

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of  
Doctor of Philosophy

**PARALLELISMS IN ANAR'S PROSE AND  
PUBLICISTIC WORKS**

Specialty: 5716.01- Azerbaijan literature

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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Research issue rationale and development rate.** The literary creativity of Anar (1938), one of the brilliant representatives of the Azerbaijan literature in the famous sixties of the 20-th century, for more than half a century has been in the spotlight of many critics and literary researchers. Recently, each of Anar's works is of great interest for readers and researchers. Therefore, the writer's creativity rich in content and form still has new pages that have not been completely studied and researched.

"Last Night of the Last Year" ("Ötən ilin son gecəsi"), "Me, You, He and the Phone" ("Mən, sən, o və telefon") and "Dante's Jubilee" ("Dantenin yubileyi) are among Anar's works, loved and read in many countries around the world. His satirical stories included in the collection "Molla Nasreddin - 66" have also gained great popularity. The novel "The sixth floor of a five-storied house" ("Beşmərtəbəli evin altıncı mərtəbəsi") which is still very popular today, and the story "White Harbor" ("Ağ liman") are considered a great event in his creativity. The story "Dada Gorgud" ("Dədə Qorqud") written by Anar on the basis of the folk epos has been spread all over the world, acquainting readers with the "first book" of the Azerbaijani people. The writer continued to work effectively in the field of fiction in the post-Soviet period as well. In addition to his extensive public activity, his interesting prose works: the stories "Red Limousine" ("Qırmızı limuzin"), "Panic" ("Vahimə"), "Eye Beads" ("Göz muncuğu"), the narration "Hotel Room" ("Otel otağı"), "White Ram, Black Ram" ("Ağ qoç, qara qoç") and others were published in the press. In addition, he wrote plays, screenplays and shot films.

In parallel with his fiction, Anar is very productive and seriously engaged in publicism. Referring to all forms of publicist style he creates interesting essays, writes in-depth literary critiques and sets up interesting portraits of our classic and contemporary artists who have left their mark on Azerbaijani literature, art, culture and history. The writer expressed his views on life in the genre of original artistic and

journalistic miniatures and called them "Thoughts of the Night" ("Gecə düşüncələri"). The mentioned issues form the basic content of his book "Ulduzlara bir az yaxın", "Gecə düşüncələri", "Əsrin əsiri" ("A bit closer to the stars", "Thoughts of the night", "The captive of the century") written in a journalistic and documentary style. The three-volume book "Azerbaijan literature, art and culture" dedicated to the memory of the great national leader Heydar Aliyev, contains his best products of fiction and documentary prose included into the fundamental collection of artistic journalism. Like in fiction, originality and creative specificity of Anar brings innovations to traditional journalistic genres and this gives us ground to claim that Anar's artistic journalism does not lag behind his artistic creativity.

As it is known, these two important components of the art of speech - prose and publicism - have their own laws of development, their own genres, their own means of artistic expression, and the author's methods of self-expression distinguish him from others. It should also be noted that the main thing that unites Anar's prose and journalism is the author's peculiar way of self-expression, worldview, concurrency of themes and problems. Historicity and modernity are two global themes the author touches on in his works - both in journalism and prose.

Without dependence on the context of time, in both literary and journalistic activity, the writer evaluates the solution of a specific problem based on the realities of the impact on his heroes, on their inner world, on moral criteria, on mentality and on general painful moments. To be sure in this, it is necessary to get acquainted not only with Anar's prose, but also with the artistic journalism constituting great part of his creativity.

The main criteria determining Anar's artistic style is his sincerity as a writer, and position as a citizen, his ability to look at the past, and the future through images, her unbiased assessment of the past and modern life. These merits are peculiar not only to his novels, narratives and stories, but also to his journalistic works.

Anar's prose has been repeatedly studied. However, very little was said about his articles and feature stories, reviews and essays,

thoughts and notes that are published in periodicals or included in fundamental collections. By understanding the informative value and the wide range of topics and problems, the expressiveness, we have the opportunity to understand the creativity of the modern master of word. All of the above are aspects that determine the relevance of this topic.

Anar's works have been in the spotlight of readers and critics since the beginning of his creative activity. Up today, considerable research has been devoted to Anar's work. Monographs by L. Anninsky, N. Aliyeva, S. Bashirov, N. Jafarov, F. Musayeva, Parvin, R. Ulusel, S. Khayal and others can be mentioned among them.

In addition, there are a number of research papers on modern Azerbaijani prose, as well as on the work of the representatives of sixties or the "new Azerbaijani prose", and Anar's prose works have been extensively studied in this regard. The monographs by T.Alishanoglu, A.Hajiyev, Y.Garayev, G.Guliyev, A.Huseynov, M.Imanov, B.Nabiyev and others are of this kind.

There exist many articles, reviews and notes of modern critics and literary critics, both in Azerbaijan and abroad (Turkey, Russia, Iran, many European countries and the United States) about various aspects of Anar's creativity and his individual works translated into many languages. Well-known Russian critics L.Anninski, I.Borisova, G.Petrova, V.Lavrov, A.Tverskaya, I.Perevedentsev, D.Urnov, E.Shklovsky, A.Latina, V.Kovsky, A.Bocharov, N.Bogoslovsky, L.Lavrova, Turkish literary critics Fakir Baykurt, Mustafa Kutlu, Adnan Ozyalchiner, OktayAkbal, YavuzOnka, Ali YavuzAkpınar, German critics M.Farengolts, T.Sommerfield, F.Buchner, S.Price and many others can be shown as examples.

