

REPUBLIC OF AZERBAIJAN

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ABSTRACT

Of the dissertation for the degree of
Doctor of Philosophy

**SCIENTIFIC AND THEORETICAL PROBLEMS OF 1960-
1980S AZERBAIJANI LITERARY CRITICISM**

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GENERAL CHARACTERISTICS OF THE WORK

Actuality of the topic and the degree of research. Azerbaijani literary-theoretical thought has created its own traditions after M.F.Akhundzade. By revealing the sources and main stages of our literary and artistic thinking, the life and work of individual literary figures, the typology of literary stages and periods, defining literary-theoretical criteria, creative principles, literary-aesthetic values, formulating scientific concepts the literary criticism has proved itself. Nowadays, the study of the literary process within the scope of literary criticism is a serious task.

To take national literary heritage as the subject of research, Azerbaijan literary criticism needs to proceed from the unity of both Eastern and Western literary values. In particular, in Western European literary and theoretical thought, purely ideological and political factors were highlighted in relation to Soviet literature and literary criticism. This is one of the factors determining the relevance of the topic. Creative activity, as literary-theoretical thought, is based on its rich traditions and at the same time is a carrier of ideals, national consciousness and the ideology of Azerbaijanism. From this perspective, the 1960 and 1980s are an important research task in terms of researching the achievements of our literary and theoretical thought, the search for literary creativity, as well as the study of national identity, the history of national thought, the continuation and implementation of the Azerbaijanism ideology founded by national leader Heydar Aliyev. The study of different periods of Azerbaijani literature was a topical task for the literary and theoretical thought of 1960-80s. Literary criticism of this period managed this task with dignity, consolidating the achievements in this field, as well as creating their own new traditions. Therefore, it is an important task for the literary criticism to reveal generalize and create a scientific history of scientific researches of literary-theoretical thought of 1960-80s. Mammad Jafar Jafarov, Mammad Arif Dadashzade, Mir Jalal Pashayev, Panah Khalilov, Aziz Mirahmadov, Kamal Talibzade, Yashar Garayev, Shamil Salmanov, Bakir Nabiyev, Akif Huseynov, Seyfulla Asadullayev, Akbar Agayev,

Akram Jafar, Kamran Mammadov, Abbas Zamanov, Gulu Khalilov, Feyzulla Gasimzade, Tofiq Hajiyev, Khalid Alimirzayev, Orujali Hasanov, Hamid Mammadzade, Masud Alioglu, Asif Efendiyev, Gasim Gasimzade, Vagif Yusifli, Isa Habibbayli, Shirindil Alishanli, Nizameddin Shamsizade, Arif Safiyev, Kamran Aliyev, Ahad Husdeynov and others conducted fundamental scientific studies in this field.

It should be noted that the dissertation provides a comprehensive picture of the different stages of literary criticism, dynamics development of the relationship of inheritance in the literary heritage, of the state of integration into Russian and Western European theoretical thought in different decades. Shirindil Alishanli in his doctoral dissertation on “Theoretical and methodological problems of Azerbaijani literary criticism” (2011) approached the problem from a more theoretical point of view, expressed a specific opinion on the peculiarities of the classical and modern literary heritage theory of 1960-80s. He focused on the challenges facing literary criticism, on the search for modern criteria of literary thought, and on fundamental research technologies.

In addition, the solution of the problem is partially reflected in Nurlana Aliyeva's doctoral paper on “Heroes and stylistic search of Azerbaijani prose in the 60s and 80s” (2003), and in dissertations by Gudrat Mirzayev on “Literary-critical views of Akbar Agayev” (1998), and by Sara Osmanli on “Problems of the evolution of Azerbaijani comparative literature”.

The object and subject of the research. The object of the dissertation is the scientific-research works carried out in the Azerbaijan literary criticism in 1960-80s, monographic researches, scientific articles devoted to the actual literary-theoretical problems of the time, materials of literary criticism.

The study of the regularities of the literary-historical process, the methodology of the approach of theoretical thought to literary and cultural values, the modern scientific view and monographic analysis of the classical heritage, the scientific-theoretical definition of artistic and aesthetic values, etc. issues are included in the subject of the study.

The aims and tasks of the research. To study the modern literary process, the classical literary heritage of the 1960-80s, to follow the history of the study of the factor of artistic thought in our theoretical - literary thought, to reveal the universal content of national literary values are among the main objectives of the research. To systematize various literary theories, scientific and methodological assessments, to give them historical value, to generalize the studies of individual researchers on classical and modern literary heritage, to reveal the regularities of literary education, to determine the research methodology of literary theory should be accepted as the purpose of the dissertation.

A number of research tasks were fulfilled in this dissertation:

- to define the concepts of modern and classical literary heritage of literary-theoretical thought of 1960-80s, to study the history of literary criticism with new criteria of history of literature;

- to clarify the literary and theoretical understanding of the role of different periods in the history of Azerbaijani literature in the development of national identity, in the creating of ideas of independence and freedom;

- to define the political context of teaching the classical and modern heritage of Soviet criticism and literary criticism;

- to show the wrong positions in the literary concept of the aesthetics of socialist realism that treated various stages of Azerbaijani literature, including the modern literary process based on political factors, and identify shortcomings in the study of the literary heritage;

- to identify the similarities and differences of literary-theoretical thought of 1960-80s with other literary stages, to study the traditions of national criticism on this basis.

The methods of research. The latest achievements of Azerbaijani criticism and literary criticism, as well as, of world scientific and theoretical thought form the methodological basis of the research. The traditional experience of the cultural-historical, historical-comparative, structuralist method is accepted as the basis in the dissertation paper. The

research paper is written based on historical-comparative and systematic analysis methods.

The main provisions presented for defence are:

1. Methodological studies of the literary-theoretical thought of Azerbaijan in 1960-80s, the criteria for evaluating the literary heritage are identified;

2. The role and tasks of literary criticism in the literary process of the 1960-1980s are specified.

3. Consistently following the traditions of national literary thought the scientific achievements of literary criticism of 1960-80s are determined in this regard;

4. Attitude towards concepts of the classical and modern literary heritage of the period researched is expressed;

5. The factors determining the emergence of new books on literature history in 1960-80s is identified and, based on definite examples, a scientific approach to the concepts of national literary history is formed.

