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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy in
Philology

THE PROBLEM OF SUPERFLUOUS MAN IN FICTION

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GENERAL CHARACTERISTICS OF WORK

Relevance and studying degree of the topic. As the image of superfluous man in literature is represented like a component specifying a certain group of heroes having peculiar qualities, it includes into the series of literary types. As you know, the literary type represents the fictional existence combining heroes with functional content around the common indications, but not separate personages. To this effect, there are different types in literature chosen as planetary beings, as they share common values: the little man, the superfluous man, a wise old man, artist, swindler religious man, national intellectual and unhappy woman. These types get domination in the separate stages of development of literature in line with ideals and poetic characteristics.

As it obvious, the literary types are usually studied by the philology as literary heroes.

However, this is a somewhat inaccurate expression. The literary type reflects the common characteristics of the types and heroes. One of the issues that determines the urgency of the dissertation is related to the elucidation of this problem. In addition, the second and most important aspect of the thematic applicability is that the problem of superfluous man, one of leading types of critical realism has been touched upon rarely by our literary studies, and there is no clear scientific understanding in this area. Despite the little man and the superfluous man have been touched upon by Azerbaijani scientific-theoretical thought, their common and different aspects were not identified. There is no longer a necessary idea in Azerbaijani literary criticism about the influential role of Russian literature in the formation of the image of superfluous man and the formation of its types in the literature.

The literary type of superfluous man is a successful contribution of 19th century Russian literature to the world literature due to its perfect model. While maintaining the main structure of this model, new images of its manifestation in the national literature have been formed. There is a need for research in Azerbaijani literature to clarify how

this process flows and to distinguish the different types of superfluous man.

Taking into account the aforementioned factors, “The superfluous man in fiction” was selected and researched as a subject of the dissertation.

The introduction of this term into literary circulation in Azerbaijan is connected with the name of academician Mammad Jafar Jafarov. He used several times this concept in the analysis of literary heroes in his three-volume textbook “Russian literature of the XIX century”. In addition, in the dramatical piece by the academician “Go full-bodied, you are still a traitor ...” he used the expression “superfluous man” in the dialogues of literary heroes for ironic purposes¹. In the works of Masud Aliyoglu we come across the notion “strange people” that refers to the same content, although not under the name of “superfluous man”². Then Yashar Garayev, Isa Habibbayli, Mammad Gojayevev, Rahila Guliyeva, Tahira Mammad and others have used this idea to describe individual heroes or to indicate the existence of image groups in critical realism. However, in all cases the problem has never been selected as a separate research subject.

Although the original model of “superfluous man” is considered Chatsky, the protagonist of Griboyedov's comedy “A plague from the mind”, its perfect example is Eugen Onegin, a hero of verse novel by A.S.Pushkin “Eugene Onegin”. Although they created these heroes, they no longer called them superfluous man. In formation of the expression “superfluous man”, Panayev's novel “Relatives”³ and Turgenev's “Diary of a superfluous man”⁴ played an important role. The analysis and evaluation of such heroes begins with articles of

¹ Cəfərov, M.C. Get dolangilən xainsən hələ / M.C.Cəfərov. – Bakı: Elm və təhsil, – 2017.

² Əlioğlu, M. Ə. Darıxan adamlar. (Seçilmiş əsərləri) / M.Əlioğlu. – Bakı: Təhsil, – 2018.

³ Панаев Иван Иванович. Родственники
az.lib.ru/p/panaew_i_i/text_0100.shtml - 2016- Lib.ru/Классика

⁴ Тургенев, И. С. - Дневник лишнего человека читать онлайн -2017-
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Belinsky, Gertsen and Dobrolyubov in nineteenth-century Russian literary criticism. Their analysis, especially Belinsky's research⁵, has already laid the foundation for the tradition of theoretical and critical evaluation of the image of superfluous man.

In modern Russian literary criticism, which continues the traditions of the XIX century, research on superfluous man is already underway. V.Tikhomirov⁶, Z.Orlova⁷, M.Epstein⁸, D.Fedorov⁹ and most researchers of the Russian literature of the XIX century, studied this problem to one degree or another. D. Fedorov's article on "The image of superfluous man as a Literary Type of Russian Literature" at the Department of Russian Literature of the Belarusian State University differs from these studies by its new approach to the problem. Although the traditions of Russian literary criticism play a decisive role in this area, it cannot provide a model that can reflect the realities and peculiarities of Azerbaijani literature.

Goals and tasks of the research: The main purpose of the research is to create a complete scientific picture of the theoretical principles of the literary type of "superfluous man" in the literature, to clarify the principle of its formation and evolution, classification in the historical-typological direction. The following tasks have been identified to achieve this goal:

- To clarify the typical features of the image "superfluous man" with the facts of the literary text;
- To reveal the features that bring closer estrange the images "little man" and "superfluous man" based on typological comparison;

⁵ Белинский Виссарион Григорьевич. "Горе от ума ...az.lib.ru/ b/ belinskij_w_g/text_0020.shtml - 2018- Lib.ru/Классика

⁶ Тихомиров В.Н., «Лишние люди» в произведениях И.С.Тургенева и А.П.Чехова. Вісник Запорізького національного університету, – 2010. №1, – с.83-94.