There are also a number of critical works, articles, reviews and reviews of outstanding representatives of Azerbaijani literature and literary studies as Mammad Arif, Mirza Ibrahimov, Hamid Arasli, Sabit Rahman, Ismail Shikhli, BakhtiyarVahabzade, Mammad Araz, Isa Muganna, Yusif Samadoglu, Gulu Khalilov, Khalid Alimirzayev dedicated to Anar's work.

Many dissertations have been dedicated to Anar's creative activity, especially to his prose and journalism. Works by N.Bayramova, N.Hasanova, H.Manafli, P.Nuraliyeva, D.Tahirova and others are examples to this.

Nevertheless, many topics related to his writing and social activities are still to be researched. One of the unexplored aspects of Anar's creativity is the subject of parallels between his prose and journalism.

**Object and subject of research.** The research object of the dissertation is the works of Anar, written in various genres, particularly, his prose and publicist works. Fundamental works on the genres of fiction and publicism, on their typological features are widely used as an object of research, some theoretical works related to the history and theory of the development of artistic and non-artistic genres of verbal creativity are involved.

The subject of the research is the typological features of Anar's prose and artistic journalism, their comparative analysis in terms of identifying parallels between them, the disclosure of the main parameters of the writer's artistic and journalistic creativity.

**Purpose and objectives of the study.** The systematic study and analysis of various methods for understanding Anar's worldview through his artistic and journalistic works, and drawing parallels between them form the aims and objectives of the research. To achieve the main objectives of the dissertation, the following research tasks are set:

1. To analyze the themes and problems of Anar's prose and publicist papers in all their complexity, to group them around the problems of historicity and modernity;
2. Based on the works involved as the object of research, the concept of historicity and modernity in his entire creativity is learned in the light of the ideology of Azerbaijanism;
3. To reveal the genre and stylistics diversity, and poetics of the writer's fiction and publicism, and the issues of innovation in their structure;

4. To study the ideological and artistic relations of the writer's prose and journalism, to identify similarities and differences of relations of content, genre, and style between them in the context of national and world literature;

5. To study the methods explored by the writer in modern prose in describing the life realities, in addressing to different directions and trends, as well as his approach to various categories and components of the literary process;

6. To determine the writer's ideological and aesthetic views on literature, art and culture in his interviews, articles and speeches, and their reflection in fiction.

**Research methods.** The comparative-contrastive method, grounded on the parallels in the process of problem setting and solving in fiction and journalism, and the descriptive method explored to systematize and describe the collected materials, have been applied in the research work. Also, typological analysis is applied to study parallelism in Anar's fiction and journalistic works.

**Basic theses for defense.**

1. Historical and contemporary chronotopes are the topics that Anar repeatedly refers in both prose and journalism. The writer has shed light on the history of Azerbaijan since ancient times up to present day, defines the essence of the ideology of the "Azerbaijanism" that is the rock of all his works.

2. Anar's literary journalism and prose represent an ideological and aesthetic unity grounded on the inseparable complex of themes, problems and motives, revealing his views on the world and man.

3. The author's choice of genre in both prose and journalistic activity, which is in the process of mutual enrichment and diffusion, demonstrates his desire for search and experiments in this field.

4. Genre of contamination, which allows to include elements of artistic imagery in journalistic works, and to make richer by informativeness and documentary, is specific for Anar's prose and journalism. This is one of the typological features of the writer's work

Genre contamination is peculiar to Anar's prose and publicism, and allows him to include elements of artistic imagery into publicist

works, to enrich works of literature with information and documentary. This is one of the typological features of the writer's literary activity.

5. The author's position in Anar's prose and publicism is closely connected with his worldview and aesthetic ideals, along with it, his representation methods show the integrity of his artistic and aesthetic views, and his artistic identity committed to national and human ideas.

6. Anar's publicism is no less important than his fiction, and his philosophical and aesthetic pursuits, and his moral values have united in a single system.

**Scientific novelty of the research.** The scientific novelty of the research lies in the fact that, within the framework of a special study this work presents a comparative analysis of Anar's literary texts and publicist works, which in their inner essence constitute an ideological and aesthetic unity in the writer's work, based on a system of cross-cutting motives.

The parallels between the artistic and journalistic works of Anar in this research are considered on the material of the works written throughout the writer's career, from the late 1950s to the present day, in order to determine the differences in approaches to displaying the surrounding reality.

The development of writer's creative, ideological-esthetic views put forward for solving many of the problems related to history and modernity, to historical past and present is considered while analyzing the writer's fiction and journalistic works. The dichotomy "Yesterday and today" comprises the main line of development of Anar's creativity.

Namely this aspect determines the structure and composition of dissertation consisting of two chapters and dedicated to the categories of modernity and history in Anar's prose and journalism.

Analysis of Anar's creativity in the context of parallels between prose and fiction allows us to identify similarities and differences between these two different branches of the art of speech at different stages of development of literature. From this point of view, Anar's works have not yet been the subject of special research.



**Theoretical and practical significance of the research.** The theoretical significance of the dissertation is to create a scientific-theoretical basis for the study of Anar's works, one of the brightest representatives of Azerbaijani prose and journalism in the second half of the twentieth century, as the natural connection of fiction and journalism, which includes certain interactions and influences, is more clearly observed in his work.