6. The principles of approach to the categories of history and modernity in literary-theoretical thought are revealed, and picture of the attitude to these problems of literary criticism in the literary-theoretical thought of 1960-80s is depicted;

7. Scientific-theoretical analysis of literary-philosophical and artistic-aesthetic values is generalized.

Scientific novelty of the research. In the XIX-XX centuries, our literary-theoretical thought realized its potential and created its literary-theoretical base. The factor of artistic thinking played great role in gaining the independence of Azerbaijan in the last decade of the twentieth century. Undoubtedly, our literary-theoretical thought also plays a role in the formation of the idea of independence in the national artistic heritage. It is unequivocally accepted that the literary and theoretical thought of the 1960 and 1980 years were an important part of this process. For the first time in the dissertation:

- The scientific researches of the scientific-theoretical base of our literary criticism of the 1960-80s is systematized, the classification that period is given, the modern scientific methods of literary criticism and

literary-theoretical thought is identified.

- The problems of the history of Azerbaijani literature, the history of literary criticism, the theory of literature in 1960-80s are studied systematically and consistently.

- The scientific heritage of Mammad Arif, Mammad Jafar Jafarov, Aziz Mirahmadov, Kamal Talibzade, Yashar Garayev, Shamil Salmanov, Bakir Nabiyeu and others, considered to be the leading figures of Azerbaijani literary criticism in 1960-80s is chosen as a research subject in the context of the modern literary-historical process, their involvement in theoretical thought is revealed in relation with the socio-cultural environmental factor.

- Scientific and theoretical comprehension of the development process of this stage of our literary criticism from common-Eastern, pan-Islamic literary the context and philosophical towards modern European artistic thought is taken as main point of research in a complex and systematic way. The influence of Western culture, as well as of European educational realist literature and of the Russian socio-cultural environment on the formation of national criticism and literary criticism is sufficiently clarified, manifestations of Muslim culture, common Turkic artistic and scientific thinking in literary criticism of the 1960-ies and 1980-ies is studied on specific facts.

- The research paper reveals not only the achievements of literary-theoretical thought of 1960 and 80s, but also reflects our current attitude to the literary-historical process.

Theoretical and practical significance of the research. The dissertation focuses on the literary-theoretical thought of 1960s and 1980s in the background of the formation and development of modern and literary criticism. The study deals not only with the concept of classical heritage of Marxist aesthetics. From this perspective, the theoretical and methodological orientation of the new research works to be done in the future is also included to the practical importance of the dissertation. It should be noted that the dissertation can be used by specialists studying the history of literary criticism, its stages of development, by university students and teachers, by those who want to study the evolution of our

artistic and aesthetic thought, as well as by doctorates and doctoral students.

Approbation of the research. The scientific results obtained in the dissertation, the main content of the dissertation, its research results are reflected in periodicals and journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in the relevant authoritative index journals and scientific journals of various foreign countries, in reports made at international conferences by the candidate.

The name of organization where the dissertation is performed. The Department of Azerbaijani and Foreign Literature of Sumgayit State University.

The volume of the structural sections of dissertation separately and general volume with sign. Introduction - 8 pages, Chapter I - 43 pages, Chapter II - 35 pages, Chapter III - 42 pages, Conclusion - 6 pages, References - 13 pages. The dissertation consists of 149 pages and 271 505 signs.

THE BASIC CONTENT OF THE DISSERTATION

The relevance of the topic, the degree of its study is substantiated, the object and subject, goals and objectives, research methods, defense provisions are defined, information on scientific novelty, theoretical and practical significance of the research, approbation and application of the research work, name of the organization of it was supervised, its structure, total volume and sections separately in a sign is provided in the introductory part of the research paper.

The first chapter of the dissertation is entitled “**Formation and new traditions of the concept of national literary criticism**”. This chapter consists of two sub-chapters. The first sub-chapter, titled “**Azerbaijani literary-theoretical thought in the 60s and 80s of the XX century**”, contains research on the literary environment of the 1960s and 1980s. It was during these years that the relative democratization of the political regime in Soviet society, political and literary justifications

created a significant revival in the literary process. Novels “Red Wheel” by A.Solzhenitsy's and “Doctor Zhivago” by B.Pasternak's also, A.Platonov's and M.Bulgakov's works, new for that time, were written during this period.

It is no coincidence that such novel as “Yanar ürək”, “Saz” (“The Burning Heart”, “Saz”) by Isa Huseynov, “Dəli Kür” (“Deli Kur” (deli means “raging, abandoned in waves, about the river Kura) by Ismail Shikhli, “Dünyanın arşını”, “Aran” (“Arshin of the world”, arshin is a measurement tool that equals to 0.71 m, widely used in agricultural, land surveying "Aran") by Sabir Akhmedov, "Underground rivers flow to the sea" by Mehdi Huseyn were also created due to the demand of that time. The works of Anar, Elchin, Huseyn Arif, Ali Karim, Bakhtiyar Vakhbade, Mammad Araz, Isa Ismayilzade and others, characterized as a “new generation” in our literature, also coincide with this period: *“For poets and writers, who were criticized and accused from time to time at congresses, the Stalinist era continued with new qualities and new principles. The attitude to the "permitted" measure of courage was also different. And in this process the literary creativity of Chingiz Aitmatov, F. Iskander, T. Pulatov, Anar, A. Ailisli, Elchin, N. Dumbadze, O. Chiladze ... was both the expression of contradiction and paradox of the time and the literary morality of the crisis period of Soviet era”*¹.

The brightest phase of the literary-theoretical thought of this period is the publication of the three-volume book on “History of Azerbaijani literature” (1957-1960), the two-volume book on “History of the Soviet literature of Azerbaijan” (1967). Both are fundamental works on literature history published after the two-volume book titled "Brief History of Azerbaijani Literature" (1943-1944) and published in the 1940s. However, as the first history literature of Marxist literary history the “Brief History of Azerbaijani Literature” was not well received by the Azerbaijani political leadership, and the editors and authors of the textbook were unjustly attacked in the 1950s.

However, the editorial staff of the new literary history – S.Vurgun,

¹ Nərimanoğlu, K.V. “Sovet ədəbiyyatı”: Gerçəkliklər, həqiqətlər, ziddiyyətlər. // – Bakı: Azərbaycan jurnalı, – 2009. №8, – s.164.

M.Ibrahimov, M.A.Dadashzadeh, editors M.A.Dadashzadeh, A.Mirahmadov, A.Sultanli, K.Talibzadeh, H.Arasli, M.Guluzadeh, M.J.Jafarov skilfully managed to complete this duty and write and publish three-volume book on “History of Azerbaijan literature” (1957-1960).