⁷ Орлова З. Тема лишнего человека в русской литературе ... proza.ru › 2014/06/04

⁸ Эпштейн М. Маленький человек в футляре: синдром Башмачкина-Беликова. magazines.russ.ru/voplit/2005/6/ep7-pr.html

⁹ Федоров Д.В. «Лишний человек» как вечный тип русской литературы.doc, 83 kB, Microsoft ...автор: ДВ Федоров ·elib.bsu.by › handle - 2002

- To investigate the influence of environmental and psychological factors on the formation of the image of superfluous man;
- To create a full picture of the problems of formation and evolution and classification of the image “superfluous man” in the Russian literature of the XIX century through the analysis of examples of fiction and scientific literature;
- To study the national sources of the image “superfluous man” in Azerbaijani literature - the traditions of folklore and Divan literature, the image of the enlightened intellectual;
- To classify the image of “superfluous man” in the Azerbaijani literature of the first decades of the XX century, especially in the literary movement of critical realism;
- To pay attention to the problem of superfluous man in the Azerbaijani literature of the 60s, to characterize the strange man and the heroes who contain tragedy in the literature as the bearers of human characters;
- To pay attention to new manifestations of the image of superfluous man in our literature of the independence period.

Research methods. Comparative-historical, comparative-typological, comparative-genetic, analysis and composition, systematization, induction and deduction methods were used in the dissertation.

Main provisions set forth for defense. The following provisions were defended in the dissertation:

- The main feature of the image superfluous man arises from the conflict between the environment and the hero, as well as in the inner thoughts of the hero.
- Folklore and classical literary traditions have already taken part in the formation of the image of superfluous man as a source;
- The closest characters to the image of superfluous man, the perfect examples of which were created in our literature of critical realism in the first decades of the twentieth century are enlightener intellectuals;
- The studied literary type has gained different and valuable qualities while maintaining the stable principles of the image of superfluous with the change of periods and literary environments;
- The superfluous men who came to Azerbaijani literature with critical realism gained a new life with the works of the 60s of the XX century; The

“strange people” of Ilyas Efendiyev's and Isa Huseynov's works paved the way for the formation of a new type of superfluous person since the 70s. Anar and Elchin's work is especially different in this area. This line was continued in the works of these authors during the independence period.

Object and subject of research. The main object of the dissertation is the problem of superfluous man, its parameters that exist in creativity and theory. The subject of research includes the works that form the tradition in Russian literature, the sources, examples and stages of the image of superfluous man in Azerbaijani literature.

Scientific novelty of the dissertation. The subject was studied for the first time in comparison with Russian literature, taking into account the facts of national literature. The following scientific innovations were obtained in the research:

- A broad type classification of the image of superfluous man in Russian literature has already been compared with the facts of Azerbaijani literature;

- Psychological syndromes in the formation of the image of superfluous man have already been studied together with environmental problems;

- The image of superfluous man has already been studied in comparison with the little man in the system of literary types (on the basis of Russian and Azerbaijani literary samples) and the artistic and aesthetic function of each of them has been clarified;

- The image of superfluous man has already been comprehensively studied, its sources in our national literature - folklore, divan literature, enlightenment realism have been compared; certain parallels have been revealed by and between the bald and clown images in folklore, the fleeing lover of Sufism and superfluous man;

- The enlightened-intellectual heroes of the Azerbaijani literature of the XIX century have already been considered as the closest predecessors of the image of superfluous man, among them the question of the inheritance has been clarified;

- The adoption of the first decades of the twentieth century as a period of evolution of superfluous man in the Azerbaijani literature has already been accepted, substantiated in research and the image has been classified according to that stage;

- For the first time, the boundaries of the image of superfluous man in Azerbaijani literature have been expanded, the carriers of the type have been discovered within the modernist tendency of the 60s; These heroes, who were described as “strange people” were classified on the basis of the works of Ilyas Efendiyev and Isa Huseynov;

- During the Soviet period, the image of superfluous man was discussed in the 1960s, and the work of Anar and Elchin was studied from that aspect;

- The artistic and aesthetic function of the image of superfluous man in the Azerbaijani literature of the independence period has already been studied, and research has been conducted on related examples.

Theoretical and practical significance of the research: The study of the defining principles of the image of superfluous man in the literature in the comparative aspect and in the direction of historical poetics is important in terms of clarifying a number of theoretical issues. The results of the research can be used in study of some theoretical issues, such as literary type, the manifestation of the image of superfluous man in different literary currents, its genetic continuity in our literature, typological comparisons with Russian literature, inter-literary integration, literary influence and so on. The research work can be applied in the process of teaching the theory of literature and the history of literature, as well as in comparative studies.

Approbation and application of the dissertation: The main provisions of the work are reflected in scientific articles and reports published in various scientific journals and materials of international conferences.

Name of the organization where the dissertation work was carried out: The research work was carried out in the Department of “Theory of Literature” of the Institute of Literature named after Nizami Ganjavi of ANAS.

Structure of the dissertation: The total volume of the dissertation, consisting of an introduction, three chapters, conclusion and a list of references, is equal to 249536 characters. Separately: Introduction – 12210, Chapter I – 93542, Chapter II – 82073, Chapter III – 58301, Conclusion – 3410.

MAIN CONTENT OF THE DISSERTATION

In the “Introduction” of the dissertation, the relevance and degree of development of the subject, scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure of the dissertation were indicated in accordance with the requirements of the Supreme Attestation Council.

The first chapter, entitled **“The superfluous man as a literary type: evolution and main factors affecting its formation”** consists of three paragraphs. The first paragraph is entitled **“The defining features of the image of superfluous man in a typological comparison with a small man”**.