The solution of many problems on this topic is of great theoretical importance for the modern Azerbaijani literary criticism and it expands the notion of the diversity of artistic and artistic-documentary forms of comprehension of reality in the literary process of the twentieth century.

The main provisions and results of the dissertation can be used in the study of the history of Azerbaijani literature, the works of modern Azerbaijani writers, especially Anar, as well as in theoretical courses taught at philological faculties of universities. The materials of the dissertation can be used for compiling textbooks, teaching aids, curricula on the history of modern Azerbaijani literature and literary theory.

**Approbation of research.** The dissertation is carried out in accordance with the research directions of the Chair of Azerbaijani and Foreign Literature of Sumgayit State University. Separate chapters of the work are discussed at the meetings and seminars of the mentioned department. The scientific results obtained from the research paper, the main content of the dissertation and the research results are reflected in the journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, in scientific articles published in relevant foreign journals, in scientific collections, in speeches and reports of the applicant at international conferences.

**Name of the organization where the dissertation is performed.** The dissertation is done in Russian at the Department of Azerbaijani and Foreign Literature of Sumgayit State University.

**The volume of the structural sections of dissertation separately and general volume with sign.** Introduction 12 pages, Chapter I 66

pages, Chapter II 58 pages, Conclusion 4 pages, list of literature 16 pages. Total volume –156 pages, 237, 990 signs.

## MAIN CONTENT OF DISSERTATION

The “Introduction” part of the research substantiates the relevance and degree of study of the theme, defines the object and subject of research, aims and objectives, sources, methods and techniques, reflects the main provisions, scientific novelty, theoretical and practical significance of the research, approbation and application of the dissertation, informs about the name of the organization where the dissertation work is performed and about the total volume of the paper, and volume of sections separately in a sign.

The first chapter is called "**Modernity and contemporaries in Anar's prose and journalistic works**" and consists of four sub-chapters. Each subchapter is divided into separate paragraphs.

The first sub-chapter, entitled "**Modern hero in Anar's work as the embodiment of national character**" consists of four paragraphs.

The first paragraph, entitled "**Modern hero: the main moral criteria in Anar's publicity**", examines the author's publicist papers on the modern hero in the articles "Hero: now and in the future", "Thoughts on Azerbaijanism", "Thoughts on the criteria of values", included into "Azerbaijani literature, art and culture" trilogy ("Qəhrəman: indi və gələcəkdə", "Azərbaycançılıq haqqında düşüncələr", "Dəyər meyarları üzərində düşüncələr", "Azərbaycan ədəbiyyatı, incəsənəti və mədəniyyəti").

When Anar began his career, in 1967, he published an article in the newspaper "Literature" entitled "Hero: now and in the future." This article was later included by the author in almost all collections, including the collection "Captive of the Century" ("Əsrinəsiri"). The article begins with a question of the author: "*What qualities are especially attractive to me in a modern hero?*"<sup>1</sup> From the following

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<sup>1</sup>Анар. Пленник века / А.Р.Рзаев. – Баку: Азернешр, – 2010. – с . 47

part of the article it becomes clear that for Anar, the modern hero's especially attractive features are faith that does not turn into fanaticism, kindness that does not turn into self-satisfaction, understanding and forgiveness combined with respect for a person's own self and others. Anar advocates trust in words, opinions, adherence to principles, and at the same time he calls for having tolerance for opposition. Anar also pays special attention to the ability of "*feeling empathy for others*"<sup>2</sup>. According to Anar, the modern hero is a stubborn and courageous man who defends the truth and, most importantly, does not hesitate to take on the "*burden of responsibility*"<sup>3</sup>. Anar's humane and personal position, as well as his view as a writer is described in the concluding words of the article: "*And without exception, just humanity!*"<sup>4</sup>.

For Anar, the modern hero is not only a character of his works representing this or that person. He is, above all, a clear embodiment of the national character, a means of realizing the national idea.

Even when he began his career, in his first works, the young writer highlighted himself as a modern man with all the problems and spiritual pursuits of the subject of his creative activity. Throughout Anar's productive career, this theme remains relevant for both his prose and publicism, and is enriched by each new work.

In his articles, the writer gives perfect information about the "features" of the protagonist of his writing credo and the "program character" he follows. The most important thing is that anyone who is acquainted with Anar and his work can confirm that he makes such demands not only against his heroes, but also against himself, and these demands have existed throughout all his life and creativity.

The second paragraph, entitled "**Paradigm of modernity and the image of modern man in Anar's first stories and journalistic writings**" is devoted to the analysis of the author's first stories and narratives. In these works, based on his aesthetic views, he creates the

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<sup>2</sup>Анар. Пленник века / А.Р.Рзаев. – Баку: Азернешр, – 2010. – с . 47

<sup>3</sup>The same source, – с . 47

<sup>4</sup>The same source, – с . 47

image of a modern Azerbaijani, where the concepts of a human and humanity form the basis of his literary and artistic interest. As one of the researchers rightly noted, *"Anar's main object of research "is a human being"'"*<sup>5</sup>. "Longing for the holiday" ("Bayram həsrətində"), "Last night of the last year" ("Keçən ilin son gecəsi"), "Talk of a woman working in a hanger" ("Asılqanda işləyən qadının söhbəti"), "Taxi and time" ("Taksi və vaxt"), "A Georgian surname" ("Gürcü фамилиясы"), "Me, you, he and the phone" ("Mən, sən, o və telefon") as well as his satirical stories included to the collection "Molla Nasreddin - 66" ("Molla Nəsrəddin – 66") are exact samples of this.