Each of the books on literature history that existed prior to 1960s is the subject of our contemporary literary criticism. They played an important role in the creation of subsequent manuals on literature history. However, in none of them, the national literary-historical process is revealed thoroughly and widely encompassing a stage-by-stage classification of periods in accordance with the rich literary-historical material. But three-volume “Literature History”, published in the late 1950s and early 1960s, was relatively far from these shortcomings. The most important thing was that quite a great number of literary-historical materials were analyzed at a high scientific-theoretical level according to the standards of literary science of that time in this source and became a factor in the history of literature.

“The excellence of the history of any literature depends, first of all, on the richness and good study of the historical-social, scientific-literary material used there. If the socio-political situation of the studied historical period is not well studied, if the necessary monographs on this or that literary event and artists are not created, it will be difficult to study the literature of that period and write its scientific history as well. It’s for this reason that pre-revolutionary literary critics did not start the creation of the history of Azerbaijani literature, they only made preparations for this mission”².

These features, which are important for the history of literature, that is, to adequately cover the national literary-historical process, manifested themselves in the very first volume. But, unfortunately, at the beginning of the first volume of the three-volume book, talking about the history of national literature, only F. Kocharli’s work is touched upon. The works written by A.Abid, I.Hikmat, Y.V.Chamanzaminli, B.Chobanzade and

² Azərbaycan ədəbiyyatı tarixi: [3 cilddə] / Red. hey.: H.M.Araslı, M.Y.Quluzadə, M.C.Cəfərov. – Bakı: Az.SSR EA, – c.1. – 1960. – s. 6.

others in 1920s are not mentioned. So, it turns out that in the late 1950s and early 60s, to cover the literary-historical process with all its richness was impossible.

The first volume deals with the ancient and medieval period of Azerbaijani literature, in particular, A. Khagani's, N. Ganjavi's, A.Tabrizi's, I.Nasimi's, M.Ahvadi's, Sh.I.Khatayi's, Habibi's, M.Fuzuli's, S.Tabrizi's and others' life and creativity, the socio-philosophical concept of the faith community they belonged is brought to the history of literature in a comprehensive way. The volume contains definite information about rich folklore memory and oral folk art, details about love and heroic epics "Shahriyar", "Koroglu" of our nation. The first volume ends with the analysis of M.V.Vidadi's and M.P.Vagif's life and creativity. M.P.Vagif's creativity did not only show the exhaustion of the potential of medieval humanist poetry, but also the first stage of the new period literature - the beginning of enlightenment-realist Azerbaijani literature.

The second volume was the most perfect of the three volumes. The editors of this volume related to 19th century Azerbaijani literature, are Ali Sultanli, Aziz Mirahmadov and Kamal Talibzade. The typology of the history of our national literature for almost a century, covering the beginning of the XIX and two decades of the XX century, the literary directions of an entire literary-historical epoch, the formation and subsequent stages of development of Azerbaijani realism were conveyed to the literary community.

Along with the history of our literature, the history of the national press is profoundly analyzed in this volume. *"In 1830, in addition to the newspaper "Тифлисские ведомости" (Tiflis Journal), a weekly leaflet called "Татарские ведомости" (Tatar Journal) was published ... A. Bakikhanov's aid, who knew the East very well, was widely used in the publication of "Татарские ведомости"... The leaflet "Татарские ведомости" was also sent to some Eastern countries. Therefore, the leaflet did not contain articles or notes on Eastern governments and Islam. Nine years after the abolition of the "Татарские ведомости", in 1841, another leaflet as a supplement to the "Закавказский вестник" (Transcaucasian Herald) issued in the Russian language in Tbilisi, was*

published in Azerbaijani. The charter of this leaflet was the same as that of *Tatarskie Vedomosti*. Official government regulations and trade news were published here, too”³. A large part of the second volume is connected with M.F.Akhundzade’s creativity. This part was perfectly worked out by academician F. Gasimzade. The summary of the history and culture of 1900s and 1917s is also widely presented in this volume .

The extensive coverage of the democratic press is the other most important issue in the trilogy. Authors of the trilogy who gave more attention to this issue didn’t forget the activities of such publishers as J.Mammadguluzadeh, U.Hajibeyov, M.Shahtakhtli, O.F.Nemanzadeh, and managed to shed light on the role of leading media as "Eastern Russia", "Molla Nasreddin" in arousing the people.

The last - third volume of the trilogy covers the last forty years of Azerbaijani literature. This volume was published in 1957 on the occasion of the 40th anniversary of the October Socialist Revolution, and the first and the second volumes were issued in 1960. Unlike the "Brief History of Azerbaijani Literature" published in 1943-1944, this history of literature focuses more on the issues of art. In this regard, Akbar Agayev's views are interesting: *“The general structure, volume and scope of the Volume III show that the “History of Azerbaijani Literature” will be fundamentally different from the previous ones, especially from the two-volume “Brief History of Azerbaijani Literature”. As for the third volume of our literature dedicated to the Soviet period, it should be noted that no textbook or research book has so far covered the various issues of Azerbaijani Soviet literature as much as this book ”*⁴.

The main significance of the "History of Soviet Azerbaijani literature" (1967), appeared in the 1960-ies, was that it covered the literary process of recent decades in the history of literature. Talking about the period under study, it is impossible not to touch on the personality factor. National leader Heydar Aliyev was at the head of the

³Azərbaycan ədəbiyyatı tarixi: [3 cildə] / Red. hey.: Ə.A.Sultanlı, Ə.M.Mirəhmədov, K.A.Talıbzadə. – Bakı: Az.SSR EA, – c.2. – 1960. – s. 20.

⁴Ağayev, Ə.M. Ədəbiyyat tarixi haqqında qeydlər // Ədəbiyyat və incənət – 1964, 24 oktyabr, – s. 1.

people who made a gain of this period for Azerbaijani science in all senses of the word.

When 1960s and 1980s were written in the memory of history with their strange contrasts, Heydar Aliyev was not afraid of possible threats and pressures of the Soviet authorities and did his best for Azerbaijani culture, art and literature. Despite everything was regulated by Moscow, thanks to Heydar Aliyev's personal initiative and extensive contacts, new media agencies and publishing houses were established, attention was paid to publishing books in Azerbaijan, and the promotion of Azerbaijani literature was in the spotlight. It is necessary to recall the fact that, due to Heydar Aliyev's great influence and determination, "*within a couple of years, seven representatives of Azerbaijani literature and art were named Heroes of Socialist Labor, the highest award of the USSR*"⁵. It should be noted that it was the only case of exception done by the empire regarding the representatives of literature and art of the local people.