The resemblance of a superfluous man to a small person is due to his inability to realize himself at the required level in society. However, the small man is already in a position to agree with the place assigned to him by society, no matter what his potential is. He has his own norms and stereotypes, and by following them he finds inner peace.

The nineteenth-century Russian literature played an exceptional role in the creation of the images of little and superfluous men, as well as in the development of critical realism. Even such images attracted the attention of Azerbaijani authors to such an extent that they wrote stories by bringing similar ones to their work. Examples are stories by Ali Bey Huseynzadeh and Abbas Sahhat. Ali bey Huseynzadeh wrote a story “Cover”¹⁰ as a quote to A.P. Chekhov's story “The man with the sheath”. Abbas Sahhat wrote his story “Surgery”¹¹ in the headline when he published it in the 6th and 7th issues of the magazine “School” in 1915.

As in Russian literature, in Azerbaijani literature we encounter two main types of the image of the little man: a) those who suffer and have a pure heart; b) those who cause problems for themselves and others due to their ignorance, magnification and petty behavior.

¹⁰ Hüseynzadə, Ə.H. Seçilmiş əsərləri. [İki cilddə] / Ə.Hüseynzadə. – Bakı: Çapı-oğlu, – c.2. – 2008. – s. 47-72.

¹¹ Səhhət, A. Seçilmiş əsərləri: [2 cilddə] / A.Səhhət - Bakı: “Lider”, – c.1. – 2005. – s. 185-190.

Taking into account the role of Russian literature in formation of the image of the little man, the dissertation compares the images created by Pushkin, Gogol, Chekhov, Mirza Jalil, makes classifications and substantiates the different features of superfluous man in comparison with this type.

In literary criticism, when talking about the problem of the little man in the works of J. Mammadguluzadeh, the first mentioned heroes are usually Uncle Mohammad Hasan and Novruzali. *“The little man is a great hero of the literature of the Movement of Molla Nasraddin. Bringing the people's factor to literature and the press and defending it in the example of a little man is one of the basic conditions of the literary-aesthetic movement of Molla Nasraddin.*

Uncle Mohammad Hasan is a “light introduction” of the little man to the great literature, and Novruzali is the real story of the little man in the modern Azerbaijani literature”¹².

In the works of Jalil Mammadguluzadeh, there is a mass image of little people. From this point of view, in the story “Gurbanali bey” the peasants, who threw their papaks in the air and shouted “hurray” in front of the window of the bailiff, where the chief was visiting, were created as a mass image of little people.

Unlike a little person, the superfluous man is already aware of his situation and capabilities. However, he is not able to realize his potential in conditions of the environment in which he lives (in other words, his product, his upbringing). The little man, though naive, communicates with society. As to the superfluous man, he gradually moves away from the environment and finds solace in any partiality.

The second paragraph of the first chapter is entitled **“Socio-psychological characteristics of the literary type of superfluous man”**. The superfluous man is no longer tolerant of both the changing environment and changing human relationships; in the face of change, he loses his normal behavior, acquires the status of a superfluous being,

¹² Həbibbəyli, İ. Ə. Mollanəsrəddinçilik təlimi və müasirlik // Azərbaycan qəzeti. – 2009, 7 aprel.

becomes different, and turns against it, carrying the traces and code of the environment that nurtured him.

The image of superfluous man is usually nourished at a time when society is full of debris. In this sense, it is no coincidence that it underwent a perfect development in nineteenth-century Russian literature. In the history of nineteenth-century Russia, the tsarist territory was greatly expanded and strengthened, a new rich class emerged with its own way of life due to the wealth gained during the wars, capitalist relations began to develop, and poverty continued for more than half a century. The society was quite widespread, the interest in the West was separated from the traditions, the number of strangers in the society increased, and thus a contradictory environment was formed.

In Azerbaijani literature, as in Russian literature, the evolution of the image of superfluous man coincides with a period of serious historical upheaval.

Throughout the nineteenth century, our writers, who saw our guilt in our backwardness in terms of science, technology and education, tried to enlighten the people with the intellectual image they created in literature. However, the events of the late 19th and early 20th centuries in Russia gave the people hope for salvation and strengthened the spirit of rebellion. The uprising began to manifest itself in people as the ideals of individual freedom, national liberation. The atmosphere of rebellion has already increased the role and function of the image of superfluous man in literature.

The pathologies of this literary hero's relationship with his environment have their source not only in society, but also in the psychological personality disorder of the individual.

The science of modern psychology has become more advanced, and serious differences and peculiarities in psychological characteristics have been assessed as syndromes, and the idea of the need for an individual approach to people has emerged. The superfluous men in the literature are mostly in a state of aggravation of syndromes.

Both extreme impulsivity and extreme passivity, when approached with caution, are signs of a psychological syndrome. The personality disorder

caused by the impact of the environment is assessed, especially as a borderline.

Recent studies in the United States show that the syndrome is widespread in the population. "Borderline disease is widespread, affecting two percent and, according to some estimates, 10 to 14 percent of population of the United States" the report said¹³.

The types of superfluous man are already carriers of this syndrome to one degree or another.

The third paragraph, entitled "**The Role of Russian Literature in the Formation of the image of superfluous man**" emphasizes that although many examples of world literature are given to this type, and that its history dates back to Shakespeare's Hamlet¹⁴, its main fertile environment is nineteenth-century Russian literature.

