

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Science

**1960-1970s AZERBAIJANI PROSE IN THE  
LITERARY CRITICISM**

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## GENERAL CHARACTERISTICS OF THE WORK

**The actuality of the subject.** The period of 1960 and 1970 are a milestone in the history of the development of Azerbaijani literature, which is characterized by substantial literary events and is remembered with great artistic achievements. A remarkable upgrade in all areas of literature is due to the extraordinary activity of the public consciousness, the profound understanding of the current political regime, the social reality, and the different analytical manifestation in artistic thought. The 60s were “the whole period after the 20th Congress, when the Stalin era was denied, when the personality moods disappeared and a new social atmosphere emerged” “adaptation” period. This phenomenon freedom of spirituality gave a powerful impetus to the progress of a generation more than any other branch of literature. First of all, prose was abandoned by stereotyped fabrication positive heroes and literary idols.

The modernity occurring throughout the Alliance has also manifested itself in the Azerbaijani prose. The subject element, the choice of problems, the skill of character creation, the individuality of style, and the way in which our genres differ greatly from the findings of the new form have turned our artistic prose into a new development. Criticism seeing this update on time, immediately reported its operative attitude. At the beginning of 60s, M.Huseyn, M.Jafar, I.Ibrahimov gave the first theoretical assessment of the new literary stage, the “third generation” of our modern literature, the quality of the national prose in their articles.

The more clear scientific and the oretical understanding of this update, which has not yet been able to give a full objective written with smart thinking in the criticism - the whole of this phase will come to an end. In the 1970s, when analytical interest in criticism and theoretical thinking was regarded as an independent phase of criticism, as well as in the 1980s, when the principles of self-analysis of criticism

became more serious, and the literary process appreciated this position, the literary-scientific attitude to the extraordinary changes of the prose during those years is more specific. Criticism of these years includes the definitions of “new prose”, “sixties”, correct classification of the literary process in terms of genre, style, and hero, and the final conclusions about the successful results of its form searches.

But even though the 60s and 70s had managed the attention to criticism to focus on its own, both at the time of its creation and in the subsequent decades, the current political regime prevented it from reaching its essence. The criticism is concerned about describing an important quality of the generation as a collapse of the framework of the socialist literature as its major modernity. Thus, discouragement of the criticism in its proper evaluation is clearly observed in the face of the courage to remain faithful to the art of the new prose. This situation continues until the 90s when national independence was gained in our country and the literary rituals of socialism collapsed.

Since the 1990s, the ideological “fetter” of the totalitarian regime has had to revert to the once-literary and aesthetic ideas that were liberated from it and, necessity to complete the ideas it could not say before the end. When it approached the fact of the change in the quality of his generation from this position, the criticism was able to expose his rich poetics. The literary-aesthetic idea, penetrated by the deep philosophical -analytical cognition of the literary material with its logic lifted the undiscovered layers of the new generation and reached its core. As a result, the main role of the 60- and 70s generation, which was at the heart of its main achievements of the decade of the novel, which is characterized as a novel decade (T.Salamoghlu), is expected to be the “publicist openness” of the greatest novelty (A.Mammadov), but the art of the 90s, whose whole art serves the national self-image, and the prose of the early 21st century in search of a new literary and philosophical form

(magical realism, metaphysical realism, etc.), was objectively assessed.

In light of these important aspects, it is extremely useful for our modern literary studies to examine the extent to which the prose of this stage has been evaluated in literary criticism, and has found a literary and scientific explanation, to combine analytical interference, a system of theoretical views, from a variety of competences to its diverse characteristic and artistic features, to discover the qualities that criticism has gained in the prose analysis process. The substantial qualities mentioned relate to the relevance of the thesis topic.

**The degree of study of the subject.** The research of M.Arif, M.Hiseyn, M.Jafar, S.Asadullayev, I.Ibrahimov, G.Gasimzada, A.Huseynovv, K.Gahramanov, G.Alibayli, M.Alioghlu, A.Mirahmadov and others in the 1960s, which analyzes the works of this decade's prose, also includes the criticism and the relation of literary criticism to that prose.<sup>1</sup>

Discussions of criticism at the highest ideological levels in the 1970s, the demands placed on state decisions, the increasing interest in his own history and theory, his views on specificity, resulting in an initiative to clarify its subject and

