

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

**HISTORICITY AND MODERNITY
IN THE CREATIVITY OF SULEYMAN VALIYEV**

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GENERAL CHARACTERISTICS OF THE PAPER

Research issue rationale and development rate. XX century Azerbaijani literature has given our people a rich spiritual heritage. A great deal of this legacy dates back to the Soviet era, which was full of contradictions and revolutionary upheavals. The fact that the Azerbaijani people have found their place in the world order, the manifestation of national consciousness in many spheres of life and culture is connected with this period, as well as the great troubles of the 20th century – fascism, Stalinism regime, totalitarian communist ideology are historical facts of the Soviet period. If the national identity of the Azerbaijani people took place in the early twentieth century, the self-assertion took place in the Soviet era in the struggle against these contradictions, through great confrontation and resistance. The role and place of literature in revealing historical truths is irreplaceable. It is important to study this heritage in terms of understanding modernity and forming the values of independence.

Suleyman Valiyev is one of the prominent writers of Soviet literature. Suleyman Valiyev (1916-1996) is an Azerbaijani writer with rich creativity, author of four novels, dozens of short stories, memoirs, more than a hundred stories and essays. He lived in the Soviet era, saw the pains and contradictions of the time, and reflected it in his work. In general, the writer's work generalizes all stages of the life of the Azerbaijani people during the Soviet era. This is one of the main factors determining the urgency of the topic.

Modern literary criticism reconsiders the work of the representatives of the twentieth century literature, pays attention to the heritage of a number of classics in terms of Azerbaijani ideology and artistic values, and draws it into analysis. "When evaluating the personality, activity and works of any creative person, it is necessary to take into account the historical conditions and environment in which he lived and created. Neither the literature nor the history of the people can be rectified as we desire in terms of today's reality and requirements. History is history with its pros and cons. The main task is to analyze it in terms of today's requirements, new national meth-

odology, modern theoretical and aesthetic principles of world literature, to take into account the pros and cons when planning our future work" [94, 222]. The study and evaluation of Suleyman Valiyev's work in terms of the requirements of national ideology, modern literary science is also topical.

Suleyman Valiyev's life and authorship biography, which began successfully during the Soviet era, soon faced hardships. Suleyman Valiyev was a participant of World War II, saw its tragedies, was taken prisoner, fought in Italy in the ranks of the international resistance movement against fascism and reflected all these in his creative activity. S.Valiyev was the author of the first novel reflecting the international resistance movement in Azerbaijani literature. The reflection of the international resistance movement in our literature must be re-understood from a modern point of view, and in this regard, the work of Suleyman Valiyev provides rich material.

After the war, the writer was unjustly repressed and exiled to Siberia, and he reflected his spiritual tortures and experiences in his works. Suleyman Valiyev is the author of the first memoir in Azerbaijani literature about the realities of repression. The biography of the time-tested writer, who was exposed to the cruel blows of the Stalinist epoch and strict Soviet ideology, is also important in terms of studying the repression of the repressive atmosphere of that period in literature.

Suleyman Valiyev's rich creativity caused a wide readership during his lifetime. His short stories and novels such as "Shor Jullutu", "Bigli Agha", "Disputed City", "Knots" have been repeatedly published in Azerbaijani and Russian, and his works have been translated into many world languages. In 1984, a film called "Knights of the Black Lake" was made based on the story "Shor Jullutu". In 1983, "Yazichi" publishing house published "Selected works" of Suleyman Valiyev in 2 volumes published. The publication includes the author's two novels "Controversial City" ("Knots"), five short stories ("Shor Jullutu", "Bigli Agha", "Kerch Morning", "Light", "Turkish Girl") and 23 stories. The novels "Stone

Spring", "Bloody Hearth", "A Bird with a Broken Wing Flies" and many other documentaries cover the last period of the writer's career and play an important role in illuminating historical truths from a new perspective. In total, 37 books in Azerbaijani and Russian languages were published during Suleyman Valiyev's lifetime.

For all these reasons, the study of the rich heritage of Suleyman Valiyev in the context of history and modernity is relevant.

Object and subject of research: The object of research is the life and work of Suleyman Valiyev, a prominent representative of XX century Azerbaijani literature, and the subject is the study, analysis and interpretation of the writer's novels, short stories, memoirs in terms of history and modernity. Assessment of Suleyman Valiyev's creativity, assessment of his literary heritage, determination of his position in the history of literature are also issues directly related to the subject of research.

The purpose and objectives of the study. Suleyman Valiyev has a wide and rich creativity. Literary works covering a large period from 1930s to 1990s such as "Controversial city", "Knots", "Stone spring", "Bloody hearth" novels, "Bigli aga", "Shor Jullutu", "Kerch morning", "Turkish girl", "How I was resurrected", "Light", "From abroad to homeland", "Love melts ice", "On a foggy day" and so on. such as "The Stars of Master Piri", "Italy-Egypt", "A bird with a broken wing also flew", etc. memoirs, "Molla Mamish and the Box" (1939), "Fig Tree" (1959), "A Sang of Water" (1963), "Bouquet of Flowers" (1972), "Taste of Life" (1980) and others. are story books which artistically reflect the historical realities of twentieth-century Azerbaijani life.

The main purpose of the research is to study the works of Suleyman Valiyev in the context of his time, the unity of history and modernity, to reveal its modern literary value.

Research methods. The research was conducted by the historical-comparative method and was written on the basis of the achievements of modern Azerbaijani literary criticism. Knowledge of modern literary values and literary historiography was used to solve specific problems.