Although studies of Russian literature have described Oblomov, Yevgeny Onegin, and a number of Turgenev's characters are characterized as "superfluous man", the protagonist of Pushkin's "Yevgeny Onegin", which he described as a "poem-novel", then Pechorin from Lermontov's "Heroes of Our Time" and Oblomov from Goncharov's "Oblomov" were paid more attention.

Pushkin's Yevgeny Onegin has a hard time realizing his inner strength. This hero, who "breaks the ropes" with society, can't even establish a relationship with Tatiana, who will change the meaning of his life and make him fall in love with her. (when he does not respond to his love and confesses his love) behaves inappropriately. He either becomes overly involved in society and enjoys entertainment, or he runs away and turns his back on society.

Although Pechorin, the protagonist of Lermontov's "Heroes of Our Time" (1838-1840) is a child of a similar environment to Onegin, Lermontov's protagonist is energetic and lively until the end, he has a strong ability to self-renew.

¹³ Psychologist Anywhere Anytime. –2017– comwww.psychologistanywhereanytime.com

¹⁴ Тихомиров В.Н., «Лишние люди» в произведениях И. С. Тургенева и А.П.Чехова. Вісник Запорізького національного університету, – 2000. №1, – s.84.

The main representatives of images of superfluous man in Russian literature are liberal-intellectual youth. This is the group of anxious people who are looking for a way out of the transition period, but have difficulty finding it. These searches sometimes manifest themselves even in attempts to implement programs and projects that serve the development of society. Like Beltov in Gertsen's novel "Someone is to blame" (1846) and Ogtay in Jabbarli's tragedy "Ogtay Eloglu".

The work of Ivan Ivanovich Panayev, who did not occupy a significant place in the history of literature, also played an important role in the discovery of the character of the image of superfluous man in the Russian literature of the XIX century. In the novel "Relatives" (1847)¹⁵, he has given the characteristics of the superfluous man by the language of the protagonist.

Ivan Sergeyeovich Turgenev is one of the writers who has enriched Russian literature with the images of superfluous man. Despite the fact that these literary heroes were in Russian literature before his work, the formation of this name began with the author's story "The Diary of a superfluous man" (1849). Turgenev hated the right to serfdom, figuratively calling him "my enemy"¹⁶.

One of the most memorable figures of superfluous man in Russian literature is Oblomov, who formed the concept of oblamovism with his character and lifestyle. The two main factors influencing the formation of the lazy, reluctant hero of Goncharov's novel "Oblomov" (1859) are the social environment in conflict with the spiritual world of the hero and his own psychological state.

Due to the participation of Azerbaijani literature in the creation of the images of superfluous man with its typological features, it is important to take into account the tradition of such heroes of the Russian literature of the XIX century.

¹⁵ Панаев Иван Иванович. Родственники.

az.lib.ru/p/panaew_i_i/text_0100.shtml - 2016- Lib.ru/Классика

¹⁶ Сәфәров, М.С. XIX əsr rus ədəbiyyatı. [Üç cildə]. М.С.Сәфәров. – Bakı: Maarif, – с.2. – 1970, – s. 28-29.

The results of the research conducted in the first chapter were published in the authoritative scientific journals of Azerbaijan and Russia on the following topics^{17, 18}.

The second chapter, entitled **“Sources, formation and evolution of the image of superfluous man in Azerbaijani Literature”**, consists of three paragraphs. The first paragraph, entitled **“Folklore Sources of the Image of superfluous man”**, shows that despite the superfluous man is at the same time a native (in terms of carrying the features of society) and an alien (inability to find his rightful place in society) son of his environment, literary, especially folklore traditions, has a significant influence on its formation and realization of its artistic structure. At the beginning of this tradition, as mentioned above, the influence of the clown, the bald, Garagoz, Maddah and wise old man, who performed a similar function or was considered to be a manifestation hereof in different forms is obvious.

The clown's playfulness not only allows him to be taken lightly, but also permits him to be in the center of attention in a serious place like a palace. At the same time, although the negative habits or “psychological seizures” of superfluous man, which we often encounter, make him an undesirable person in society, he is at the center of events and in the eyes of the people. For example, Isgandar drank wine, and his right words had no effect on society. Despite all this, he is at the center of events from the beginning to the end.

The closest character to a clown in our literature is Mullah Abbas in Jalil Mammadguluzadeh's “Meeting of the Mad”. Mullah Abbas finds his place in the work only by putting himself in a clown - a false madness.

The superfluous man, prone to breaking the norms, following the path that he knows towards the goal and contradicting the wisdom of those around him is close to Molla Nasreddin, a well-known anecdote hero.

¹⁷ Hüseynova, N.N. “Artıq adam” tipajının formalaşmasında Yevgeni Onegin və Peçorin obrazlarının rolu // – Bakı: Ədəbiyyat məcmuəsi. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Əsərləri, – c. XXI. – 2017, – s. 308-315.

¹⁸ Гусейнова Н. Н. Образы «маленького» человека и «лишнего» человека в литературе XIX века // Балтийский гуманитарный журнал, – т. 9. – 2020. – с.241-246.

The folklore traditions of each nation participate in the formation of new models of its literature and literary heroes in a varying degree. In this sense, determining the influence of folklore traditions on a superfluous man already helps to determine the role of national traditions in new manifestations.