In our view, talking about the Great Leader's services to Azerbaijani literature in the period we are studying, special attention should be paid to dissident literature. Firstly, given that a dissident lives in a country where political views of the official government is radically different from that of his own, it is not difficult to understand the difficulties of being a dissident in a dictatorial state like the Soviets. It is very interesting that during the rule of Heydar Aliyev in 1970-80s, no literary figure got such accusation. In fact, due to this ordinary point of view Azerbaijani literature gained giants like Bakhtiyar Vahabzade, Khalil Rza, Magsud Ibrahimbayov, Rustam Ibrahimbayov, Anar, Isa Huseynov (Muganna) and others. At that time, there was a person who distracted these artists from the "sharp gaze" of the government and protected them.

In all periods, literary criticism serves three important functions: first, to explain the literary process, to evaluate it, to reveal the regulations of the literary process; second, to promote the aesthetic and ethical frameworks created by art, to arouse in readers a deep sense of love for

⁵ Əliyev, H.Ə. Ədəbiyyatın yüksək borcu və amalı / H.Ə.Əliyev. – Bakı: Ozan, – 1999. – s. 6.

them; third, to solve the necessary philosophical, sociological, ethical and aesthetic issues of life through the analysis of art events. If we evaluate the scientific and theoretical level of our literary and aesthetic thought in the 1960s and 1980s by these three criteria, we can say that national literary criticism and history of literature have fulfilled their tasks put before the literary process with dignity. It is even possible to say that the breath of a new era in national literary criticism and history of literature was felt with literary collections and monographs "Literary Thoughts" (1958), "Fuzuli thinks" (1959), "Huseyn Javid" (1960) by M.J.Jafarov. Such works as "Romanticism in Azerbaijani literature" (1963), "From the history of Azerbaijan-Russian literary relations" (1964), "Personality of the thinker" (1966), two-volume "Selected works" (1973-74), three-volume "Russian literature of the XIX century History" (1970-75) are important indicators of the scientific and theoretical level of criticism and history of literature of that period. Since the 1930s, names of two literary figures, M.Arif and M.Jafar became more frequent in our professional criticism. The "golden age" of literary critic Mir Jalal Pashayev dates back to 1960-80s. Since 1930s, he was systematically engaged in both artistic creation and literary criticism.

The second sub-chapter of the second chapter is called **"Increase of the role of literary criticism in the literary process"**. The 1970s of the last century can be considered as a new stage in our literary-theoretical thought. During these years, the analytical culture of our literary criticism significantly increased, and the analysis of the national literary-historical process in terms of theoretical-problem categories came to the fore. The main innovation was the increase in attention to the poetry and content of literary arts. The change in structure, form, content, and dynamic development was as strong in criticism as in literary creation. Criticism now was more free, and had more chances to actively participate in the literary process. Undoubtedly, the decision of the Communist Party "On Literary and Artistic Criticism" gave a special impetus to the evolution of literary and aesthetic thought. The resolution defined the tasks of modern Soviet criticism as follows: *"The task of criticism is to deeply analyze the events, tendencies, and regularities of the modern artistic process, to help to strengthen Lenin's principles of*

*communist party and nationalism by all means, to fight for rise (elavation) of the ideological and aesthetic level of Soviet art, and consistently oppose bourgeois ideology*⁶.

After the decision the position of criticism in the literary process was significantly strengthened. The critics were given the opportunity to publish their work. As a result, a generation of young critics as Y. Garayev, Sh. Salmanov, A. Huseynov, M. Alioglu came to the literary-theoretical idea. Representatives of the middle generation K. Talibzade, B. Nabiev, P. Khalilov, G. Khalilov took part with the same enthusiasm and energy in the creative search of our criticism. Undoubtedly, representatives of the older generation Orujali Hasanov, Mamed Arif and Mamed Jafar fulfilled the mission of the elderly in the national criticism at that time. In the 1970s, samples of the “Literary Process” began to be published. Among the young literary figures R. Aliyev’s, N. Jabbarov’s, K. Valiev’s, N. Shamsizadeh’s, Sh. Alishanov’s, S. Asadullayev’s, G. Aliyev’s, G. Alibeyli’s, A. Mamedov’s, V. Yusufli’s by-lines were more often seen.

Both scientific and journalistic styles were dominant in criticism of the 1970s. If the factor of theoretical thinking was strong in Kamal Talibzade’s, Seifulla Asadullaev’s, Yashar Garayev’s, Akif Huseynov’s, Shamil Salmanov’s scientific heritage, the scientific and journalistic style was prevelant in the works of such artists as Masud Alieglu, Bakir Nabiyev, Gulu Khalilov. M. Arif created a special school of criticism at that period. M.M.Jafarov also played an important role in the creation of professional criticism of Azerbaijan.

As we have noted, in the 1970s, literary criticism had already strengthened its position in the literary process. Our critics participated at different conferences and discussions in Moscow, Leningrad, Tashkent and other cities, and got acquainted with the experience of international criticism.

In the 1980s, Bakir Nabiyev, as a professional critic, carried the main weight of our literary and theoretical thought on his shoulders.

⁶ Tənqid və yaradıcılıq prosesi (baş məqalə) // Ədəbiyyat və incəsənət. – 1978, 22 aprel, s. 5-7-8.

Along with modern literature, Bakir Nabiyev, who proved himself in literary criticism and literary studies in all spheres of the literary process, also wrote about the creative activity of N. Ganjavi, M. Fuzuli, Y. Emre, Ashig Alasgar, and in any case acted from the position of the contemporary criticism.

The 1980s were a period of awakening and shaking of national consciousness and national thinking in the socio-political and literary environment of Azerbaijan. In those years, such representatives of the new generation of critics as Aydin Mammadov, Vagif Yusifli, Vilayat Guliyev, Shirindil Alishanli, Nizameddin Shamsizadeh and others, appealed to the literary facts of bringing the realities of modern life to literature. They took a new look at the life and creative activity of literary personalities and unexplored areas that left outside of research of our literature.

The second chapter of the dissertation is entitled “**Theoretical categories and modern criteria of literary studies (criticism)**”. The second chapter consists of two sub-chapters. The first subchapter of the second chapter of the dissertation is entitled “**Strengthening of the theoretical direction in literary criticism and literary studies**”.