The story is one of the favorite genres of the writer who said in one of his articles said: "Personally, I consider myself a master of storytelling"<sup>6</sup>. Anar's first stories are far from stereotypes about the beginning, development and formation of creativity. These works stand on the same level as all his other works, do not lose their relevance today and are unique examples of the storytelling of modern Azerbaijan. Old literary traditions and the young writer's innovative pursuits are organically combined in his early works. Together with other talented writers of his generation, Anar reveals new ways in Azerbaijani literature, especially in terms of depiction of modernity and modern hero. The interim his first stories were written was a special stage in Anar's work. It was in these stories that the foundation of the paradigm of modernity was laid and deepened in his later work.

It is quite natural that Anar, as a writer, often discusses the art of storytelling, its genres, and expresses his thoughts on various literary genres. In these articles, Anar puts forward very interesting scientific ideas, and gives a serious, professional analysis of the literary process as a literary scholar. Here he no longer acts as a publicist, but as a literary scholar, literary critic, researcher.

**The third paragraph, entitled "Formation of Anar's artistic and aesthetic credo in journalism", analyzes the writer's aesthetic**

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<sup>5</sup>Pərvin. Anar dünyası / P.Ə.Nurəliyeva.– Bakı: Təhsil, – 2015. – s 82.

<sup>6</sup>Anar. Чуть ближе к звездам / А.Р.Рзаев. – Баку: Язычы, – 1986.– с 209.

views in articles and speeches and their realization in Anar's works of art in parallel. Thus, in his literary-critical writings, Anar advocates addressing topical issues, "Thoughts on the White Sheet" ("Ağ vərəq üzərində düşüncələr"), emphasizes the need for a writer's civic position "World Responsibility" ("Ümumdünya məsuliyyəti"), calls for adherence to national traditions and openness to other cultures "The joy of communication" ("Ünsiyyət sevinci"), "The river that flows into the ocean" ("Okeana tökülən çay"), "It is inaccessible" ("O əlçatmaz") etc.

The novelty of decisions, the paradox of situations, the creation of colorful images of modern man is observed in the stories "Georgian surname", "I, you, he and the phone" ("Gürcü familyası", "Mən, sən, o və telefon"). Each of these stories presents "narrow" ("local") episodes of the heroes' lives at the level required by the genre. However, this "narrow" plot leads to great artistic generalizations, immersed in the inner world of the heroes as a result of the author's, as well as the reader's efforts. The writer achieves this in his first works with various means and techniques of psychological analysis characterizing his unique poetry. The contradictory situations characteristic of Anar's stories actually serve to put on view on the paradox of life and reality. Each of Anar's story appears with a different psychological situation.

The writer provides an in-depth psychological analysis of the inner turmoil of the protagonists in the situation described in the story. Each time, Anar chooses a non-standard situation, an unusual hero, and thus demonstrates a new style for the Azerbaijani prose of that time. The writer's system of aesthetic views is formed in this way, and he remains faithful to this style in every work. Many aesthetic principles formed by Anar in his literary-theoretical works are reflected in stories, narratives and novels written by him. His writings and the literary activity as a whole, his artistic and aesthetic thoughts, philosophical generalizations, filtered through the prism of perception, are manifested and strengthened in literary and artistic practice. The writer's literary-theoretical views are based not only on his personal creative experience, but also on a thorough study of previous and

modern literature. The writer not only creates a real literary image of his contemporaries and modernity, but also seeks new artistic means for their adequate expression.

The fourth paragraph, entitled "**Symbolism of Anar's texts and the philosophy of his life**", it is spoken about the writer's and publicist's interest in eternal philosophical issues and his ability to express them through polysemantic symbols. One of the philosophical categories that worries the writer is Time. He seeks to understand and reflect the ambiguity, mystery and depth of this symbolic image. He repeatedly refers to this category in his works of art, as well as in his artistic and journalistic thoughts, essays, short aphoristic notes. Anar talks about the relationship between time and literature in the article "Novel and time" ("Roman və zaman"). The category of time has found its artistic solution in the author's stories "Georgian surname" ("Gürcü familyası"), "Taxi" ("Taksi"), and in the novel "Chance" ("Macal").

Eternal-philosophical categories such as loneliness, life and death, and the eternal absence of human existence are also in the attention writer's creative activity. The writer has a strong talent to understand the philosophy of modern life and to bring it to life in his works of art. Anar's search for philosophical truth, mysteries and contradictions of human existence in the journalistic articles, motivates him to look for more attractive means and methods of stylistic devices and tropes. Among such expressive means, the delicate symbolism observed in many of his works occupies the most important place.

Concluding with the first sub-chapter about the modern hero, who is the main carrier of the national character in Anar's work, it can be said in the description of modernity and the image of modern man, the writer uses deep subtext. He hides the ideas that bother him and his heroes with symbolic signs. Going through the filter of ideas, we understand that for the writer, the human factor comes first. Its protagonist is a modern man, but it is not in a political, ideological perspective, but in an existential, moral and national image. According to Anar, the main phenomenon of modernity is a person who embodies

national values and national character. Only this national world, through the world of Azerbaijanism, can be tuned to the world created by the writer - the global, universal world and express his attitude to this world.

The second sub-chapter of the first chapter - **"The fate of the heroes in the context of modern reality in the Anar's works"** consists of three paragraphs.