The second paragraph is entitled **“The role of the traditions of classical Eastern literature in the formation of the image of superfluous man”**.

One of the typological features of a superfluous person is his inner loneliness and inability to communicate with society. In Azerbaijani literature, there are unique traditions and classic heroes of the hero's incompatibility with society. Undoubtedly, the main leading figure of these heroes is Majnun.

Aydin, who ran away from society but could not give up because he was in love, is reminiscent of a lover of divan literature.

Isgandar's drunkenness, along with his delusion of not being able to communicate with society, is at the same time a way of giving up what he can have and escaping the real world.

The superfluous man is now filling the place of his flight from society with his addiction. He was addicted to either a game, or a hunt, or a trip, or a drink, or a fight (sometimes he experiences it all at once). He was lonely. A lover of classical Eastern literature is addicted to pain. He loves pain more than the society he has turned away from, and he turns to God and asks for pain from him, and considers pain to be his cure and medicine.

In divan literature, the lover seems to relax by giving up the mind, and considers himself closer to the goal, the ideal.

The literary type of superfluous man of Azerbaijani literature already sees a gap between the ideal and himself. What bothers him is his inability to find ways to reach his ideal. As the lover of divan literature sacrifices himself, he approaches the ideal, the hope of reunion increases, and the more the victim sacrifices, the farther away the distance becomes, and the hero falls into a whirlpool of despair.

From the comparative study it can be concluded that like other literary components, the superfluous characters are already recognized by fixed principles, and changing stages and literatures form their own type.

The study carried out in the third paragraph, entitled **“The influential role of Enlightenment-Intellectual Images in the Formation of the superfluous characters”**, shows that there is more kinship and parallelism between the intellectual heroes of the 70s and 90s of Enlightenment realism and the image of superfluous personages.

The primacy in the chronology of the creation of new intellectual heroes belongs to Nariman Narimanov's “Ignorance”. Although Omar, who became the “stepchild” of the environment with his education and new worldview, was right in his desires and aspirations, but society considered him unjust.

As in dramaturgy, Nariman Narimanov created the first new type of intellectual image in Azerbaijani prose. The problem that worries Bahadır, the Azerbaijani intellectual hero of the novel “Bahadır and Sona”¹⁹, is that his nation lags behind other nations; When the name of the nation comes, he sighs and says, “Poor nation,” and sighs. Bahadır is an ideologue who shows himself as a defender of a perfect enlightenment program.

One of the most memorable intellectual heroes of the 19th century Azerbaijani literature is Fakhraddin, the hero of Najaf bey Vazirov's “Tragedy of Fakhraddin”. Like other intellectual literary heroes, he is the bearer of the author's ideal, trying to save the society of which he is a member from stereotypes that seem alien to humanity.

Hagverdiyev, who successfully combined the traditions of folklore and classical literature with the technology of modern world literature, is valued in literary criticism as an artist who shaped the transition from the XIX to the XX century²⁰.

Farhad, the protagonist of Abdurrahim bey Hagverdiyev's “Unfortunate Young Man” is already in a transition between an enlightened-intellectual type and a superfluous man.

No matter how serious problems the enlightened heroes are exposed in the society, they do not have psychological syndromes, negative addictions

¹⁹ Nərimanov, N. N. Seçilmiş əsərləri / N.Nərimanov. – Bakı: Lider Nəşriyyatı. – 2004, – s. 162.

²⁰ Məmməd, T.Q. (Tahirə Məmməd). XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd. – Bakı: Elm, – 1999, – s. 58-62.

and social exclusion. One of the main principles of enlightenment was to introduce new ideals to people and masses. Therefore, the representative of the renewal was no longer created as a person, but as an enlightened literary intellectual hero. Enlightenment-intellectual, ideological heroes no longer form the image of a superfluous man, but a source very close to him.

The fourth paragraph of the second chapter is called **“The evolution and classification of the image of superfluous man in the first decades of the twentieth century in Azerbaijani literature”**.

The beginning of the twentieth century can already be characterized in our literature as a stage of self-affirmation of the image of superfluous person.

Both Jalil Mammadguluzadeh and Jafar Jabbarli create “the superfluous men” in their native environments. The social-economic and political conditions of Azerbaijani environment of the beginning of the XX century and stereotypes of the society are main factors which formed these heroes.

We have already mentioned that the full formation of both small and superfluous characters in Azerbaijani literature takes place in the works of Jalil Mammadguluzadeh. The little man is characteristic for the writer's prose, and the superfluous man for his dramaturgy.

In the works of Jalil Mammadguluzadeh we come across two types of superfluous literary figures: a) those who lived a tragic life and forced alienation in the face of environmental pressure (Isgandar in “Dead”, Mullah Abbas in “Crazy Meeting”); b) Those who have become useless under the influence of strangers and have devoted their time to unnecessary activities (brothers in “My mother's book” - Rustam, Mammadali, Samad Vahid)

Isgandar was the first literary hero in Azerbaijani literature to meet the parameters of the image of superfluous man (“The Dead”, 1909).

Isgandar's indisputable character, his inability to find a place in society, his loss of inner balance, and his addiction to vodka can undoubtedly be characterized as a image of superfluous man. He lacks the ideal carrier, the clear ideology, which is characteristic of enlightened intellectuals. His rebellion against the environment, his inability to find a place in society, and his drunken drawing of the boundaries of the world he had created as a way out, set Isgandar apart from even the smallest of characters. Like all

human beings, he receives a blow from society, the environment, and its own character.