As well as criticism, the decision of the Communist Party of the Soviet Union “Literary and artistic criticism” in 1972, allowed the beginning of a new stage in the study of national literary studies (criticism). A great deal of interest began to increase in the study of different periods of our literary history, literary stages and the promotion of writings, manuscripts, archive materials of poets and writers whose creative activity were prohibited. Mammad Jafar Jafarov, Mammad Arif Dadashzadeh, Bakir Nabiyev, Kamal Talibzadeh, Aziz Mirahmadov, Kamran Mammadov, Mirali Seyidov, Khalid Alimirzayev, Yashar Garayev, Isa Habibbayli, Akbar Aghayev, Akif Huseynov and others besides actively interfering in the modern literary process, contributed to the study of the fundamental problems of our literary studies (criticism). In the 1960s and 1970s, national criticism and literary studies (criticism) gradually increased their theoretical potential. Nadir Mammadov's monograph "The realism of Mirza Fatali Akhundov" (1978) played an

important role in the stage classification of realism in Azerbaijani literary studies (criticism).

It is also necessary to emphasize that in the 1970s the state and condition of children's literature in our literary-theoretical, as well as the search for creativity, did not escape the attention of our criticism and literary studies.

Until the 1970s, the 90s stage of XIX century of the Azerbaijani literature was not sufficiently studied. Although the creative activity of N.Vazirov, A.Hagverdiyev, N.Narimanov, as the successors of the literary school of M.F.Akhundzadeh at the end of the century, were involved in research to some extent, as a unit of stage, the typological features of 1870-90s were left out of research. For the first time, Kheyrolla Mammadov brought this important problem to our literary criticism at the level of monographic research, in his monograph "Azerbaijani enlightenment-realist literature of the late XIX and early XX centuries" (1978).

Azerbaijani soviet dramaturgy, as well as the comedies of Sabit Rahman, was a continuation of the national dramaturgy that began with M.F.Akhundzadeh. Our dramaturgy, which has been improving year by year, has acquired new qualities during the Soviet period, and the comedy genre has become relevant in terms of showing the daily life of society. Arif Safiyev generally described the dramaturgy of the 1960s and 1980s as follows: *"In recent years, the general picture of Azerbaijani dramaturgy justifies the idea that our playwrights have tried to study the main themes of the period from the level of modern ideological and aesthetic requirements. The development of themes in the literature that allow to reveal the character of the Soviet man, to show his position in the forward movement of society - "production", i.e. labour and spiritual pursuits – generally proves the idea of strengthening of the connection between dramaturgy and daily life"*⁷.

Although Tofiq Hajiyev became famous as a linguist in the sphere of science, in the years of above mentioned period he conducted a lot of

⁷ Ədəbi proses – 77 / Red. heyəti: M.Z.Cəfərov, K.A.Talıbzadə, Q.X.Qasımsadə. – Bakı: Elm, – 1978. – s. 91-92.

research works in the field of literary studies (criticism), published valuable works on the language, style, poetic features of classical and modern literary heritage, , and the function of language in literature. The scholar's scientific work named "The language of writer and ideological-artistic analysis" (1979) is a clear visual fact of what we have said.

One of the figures of literary studies (criticism) of 1960-80s is Khalid Alimirzayev. The researcher has been both the scientific editor and the author of the foreword of innumerable published books. In his book "For the sake of artistic truth" (1984) his articles related to the creativity of our classical Soviet writers, literary criticism, dramaturgy and theater were collected. In the book the articles in the book were collected under the headings "Classical heritage", "Literary criticism", "Poetry", "Prose", "Theater".

Akbar Agayev has a special role in enriching the literary-critical landscape of the period. In his book "Issues of Art" (1962), his successive articles periodically published in the press were collected.

Seyfulla Asadullayev is also considered to be one of the most prominent researchers who is known in literary criticism in the 1960s and 1980s. The initiative of the monographic studies of the issues of socialist realism in Azerbaijan is also connected with the name of Professor Seyfulla Asadullayev. In his monographs as "History, theory and typology of socialist realism" (1969), "Formation of socialist realism in early Soviet literature" (1974), "History, artist, modernity" (1975), "In the course of socialist realism" (1980), "Aesthetic ideal and the social activity of the artist" (1981), the fundamental problems of socialist realism were selected as the subject of research.

In Akif Huseynov's book "Unity of diversity (dialectical unity of nationality and Internationalism in Soviet Literature)" (1983) the ideological and aesthetic features of national literature, the relationship between socialist content and national form, the dialectical unity of nationality and humanity were explored, and the history and human nature of the nation were studied on the basis of new scientific criteria. In his book "Prose and Time" (1980) Akif Huseynov gave a scientific-theoretical interpretation of the vital and aesthetic factors that necessitated the formation of this stage and the renewal of artistic thought.

Orujali Hasanov also was one of the owners of scientific-theoretical ideas in the field of criticism and literary studies who conducted consistent research in 1960-80s. His such works as "Literature and Time" (1971), "Literary Notes" (1961), "Creative Horizons" (1965), "Historicity and Modernity" (1985) are valuable and important for the study of scientific-theoretical thought of the time.

In the 1970s and 1980s, along with the strengthening of the scientific and theoretical level of Azerbaijani literary criticism, the role of the critic's reputation in artistic creativity was expanding. In particular, critics such as Gulu Khalilov, Asif Efendiyev, Masud Aliyoglu also confirmed that they were really courageous and influential critics of the time.

The second sub-chapter of the second chapter is named **“The formation of a scientific review on the history and typology of realism in Azerbaijan”**. Realism has strengthened its position in Azerbaijani literature since the 19th century, and our enlightening-realist literature, which entered the first stage of formation with the creative activity of A.Bakikhanov, I.Gutgashinli, M.Sh.Vazeh, reached its peak of perfection in the second half of the century with the artistic heritage of M. F.Akhundzade, N.Vazirov, A.Hagverdiyev, N.Narimanov. Realism while creating its own traditions, also continued to exist in the early twentieth century, was further formed, and created its own artistic style, a system of images. The history of the emergence and formation of national realism has always been taken as a subject of research in our criticism and literary studies (criticism). Such a systematic scientific approach to the history of realism and a sensitive attitude are conditioned by the specifics of a whole stage of the national literary-historical process, rich creative experience and literary-aesthetic pursuits.

The first systematic view points and opinions on Azerbaijani realism were expressed by M.F. Akhundzadeh, a national educator and creator of the concept of realist criticism. As for academician Kamal Talibzadeh rightly noted, *“It was M.F.Akhundov who laid the foundation of the school of realism in Azerbaijan and defined its literary principles for the first time. Therefore, after Akhundov, our literary thought has*

always been interested in and thought about how the new realist school will promote the aesthetic norms and in which direction it will develop'⁸.

