are manifested in the 19th century Turkish and Azerbaijani enlightenment, and strong traditions are formed under its influence. “The Tanzimat decree, in addition to being a manifesto of renewal in Turkey, is also interesting for us because of its correspondence to the ideals of our reformist writers and positive heroes of the enlightenment (for example, in the story “The Deceived Stars” by Mirza Fatali Akhundzade, Yusif Sarraj’s reforms almost

¹⁶ Qənizadə, S.M. Seçilmiş əsərləri / S.M.Qənizadə. – Bakı: Avrasiya Press, –2006. – s.58.

coincide with the Tanzimat decree)"¹⁷ Modernity, one of the main ideas in Azerbaijani and Turkish enlightenment, serves awakening and progress. Leading authors of Turkish enlightenment, also known as Tanzimat literature - Ibrahim Shinasi, Namig Kamal, Ziya Pasha, Ekrem Rajaizadeh, Ahmed Mithad, Abdulhaq Hamid, Sami Pashazadeh Sezayi, Shamsaddin Sami and others, formed a new enlightened literary direction in both prose and poetry. Their creativity influenced our artists who worked at the end of the 19th and beginning of the 20th centuries in many directions in terms of the nature of poetics. The most important of these is the formation of the ideology of nationalism.

One of the most important issues to be taken into account in this period is the difference in the principle of the emergence and spread of the enlightenment movement, this ideology in general. That is, when we say Tanzimat, we should not think of purely enlightened literature in Turkish literature. Tanzimat is a period that created the foundations of enlightenment (enlightenment). We can reinforce this idea with the following quote: *"It cannot be said that this is a direct realization of the Enlightenment. However, it cannot be denied that the Enlightenment was the most important external source that established Tanzimat thought and literature with its historical sources. One of the perspectives of this study is to accept the aspects of the Enlightenment of Tanzimat writers that originated at least from France and to some extent from England. After the Tanzimat, Turkish literature has one foot on the Enlightenment."*¹⁸

Turkish authors show young people the bitter consequences of misdeeds and thoughtless behavior and engage in enlightened reformism. Although this reform is enlightened and based on the realities of life, the solution of the problem, the style of the work, and the world of the characters are closer to romanticism. The Ottoman-Turkish Enlightenment, close to the tradition of the French Enlightenment, was mainly romantic in nature. The realist writers of

¹⁷ Məmməd, T. XIX əsr Azərbaycan ədəbiyyatı / T.Məmməd. – Bakı: Apostrof, – 2010. – s.24.

¹⁸ Öztürk, N. Aydınlanma hareketi ve yeni türk edebiyatı // Pamukkale Üniversitesi Eğitim Fakültesi Dergisi, – 2001. Sayı:9, – s.51.

the Enlightenment approach the opposite problem and its solution somewhat differently. Unlike the Romantic reformers, Enlightenment realists choose the path of soft criticism and creating a happy ending to the reform.

In prose works, especially in stories and narratives, dozens of characters were created who were reformed through education and upbringing, and eventually achieved good results. In stories such as “Murad”, “Arrogant Hunter”, “Playing birds” (Abdulla Shaig), “Cross the arch, then talk”, “Under the veil” (Eynali bey Sultanov), “The benefit of the birds”, “The cheeky child and the ant” (Rashid bey Afandiyev), and in the story “Khasay” (Abdulla Shaig), the heroes draw the right conclusions from their actions. Along with negative characters, the creation of positive enlightening characters and their reforming activities are more related to the traditions of 19th-century Azerbaijani realism. Sheyda bey (Mektubati-Sheyda bey Shirvani), Kamil muallim (Khasay), Sadraddin bey (Fear of Allah), Jafar (Fakir Jafar’s becoming a scholar), etc. Although the activities of characters such as, and the way the authors present them, are different in their works, the commonality of ideas and goals unites them both with each other and with literary heroes such as Rakim Efendi (Falatun Bey and Rakim Efendi), Atif Bey (Intibah), etc., who are the product of a completely different environment and whose activities are completely different from the enlightened realist images, as well as with the enlightened intellectual images of 19th-century Azerbaijani dramaturgy.