Mullah Abbas (“Meeting of the mad” 1927), who was forced to change because of the inhumane conditions in society, is one of the most memorable and successful heroes of Azerbaijani drama. He does not seek spiritual refuge in the negative addictions, flirtations, travels, and battle scenes we find in other people. The path he has chosen is original and a new color that Jalil Mammadguluzadeh has already added to the image of superfluous man.

In Jalil Mammadguluzadeh's dramaturgy, we come across the second type - that is, the images of people who have become different as a result of foreign influences and dedicate their potential to meaningless work in “The Book of My Mother” (1919). In this work, the environmental conditions in which the three brothers - Rustam, Mirza Mahammadali and Samad Vahid, who are alienated from their native environment and family, are not included in the work at a level that attracts attention. They do not have a rebellious spirit. On the contrary, they create tension in the environment - in the family - and cause protests. In this case, the characterization of the brothers as human beings sounds a bit controversial. However, it is possible to characterize these images in Jalil Mammadguluzadeh's works, taking into account the use of hints and signs, model situations, as much as the words spoken during the presentation of heroes.

These three men, who came to their place in foreign clothes and declared their surnames in accordance with foreign norms, spent some time in an outdoor environment until they became different. The complexes they bring do not coincide with family and social complexes. In this encounter, men with a certain potential are perceived as unnecessary, no longer people in the environment.

Jafar Jabbarli's work has a special place in the evolution and confirmation of the image of superfluous man in Azerbaijani literature.

Aydin and Ogtay Eloglu, the playwright's heroes who can be considered “superfluous man”, form a different and new type in the classification of these images. They are already romantic people. Although both heroes have great goals and aspirations, they suffer from the inability to find a

place in society; one is called “stupid” and the other “vagrant“. They are not able to achieve their goals, nor are they happy.

The author characterizes Aydin with the words of his childhood friend Surkhay, describes him in a few sentences: “... *He was so thoughtful and perceptible and he wished to be educated only. But he had not the luck to achieve his goal... What to do, on the one hand, the great, but vague thoughts in his head, and the need, the weakness, the illness, and then this event on the other (in order to save him Gultekin becomes a lover of Dovlet bey – N.H.), especially drinking ...*”²¹. All the main features of the above-mentioned characterization of the “superfluous man” are reflected in this presentation.

Like Aydin, Oktay is also a talented person who cannot show his talent and whose ideals are not realized. He lives the love of the Motherland as a “madman”. An inappropriate environment does not understand and puts pressure on him.

The heroes of Jafar Jabbarli - both Aydin and Ogtay - with their madness, love, perseverance (even if accompanied by these psychological shocks) bear the hallmarks of both our literary traditions and the playwright's own creative style. This characteristic ensures their differences and peculiarities in the typological system to which they belong.

Based on the above research, it is already possible to classify the image of a superfluous person in the Azerbaijani literature of the beginning of the XX century on the basis of two principles: 1) the content of psychological characteristics; 2) according to the method and style of creativity.

Each type is divided into two parts. The first type: a) the directing of a person's potential energy to the detriment of the individual and society as a result of the incompatibility of the environment, heavy pressure and the reasons that benefit from the psychological character of the protagonist. Examples are Isgandar, Mullah Abbas, Aydin and Ogtay Eloglu. Under the influence of unfavorable conditions, heroes with strong potential become drunkard, mad, dumb and stupid. b) Those who have become useless as a

²¹ Cabbarlı, C. Əsərləri: [4 cildə] / C. Cabbarlı. – Bakı: Şərq-Qərb, – c.2. – 2005, – s. 227.

result of a foreign environment and foreign education. Rustam Bey, Mirza Mahammadali and Samad Vahid are brilliant representatives of this group.

The groups of the second type are: a) realist method and heroes presented in a realist style. This group already includes superfluous figures of Jalil Mammadguluzade. b) images expressing themselves in a mixed method (realist-romantic) and in a romantic style. Obviously, Ogtay Eloglu is represented in the second group.

The scientific results obtained in this chapter have been published in authoritative publications in our country and abroad (Russia, Turkey) in the form of the following articles and reports^{22,23,24,25,26}.

The third chapter, entitled **“The problem of superfluous man in Azerbaijani literature of the 60s and the period of independence”**, is divided into two paragraphs according to the problem statement. The first paragraph is called **“Carriers of the image of superfluous man in the Azerbaijani literature of the 60s - strange people”**.

Carriers of the image of superfluous man can now be grouped in two main ways: a) Although they are already very close to people due to their psychology and the difficulties they face with people they do not understand, was progressing and the problem was weakening. Thus, they

²² Hüseynova, N.N. Azərbaycan ədəbiyyatında təlxək obrazı və onun tarixi mənşəyi. Təkrarlanan mədəniyyətlərdə prototiplər və ya mədəniyyət genomları // “Müqayisəli ədəbiyyat və mədəniyyət” VII beynəlxalq elmi konfransının tezisləri. Azərbaycan komprativ ədəbiyyat assosiasiyası və Xəzər Universiteti. – Bakı: – 20-21 aprel, – 2017, – s. 26.

²³ Hüseynova, N.N. “Artıq adam” obrazının folklor qaynaqları // AMEA Xəbərləri, Humanitar elmlər seriyası, – Bakı: – 2018. – № 1, – s. 82-86.