As a rule, the regional features, general typological qualities of realism in the national literature, have always been the focus of criticism and literary studies (criticism) during the soviet period. The only creative method of soviet literature, the fate of socialist realism is still under the question, it is not known whether it will retain its influence in various spheres of literature for a long time or not, that is why numerous discussions, scientific meetings and conferences were held on the essence, specifics and typology of realism in Soviet literary criticism and literary studies. In particular, the political-ideological, social ideological struggle between Western European literary critics and Marxist art theorists in this area has lasted for years.

The study of the problem of realism on the scale of the all-union within a broader, more comprehensive, unified literary and aesthetic principles became even more widespread in the 1970s of the XX century. In 1960-70s, an all-union scientific session and conference on the problem was convened, and a large number of research papers were published.

The stage classification of realism in the 70s of the XX century was widely discussed at the meetings dedicated to realism held in Baku (1972), Tashkent (1975), Almaty (1976), Kazan (1978), and the historical experience of realism was generalized in the literature of different Turkic-speaking peoples. In this regard, it is necessary to mention the all-union conference on "The Problem of Realism in the Literature of the Soviet Eastern Peoples" held in Baku in 1972. During the Soviet period, the problem of realism in Eastern literature was perceived and understood as realism in the literature of the Soviet Eastern peoples.

During the period of national independence, attitudes towards realism, romanticism and other creative methods have changed. The ideology of national statehood, new principles of humanitarian thinking have made this issue even more relevant. Based on this concept, there is a

⁸ Talıbzadə, K.A. Sənətkarın şəxsiyyəti / K.A.Talıbzadə. – Bakı: Yazıçı, – 1978. – s. 156.

need to return again and again to the stages of realism, its typological features.

The third chapter of the dissertation is entitled **“The concept of classical literary heritage in national literary criticism (or literary studies)”**. This chapter consists of three sub-chapters. The first subchapter of the third chapter was named **“Classical literary heritage training of literary criticism of 1960s”**. The collection, investigation and publication of classical literary heritage have always been among the main duties of national literary criticism. Because this is one of the basic principles of literary studies. Therefore, starting from our first literary critic (scholar) F.Kocharli, literary criticism continued the systematic study of the classical heritage of our literature.

In the first decades of the century the study of classical heritage emerges as an urgent issue both in literary criticism and literary studies of Azerbaijan, and in our scientific and theoretical thought. In the 1960s, the political climate in the Soviet Union has already been relatively mild. Restrictions on the studies of classical heritage have been relatively removed. If we pay attention to monographs, articles, portrait-essays written in the 1960s, we can clearly see that the abundance, profusion of facts and documents in these works attracts more attention. In this regard, F. Gasimzadeh's monograph "Life and creative activity of Mirza Fatali Akhundov" (1939) distinctively differs from others.

Talking about the achievements of our literary criticism (studies) in the 1960s, of course, it is necessary to mention the monograph named "Firidun bey Kocharli" by Bakir Nabiyev. Bakir Nabiyev focused on the author's work "Literature of Azerbaijani Tatars" written in Russian. *“The author shows that this work deserves high praise in terms of clarifying the stages of development of our literature, to determine the general features of the works of artists”*⁹.

Vulgar sociological ideas that manifested themselves in the previous decades were reflected in the "Historical Essays of Azerbaijani Soviet Literature". The nihilistic (disambiguation) attitude to the classical

⁹ Məmmədov, K.D. İlk ədəbiyyat tarixçimiz // Ədəbiyyat və incəsənət. – 1985, 18 yanvar, s. 6.

heritage was still continued. This has been more clearly seen in the last two chapters. As the writers and “reactionary” artists who did not accept marxist ideology, romanticism being one of the main creative currents in the early twentieth century in our literature, was regarded as a "mystical, false romantic tendency". In the essays such writers as J.Mammadguluzadeh, N.Narimanov, A.Hagverdiyev, N.Vazirov, S.S.Akhundov, A.Shaig, M.S.Ordubadi, T.Shahbazi are introduced as the writers serving the Soviet ideology, and M.Hadi and H.Javid are introduced as the poets who are still not ready to accept the Soviet system.

It is known that by the 1960s, Azerbaijani dramaturgy had already established itself and was recognized as the main genre of our literature. There appeared a demand for the creating its scientific history. Ali Sultanli undertook this important literary mission, and his work named "From the history of the development of Azerbaijani dramaturgy" (1964) was very important in terms of presenting the living traditions of national dramaturgy.

The attitude of modern literary studies (criticism) to the classical literary heritage is significantly different from the attitude of traditional literary studies (criticism). In this sense, contemporary literary criticism in the classical literary heritage prefers issues of art, artistic and aesthetic values. On the other hand, modern literary studies (criticism) approaches the literary heritage from the ideology of Azerbaijanism, and emphasizes the importance of national thinking in the artistic heritage.

The second subchapter of the third chapter of the dissertation is called **“Public-literary factors contributing to the emergence of large monographs”**. The emergence of a perfect history of literature is directly related to the monographic research. Without this, it is impossible to create a history of systematic literature. The “Brief History of Azerbaijani Literature”, published in the 1940s, and the “History of Azerbaijani Literature” in three-volume, presented to the literary community in the late 1950s and early 1960s, showed that there were still significant gaps in this field, and the life and creative activity of many writers and poets had not been sufficiently studied yet. There is no clear idea about literary methods, literary currents, sects. To overcome the existing difficulties,

literary critics of different generations turned to monographic researches. M.Arif, M.J.Jafarov, M.Guluzadeh, M.J.Pashayev, A.Mirahmadov, K.Talibzadeh, M.Seyidov, K.Mammadov and others wrote very valuable works about our classical literature and national folklore.

Aziz Mirahmadov, whose signature was more visible in the press in the 1980s, with his work "Studies on Azerbaijani literature" (1983) proved once again that the path of a true literary critic passes through the hard work and persistent research. Before that, he wrote the monographs "M.A. Sabir", "M. Hadi", "Molla Nasreddin of Azerbaijan".

1960s and 1970s are passionate and productive period of M.Arif's creativity. The scholar's work "Samad Vurgun's Dramaturgy" (1964) is a fundamental monograph that comprehensively covers the literary heritage of the poet. Being the important part of his artistic heritage, this work is very significant in terms of revealing the features of his dramaturgy, ideological, philosophical, artistic and aesthetic features of the poet.

Although Bakir Nabiyev was known as a critic in the complicated, contrasting, and tumultuous literary environment of the 1950s, his individual style and professional critical activity began in the 1960s. During this period he achieved to analyze a large number of literary works and published his view points and ideas about them in various articles.