Basic thesis for defense. In order to achieve the goal of the research, the dissertation research had a number of tasks arising from that goal.

Suleyman Valiyev:

- to classify his creativity by historical stages and themes;
 - to study the artistic reflection of the historical past in his works;
 - to study the historical image of oil Baku in his creative work;
 - to study the peculiar image of the war in his works;
 - to investigate the subject and realities of repression in his life and work;
 - to follow the formation of the concept of "fighting man" in his work;
 - to reveal the artistic understanding of the concept of "modernity" in his works;
 - to evaluate the reflection of international topics and human realities in recent works;
 - to study and interpret the creative style and poetics.
- . For the first time, the dissertation systematically studies the artistic creativity of Suleyman Valiyev, one of the valuable representatives of XX century Azerbaijani literature. Including
- The literary heritage of the writer is considered in the study of history and
 - modernity;
 - In the artistic understanding of the historical past, attention is drawn to the fact that Suleyman Valiyev reflects the revolutionary themes in the context of national life;
 - For the first time in Azerbaijani prose, the scale image of oil Baku passes through the works of Suleyman Valiyev as a whole;
 - The reflection of the theme of anti-fascist resistance movement in Azerbaijani literature in the works of Suleyman Valiyev is revealed and analyzed;

— It is established and analyzed that one of the first novels and the first memoirs reflecting the realities of repression in Azerbaijani literature belonged to Suleyman Valiyev;

— The formation and realization of the concept of a fighting man in the works of Suleyman Valiyev is considered;

— The author's works on international issues are studied from the point of view of modernity;

— Suleyman Valiyev's creative style and poetics are analyzed and interpreted.

Theoretical and practical significance of the research. The scientific results of the dissertation can be used in the study and evaluation of Suleyman Valiyev's work, in the study of Soviet literature, in the study of the problems of socialist realist literature, in the study of twentieth-century literature and classical heritage. The dissertation can also be used in the preparation of university textbooks, special courses on the life and work of Suleyman Valiyev, the teaching of literary history, practical-theoretical seminars on twentieth-century literature.

Approbation and implementation. The content of the research is reflected in 12 articles and theses published in scientific collections and journals of Azerbaijan and various foreign countries, reports read at conferences. The results of the research can be used as additional resources in higher education institutions.

The name of the organization conducting the research work. The research was carried out at the Department of Azerbaijani and Foreign Literature of Sumgayit State University. The topic of the dissertation was approved at the meeting of the Scientific Council of the Faculty of Philology of SSU on December 29, 2014 (protocol № 4).

The total volume of the Dissertation with the volume of structural parts of the Dissertation. The dissertation consists of an introduction (11321), Chapter 1 (113741), Chapter 2 (100975), Chapter 3 (63502), conclusion (6989 print marks), total volume (500.347) is 145 pages.

DISSERTATION CONTENT

The first chapter of the dissertation called "Artistic perception of the events of the twentieth century in the light of national history" looks at the stages of life and work of Suleyman Valiyev, identifies the main themes and problems of his work, explores the issues of "oil Baku" and "World War II".

As in the history of the twentieth century, the fate of the Azerbaijani people is marked by great events, deep contradictions and clashes, revolutions and upheavels. In the twentieth century, the Azerbaijani people, despite great losses and deep tragedies, continued the blows of history, proved its national existence and passed a great way of development. These puzzles of national history have been written by many Azerbaijani writers. One of them is Suleyman Valiyev. The problems posed in Suleyman Valiyev's novels, short stories, publicist works, extensive life material, as well as documentary events and all these ideological and artistic understanding allow us to identify several deep-rooted topics and directions in the writer's work. One of these topics is considered in the first chapter of the dissertation, named "The image of oil Baku in the mirror of history."

Suleyman Valiyev, born in Ramana in one of the oil villages of Baku, lived here with ancestors, knew the city life, the oil scenery of Baku, the life and welfare of people, and even though his family belonged to the wealthy group before the Soviet revolution, he met the new government as a worker in the oil fields and was also closely acquainted with the life of the workers. Although the "Bigli Agha" (1937) and later "Shor cullutu" (1939) written about Baku worker's past were written with the class requirements of the time and in the style of socialist realism, Suleyman Valiyev's knowledge of the material of life, familiarity with the life of all groups such as Agha, workers, middle classes, women and children, people's life, ethnography, awareness of national psychology allowed him to create a lively past of Baku in his novelettes. The image of Oil Baku, the life and struggle of its people, selfless work, the city's great

history of oil, the glorious past and the prideful today pass as a main line through the works of Suleyman Valiyev. This historical context is reflected in many of the author's works. While the documentary novellette "Stars of Master Piri" (1971) and the literary essay "From Buzovna to the Castle" (1956) deals directly with oil Baku, the life and struggle of oil workers, the writer continues the same topic in the novel "Knots" which deal with the search and discovery of new fields in Shirvan by Baku oil workers (1966) and the story "At the foot of the mountains" (1956). Even in Suleyman Valiyev's "war works", an unforgettable image of oil Baku is displayed. In the novel "Disputed City", the son of the Baku oilman Aslan shows himself as a hero in the Great Patriotic War, in *"Stars of Master Piri" the sons and daughters of the old oilman are distinguished by their selfless work*¹.