²⁴ Гусейнова Н.Н. Роль традиций классической восточной литературы в формировании образа «лишнего человека» // Вестник Гуманитарные науки. Дагестанского Государственного Университета, – том 32, – 2017, – с. 40-47.

²⁵ Hüseynova, N.N. Cəfər Cabbarlı dramaturgiyasında artıq adam obrazı // Poetika.İzm, – 2017. № 3, – s. 162-168.

²⁶ Hüseynova, N.N. Cəlil Məmmədquluzadə dramaturgiyasında artıq adam obrazı // Türkiyə Qafqaz Universitetində 15 dekabr 2019-cu il tarixdə keçirilən “Elm və təhsilin aktual problemləri” beynəlxalq konfransının materialları. – Qars, – Türkiyə, – 2019, – s.87-95.

were different from the traditional ones (often artificially). b) Heroes who are not accepted by the environment, but also turn away from society, but any hidden side is kept, not revealed to the end.

The notion “strange man” has already appeared as a synonym for the term “superfluous man” in nineteenth-century Russian literature, and in some cases developed in parallel with it²⁷.

The strange man as a literary hero has been used both in synonymous with superfluous man and in the literature of the 1960s to denote lonely people formed in conflict with the environment.

Ilyas Efendiyev has displayed a keen interest in creating strange images from his first stories, which were very different from others by their behavior. Ilyas Efendiyev was on the side of strange people and does not leave them alone, he always overcomes the difficulties they face.

Ilyas Efendiyev's heroes are mainly people who can love. If a person loves, and at the same time loves with all his being, and goes through many things, in our opinion, he should be happy. Ilyas Efendiyev's heroes are able to love, they love deeply, but they can hardly be happy. No matter how much the writer finds a place of consolation for them, for example the social activity, obedience of the will to the mind, however, these images do not give the reader or the spectator an idea of their happiness. I. Efendiyev's heroes are presented as sensitive-spirited heroes who suffer from the gaps of individuals, not of society as a whole. Therefore, the heroes of I. Efendiyev, no matter how much they seem to be the heirs of superfluous images, they can no longer be characterized as superfluous beings, they perform the function of their genetic carrier.

Isa Huseynov also draws attention with his works in the creation of images of a struggling individual, a strange person. The environment presented by Isa Huseynov's hero is more complex, contradictory and problematic than the one faced by Ilyas Efendiyev's heroes. In addition, despite the role of very clear socio-psychological conditions in the formation of Ilyas Efendiyev's heroes, it is impossible to understand the heroes of Isa Huseynov in these conditions. Some of them have a mystical

²⁷ странные люди – Шукшин Василий – 2017 –

<https://www.e-reading.club/book.php?book=66385>

character and a cosmic bond. As mystification increases, so the genetic codes became domesticated making the protagonist more human. However, it should be noted that despite the fact that the heroes have a strong sense of mystification or reality, in both cases they have to live in an extremely complex environment. The environment is conducive to the formation of a strange person. We focused on two types of heroes who can be a separate example of the level of mystification and reality in strange people - Jumru in “The Sound of the Trumpet” and Zalimkhan in “Telegram”.

After the war, in the face of what was happening in the village and in the family, Jumru got into a temper, took a pipe in his hand and climbed on the roof; then he walks in the streets and distributes pipes to the people so that they can join him in playing and mourning those who go to war. It is strange that he should be left alone and distribute pipes to the people, and that he should come secretly to the stable where he finds at night; but Uncle Mehbali says he is not mad; at the same time, the fact that the author does not express an open opinion about whether he is crazy or not is of interest to the hidden sides of this hero.

Zalimkhan in the novel “Telegram” is also sensitive and a supporter of truth and justice. The environment in which he lives and is formed, even the people he knows closest to him, are alien to his spiritual world. Zalimkhan, who is very different from the people around him since childhood, and sometimes reminds us of Jumru with an unusual glow in his eyes, is able to maintain his composure and perseverance until the end. The strangeness of Zalimkhan, who is isolated from his relatives, is that he does not turn away from his way, as well as does not abandon those who leave him alone.

In the second sub-chapter of the third chapter, the images of superfluous man of new type created at the eve and within the period of state independence in Azerbaijani literature are studied on the basis of the works of Anar and Elchin. This paragraph is called “**The problem of superfluous man in the works of Anar and Elchin**”.

Mammad Nasir in Anar’s “White Harbor” is already a man for his relationship with the environment and his characteristic behavior. Mammad Nasir, a connoisseur of words and mugham, who was once

pushed aside by society, and who knows all the changing alphabets and spelling rules well, finds solace in cheap wine and backgammon.

Tahmina, who is already attracting attention as a superfluous person in the “Sixth floor of the five-story house”, which is a continuation of “White Harbor”. There are no more women among the classic literary types of superfluous man. However, in the literary process of the 1960s, we already encounter the typical female superfluous types in Azerbaijani literature; Predilection, which does not realize its potential due to the society and its psychological features, and is not considered a good thing for a woman ... Among these female heroes, the most memorable are Adila, Gulzar and Zuleykh from Elchin Efendiyev's tragicomedy “Dream at the Post Office” and Tahmina – from the novel “Sixth floor of a five-story house” by Anar.

In the early days of manifestation of images of superfluous man, the representation of women in this type was somewhat inappropriate. The stereotypes of the society focused more on the moral norms of these women than on their internal conflicts, psychological state, and opposition to society. This hindered the problem that the writer wanted to solve and show. However, as the position of women in society increased, so did their literary potential.