With his work "Tragedy and hero" Yashar Garayev opened a new path in our literary criticism and literary studies. J. Jabbarli's "Pale flowers", "Aydin", "Ogtay Eloglu", "Bride of Fire" and other romantic creative works are widely studied here. The specific features of different stages of Azerbaijani dramaturgy are clarified. The place and role of our twentieth-century dramaturgy in the world dramaturgy was revealed. *"Yashar Garayev is known as a talented critic and literary critic who closely follows the modern literary process, regularly deals with the theoretical problems of artistic thought, studies and promotes the best traditions of our centuries-old artistic heritage... Yashar chose professional criticism as his main profession as a civic duty ... Criticism is the expression of the writer's personality, the writer's attitude to reality, as well as the critic's personality, his critical ideal, his attitude to the truth*

of life and artistic truth. This quality is strong in Yashar's criticism"¹⁰.

Among the monographic studies on the problems of socialist realism, Asif Efendiyev's "Predistory and the formation of socialist realism in Azerbaijani literature" (1971) is particularly noteworthy. In this monograph some features of the critical realism and romanticism of twentieth-century Azerbaijan that played an important role in the formation of socialist realism, new aesthetic ideals in the literature of the 1920s, large-scale heroes and situations, the emergence of the "little" hero in the big world, the role of Russian Soviet literature in the formation of socialist realism in Azerbaijan were investigated.

Shamil Salmanov, being criticized in the 1960s, is one of the most prominent and influential figures in the Azerbaijani literary criticism and literary studies. With his nearly 50 years of scientific and literary activity, he has left his signature on our criticism and literary studies, and achieved to prove his high scientific and theoretical level in the analysis of the fundamental problems of the classical and modern Azerbaijani literature.

The scientific activity of the most distinguished scientists of modern Azerbaijan literature, academician Isa Habibbayli, one of the most leading and significant figures of modern Azerbaijani literary studies (criticism), not only in our country, but also abroad, is multifaceted and rich with his numerous studies. His such literary works as "Literary Rise" (1985), "Jalil Mammadguluzadeh" (1987), "Jalil Mammadguluzadeh and literary environment" (1990), "Azerbaijani Writers of the 20th Century" (1992), "Jalil Mammadguluzadeh: His environment and contemporaries" (1996), "Master Mahammadhuseyn Shahriyar" (1999), "Mahammadagha Shakhtakhti" (2011), "Great literary giant" (2012), "Academician Samad Vurgun Vakilov" (2015) and many others were dedicated to the multifaceted problems of our literary history. A number of books, such as "The possibilities of romantic lyrics" (1984), "The theory of literature" (Methodological Guidelines) (1985), and some other books, are among the most perfect examples of the theory of literature.

In the 1960s and 1980s, a new spirit and a different perspective

¹⁰ Qarayev, Y.V. Poeziya və nəsr / Y.V. Qarayev. – Bakı: Yazıçı, – 1979. – s. 3-4.

were brought to our literary history, which had been in need of research for many years. As we have already mentioned, these thirty years were different from each other. Literary scholars also acted in accordance with the requirements of the time and tried to study our literary history in a more modern, more systematic and more consistent way, and the main way to do this were the monographs dedicated to the life and creative activity of different writers and poets. From this point of view, both long before and long after the years of research, the monograph creativity was in the center of attention as a priority.

The third subchapter of the third chapter of the dissertation is called **“The evaluation of artistic aesthetic values in literary studies (criticism)”**. In the 1980s, a return to myth and historical background became widespread in our literary studies (criticism). This manifested itself as the initial stage of national self-awareness, national awakening. Myth is a memory for all times, national and moral values that have been petrified in history. The later literary stages of the literature of the people depends on the mythology and folklore of the nation. If they were ancient, they would also be strong as well. In this regard, the antiquity and richness of the Turkish mythological system is undeniable. Mirali Seyidov played a special specific role in the establishment and formation of this field of our literary studies (criticism). In the monograph "Thinking about the roots of the Azerbaijani people" (1989), he based on a system of mythical images, symbols, symbols, revealing the essence of Turkish ethnogenesis, the general regularity in historical events, ancient writings, art monuments passed through the prism of thinking came to the conclusion of the commonality of cultural and spiritual values. *“When we say the roots of the Azerbaijanis, we mean the courage and bravery of the people, their views, beliefs, conceptions, the complex situation that created them, mythical thinking and related social and creative views. There are such things in the minds of the tribes, clans and tribal associations that are at the root of every nation, such thoughts, attitudes towards the environment, beliefs and tastes that can be called, so to*

*speak, the "blood memory of the tribe"*¹¹.

The creative activity of M. A. Sabir, who was relevant, new, modern and militant at all times, did not distract from the attention of our literary studies (criticism) in the 1980s. Especially, when the liberation movement of people began in 1988, the poet's satires were increasingly used. In this sense, Abbas Zamanov has a special position and weight. A large part of the research of the scientist is related to the creative activity of M. A. Sabir.

In conclusion, we can say that in the 1980s, our literary studies (criticism) overcame the task, gained rich experience in the study of classical literary heritage, formed the literary-theoretical system, and most importantly, played a historical role in the formation of national awakening and national thinking.

Based on the literary-historical and theoretical materials, the experience of literary-theoretical thought, the problems raised during the dissertation were summarized and the following conclusions were obtained.

1. First of all, the 1960s and 1980s were a period of growth of literary and theoretical thought in Azerbaijan as a unit of stage. In the search of new, modern literary-aesthetic criteria, criticism paid more attention to two aspects: a) get somewhat away from ideological and political principles; b) to provide a return from sociological trends to the problems of art and poetics. As a result, it is possible to say that our literary and aesthetic thought achieved to fulfill this task.

2. The literary criticism of the 1960s and 1980s was a critique that fulfilled its mission with deep scientific-theoretical, philosophical-aesthetic preparation. The integrity of the critic's personality, his active influence on the literary-historical process, his ability to generalize and evaluate the situation, showed that national criticism is well aware of its role.

3. In the criticism of the current period, the strengthening of the philosophical beginning attracted attention as the main factor.

¹¹ Seyidov, M.M. Azərbaycan xalqının soykökünü düşünərkən / M.M.Seyidov. – Bakı: Yazıçı, – 1989. – s. 8.

Discovering the philosophy of literature, generalizing the philosophical content of artistic creativity was an urgent task.

4. The factor of personality came to the fore in the literary-historical process. After the decision "On literary and artistic criticism" of the Communist Party of the Soviet Union in 1972, the function of the critic to organize the literary process was strengthened.