"There are many works in Azerbaijani literature describing both the historical and modern image of Oil Baku. In the early twentieth century in the journal " Molla Nasraddin ", in the feuilletons of Jalil Mammadguluzadeh, in the poems of Mirza Alakbar Sabir, in the story of Abdullah Shaig" The letter was not delivered" In the play "Pahlavanani-Zamana" by Najaf Bey Vazirov, Huseyn Javid's poem " Masud and Shafiq " , Ibrahimbey Musabayov's story " In the realm of oil and millions " and other works reflect the greivous scenery of oil Baku. During the Soviet period, in novels and novelettes such as "Burulgan", "Baku Nights" by Anvar Mammadkhanli, "Absheron", "Black Stones" by Mehdi Huseyn, etc. and in many stories and dozens of poetry examples revitalized the modern image of oil Baku is embodied.

The main feature of Suleyman Valiyev's appeal to the subject is that oil consistently appeals to the image of Baku throughout his career and tries to reflect it in all its historical fullness.

In "The Stars of Master Piri" an excursion into the oil history of the "sacred land" of ancient "fire, gas erupting", the writer proudly

¹ Ələkbərzadə Ə. Yaradıcılıq yolu // Vəliyev S. Mübahisəli şəhər (roman və povest). -Bakı: Azərnaşr, -1974, -s. 4

describes the world-famous fame of Baku as an oil land in the XIX century. Master Piri presents the awakening of oil in national life in bright romantic pages, including live plaques from his childhood memory. The joy of the Azerbaijani people in the world fame of Baku oil is convincing in all periods - as in the development of capitalism, in the revival of the oil industry after the Bolshevik occupation, and in the invaluable contribution of Baku oil to the victory over German fascism during World War II.

The story "Shor Jullutu" presents a typical image of oil Baku in the early twentieth century. The author has worked on two versions of the story. After its publication in 1939, he returned to the work in 1957 in a new historical context and improved it. The dissertation examines both versions and reveals the differences and advantages. The original version of the story is more realistic, as it was written under the direct influence of the recent past. Although the composition plan and the main plot line are the same in both versions, in the second version the writer added episodes and new copies to the work, worked out the events more comprehensively, gave more space to episodic worker images in the first version, and brought each copy to the character level. In the story, the images of workers such as Gulu, Vasili, Bagir, Musa, police officer, camel merchant, representatives of the rich class as shopkeepers, mother and woman character Fatma, Asmar, the image of a pro-right village teacher are worked out in detail and comprehensively. The characters such as Ibish, Jabi, Ibish's younger sister Syria, and his eldest son Farrukh are presented in more depth, paying attention to psychological nuances. All these changes turn the story from a realist work depicting the hard life of a child in the early twentieth century, mainly into a work about the revolutionary labor movement.

From this point of view, the realism of the first version of the work seems more convincing. Suleyman Valiyev spoke enthusiastically about the positive development of oil Baku in the life of the people in his art and documentary works. The story convincingly describes Ibish's early childhood separation and rapid formation of public consciousness. In this regard, he compares with

Timur and his friends in the Russian writer Arkady Gaidar's "Timur and his team." It is not accidental that in those years Suleyman Valiyev translated Arkadi Gaidar's works into Azerbaijani². If the image of Ibish in terms of social activism can be compared with the images of the active revolutionary youth of the 1930s, it would be more accurate to compare it with the image of Spring in Mir Jalal's novel "The Manifesto of a Young Man"³. Like spring, the image of Ibish reveals the bitter truths of the children of the nation who suffered from hunger and poverty in the early twentieth century, and reflects the tragedy of the realities of Azerbaijan, which has not yet been liberated. Just as the manifesto in the "Manifesto of a Young Man" was once again called for the children of Azerbaijan not to live the fate of Spring, the ending of the story "Shor Jullutu" is a manifesto reminding of this.

The dissertation uses the story "Bigli aga" as another example of the past of oil Baku. The work is a manifestation of the period in 1937, when the revolutionary theme was developed fresh and widely in Azerbaijani literature. It is shown that for Suleyman Valiyev, the subject of labor and the revolutionary movement was not an outsider event. Prototypes of the story "Bigli aga" were based on vivid images and life events that are well known to the writer. All this brought the work to life, gave a description of the revolutionary events, and allowed us to break out of the schematic patterns of socialist realism. "As we read the work, the Ramana mines, which worked in a primitive way in the past, the great historical fortress, the workers working in difficult and unbearable conditions, and the old feeling of Baku working in the dusty, dusty streets come to life before our eyes."⁴ The workers' movement described in the story, on the one hand, reflects the slogans and demands of the Bolshevik revolution,

²Qaydar A. Hərbi sirr, malçış-kibalçış və onun möhkəm sözü haqqında nağıl, -Bakı: Azərənəşr, -1938, -19 s.

³ Mir Cəlal. Bir gəncin manifesti. -Bakı: Gənclik, -1980, - s.255

⁴ Səbri Ə. Süleyman Vəliyev haqqında // Vəliyev S. Mübahisəli şəhər (roman). Bakı: Azərənəşr, 1962, 259 s.; s. 253

and on the other hand, penetrates the tense psychological relations between people, moral encounters such as courage and hypocrisy, kindness and malice, deceit and love.

The research reveals that, like a number of other works, the writer later worked on the story "Bigli aga" and made minor changes in his new editions. In 1957, when he published his work under the title "On the Ways of Happiness" and re-included it in the 2nd volume of "Selected Works" under the title "Bigli Agha", the author improved the story, added certain episodes and characters. Although the work addresses an international revolutionary theme, it is primarily distinguished by its national character. Here is Shaparinski, a foreigner who owns Baku oil - Ramana fields, and behind it is the tsarist system of government, police, tsarist colonialism. The images of workers fighting for their rights were mainly created by Azerbaijanis - Mustafa, Abbas Alijan, Hamid, Eldar and others. represents the participants of the mass movement. At one of the poles is the perverted morality of the world of lords. Against the moral "philosophy" of the aghas, who are accustomed to buying everything for money, the writer puts the pure love of Mustafa and Nina, Bigli agha and Gizbast, the strong friendship of Mustafa and Bigli agha, and the courage and solidarity of the workers against the aghas and traitors as an example of morality and behavior.