As a result of the analysis of Tanzimat prose and Enlightenment realist prose texts, one of the most important topics that we can find parallels between the two literatures covers issues related to women’s freedom, the right of young people to receive free education, and the right to choose. The thematic parallelism between the works of Tanzimat literature such as “Intibah”, “Only 17 years old” and others and the stories of Enlightenment realist prose such as “Nightingale”, “Congratulations”, “Aunt Sona” and others attracts enough attention.

From the comparisons, we can conclude that one of the main sources of 20th century Azerbaijani Enlightenment realist prose was 19th century Turkish Tanzimat prose. There are many similar

parallels in Azerbaijani and Ottoman-Turkish literature, which began to develop in a different direction from divan literature based on Enlightenment in the 19th century, but there are also differences. Thus, if the main character of Enlightenment in Azerbaijan can be explained by realism, in the Ottoman Empire it was more romantic in nature. While in Azerbaijan, the manifestation of enlightenment is observed more in drama, in Ottoman-Turkish literature it is realized in both drama and prose (especially prose).

The simplification of Turkish prose, easier communication with society, significantly developed and took shape in Ottoman-Turkish prose during the Tanzimat period, and simple folk speech and folklore style were absorbed into prose. Despite the dominance of romantic ideals, appeals to history, and international events in Ottoman dramaturgy, and the multi-planarity of time and space, prose projected more contemporary problems of time and space. Enlightenment Turkish prose, along with the aim of saving people from ignorance and defending the human rights of women and all disenfranchised classes in society, also tried to distance them from the tendency to philistinism and vulgarity, thus serving the development of national consciousness. All this increased the possibilities of Turkish prose to influence the modernizing Azerbaijani prose of the 20th century in terms of ideas, content, and poetics.

The main scientific results obtained in separate paragraphs of this chapter of the research work are reflected in the following conference materials and articles.¹⁹

The second chapter of the research work entitled “**Genre typology of Azerbaijani enlightened realist prose of the twentieth century**” consists of three paragraphs:

¹⁹ Əliyeva, T. Maarifçi realist nəsr strukturunda folklor ənənələri // Selçuklu I Uluslararası Sosyal ve Beşeri bilimler kongresi, – Beyşehir, 26-27 oktyabr, – 2023. – s.493-501; Əliyeva, T. XIX əsr türk nəsrindən XX əsr Azərbaycan maarifçi realist nəsrinə keçən ənənələr // –Bakı: Müqayisəli ədəbiyyatşünaslıq, –2024. № 2 (2), – s.54-62; Əliyeva, T. Azərbaycan maarifçi realist nəsrinin “Tənzimat” ədəbiyyatı qaynaqları // XII Balkan Uluslararası sosial bilimlər kongresi, – Skopje, 1-3 noyabr, – 2024. – s. 383-388.

¹⁹ Məmməd, T. XIX əsr Azərbaycan ədəbiyyatı / T.Məmməd. – Bakı: Apostrof, – 2010. – 162 s.

The first paragraph of this chapter, entitled “**The Problem of Enlightenment Realism and Genre Innovation**”, deals with the dynamics and qualitative innovation of the development towards enlightenment and realism observed more and more in prose, as well as the enrichment of enlightenment realist prose with new genres and forms.

The nineteenth century, called “the century of reason” by our literary scholars, was characterized by the formation of new ideologies and their translation into literature, or, on the contrary, by a national ideology that developed under the direct influence of literature (which reached its peak in the twentieth century) and modernization, which played an important role in its development, contributing to the emergence of new genres, while at the same time not alienating itself from the traditional background. “Enlightenment realism offers a new literary and aesthetic perspective on our literature. This perspective no longer fits into the old system of genres. The new vision brings with it new genres; “The genres of dramatic and new prose enter our literature with the Enlightenment”.²⁰ The first examples of turning to new genres came to our literature in the nineteenth century through the efforts of various authors. “Kitabi-Asgariyya” Abbasgulu Aga Bakikhanov (1837) marked an experimental beginning and brought elements of realistic character to our literature. Ismail bey Gutgashinli’s “Rashid bey and Saadat khanum” (1835), though written in French, was the first story in which an enlightened realistic idea was expressed. With his work “Deceived Stars” (1857) Mirza Fatali Akhundzade not only created a new type of prose, but also laid the foundation of a new genre.