In Anar's above-mentioned novel, Tahmina and Mammad Nasir already represent the literary type of superfluous man, so the author draws attention to this point at the end of the second part. In a conversation with Mammad Nasir, Zaur says that Tahmina went up to the sixth floor of a five-story building in front of him. Mammad Nasir believes in Zaur and says: *“If people understood that there could be a sixth floor of a five-storey building, then what was there to live ...”*²⁸.

One of the most memorable types of superfluous people in Anar's prose is Ogtay in the story “Opportunity”. He is unable to use society to his advantage, nor does he succeed in his personal life.

The literary type of superfluous man, which was characteristic of the beginning of the XX century in the Azerbaijani literature, has gained a special place in our literature of the period of independence. The activation

²⁸ Rzayev, A.R. (Anar) Əsərləri: [3 cildə] / A.Rzayev. – Bakı: Nurlan, – c.2. – 2003. – s.381.

of this image at the present stage is most evident in the work of Elchin Efendiyev, especially in his dramaturgy.

In order to follow the dynamics of the 60's and the post-Soviet period in Elchin's dramaturgy, we considered it expedient to focus on his plays of both stages. The tragicomedy “Dream at the Post Office”, written in 1970, is an interesting work in terms of the fact that the literature of the 60's already reflects the characteristics of superfluous characters.

In the first years of independence, in the farce-novel “Meeting with the Orderly Writer” (December 12, 1989), written by Elchin, the image of Jafar aga corresponds to the type of superfluous man in all its parameters.

Although the absurd and psychological dramas of Elchin do not appear directly open, we already come across images that show characteristics of superfluous man.

As the characteristic examples we have chosen from the works of Anar, as well as Elchin show, the image of superfluous man has returned to our literature as a result of the dynamic development of the 60s, and in the 70s, and later in the transition period, their place is determined clearly. Research on the transition from a strange person to the superfluous man also proves that the innovations of the 60's, while playing a key role for decades to come, are not static, but evolving and renewing.

It has been published articles and reports about works in which wide classification and analysis are made about the heroes in the third chapter of the dissertation ^{29,30,31}.

The results of the study were summarized in “Conclusion”.

²⁹ Hüseynova, N.N. Sovet ədəbiyyatında artıq adam obrazının daşıyıcıları – “qəribə adam”lar (İlyas Əfəndiyevin yaradıcılığı əsasında) // – Bakı: Poetika.İzm, – 2018. № 4, – s. 62-69.

³⁰ Hüseynova, N.N. Elçinin dramaturgiyasında “artıq adam” obrazı // Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2018. № 1, – s. 109-114.

³¹ Hüseynova, N.N. Anarın nəsrində artıq adam obrazı // Bakı Slavyan Universitetinin Ümumilli lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” mövzusunda IX Beynəlxalq Elmi Konfransın materialları. – Bakı: – 3-4 may, – 2018, – s. 247-249.

The main content of the study is reflected in the following publications:

1. Hüseynova N.N. Azərbaycan ədəbiyyatında təlxək obrazı və onun tarixi mənşəyi. Təkrarlanan mədəniyyətlərdə prototiplər və ya mədəniyyət genomları // “Müqayisəli ədəbiyyat və mədəniyyət” VII beynəlxalq elmi konfransının tezisləri. Azərbaycan komprativ ədəbiyyat assosiasiyası və Xəzər Universiteti. – Bakı: – 20-21 aprel, – 2017, – s.26-27.
2. Hüseynova N.N. “Artıq adam” tipajının formalaşmasında Yevgeni Onegin və Peçorin obrazlarının rolu // – Bakı: Ədəbiyyat məcmuəsi. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Əsərləri, – c. XXI, – 2017, – s. 308-310.
3. Hüseynova N.N. Cəfər Cabbarlı dramaturgiyasında artıq adam obrazı. Poetika.İzm, – 2017. № 3, – s. 162-168.
4. Гусейнова Н. Н. Роль традиций классической восточной литературы в формировании образа «лишнего человека» // Вестник Гуманитарные науки. Дагестанского Государственного Университета. – том 32. – 2017, – с. 40-47.
5. Hüseynova N.N. Anarın nəsrində artıq adam obrazı // Bakı Slavyan Universitetinin Ümumilli lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” mövzusunda IX Beynəlxalq Elmi Konfransın materialları. – Bakı: 3-4 may, – 2018, – s. 247-249.
6. Hüseynova, N.N. “Artıq adam” obrazının folklor qaynaqları // – Bakı: AMEA Xəbərləri, Humanitar elmlər seriyası, – 2018. № 1, – s. 82-86.
7. Hüseynova N.N. Elçinin dramaturgiyasında “artıq adam” obrazı // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2018. № 1, – s. 109-114.
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9. Hüseynova N.N. Cəlil Məmmədquluzadə dramaturgiyasında artıq adam obrazı // Türkiyə Qafqaz Universitetində 15 dekabr 2019-cu il tarixdə keçirilən “Elm və təhsilin aktual problemləri” beynəlxalq konfransının materialları. – Qars, – Türkiyə, – 2019, – s.87-95.
10. Гусейнова Н.Н. Образы «маленького» человека и «лишнего» человека в литературе XIX века // Балтийский гуманитарный журнал. – 2020, –том 9. № 3 (32), – с.241-246.

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