In the second half of the first chapter, "**Azerbaijani image in the international anti-fascist struggle,**" Suleyman Valiyev's works on war were involved in the study. Dozens of novels, hundreds of stories and narratives, thousands of examples of poetry reflecting the Second World War have appeared in Azerbaijani literature. The peculiarity of the theme of war in Suleyman Valiyev's work is that he wrote what he saw directly on the front lines and looked at very little aspects of the realities of war in the national prose. As it is said in the "History of Soviet literature of Azerbaijan": It is true that the personalities of such writers as S.Valiyev, H.Abbaszade, K.Dadashoglu (Mammadov) cannot be equated with their protagonists. When these authors described the events they

witnessed, they followed the path of generalization and waited for the laws of artistry.”⁵

Suleyman Valiyev was a participant in the war from the first days to the end of the war and was one of the first writers to reflect the pages of the war in his works. Suleyman Valiyev described the scenes he encountered in the North Caucasus, Crimea and Kerch from the beginning of the war in his story "Kerch Morning" (1976), in his numerous stories ("Rank", "Tell me", "Bread", "Old man", "Woe to those eyes", "Salvation", "Thanksgiving", "Taste of Life", etc.). wrote. These works, written on interesting events, living human relations, in the spirit of resistance to war, can still attract the reader's attention because they contain biographical lines.

Suleyman Valiyev's greatest success on the subject of war is the novel "Controversial City". This is as valuable as the author's first novel, as well as the first novel in Azerbaijani literature to shed light on the international anti-fascist resistance movement. The novel, written in 1947-1948, was published later, although it did not bring luck to the later works about the Hero of the Soviet Union Mehdi Huseynzade. Hasan Seyidbeyli and Imran Gasimov's work "On the far shores" about the legendary Mikhail was published in 1954. The publication of "Disputed City", considered a "pearl of military-patriotic literature" in the magazine "Azerbaijan" in 1957-1958, was due to the repression of the writer after the war.

According to the author, "Disputed City" was ready for publication in 1948, and in an article in the February 8, 1948 issue of "Bakinski rabochi" newspaper, People's Poet Suleyman Rustam mentioned the novel "Disputed City" among other works⁶. The work was published in Russian only in 1961, and in 1962 by Azerneshr in the form of a book. In the same year, in the book "About the unspoken in the Information Bureau" (State Publishing House of

⁵ Azərbaycan sovet ədəbiyyatı tarixi: 2 cildə, II c., Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, -1967, -s. 268-269

⁶ Vəliyev S. Seçilmiş əsərlər: 2 cildə, I c., -Bakı: Yazıçı, -1983, -s. 7

Political Literature), published in Moscow, S. Valiyev was also mentioned among the participants of the anti-fascist movement.⁷" The novel was praised by the chairman of the USSR Writers' Union Georgi Markov among the works on war at the IV All-Union Congress of Writers.

The study found that the novel was written with a direct trace of events, including episodes from the writer's life S. It is also evident from Veliyev's work "Italy-Egypt (memories)", written in 1945 and published in 1959 in the book "Fig Tree", that S. Valiyev was fighting in "partisan detachment named after Jozeppe Haribaldi " around Vitalbu mountains of Kastalina region in Livorno province. Valiyev's memories⁸ are fully compatible with a number of characters and episodes in the novel. Azerbaijanis fighting in the Vitalbo Mountains knew about our compatriots in the Triglava Mountains, and even Suleyman Valiyev corresponded with Mirdamat Seyidov.

The protagonist of the novel "Controversial City" is Aslan, Italian, Slovenian, Azerbaijani and others. tells the reader about the heroism of the guerrillas of different nationalities in the Yugoslav mountains of Triglava, the city of Trieste, the joint struggle of the peoples against fascism through stories, interesting artistic intrigues and images. Along with the image of the national patriot Aslan, Sila, Zora, Anita, Pavlo, Rade, August, Chug and others are mentioned in the novel. colorful copies were created. The main idea of the novel is a comprehensive description of the anti-fascist struggle of different nations in the Triglav mountains. "The partisan group described by the author includes Italian communists, Yugoslav patriots, and Soviet people of different nationalities. The author speaks with pride about the feelings that unite them, the desire to free themselves from the

⁷ Səbri Ə. Süleyman Vəliyev haqqında // Vəliyev S. Mübahisəli şəhər (roman). -Bakı: Azər nəşr, -1962, -s. 253

⁸ Vəliyev Süleyman, Əncir ağacı (hekayələr, xatirələr). -Bakı: Uşaqgənclər, -1959, -s. 71

bondage of fascism, the courage and humanity of the guerrillas. Aslan, one of the main heroes of the novel, acts as a brave, generous, selfless warrior and ardent patriot both in captivity and in the guerrilla group.⁹

In the novel, the role of Azerbaijanis in the international anti-fascist struggle movement is embodied in the image of Aslan, as seen on the mass stage. The place and scale of this image in the guerrilla battles for Trieste can be compared only with the famous Mikhailo - Mehdi Huseynzade. From this point of view, comparisons revealed similar episodes and motives in S. Valiyev's "Controversial City" and Imran Gasimov's and Hasan Seyidbeyli's "On the Far Shores" novels. In the novel "On the far shores" you can see the echoes of the images of Mikhail, Vasily, Aslan, Sila, Anita (or Zora) in the friendship of Angelica. Both novels, on the other hand, reflect the motive behind the frequent relocation of guerrilla groups by German spies. Comparisons also show that the material on which both novels are based is based on real events.