*“Since the 19th century in Azerbaijan, with the development of enlightenment, traditional genres have been taking a realistic direction in form and content”.*²¹ This was natural; On the one hand, the epoch directed attention and conscious thought to reality, to the problems of real time and space, and on the other hand, modernization and the desire to keep up with the world strengthened the tendency to renewal in

²⁰ Məmməd, T. XIX əsr Azərbaycan ədəbiyyatı / T.Məmməd. – Bakı: Apostrof, – 2010. – s.125.

²¹ Məmmədov (Saraçlı), Ə. Azərbaycan bədii nəsr (XIX əsrin sonu, XX əsrin əvvəlləri) / Ə.Məmmədov. – Bakı: Elm, – 1983. – s.19.

literature. Although the emergence of new genres coincided with this period (in various literary genres: memoir, drama, comedy, tragedy, novella, novel, letter, etc.), their development and perfection did not proceed at the same pace. While some are static in nature, others have shown marked dynamic progress. Of course, these were not spontaneous developments; each had its own reason. Although we don't see works in this genre until the end of the century, tragedies, dramas, verse dramas and comedies were written and plays were staged after the first example of storytelling appeared in the 1950s. The reason is clear - theater was created and this innovation was of interest to the masses. Authors who sought to attract a wide audience also prioritized these genres. At the same time, at the beginning of the 20th century, the press was fundamentally and comprehensively developed, dozens of printed publications were in operation, and artists inclined to this direction began to turn to the appropriate genres to find a place on the pages of newspapers and magazines. As a result, along with articles, feuilletons, and journalistic works, the genres of fiction prose also entered a new stage of development.

In the paragraph **“Enlightenment realist story in 20th century Azerbaijani prose”** of Chapter II, a poetic analysis of prose examples belonging to the story genre in the work of individual enlightenment realist artists was conducted.

The diversity of literary trends at the beginning of the century, the existence of mutual influence and influence due to objective reasons sometimes led to the observation of elements belonging to several trends in one created literary example. It is possible to come to a scientific conclusion about the trend to which the texts belong, taking the principle of dominance as a basis for the designation. The works of the authors Abdulla Shaig, Rashid bey Afandiyev, Suleyman Sani Akhundov, Eynali bey Sultanov, etc. were distinguished and analyzed as enlightenment realist stories based on the genre principles they correspond to.

Multi-genre, as in other trends that have a strong influence on our literature, attracts attention in enlightened realism. This trend is also characterized by the introduction of new genres into literature. As one of

the traditional and minor genres of prose, the story occupies an important place in enlightened realism.

As a representative of the early 20th century stage of enlightened realism, we can group Abdulla Shaig's stories based on their compliance with the principles of enlightenment as follows.

I. Stories with a pleasant ending through reform and gentle criticism: "Murad", "Arrogant Hunter", "Mushroom", "Master Bakhtiyar", "Bushy tail;", "Playing Turtles", etc.

II. Stories in which a society that has fallen behind in time and fallen into ignorance is symbolized by images: "Position", "Anabaci", "Let him know, what's wrong with me", "On the head" etc.

III. Stories criticizing religious beliefs that lead people to superstition: "The Miracle of Pir", etc.

IV. Stories in which the idea of homeland, land, and nation is at the forefront (this was one of the central ideas widely spread in Azerbaijani enlightenment from the end of the 19th century to the 20th century): "Albert the Trickster", "Little Hero", "Two Comrades", etc.

V. Stories in which the dominance of enlightened realism is observed despite the fact that nature is in the foreground: "Migration", "Crocodile Hunting", etc.

In the paragraph **"Enlightenment realist short story and novel in Azerbaijani literature at the beginning of the 20th century"**, an analysis was conducted on examples of short stories and novels written in the first years of the last century.

Multi-genre is accepted as one of the main features in enlightening realist literature. As one of the examples of this genre, the short story occupies a special place in the presentation and promotion of enlightening realist ideas. It is true that the choice of genres of writers in order to convey the concept of enlightenment to the masses in an understandable way was mostly comedy, drama, and story, but the tendency to different genres in the changing times created conditions for the improvement of the short story in our literature. The short stories written by Abdulla Shaig and Sultan Majid Ganizade at the beginning of the 20th century - "Khasay", "Fear of Allah" - provide a basis for discussing and examining examples of enlightening realist examples of this genre.