The first paragraph, entitled **"Anar's man of art on the plane of time"**, is devoted to the analysis of creative human images in the writer's prose and journalism. These works can be grouped as follows: 1) to perpetuate the name of this or that artist; 2) to understand the nature of the creative personality, to penetrate its existence; 3) to give a reasonable answer to those who try to falsify the names that are the pride of our culture. These works can be grouped as follows: 1) to perpetuate the name of this or that artist; 2) to understand the nature of the creative personality, to penetrate its existence; 3) to give a reasonable answer to those who try to falsify the names that are the pride of our culture. Portrait essays created by Anar or portraits of personalities from different areas of art are dedicated to them. At the center of these works there is an image of a specific person. In his publicistic creativity, the writer has created a gallery of historical images that form a rich panorama of Azerbaijani culture. In parallel with this, the story named "Dante's Jubilee", in which the image of art and creative personality is very interesting artistic embodiment, is also considered in this paragraph. At the center of the narrative work there stand the life and destiny of a man who has failed in art. The protagonist of the story, FeyzullaKabirlinsky, is a special character not only for Anar's work, but also for all Azerbaijani literature. Here, as the author emphasizes in all his articles, acts as an innovator who reveals the highest mission of art through artistic images. We would like to emphasize the writer's desire to create the image of a creative person, an artist. This is true not only in his essays and articles dedicated to prominent figures of art and culture, but also in his articles and thoughts. From an artistic point of view, this theme is fully revealed in the story "Dante's Jubilee".

In this regard, the rejection of the sharp features of the images, the confrontation of the heroes as irreconcilable antipodes, the division of the heroes into "positive" and "negative" are characteristic features of Anar's creative activity. Each of the heroes is loved and understood by him. As a psychologist, Anar penetrates the character of people, tries to understand the actions and behavior of the heroes and objectively assesses their fate in the context of this or another time.

The second paragraph, entitled "**Anar and the novel genre: theory and practice**", examines Anar's attitude to the literary genres reflected in a series of articles ("Thoughts on a White Paper", "Novel and Time" ("Ağ vərəq üzərində düşüncələr", "Roman və zaman" and others), especially the novel genre. For Anar, story and novel genres are the main genres, and the narrative, in his opinion, is "just a series of stories." *"The novel is a great continent or ocean, infinite and endless, and the story is an island or a lake. The novel is a collection of all memory and subject to its conceptual choice, the story is a corner of memory, a local part of it"*<sup>7</sup>.

Here, his first novel – "Chance" ("Macal"), is also involved in the analysis, this work can be considered an artistic model of Anar's novels. The appeal to the novel genre allowed the writer to show not only the life of the protagonist FuadSalayev from his childhood to adulthood, but it also allowed the writer to show the lives of many characters from different walks of life against the background of the post-war Baku environment. The novel "Chance" ("Macal") seems to combine Anar's theoretical views on the novel genre and its practical embodiment, which reflect the writer's position and attitude to the world. He believes that any compromise with conscience leaves an indelible mark on a person's heart, does not allow him to completely live his life, and constant doubts about the correctness of the principles of life poison his whole being.

The third paragraph, entitled "**The Karabakh tragedy in Anar's work**", considers the subject of Karabakh in both the writer's journalism and creative activity. Anar repeatedly addressed the issue

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<sup>7</sup>Анар. Чуть ближе к звездам / А.Р.Рзаев. – Баку: Язычы, – 1986. – с 209.



of Karabakh. Today, his works on this topic form a large layer of journalistic literature. These works are not only an indicator of the writer's active citizenship, but also influential in terms of the words of a master of words, full of passion, excitement, anxiety for the fate of the country.

The rubric "Karabakh tragedy against the background of political plots" is especially distinguished in the collection "Captive of the Century" ("Əsrin əsiri"), which includes many program articles, speeches, appeals on various socio-political problems, historical processes of our modern world.

The artistic quintessence of Anar's all feelings and thoughts on the Karabakh problem is reflected in the story "The Hotel Room" ("Otel otağı"). The main theme of the author's story is pre-reconstruction and modern Azerbaijan and its problems. This is literally reflected in the life and destiny of Karim Askeroglu, a Turkologist and university teacher from Karabakh-Shusha.

It should especially be noted that Anar expresses his author's position in all his works. Throughout the Karabakh conflict, Anar has been one of the most sensitive and uncompromising supporters of the restoration of justice. With the help of artistic words, he expresses a clear and sharp polemical attitude to the Karabakh problem in his artistic journalism, fiery speeches and letters. Regardless of the genre, Anar's writings form a single whole. We are once again convinced of this by comparing his journalistic works and prose on the Karabakh problem, in particular, the story "The Hotel Room" ("Otel otağı").

The third sub-chapter of the first chapter, "**Criteria of moral value and national substance in Anar's literary and journalistic works**" consists of two paragraphs.

In the first paragraph, named "**Man and Society: closed circle or inevitable fate,**" it is spoken about the story "Circle" ("The White Harbor") ("Dairə" ("Ağ liman")), in which the author analyzes the secret and inner world of the people whom he calls "*the mystery of God*"<sup>8</sup> in one of the miniatures "Thoughts of the Night" ("Gecə

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<sup>8</sup>Анар. Сочинения: [в 5 томах] / А.Р.Рзаев. – Баку: Юрд, – т.3. – 2006. – с 331.

düçüncələri”). In his essays, Anar often compares life to a circle, or rather, to a *"closed circle" that "squeezes around you every day and condemns you to loneliness"*<sup>9</sup>. The archetype "circle" defines not only the name of the work, but also the whole structure of the story, which symbolically reflects the lives of the heroes who suffered because they could not get out of the "circle of life". Starting from the first works of Anar, the combination of national and universal, individual and general, which is clearly expressed and presented in all his works, and as well as in "The White Port" ("Ağ liman"): regardless of place of residence, nationality, or religious affiliation of the heroes, they experience the same feelings and emotions that are common to all, but at the same time, they are completely individual.