The second chapter of the dissertation is called "**The concept of modernity in the context of history**" and consists of two half-chapters. It is said about the modern scientific concept of the concept of "modernity": "Modernity" is not only a historical category, but also an aesthetic concept. To define the meaning of the word modernity, which is used in parallel with the terms "modern", "modernized", often requires historical specificity. The frequency of development of the word "modernity" as an aesthetic concept in the Azerbaijani language was highest in the 20-30s and 60s-70s of the last century¹⁰.

⁹ Seyidov Y. Müasir dövrdə nəsr (1954-1966) // Azərbaycan sovet ədəbiyyatı tarixi: 2 cildə, II c., -Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, -1967, -s. 269

¹⁰ Həbibbəyli İ., Əlişanoğlu T. Müstəqillik dövrü Azərbaycan ədəbiyyatının təşəkkülü // Müstəqillik dövrü Azərbaycan ədəbiyyatı: 2 cildə, I cild, Bakı: "Elm və təhsil", -2016, -s.59

It is important that the contemporary themes of both 1920-1930 and 1960-1970 were prominent in the works of Suleyman Valiyev, who always wrote and created at the crossroads of history and modernity. For the writer, who wrote his works through the filter of his life and biography, the 1920s and 1930s were connected with the revolutionary past and the processes of building a new society. , the understanding of the subject of modern man has become essential.

In the first half of the second chapter, entitled "**The subject of repression in the mirror of modernity**", Suleyman Valiyev's works reflecting the realities of repression in the Soviet era are involved in the study. Although the repressions of the Soviet period continued in various forms during the seventy years of the existence of this socio-political structure, due to censorship, they were not widely reflected in Azerbaijani literature. Although the exposure of Stalinism in the late 1950s and early 1960s was to some extent in the literature, these works were more concerned with the repressions of 1937.

Suleyman Valiyev was the first writer in Azerbaijani literature to speak about the future of the people who were captured in World War II, but managed to return to their homeland with great heroism. This topic, which the author touches on in a number of his works, is in fact the first mention of the repressions of the 1940s. In his memoir "Italy-Egypt" written in 1945, Suleyman Valiyev described the difficult path of the Azerbaijani Soviet soldier to his homeland after the liberation from the Nazi occupation of Italy. Written from a high patriotic point of view, the author later admits that this road led to the Soviet military camps, in 1988, in "A bird with a broken wing also flew."

Speaking about the sufferings of former prisoners of war in the Soviet military camp, Suleyman Valiyev refers not only to the memories, but also to a lot of documentary materials. Excerpts¹¹

¹¹ Karasov A.V. Afrika xatirələri // "Ədəbiyyat və incəsənət" qəzeti, 15 yanvar 1982

from Anisim Vasilyevich Karasov's "African Memoirs," the former head of the Soviet government's military mission in the Middle East, "the author of several memoirs and documentaries." After World War II, works depicting the life of exiles of former captives were created. The world-famous dissident writer and Nobel laureate Alexander Solzhenitsyn's "One Day of Ivan Denisovich" soon resonated with the publication of *Novy Mir* in 1961, introducing the truth of the camp to a wide readership. The multi-volume ¹² "Archipelago EAR", published after the expulsion from the USSR, exposes the life of exile created by the Soviet regime with documentary details.

Suleyman Valiyev goes the other way in describing his life in exile. Whether at the Chelyabinsk Zinc Plant or later in the distant Siberian taiga, he does not pay much attention to details and is not exposed to the exposure of the socio-political regime. By recording the realities of repression as if they were known facts, he pays more attention to the description of people who continue to hold on to the grip of this regime, who do not bend or break. Suleyman Valiyev prefers the concept of a fighting man, trying to distinguish the regime from the people who live and create in all conditions. He values and promotes only positive examples by creating images of positive people who are enjoyed everywhere, and tries to overcome the evils.

Suleyman Valiyev's second novel, *Knots*, which played an important role in his work, was not well received. Although it was mentioned¹³, and a review was published¹⁴, the work on an important topic as a whole was passed over in silence. Addressing the theme of modernity, the writer directly touched on the motive of repression in

¹² Солженицын А. Архипелаг ГУЛАГ. М, Альфа-книга, 2010

¹³ Arif M. Sənətkar qocalmır. Bakı: "Yazıçı", 1980, s. 68; Cəfərov M. Azərbaycan sovet nəsrinin vəziyyəti və inkişaf yolu haqqında Azərbaycan yazıçılarının IV qurultayında məruzəsi // "Ədəbiyyat və incəsənət" qəzeti, 1 yanvar 1966-cı il; Azərbaycan sovet ədəbiyyatı tarixi: 2 cildə, II c., Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, 1967, s. 235-236

¹⁴ Seyidov Y. Düyünlər açılır. "Ədəbiyyat və incəsənət" qəzeti, 6 avqust 1966-cı il

the work. The protagonist of the novel, Vasif, is a man who was exiled during Stalinism and tries to rebuild his life by returning to his homeland. Undoubtedly, the image of Vasif also has autobiographical features. However, by the mid-1960s, the "period of moderation" was over and ideological criticism of the Stalinist era had been banned. It is no coincidence that the number of works on the topic of direct repression in that period is not large in the Azerbaijani literature. Rasul Rza's "There would be no golden rose" (1958-1964), Alaga Kurchayli's "Wind blowing from the narcissus" (1961), Mehdi Huseyn's "Black stones" (1957), "Underground rivers flow into the sea" (1964-1965), Bayram Bayramov's "Partitions" (1966), Bakhtiyar Vahabzade's "Two Fears" and others. works can be named. Inevitably, the writers touched on the subject indirectly, in a veiled way.