As Professor Jalil Nagiyev said, the novel is a complex and dynamic genre in terms of content and form. The novel is an act of artistic creation that, although it has taken on new forms, has always had a modernist (innovative) character.²²

In the relevant paragraphs, when discussing the evolution of the genre, we have talked about the strengthening of the novel in our literature along with enlightened realism. Most of the novels written at the end of the 19th century (“Safineyi-Talibi”, “İbrahimbey’s Travelogue”, “Bahadır and Sona”) and the beginning of the 20th century (“Mektubati Sheyda bey Shirvani”, etc.) are works that promote enlightened ideas. It can be discussed to what extent each work served this idea. However, although some of them were small in size, the writing of these works not only helped the novel to experience the process of formation as a genre, but also served the foundations of enlightened realist ideology.

Sultan Majid Ganizade’s novel “Maktubati-Sheyda bey Shirvani” is one of the best enlightened realist works written in a complex and dramatic time. *“The main feature of this realism is its understanding of a positive, conscious person as a product of upbringing and education. This is where the concept of a pedagogical novel, which is close to the term enlightened realism. Enlightenment writers tried to create images of a correct upbringing system and conscious citizens as its result in their works.”*²³ We can accept the work we have mentioned as one of the rare examples of novels in our literature that will fully and fully comprehend and carry the concept of a pedagogical novel with all its requirements.

The main scientific results obtained in this chapter of the research work are reflected in the following conference materials and articles.²⁴

²² Nağıyev, C. Azərbaycan romanının əsas inkişaf təmayülləri // – Bakı: Azərbaycan jurnalı, – 2018. № 2, – s.162-174

²³ Əliyev, R. Ədəbiyyat nəzəriyyəsi / R.Əliyev. – Bakı: Mürtəcim, – 2008. – s.44.

²⁴ Aliyeva, T. The narratives of Rashid bey Efendiyev and Eynalı bey Sultanov with in the framework of didactic realist prose // – Ukrayna: ВЧЕНІ ЗАПИСКИ таврійського національного УНІВЕРСИТЕТУ ІМЕНІ В. І. Вернадського Серія: Філологія. Журналістика, –2024. – Том 35 (74) № 1, – s.73-77; Muradova, T. Abdulla Şaiqin maarifçi realist hekayələrinin mövzu və ideya təsnifatı // Həbibinin anadan olmasının 550 illik yubileyinə həsr olunmuş IX Beynəlxalq elmi simpozium, – Şimali Makedoniya, 19 dekabr, – 2020. – s.96-101; Əliyeva, T. XX əsrin

The third chapter of the research work, entitled **“The Narrative Mechanism of the Early 20th Century Azerbaijani Enlightenment Realist Prose,”** consists of two paragraphs.

In the paragraph of this chapter, entitled **“Components of Description and Artistic Speech in the 20th Century Azerbaijani Enlightenment Realist Prose,”** description, dialogue, principles of narration, portrait and landscape types, speech components, final issues in stories, etc., were analyzed and studied in the Enlightenment Realist Prose.

Considering that the works of enlightened realism, especially stories, developed at the intersection of the 19th and 20th centuries, we see the professional reflection of individual components such as description, dialogue, narration, which are part of traditional prose, in those stories. As one of these components, description is the leader in the presentation of space and time, as well as in the presentation of portraits and landscapes.

In literary criticism, such an idea has been formed that in enlightened realism works, the portrait of the spiritual world is given more prominence than the external portrait, and the presentation of description and artistic portraits in all aspects is not a common feature in enlightened realism. In critical realist literature, the emphasis is on the external and internal aspects of the portrait, and a comprehensive presentation is characteristic. Agreeing with these ideas, we can say that in enlightened realism, the author creates portraits of space and people by foregrounding ideas, ideals, reason, and the achieved result, and seeing sharply formalized portraits is not a characteristic of writers of this direction.