The second paragraph, entitled **"The artistic embodiment of the symbolism of non-existent floors"**, deals with the novel "The sixth floor of a five-storied house" ("Beşmərtəbəli evin altıncı mərtəbəsi"). At first glance, this is a love novel, but the idea of the novel is too broad. This love story changes and grows towards the "non-existent floor" - the "sixth floor of a five-storied building", which was deeply worked out by Anar. The protagonist of the novel Tahmina is a symbol of happiness, the meaning and purpose of life. Unlike Nemat, who is unable to get out of the "circle" of his life, Tahmina tries to get out of the "circle", and almost achieves it, and finally dies. Anar's words *"any pressure on the personality, aggression on his sovereignty, at the same time destroys the sovereignty of the nation"*<sup>10</sup> resonate with this idea. The main purpose of the author's most famous works "White Harbor" ("Ağ liman") and "Sixth floor of a five-storied house" ("Beşmərtəbəli evin altıncı mərtəbəsi") is the opening the psychological world of modern man. With these works, the writer showed the whole life of modern Azerbaijani intellectuals against the background of social and moral meetings. The other characters depicted here, along with the protagonists, embody a variety of human characters within an organization called modern society.

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<sup>9</sup>Анар. Сочинения: [в 5 томах] / А.Р.Рзаев. – Баку: Юрд, – т.3. – 2006. – с 312.

<sup>10</sup>The same source, p. 490

It seems unreasonable for some critics to consider the writer's images such as Mammad Nasir, Dadash, Saftar unnecessary. These characters are not the background for the description of the main characters. They are brilliant representatives of one or another social class that the author wanted to reflect. On the whole, they represent the diversity of human characters united in a so-called modern society.

In both his artistic and journalistic works, Anar reflects the appropriate and inappropriate dimensions of moral values of the heroes, without resorting to didactics and propaganda. One of the main techniques of the writer is symbolism, which helps him to convey his thoughts to the reader without hindrance, but in a very effective way.

The fourth sub-chapter of the first chapter entitled "**The irreality of reality in Anar's worldview and artistic presentation**" consists of two paragraphs.

The first paragraph, entitled "**Man and the world and his concept of fiction in Anar's fictional story**", examines the writer's views on irreality, artistic conditionality, as well as the views on fiction in the context of the story "Contact" ("Əlaqə"). Here, there is no appeal to the aliens (ufo) and space connections that V. Kovsky tried to show. There are two versions of the unreality are looked through in the story. The first is a mental disorder of the protagonist, which the "psychiatrist" calls "derealization" of the personality. The second is about ufology, a student who avoids communication, treats people differently, treats people strangely, and is a comfortable springboard for interfering with a distant civilization.

In the story "Contact" ("Əlaqə"), Anar shows the alienation of the individual in society, but also opposes the one-sided perception of the world. In the story, we clearly feel the belief in a magical, unrealistic, rational thought that cannot be explained. In his article "Feeling the future (about fiction)" ("Gələcəyi duymaq (fantastik ədəbiyyat haqqında)") Anar talks about the interest in "*feeling our current problems, worries, hopes and aspirations on the basis of a fantastic future*"<sup>11</sup>. Thus, Anar takes the path of depicting the modern

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<sup>11</sup>Анар. Сочинения: [в 5 томах] / А.Р.Рзаев. – Баку: Юрд, – т.5. – 2008. – с 87.

world and man through unrealistic methods, using fantastic conditionality. We must say that intuition and subconscious thinking, which are characterized by the behavior of the heroes, are the main elements that unite these works to varying degrees. The author seeks to reflect life in a surrealist way in his artistic journalism, which is rooted in national folklore.

The second paragraph, entitled "**Anar and surrealism**", was devoted to the analysis of surrealist views of the world reflected in the works of the author. He advocates a surrealist approach in his works of fiction, based on national folklore. This feature of his style is most vividly reflected in Anar's works written in the 1990s – “Red Limousine” (“Qırmızı limuzin”) (1991), “Panic” (“Vahimə”) (1993), and partly “The hotel room” (“Otel otağı”) (1994). In these works, the writer uses a style of surrealistic reflection of life. At the same time, all this unreality and its reflection in the works of art are not abstract, they are connected with Anar's personal feelings, even his dreams. In his speeches, the writer calls the dream a kind of source of information, *"the work of an irrational, surrealist artist"*<sup>12</sup>.

Concluding the first chapter, we conclude that Anar's work is a combination of artistic perception of the modern world and the tendency to create modern human images. In this respect, his prose and journalism complement each other, allowing the reader to speak not only in the language of images, but also to express their feelings and thoughts with journalistic sincerity. The author's fiction and journalism are also rich in genre diversity. His works are distinguished by a special versatility: they differ in the choice of subject, problem, idea, and means of artistic expression, as well as in the methods of reflecting reality, the artistic method corresponding to the meaning of anarvari (specific for Anar) "realism without the shore" and at the same time combining realism with other features.

The second chapter is called "**Historical past, its reflection in Anar's prose and journalism**" and consists of three sub-chapters.