The main conflict of the "knots" is the conflict between the individual and the environment that tries to destroy it. Mammad Arif in his article "Modernity, Innovation, Perfection" mentioned the novel "Knots" in the following order: "Deli Kur", "Three friends behind the mountains", "Grandchildren of the spectacle", "Knots" in our novels and stories Life and people are serious conflicts on the basis of, through in-depth psychological analysis, with all its contradictions and complexity"¹⁵. The writer, who builds the novel from the psychological state and inner thoughts of the protagonist, follows and presents the nature of the environment from this point, like real litmus paper, from real human values. From the first pages of the novel, the differences between Balakhan and Vasif occur in the spiritual sphere. In the work, which begins with Vasif's return from exile, the writer boldly looks at the realities of the country. Along with the factor of repression, both the author and his protagonist are primarily concerned with the attitude of society, people to this event, the tense psychological relations between people. In the end, in the victory of the hero, the writer praised the

¹⁵ Arif M. Sənətkar qocalmır. Bakı: "Yazıçı", 1980, s. 68

friendship, humanity, pure morality, solidarity, mutual support and so on. attaches importance to human qualities such as. In the novel, these features are described by Vasif, Pakiza, Mustafa, Sima, Aunt Najiba, the old shepherd, Lazim and others. reflects the characters.

Suleyman Valiyev's philosophy of belief in man is not only a mirror of realities, but also idealistic-romantic. Chairman of the Writers' Union of the USSR, writer Georgi Markov wrote about it: "When I think about the reasons for the success of the writer S. Valiyev, I always remember the words he confessed during a friendly conversation with me:“ - I love life, I love people! Over the years, I have had many ups and downs. I have always believed in people. That is why I meet people both in my happy moments and in my sad moments ... ”These were not mentioned. Suleyman Valiyev's works are based on his great life experience and his knowledge of the labor and military skills of the Soviet people. He knows the value of all this ... Maybe it is because of all this that the images created in Suleyman Valiyev's books are bright and convincing”¹⁶.

The artistic perception of the contrast between Suleyman Valiyev's philosophy of belief in man and the environment of moral repressions is the essence of the writer's work. The energy of the writer's works, which does not lose its influence today, is connected with those modern qualities.

In the second half of the second chapter, called "**Contrasts of time and the topic of modern man**", Suleyman Valiyev's works on modern themes written in 1960-1980 were involved in the research. When the view of literature changed in the late 1950s and 1960s, Suleyman Valiyev gave it several directions: the attitude of modern man to the contrasts of time ("Knots"); modernity and reconsideration of historical realities ("Stone Spring"); human landscapes on international issues ("Fig tree", "Nile water", "A bunch

¹⁶ Марков Г. О Сулеймане Велиеве – авторе этой книги // Велиев Сулейман, Избранное (повесть, роман). Перевод с азерб., -Москва: Худ. литература, -1983, -с. 4

of grapes", "Fallah's dream", "Destroyed country", "Shilla", "Picture", etc. stories, "Turkish girl" story, " Bloody Hearth "novel). Everywhere the writer puts humanism against the deformities of the time, embodies human values.

Suleyman Valiyev, who lived through time, has literary and literary - documentary works written on the subject of production or reflected in the production life in all periods of his work. These works include "Slave Teacher", "Gubkin and Yusif", "The First Hero", "Light of My Eyes", "Love Melts Ice", "Stars of Master Piri", "Light", "On a Foggy Day" and others. Dozens of stories and short stories, such as "Knots", "Stone Spring" can be cited as examples. Suleyman Valiyev's works on the theme of production are not schematic, they are directly related to life.

The novel "Stone Spring" (1950-1980), which he worked on for a long time, occupies an important place in the work of Suleyman Valiyev. The author dedicated the novel to his beloved wife, who shared the pain of his life. In the novel, the writer uses the strong-willed, romantic character of people who are facing a difficult fate to express the romance of life. The main success of the writer was that he was able to absorb into the text the spiritual atmosphere of the following years, to present the unchanging realities of the Soviet way of life in the context of history and modernity. With these features, the novel "Stone Spring" in the Azerbaijani prose which is typical of the 1950s, enriches the series of novels such as Mirza Ibrahimov's "Great support", Ismail Shikhli's "Separated roads", Sabir Ahmadli's "Aran", Ilyas Efendiyev's "Willow arch", Mehdi Huseyn's "Black stones" " and so on.