However, in addition to all that has been said, it is possible to find remarkable artistic portraits - individual, mass, interior and landscape - in the works of enlightened realists. Analysis of the texts of Eynali bey Sultanov's "What a khan this is!", "Dinmi, Unmu", "New Pir" and others, Abdulla Shaig's "Mushroom", Nariman Narimanov's "Pir", S.M. Ganizade's "Mektubati-Sheyda bey Shirvani", "Fear of

Allah” and many other works allows us to say this. “*Sheikh of Pir was a short, thick-bellied, white-haired, long-bearded mullah, and a very pirish, but cheerful man. The color of his cheeks was so red that if you pinched him, blood would flow. His face had a proud expression.*”²⁵

When we examine the structure and structural features of the text, we must first pay attention to the components of artistic speech and their functionality. The degree of development of artistic speech elements in enlightened realist stories and other prose works of the early 20th century is different from that of critical realists and romantics. This difference is more evident in the frequency and variety of development of components. For example, it is rare to find an example of soliloquy as a type of monologue in enlightened realist prose. Polylogue is found in the stories of certain writers. By analyzing examples of enlightened realist prose in terms of artistic speech components, we can reveal its differences and uniqueness, mainly based on narration, dialogue, author’s speech, and partly on the examples of polylogues that we encounter.

In the works of artists whose creativity coincided with the beginning of the 20th century, there are a number of commonalities in terms of language features, literary stage in the narrative mechanism, and continuing traditions; a tendency towards symbolism, attempts to create new words, benefiting from folklore tradition and classical literature in the structure, time-space realities, alternation of dialogue and narration, etc. At the same time, they also demonstrate a number of differences. The text structure and language components selected in accordance with the approach to the problems of the era and the purpose of conveying various ideas to the reader have a specific character. In some of our artists, the author’s speech takes a greater place in the narration, in some, the influence of folklore is clearly visible in the development of speech elements, in others, the text is loaded with additional information by using footnotes (these are more educational in nature), those who prefer description, etc. When approached from this aspect, a difference emerges between the speech of critical realists, romantics, and the speech of enlightened

²⁵ Sultanov, E. Hekayələr / E.Sultanov. – Bakı: Elm və təhsil, – 2016. – s.220.

realists. What each of them has in common is the ability to choose the right speech and create a structure when transmitting information obtained through observation and complexities to the other party. Enlightenment realist prose, due to its speech characteristics, seems to create a unique common ground between critical realism and romanticism.

By analyzing the stories of Suleyman Sani Akhundov according to the nature of the finales, we can approach the topic from a different perspective. The final result, the ending achieved in the stories written both before and after the revolution, changes depending on the situation. In some of the stories, the ending ends with a positive approach and a predominance of optimistic mood, while in others this aspect gives way to pessimism. The prominent literary scholar Yashar Garayev, while analyzing the creative examples of enlightened realist artists, touches on the issues of finales and summarizes this on the basis of Mirza Fatali Akhundzade's "Representation". All specialists, without exception, have noted that the finales of the "critical-realist" Akhundov have a "non-critical realist" character, fundamentally different from the typical "critical-realist" finales. This is not accidental: the essence and type of the method are most often manifested in the nature of the conflict and the principle of its resolution - in the finale."²⁶ The same expressions, and in addition the concept of a "conditional", "accidental" finale, can be attributed to a number of story finales by Suleyman Sani Akhundov.

In the paragraph **"The problem of time and space in the prose of the 20th century enlightener realist"** of Chapter III, it is stated that one of the most important factors in the structure of a literary text, especially those related to prose, is time-space. There is no other writing technique that can be associated with time and space as much as prose. Epic works are usually written in prose, and epicism is realized by presenting the event and the time-space flow in which it occurs in the text. In Mikhail Bakhtin's article "Forms of time and chronotope in the novel", he gives each genre its own narrative,

²⁶ Qarayev, Y. Seçilmiş əsərləri: [5 cildə] / Y.Qarayev. – Bakı: Elm, c.3. – 2015. – s.131.