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<sup>12</sup>Анар. Сочинения: [в 5 томах] / А.Р.Рзаев. – Баку: Юрд, – т.3. – 2006. – с 400.

The first sub-chapter of the chapter entitled "**History and Literature: Parallelism and conditionality of problems**," is divided into two paragraphs.

The first paragraph, "**Prerequisites for writers' appeals to historical issues**" is devoted to the theoretical understanding of the grounds and reasons for the reference to the concept of "historical prose" in the literature. Historical prose, which began to flourish during the romanticism period, continued to develop in later periods and still retains its fame today. Interest in the past is due to many reasons, first of all, interest in historical memory. Anar often speculates about the mysteries and abnormalities of human memory, calling them the "*chain of revived moments*"<sup>13</sup>.

The past is the essential thing in a) for the creation of historical works, b) for their presentation to the modern reader, c) for the discovery of history, historical events and historical personalities. The past that the author is talking about, with the exception of the recent past, is not always the result of his personal observations. It is a historical fact and reality that the writer conveys to the reader in one form or another, either through memory, or through documents or written sources, or sometimes through the witnesses of the reality. Of course, when talking about the nearest past, the main role here is played by the memory factor, which does not forget this or that episode of the image of people. In this case, the memories become an element that forms the main plot of the work. Such "memory-novel" as "Without you" ("Sizsiz") and "memory-story" "Life hurts" ("Həyat ağrıyır") by Anar can be included into this list.

Thus, when talking about the reasons for addressing history, historical problems in the literature, first of all, there should be noted the combination of history and modernity, their inseparability and close connection, writers' attempts to find answers to the problems of modern life in history, sometimes the desire to avoid topics banned by the current regime, and in most cases, it is necessary to emphasize the

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<sup>13</sup>Анар. Сочинения: [в 5 томах] / А.Р.Рзаев. – Баку: Юрд, – т.3. – 2006. – с 576.

desire to perpetuate important events and names for the nation, the people and humanity as a whole.

The second paragraph, "**The narrative of the past in Anar's work and its relation to modernity**" examines the author's works of various genres on historical topics. It can be concluded from the analysis that Anar prefers essayism, journalism, documentary and synthesis of artistic beginnings, rather than artistic form. One of the topics of concern to Anar is related to the "mother book" of the Azerbaijani people "Kitabi-Dada Gorgud" ("Kitabi-Dədə Qorqud"). The writer solves and realizes these problems in various forms - narrative, journalistic article, essay. Anar repeatedly refers to the image of Jalil Mammadguluzadeh "It hurts to understand" ("Anlamaq dərdi"), article "A little closer to the stars" ("Bir qədər ulduzlara yaxın"). The author's allegorical story "The Tale of the Good King" ("Yaxşı padşahın nağılı") is also interesting. All these works are united by the fact that the narratives of the past are closely connected with modernity and adapt directly to it.

The events described in Anar's works is not only the life of the people and their individual representatives, but also his own life and destiny, which the writer, as a representative of the people, conveys through his personal concerns and thoughts. It is also a retro journey not only to the people and their personalities, but also to the depths of the writer's inner world. Such a reflection of the world and man is more evident in many of Anar's works, especially in his biographical memoir.

The second sub-chapter of the second chapter, entitled "**Anar's Memoirs as a form of historical reflection**" consists of two paragraphs.

The first paragraph "**Memoir genres: theory and history**" is a brief excursion into the history and theory of memoirs.

The names of the most important examples of this genre in the world literature were listed here (Russo's "Repentance" ("Tövbə"), Herzen's "Past and Thoughts" ("Olmuşlar və düşüncələr"). It is believed that memoirs can rightly be considered both documentary and

fiction, as this genre has a "*syncretic nature*"<sup>14</sup>. This dual nature of memoirs has shaped two approaches to their study: aesthetic and historical. For the memoirist, "reality" is the reality of memories in various shapes. In addition to its main types, there are also forms conditioned by subjective criteria such as the author's approach, idea, the form of presentation of the material, the ratio, volume of the documentary and artistic beginning. There are also different types of narratives in a writer's memoir, and they form the basis for various modifications of the memoir genre, such as artistic portraits.

Everything written by Anar is of great interest in our research work, the main purpose of which is a comparison of fiction and documentary literature, which are the main components of the writer's work. As it was mentioned above, there are various types of narratives in the author's memoirs that serve to modify the memoir genre. One of them is a literary portrait, which is fundamentally represented in Anar's work.

The second paragraph, entitled "**History in portraits: the genre of artistic portrait in Anar's creative activity**", is devoted to the study of the genre of artistic portrait, one of the forms of memoirs, and its reflection in Anar's creative activity. As a rule, Anar's artistic portrait is a world model that reflects the author's concept of the character he created. The hero of his artistic portrait is a real person. At the same time, it is an image of the writer's personal and creative destiny, filtered through his own ideas, using documentary and artistic materials. The aesthetic essence of Anar's artistic portrait lies in the fact that it reflects both the appearance and character of the hero, as well as his behavior, character, language, thoughts, views, and biography, in fact, as a whole, it is a closer reflection to the reality. Anar's artistic portraits are created on the biographies of his contemporaries. However, the larger part of his artistic portraits is devoted to outstanding personalities of the past, whom the writer left over with a period of time. Anar stands guard over the culture of the

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<sup>14</sup>Чернец, Л.В. Литературные жанры / Л.В.Чернец. – Москва: МГУ, – 1982. – с 12.

people, expressing his attitude and position in his polemical articles, speeches, analytical articles, as well as in the genre of literary portraits. The analysis showed that the literary portraits created by Anar have the following general parameters: reveals the character of a real person, the documentary facts in them can be the author's probabilities, depending on the situations reflected in the plot, each portrait has its own style, melody and intonation, the fate of the characters in the writer's time and work are united as a whole. As one of the types of biographical memoirs, the artistic portrait, by its nature, combines the past and the present, presenting the whole image of the historical time on the basis of concrete material - in the person of the hero of his time.