The works of socialist realism, as a rule, had to have an optimistic ending and give the reader the illusion of a happy life. Most of Suleyman Valiyev's works are not outside this rule, and the plots that reflect the most difficult trials of life in the end give hope. However, the end of the novel "Stone Spring" is written with sorrow and grief. The writer cannot hide from the reader the absence of his life partner, with whom he shares the difficulties of life. The novel resonates with the bitter fate of a man who suffered great hardships

during the Soviet era, a life full of struggle and love of life. After its publication in Druzhba Narodov magazine, the novel's reverberations spread throughout the Soviet Union: Aziz Saliyev, a corresponding member of the Kyrgyz Academy of Sciences, published an article in the Izvestia newspaper; wrote that the people described by S. Valiyev were his "Siberian discoveries". Well-known Russian critic Igor Motyashov wrote in his article "Loyalty" dedicated to S. Valiyev: "S. Valiyev's life is rich in interesting and tense events, difficult trials ... As if no quarrel of time wanted to bypass him. His life is like a legend. Endurance, courage, loyalty is a legend ... " ¹⁷

Suleyman Valiyev's short story "Turkish Girl" (1962) also speaks about the life of our contemporaries. In the story, the real Turkish character is exaggerated in the faces of Gulbahar, Tofiq and Turkish students as a whole. Although the story is aimed at exposing the regimes that ruled the capitalist countries from the standpoint of Soviet ideology, the writer created the image of the brave and humane Turkish youth in the person of the main characters.

In his novel *The Bloody Hearth*, written in the 1980s, Suleyman Valiyev talks about another international conflict, the Jewish-Palestinian conflict. The novel focuses on the Palestinian people's struggle for freedom, but also on the idea of friendship between the Arab and Jewish peoples against Zionism. The large-scale novel depicts the events in Palestine through dozens of copies, the gradual occupation of these lands by the Zionists and the oppression of the Palestinian people, the plight of the Palestinians, poverty, unemployment, as well as unification in the resistance movement and the struggle for freedom on a united front.

Suleyman Valiyev's works on international issues stem from the writer's belief in the minds and beliefs of modern man, and artistically confirm that he has great faith in the future of humanity.

¹⁷ Əhmədov C. Fırtınadan doğan qəhrəmanlar // Vəliyev S. Daşlı bulaq, -Bakı: Yazıçı, -1987, -s. 9

The third chapter of the dissertation is called "**Creative poetics of Suleyman Valiyev**". The writer's artistic style, genre-compositional features of his works, language, means of description are studied, analyzed and interpreted. Suleyman Valiyev's work is conditioned by the leading position of socialist realism, one of the artistic trends of twentieth-century Azerbaijani literature. It is known that this literary trend has certain strict aesthetic norms. Elchin writes: "In general, the artistic and aesthetic tragedy of Soviet-era literature, if I may say so (I think it is possible), was that this individual choice was made by the System, not by talents: it brought social realism to power as a mandatory literary method. Between 1924 and 1956, from the formation of the literary ideology of the system to Nikita Khrushchev's speech against the Stalin cult at the twentieth Congress of the CPSU, writers (as well as artists, composers, architects, directors, etc.) were condemned to social realism were creative people."¹⁸ Although it was not easy for writers to follow these norms, they were able to create real works of art by the power of their talents

The sub-chapter of the third chapter "**Artistic conflict and its plot solution**" considers conflict and plot issues in the works of Suleyman Valiyev. One of the factors that ensures the success of a writer is the ability to correctly identify the contradictions of his time and turn them into artistic conflict in his works. Although it uses a rich range of prose tools, it is mainly based on the plot in the expression of the conflict. "The main story developed in the work is the plot of the work of art. The artist tries to create a plot that can accurately and perfectly express his ideas, goals and views"¹⁹ In S.Valiyev's works, the plot solution of the artistic conflict is perfect, the author is able to load the whole idea into the plot and express it

¹⁸ Elçin. Sosrealizm bizə nə verdi? Sovet dövrü ədəbiyyatı haqqında. Məsələnin qoyuluşuna dair. Bakı: Mütərcim, 2010, s. 76 s.-s.4

¹⁹ Mir Cəlil, Xəlilov P., Ədəbiyyatşünaslığın əsasları. Bakı: "Maarif", 1972, s.280 -s. 65

through the plot. Regardless of whether the genre is concise, one-line, or branched, the plot in Suleyman Valiyev's works is a highway that captures the reader's attention with all its elements and skillfully leads it to the writer's point of view.

The second half of the third chapter, called "**Genre purpose and composition fullness**", shows that Suleyman Valiyev was a writer with a deep knowledge of the secrets of literature and art. From the first stage of his career, his extensive reading and ability to see life closely has constantly sharpened and enriched his pen. This is proved by the fact that the author reworked and polished some of his works in each new edition. Suleyman Valiyev's sense of genre was strong. The author's four large-scale novels - "Controversial City", "Knots", "Stone Spring", "Bloody Hearth", each expressing the important ideas of their time - the realities of war, the realities of repression, the realities of society, the freedom of colonial peoples. The images and characters also embody the struggling human concept that the writer has developed throughout his life. Suleyman Valiyev also wrote "Bigli aga", "Shor cullutu", "Kerch morning", "Turkish girl", "How I was resurrected", "Light", "From abroad to homeland", "Love melts ice", "On a foggy day" and others. The documentary "Stars of Master Piri" and the memoir "A bird with a broken wing also flew" created a wide panorama of the period, incorporating the writer's idea on the concrete material of life and human destinies.

Mikhail Bakhtin writes: "The compositional forms that make up the material are teleological, vocational, somewhere disturbing and have a purely technical value: to what extent they perform the architectural task appropriately. Compositional forms determine and choose architectural forms"²⁰. The compositional solution of the idea expressed by Suleyman Valiyev in major genres - novels and short stories, as a rule, is accurate and honest. The writer used the elements

²⁰ Бахтин М. Вопросы литературы и эстетики, «Художественная литература», -Москва: -1975, -с. 21

of colorful composition as the main component of the plot, in the right proportions, as an artistic necessity.