narrative character by substantiating the relationship of different literary genres with different categories of time and space. The interpenetration of signs related to time and space depends on the genre mold of the text. According to Bakhtin, chronotope (time-space) is the way in which the meaning that forms the basis of the content enters the logosphere (a concept that includes the explanation of the meanings of words). That is, the perception of literary genres by a person depends on his ability to understand the world, the events taking place and the ideological environment. "In the literary and artistic chronotope, signs of space and time are combined into a carefully thought-out concrete whole. Time, as it were, thickens, comes to life, appears artistically; Similarly, space is charged and responds to the movements of time, plot and history. The intersection of categories on the same orbital axis and the combination of signs characterize the artistic chronotope"²⁷ The classification of time and space in the prose works of enlightened realist writers active in the early 20th century is a literary-theoretical concept that contains and guides the main elements of the general content-form characteristics. The manifestation of time and space in prose works can be categorized according to various nuances. That is, when we analyze the works, we can analyze and obtain reasons and results by applying the concepts of rectilinear or unidirectional time, rhythmic, branched time, narrow and wide time, as well as narrow and wide space, concrete and branched, variable space, author, narrator, reader time and space. Undoubtedly, it is possible to conduct research on the works of enlightened realists - Suleyman Sani Akhundov, Sultan Majid Ganizade, Eynali bey Sultanov, Nariman Narimanov - in accordance with the characteristics of the time and space category.

It is also worth emphasizing that the service of time and space to the content, motive, plot line, images and the idea expressed as a whole differs from others in enlightened realist works. If in works written in this direction in accordance with the requirements of critical realism, time and space in many cases serve to reveal internal layers,

²⁷ Бахтин, М. М. *Формы времени и хронотопа в романе: Очерки по исторической поэтике* // – Москва: Вопросы литературы и эстетики. – 1975. – с.234.

to express subtextual meaning, and at the same time, retrospection is manifested in an implicit and explicit manner, then in enlightened realist works, since the meaning expressed by the author is implicit and the path to the idea and ideal he puts forward is not indirect, the principle of developing these two literary-theoretical categories in the work may not serve any literary purpose. Of course, there are exceptions.

The main scientific results obtained in this chapter of the research work are reflected in the following conference materials and articles.²⁸

In the **Conclusion**, the scientific and theoretical assumptions obtained from the research conducted throughout the research are summarized as follows:

- Enlightenment realism acquired new qualities at the beginning of the 20th century and continued its relevance. While the leading principles inherent in Enlightenment realism were preserved, innovations and changes were noticeable within the framework of the historical, cultural, ideological, and national awakening calls of the period.

- At the beginning of the 20th century, the confusion of methods manifested itself in the creativity and styles of representatives of Enlightenment realism, as in other trends. At the same time, multi-genre was also one of the features of this trend and was observed not only in national literature, but also in the literature of other peoples.

- The system of folklore genres and images affected Enlightenment realist prose and its structural components due to the strengthening of the tendency towards nationalism at the beginning of the 20th century. When we examine folklore motifs in narrative texts, we see many allusions, quotations, or other forms of penetration,

²⁸ Muradova, T. Müəllif idealının hekayənin finalında əksi // – Bakı: Poetika.İzm, – 2020. № 1-2, – s.135-140; Əliyeva, T. Eynəli bəy Sultanovun hekayələrində bədii portret // Ümumilli Lider Heydər Əliyevin anadan olmasının 101-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların VIII Beynəlxalq elmi konfransı, – Bakı, 26-27 aprel, – 2024.–s.1852-1855; Əliyeva, T. XX əsr maarifçi realist nəsrində zaman və məkan tipologiyası // Doktorantların və gənc tədqiqatçıların XXVII Respublika elmi konfransı – Sumqayıt, 10-11 dekabr, –2024. –s. 173-178.

because there is a parallelism between the main goals and principles of enlightenment, methods of communicating with the masses, and the requirements underlying folk art examples, and the harmony is evident.

- Classical literature, classical poetry traditions are one of the national-rational sources that enlightened realist literature benefits from and is also influenced by. When approached in the context of intertextual relations, it is evident that in enlightened realist prose, parallels are found in classical literature in terms of theme, idea, plot, motif, etc., as well as influence and appeal to that literature in various directions.

- Parallel ideas and similar poetic features are manifested in the 19th century Turkish and Azerbaijani enlightenment, and as a result, new, strong traditions are formed, and a process of mutual influence is experienced. In Turkish prose, the novelty of form and content takes on a more comprehensive character, and it also plays an influential role in the development of many innovations for Azerbaijani prose writers.