The third paragraph, entitled "**Features of the autobiographical memoir prose of Anar**", is dedicated to the study of his such works as "Without you" ("Sizsiz") (memoir about his parents), "My life hurts" ("Həyatım ağrıyır") (memoir about the writer's uncle A. Mammadkhanli), "Thoughts of the night" ("Gecə düşüncələri") (diary-essay). In all examples of this autobiographical memoir, Anar has created a representation of the past in various forms based on his personal biography. In his literary-critical articles and essays, the writer often expresses his attitude to autobiographical memoirs, thus acting as both an experimenter and a theorist of the genre: "*The writer's memory, full of life experience, is the marble that the architect gave up what he already had to erect a statue and kept only what he needed*"<sup>15</sup>. In his biographical memoirs, Anar acts as both an exploratory author and a hero, as well as one of the characters of the prose, which strengthens the subjective-personal layer of the prose. These are works that form a unity of artistic and documentary beginnings.

The main features of Anar's biographical memoir are expressed in the following typological aspects: philosophical generalization of individual facts and subjective impressions, lyrical dominant, memorized and described metaphysical reflection, study of objective facts against the background of psychological and subjective

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<sup>15</sup>Анар. Чуть ближе к звездам / А.Р.Рзаев. – Баку: Язычы, – 1986. – с 207-208.



impressions, creative self-expression, scientific-critical understanding of literary process and whole epoch in historical-cultural context, polemics high craftsmanship at the same time.

The third sub-chapter, entitled "**Chronicle of national history and culture in the context of new artistic and journalistic genres of Anar's work**" consists of two paragraphs.

In the first paragraph entitled "**Features of the reflection of history in Anar's journalism**" the publicistic attitude of the author's journalism on historical topics are looked through. The three-volume collection "Azerbaijani literature, culture, art", which includes various forms of the writer's journalism, traditional images of journalistic style, as well as various modifications updated with Anar's pen, is in the center of spotlight. For example, the first article of the three-volume "Spiritual Wealth of the Land of Fire" ("Odlar yurduunun mənəvi sərvəti") is an analysis of the life of Azerbaijanis in ancient times, in the context of moral values passed down from generation to generation, regardless of the political situation in the country. Important stages of our historical past are presented by the author as a basis for the development of further socio-political processes in Azerbaijan.

Today, it is clear that Anar is one of the most active members of the national intelligentsia, who stood at the forefront of political realities before and after the collapse of the former Soviet Union. The author's sharp publicism (publicist words) is addressed to future generations, who call not to forget their historical past, try to create a single spiritual plane in which universal values will remain a priority for all time.

The second paragraph entitled "**Anar's treatise "Right to live" as a form of reflection of history**" is dedicated to one of the original genres of the writer's journalistic work. Anar's appeal to the genre of treatises is due to his ability to express fundamental issues related to the history and culture of his country, his ideological doctrine in the form of sharp polemical language. He skillfully uses the opportunities of the treatise to use the information, to express their views and opinions on the issues raised, to give broad generalizations. In the "Introduction to the

theme" given at the beginning of the treatise, the author warns *"that the book is full of politics and history. After all, culture is inextricably related to politics, and literature and culture are developing against the background of history"*<sup>16</sup>. By applying the treatise genre, Anar enhances the original genres he uses in his work, especially in his publicistic creativity. His "historical and cultural treatise" entitled "Right to live" is one of the genre modifications of journalism, where the writer gives a broad picture of the history of the homeland, and against the background of these plates does not overlook the culture, literature, art and politics. As we read this book, we witness how accurately this genre is formed. This scientifically explains the poetic defense of some historical and cultural facts, various moments of history, which corresponds to the genre of the treatise, but also is a study based on the author's personal perception, personal memories, from his point of view.

**In conclusion**, the study was completed. It is noted that Anar, a talented prose writer, playwright, and a powerful master of the art of rhetoric, also uses journalism to express his views. Sometimes he is inclined to the style of documentary writing based on facts. In his artistic journalism, he touches on issues of concern in his polemical sharp social articles, writers' judgments, and essays. This time, it is more based on his own rich life experience, personal memories and impressions, as well as his own worldview as a whole.

Anar's prose and journalism combine two principles of the world and man in his study, they are figurative-fiction and fiction-documentary. These two beginnings interact with each other in a strange way, complementing each other, preserving the peculiarities of this and other types of word art. These correspond to the main starting positions, as well as determine two different directions of development of the writer's creative thinking. The general principles between them is based on Anar's indifference to the environment as a citizen and artist, to the people of this world, to the past, present and future of his homeland, as well as to Anar's

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<sup>16</sup>Анар. Литература, искусство, культура Азербайджана: [в 3 томах]/ Рзаев А.Р. – Баку: Letterpress, – т.3.– 2013. – с 13.

talent as a master of words, it also gives versatility to create real pearls in both fiction and journalism.

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

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