5. Aesthetic thought preferred to approach the art in terms of the interests of the nation to whom it belonged. The principles of tradition and inheritance has played a key role in the study of both contemporary and classical literature.

6. Strengthening the national resistance of literature has become the main concern of literary-theoretical thought. Criticism could clearly see the growing literary creativity of national resistance. The perception of literary creativity of national resistance in criticism did not slow down, national freedom and national self-consciousness began to be introduced and influence into the public consciousness.

7. The concept of "positive hero" in Marxist aesthetics began to lose its significance. In the new works by Anar, Elchin, I.Malikzadeh, I.Huseynov, the daily life of "small people" and their position in public life came to the fore. Literary criticism was also able to reveal this innovation in literary creativity in time. Literary criticism did not confide with "negligible" position and managed to mobilize its fighting spirit in time.

8. Azerbaijani literary-theoretical thought is a field of science having its own history and tradition. Professional Azerbaijani literary criticism, founded by M.F.Akhundzadeh, had its own criteria. Perseverance, objectivity, toughness, sharpness of criticism have manifested themselves in our tradition of criticism in the next decade. The softening of the political climate in the 1960s allowed our literary-theoretical thought to return to its own tradition. Our literary criticism and literary studies have managed relatively to express their perseverance, objectivity and independence.

9. If in the past literary criticism was more concerned with the problems of the current literary process, in the 1960s and 1980s it began to fulfill the tasks of literary studies (criticism). B.Nabiyev, K.Talibzadeh,

M.J.Jafarov, M.Arif, Y.Garayev and other critics mostly preferred monographic researches. They began to fulfill the preconditions for the emergence of a new literary history. It was also a combination of literary studies, literary criticism and literary theory.

10. The combination, unity of literary criticism with journalism was one of the most visible aspects of literary-theoretical thought in the 1960s and 1980s. This caused the literary-theoretical idea to get closer to public life and penetrate it. We come to the conclusion that the combination of literary criticism and journalistic style has made criticism more readable, mass and much more popular.

11. In the literary-theoretical thought of the period of independence, the boundaries of criticism and literary studies have "disappeared", and the type of pure critic or pure literary researcher is very rare. The rapid development of society in the context of large-scale events, globalization, the confluence of civilizations imposes the task of understanding the realities of literature and art, puts forward the task of understanding the realities of the time, and in difficult conditions, literary criticism and literary studies have to act from the same position, from a single front. Undoubtedly, the foundation of this process began to be laid in 1960-80s. For example, we have difficulty in determining whether M.J.Jafarov, K.Talibzadeh, Y.Garayev, Sh.Salmanov are critics or literary researchers.

12. Literary-historical fact and its presentation at a high literary-theoretical level is an important indicator of criticism and literary studies. Literary-historical fact is simply a fact. It is the job of critics and literary researchers to turn this fact into a scientific fact. As a result, it can be noted that in the 1960s and 1980s, the theoretical thinking in a literary-theoretical thought became stronger. This increased its prestige as an independent field of science. Like the the personality of a writer, the personality of a critic also gained independence in the literary process.

13. Mythical thinking is a sign of the wisdom, life experience and sense of worldview of each nation. The later stages of development of the literature of the peoples with a strong mythical memory are also rich. Turkish nations can be proud of their mythical creativity. The literary-theoretical thought of the 1960s and 1980s directed artistic

creativity to Turkish mythical thinking, defined the artistic-aesthetic system of mythical creativity, and clarified the artistic basis of the appeal to myth.

The main theses of dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. “Azərbaycan ədəbiyyatında realizm” müşavirəsinin (1969-cu il) elmi nəticələri // Doktorantların və gənc tədqiqatçıların XIX Respublika konfransı. – Bakı, – 2015, – s. 436-437

2. XX əsrin 60-ci illərində Azərbaycan ədəbi-nəzəri fikri. // SDU-nun “Elmi xəbərlər” jurnalı. Sosial və Humanitar elmlər bölməsi. – Sumqayıt, - 2016. №4. – s.30-33

3. Milli ədəbiyyat tarixlərində ədəbi dəyərlər // Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. – Bakı, - 2016. № 4, – s. 221-223

4. Ədəbiyyatşünaslığımızda monoqrafik tədqiqatlara meylin güclənməsi // SDU-nun “Elmi xəbərlər” jurnalı. Sosial və Humanitar elmlər bölməsi. – Sumqayıt, – 2017, №3, – s.31-35

5. The formation of view in history and typology of Azerbaijan realism // European journal of natural history. – Moscow, – 2017. №3, – s. 24-30

6. Ədəbi tənqidin özünü təsdiq, özünü ifadə mərhələsi // Kitəbşünaslıq və nəşriyyat işi. Elmi-nəzəri və təcrübi jurnal. – Bakı, –2017. №1, – s.63-67

7. Vaxtdan uca // “Azərbaycan” jurnalı. –Bakı, –2017. №11, – s.188-190

8. Роль профессионализма критика в литературном процессе // Науковий вісник міжнародного гуманітарного університету. Серія: філологія. Збірник наукових праць. – Одеса, – 2017. Випуск 28. – s.78-81

9. Üçüncü cildin ikinci cildində ədəbi-tarixi prosesin spesifik xüsusiyyətləri // Культурология, искусствоведение и филология: современные взгляды и научные исследования. I международная

научно-практическая конференция. – Москва, – 2017. №1 (1), – s.81-88

10. “Sovet Şərqi xalqlarının ədəbiyyatında realizm problemləri” müşavirəsinin elmi nəticələri // “Azərbaycanşünaslığın aktual problemləri” mövzusunda VIII beynəlxalq elmi konfrans. – Bakı, – 2017. – s. 510

11. Azərbaycançılıq ideyalarının inkişafında Heydər Əliyevin rolu (1970-80-ci illər Azərbaycan ədəbiyyatşünaslığı əsasında)// Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu mövzusunda beynəlxalq elmi konfrans. – Sumqayıt, – 2018. – s. 459-460

12. Akademik Tofiq Hacıyevin elmi irsində bədii əsərin dil və üslub məsələləri // Elmlərarası inteqrasiya: linqvodidaktik, linqvo-kulturoloji və psixolinqvistik aspektlər mövzusunda beynəlxalq elmi konfransı. – Sumqayıt, – 2019. – s. 371-372

13. Akademik İsa Həbibbəylinin tədqiqatlarında XX əsrin 70-80-ci illər Azərbaycan ədəbiyyatşünaslığının elmi-nəzəri problemləri // Azərbaycan ədəbiyyatşünaslığı. – Bakı, – 2020. №2, – s.192-197

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