- Constant renewal in the genre system due to various changes, social, political or historical reasons, integration with world literature, evolution, attracts attention as a natural process. In the first half of the 19th century, due to the influence of many reasons (new scientific discoveries, military, political, cultural development of the West, revolutions in the literary and cultural sphere, mobility and breadth of events on a global scale, etc.), the decrease in the frequency of classical genres, the development and expansion of new genres and forms, mechanisms of expression in the context of modernization, the freshness of communication with the reader, and the development of prose in this context were realized in our literature primarily through enlightened realist literature.

- While the existing genres were further strengthened, after the formation of new genres, richness and depth in content and form were created in those genres, and theoretical requirements and principles were stabilized.

- If the 19th century was more of a dramaturgical century in the creativity of Azerbaijani enlightened realists, prose gained dominance

at the beginning of the 20th century. Along with theoretical and normative stability in the genres of short story, narrative and novel, poetic peculiarities corresponding to the national, stage and writer's individuality are revealed. These are taken into account in a comprehensive manner in the dissertation work and substantiated by facts.

- Investigating the time and space modification based on the examples of Azerbaijani enlightened realist prose written at the beginning of the 20th century allows for the discovery of ideas expressed in the sub-textual layer in these prose examples, and for the differentiation and revealing of structural and semantic elements.

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

1. Muradova, T. Müəllif idealının hekayənin finalında əksi // – Bakı: Poetika.İzm, – 2020. № 1-2, – s.135-140.
2. Muradova, T. Abdulla Şaiqin maarifçi realist hekayələrinin mövzu və ideya təsnifatı // Həbibinin anadan olmasının 550 illik yubileyinə həsr olunmuş IX Beynəlxalq elmi simpozium, – Şimali Makedoniya, 19 dekabr, – 2020. – s.96-101.
3. Muradova, T. Maarifçi realist nəsrə yeni janrların təşəkkül və inkişaf mexanizmi // – Bakı: Poetika.İzm, –2021. № 2, – s.91-96.
4. Əliyeva, T. Maarifçi realist nəsr strukturunda folklor ənənələri // Selçuklu I Uluslararası Sosial və Bəşəri bilimler kongresi, – Beyşehir, 26-27 oktyabr, – 2023. –s.493-501.
5. Əliyeva, T. XX əsrin başlanğıcı Azərbaycan ədəbiyyatında maarifçi realist povestlər // – Bakı: Filologiya və sənətsünaslıq, – 2024. № 1, – s.82-88.
6. Əliyeva, T. Eynəli bəy Sultanovun hekayələrində bədii portret // Ümumilli Lider Heydər Əliyevin anadan olmasının 101-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların VIII Beynəlxalq elmi konfransı, – Bakı, 26-27 aprel, – 2024. –s.1852-1855.
7. Əliyeva, T. XX əsrin əvvəlləri maarifçi realist nəsrə bədii nitq komponentlərinin spesifikasiyası // – Bakı: Filologiya məsələləri,

– 2024. № 6, – s.155-161.

8. Aliyeva, T. The narratives of Rashid bey Afandiyev and Eynalı bey Sultanov within the framework of didactic realist prose // – Tavriysk: ВЧЕНІ ЗАПИСКИ Таврійського Національного УНІВЕРСИТЕТУ ІМЕНІ В.І. Вернадського Серія: Філологія. Журналістика, –2024. – Том 35 (74) № 1, – s.73-77.
9. Əliyeva, T. Azərbaycan maarifçi realist nəsrinin “Tənzimat” ədəbiyyatı qaynaqları // XII Balkan Uluslararası sosial bilimlər kongresi, – Skopje, 1-3 noyabr, – 2024. – s. 383-388.
10. Əliyeva, T. XIX əsr türk nəsrindən XX əsr Azərbaycan maarifçi realist nəsrinə keçən ənənələr // – Bakı: Müqayisəli ədəbiyyatşünaslıq, –2024. № 2 (2), – s.54-62.
11. Əliyeva, T. XX əsr maarifçi realist nəsrində zaman və məkan tipologiyası // Doktorantların və gənc tədqiqatçıların XXVII Respublika elmi konfransı – Sumqayıt, 10-11 dekabr, – 2024. – s.488-494.



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Address: AZ1073, Baku city, H. Javid avenue 117, Academy campus, Main building, 4th floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi of ANAS.

It is possible to get acquainted with the dissertation in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

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