Since Suleyman Valiyev prefers to bring the events to life in his works, he always alternates the components of the composition (narration of events, dialogue) in the composition with the methods of description (landscape, portrait). Both types of elements are important and rich in the writer's work. Suleyman Valiyev's work is characterized by documentary, he takes his themes and ideas from life. Therefore, as well as in the documentary genre, the writer uses letters, memoirs, requests, etc. in his other works skillfully uses off-plot elements. In general, Suleyman Valiyev's work skillfully uses the rich palette of plot and composition art. The genre definition of his works is completed with compositional fullness.

The study of Suleyman Valiyev's creative poetics shows that the writer's style, distinguished by its rich means of expression, is distinguished by its individuality. Throughout his career, S. Valiyev was able to express the problems and ideas that made him think with the same high artistic perfection.

The sub-chapter of the third chapter "Artistic language and art of expression" shows that Suleyman Valiyev's prose language is special because the language of the work of art is closely connected with the subject of thought, with the ideas of the writer. This language is based on action, it is the "language of action". Flexible description of events is based on simple sentence syntax. Dialogue occupies a great place in the works of Suleyman Valiyev. Not only as an element of composition that enriches the events, but also as part of the plot involved in the development of events. The writer uses the monologue form to convey the inner psychological experiences and thoughts of the protagonist and characters.

The simple, unambiguous style of expression is clearly reflected in Suleyman Valiyev's use of artistic means of description. The writer prefers artistic adjectives and epithets rather to complex metaphors and figurative expressions. In Suleyman Valiyev's work, the sequence of details is sometimes enriched with artistic details. The writer's style of using artistic details is optional. While in many

of his works he gives more space to simple details, in some of his works the writer pays special attention to the meaning of artistic detail. The writer often refers to the landscape in his works, not as a separate one, but as a natural background of events and a continuation of the mood of the images. Along with the widely used means of artistic description, it uses the natural, journalistic power and fluency of expression of the Azerbaijani language to the same extent. Suleyman Valiyev's prose language relies on the beauty of the literary language, does not allow "disarrays" of dialects and dialects, and preserves the norms of literary and artistic language.

At the 10th Congress of Azerbaijani Writers, the great leader Heydar Aliyev said that one of the roles and services of writers in the Soviet period was to preserve the Azerbaijani language. "One of the things we are most proud of today as an independent state is that we have a beautiful Azerbaijani language. Our writers, poets, literary critics and linguists have a great contribution to the formation, development and reaching the current level of the Azerbaijani language. The language we speak today is not the language we spoke in the 20th century." ²¹ The analysis showed that Suleyman Valiyev's prose language was one of the most worthy examples in this regard.

The "Result" part of the dissertation summarizes the research and summarizes the scientific findings. It is noted that Suleyman Valiyev's work has a special place in the Azerbaijani literature of the XX century. The writer, who lived through the contradictions of the Soviet era, wrote about the innovations brought by the system, as well as its difficulties, and reflected in his works the history of the life of a national man for more than half a century. As a result, in the works of Suleyman Valiyev, a unique concept of a struggling man was formed, embodied in the struggle of man with the struggle of time, constant striving for the future, self-assertion and freedom. The research work which is the first

²¹ Azərbaycan Respublikasının Prezidenti Heydər Əliyevin 1997-ci il Azərbaycan Yazıçılarının X qurultayında nitqi // Azərbaycan Yazıçılar Birliyi – 75. -Bakı: - 2009

dissertation on Suleyman Valiyev's work revealed the importance of a broader study of the writer's rich heritage.

THE MAIN CONTENT OF THE DISSERTATION WAS PUBLISHED IN THE FOLLOWING SCIENTIFIC WORKS:

1. Süleyman Vəliyevin yaradıcılığında neft Bakısının obrazı. Dil və ədəbiyyat beynəlxalq elmi-nəzəri jurnal Ləman nəşr-poliqr. MMC. Bakı. 2017310-314

2. Süleyman Vəliyevin yaradıcılığında XX əsr həqiqətləri. Sumqayıt Dövlət Universiteti. “Elmi xəbərlər” Sosial və humanitar elmlər bölməsi. Sumqayıt. 2017 cild 13 № 1 s.28-31

3. Проблема репрессий в творчестве Сулеймана Велийева. Науковий Весник Международного Гуманитарного Уневерситету, Зборник наукових праць. Odessa 2017 Випуск 31, том 1 с.168-171

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9. Humanistic ideas and the image of a stuggling human being in the work of Suleyman Valiyev. Revista Girento &Dirento Brazilya. 2020. №9, 782-793

10. Süleyman Vəliyevin sadə sintaksisi. Müasir dilçiliyin aktual problemləri. Beynəlxalq elmi konfransın materialları (24-25 noyabr), SDU-nun nəşri. Sumqayıt. 2016, 253-254.

11. Проблемы культа личности в творчестве Сулеймана Велиуева. Научно-издательский центр «Актуальность.РФ» EURASIASCIENCE XXII Международная научно-практическая конференция. Сборник статей. Москва. 30 июня, 2019, 157-159.

12. Süleyman Vəliyevin əsərlərində XX sərin qlobal həqiqətləri. Elmlərarası inteqrasiya: Linqvodidaktik, linqvokulturologiya və psixolinqvistik aspektləri. Beynəlxalq elmi konfransı. Sumqayıt: SDU-nun nəşri. Sumqayıt. 19-20 dekabr 2019, 222-223

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