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<sup>1</sup> Mir Jalal. Classics and modernists. Baku :Azarnashr, 1974, p.318 ; Asadullayev S. History, artist, modernity. Baku: Youth, 1975, p.175 ; Asadullayev S. Problems of creativity of our documentary and artistic prose. Azerbaijan, 1977, No. 2, p. 177-197; Garayev Y. by the criterion of modernity. Azerbaijan, 1977, No. 2, p. 198-201; Huseynov A. The movement of time and prose. Azerbaijan, 1976, No. 7, p. 195-208; Huseynov A. The movement of time and prose. The second article. Azerbaijan, 1976, No. 8, p. 101-120; Elchin. The genre of the story. Our opportunities and claim. Azerbaijan, 1976, No. 12, p.137-152; Alimirzayev H. "Nasimi" and historical novel issue, Literature and art, June 18, 1977; Mamedov C. Narratives and stories of 1975. Azerbaijan, 1976, No. 4, p. 201-208; Efendiyev A. The power of wisdom. Baku: Youth, 1976, 192; Khalilov G. from the history of the development of the Azerbaijani novel. Baku: Science, 1973, 352 p .; Babayev N. Who are you today? Azerbaijan, 1978, No. 12, p. 198-201.

position from its new position, this also distinguishes that decade as a self-esteem phase.

From this point of view, the successful features and disadvantages of literary-theoretical approaches to prose are also analyzed in the history of literature and criticism of that decade.

In their research that follows the movement of time and prose, focuses on the synthesis of history and modernity, confronts the genre's claims of the prose, and searches for heroes and language-style tendencies. Mir Jalal, K.Talıbzada, S.Asadullayev, Y.Garayev, A.Huseynov, Elchin, Kh.Alimirzayev, J.Mammadov, A.Afandiyev, G.Khalilov, N.Babayev have summarized the criticism of prose.

The activation of the literary review prose since the late 70s is based on theoretical considerations of the extent to which a new generation of critics criticized the past decades of creative problems in the 80s is resulting in summarizing in critical articles on criticism. Such articles, which cover critical material for a year or a few years, covering the criticism of the works of literary prose, do not give a general idea of the literary criticism of the prose because of its limited scope.

80s history of literature and criticism brings to the center of analysis a system of literary theories of the 60s and 70s, in large-scale studies and gives some idea about the criticism of the prose. In this regard, it is necessary to distinguish between literary studies, literary interviews, Y.Garayev, A.Mammadov, Elchin, Y.Seyidov and other articles.<sup>2</sup>

A new theoretical approach to literary criticism of the 60s and 70s, as well as criticism of historical, modernity, nationalism, tradition and modernity, heroes, methods, prose

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<sup>2</sup> Garayev Y. Criterion - personality. Baku: Author 1988, p.456; Mammadov A. Until our words were heard. Baku, Writer, 1988, 2 p.48; Elchin. Criticism and the problems of our literature. Baku: Writer, 1981, p.361.

from the early 90s. These studies, combined with the objective explanation of the literary process, contribute to the development of criticism have also been identified and evaluated in order to integrate artistic material into stereotypical molds, to analyze ideological criteria for aesthetic categories. There are valuable references to the criticism of the 60s and 70s in his research on the logic of the study of literary-theoretical thought by K.Talibzada, Elchin, Sh.Alishanlı and others, in H.Gasimov, T.Huseynoghlu, N.Jafarov, N.Pashayeva, T.Salamoghlu, M.Huseynov, M.Imanov and others' prose studies .

However, at this stage, no critical scientific picture of the prose has been created, and this direction of criticism has not been the object of systematic scientific research. Therefore, there is a need for extensive and systematic study of the problem, which is in the focus of attention in the thesis.

**The object and subject of the research.** The dissertation is a very important stage in the development of the Azerbaijani generation, the 1960s and 1970s, and is the object of contemporary literary criticism. The examples created by the new generation of literary generation — along with the “sixties” — and more experienced literary generations determine the artistic level of the new generation. Although not all of these stories, narratives and novels are perfect works of art, many of them express the literary spirit of the time, clearly illustrating the perspectives of the generation. The object of the thesis has been the research object of critical thesis, which has been reflected in the literary process of the prose, with ideas and artistic qualities that have remained the focus of criticism for years.

During the typological generalization of genre, plot, composition, and style searches of literary generation, reference facts to modern world literature, literary criticism and criticism were also needed.

The literary criticism of the Azerbaijani prose and its various creative issues in the 1960s and 1970s is the subject of the research as a whole.

**The purpose and objectives of research.** The main objective of the research is to discover the role of literary criticism in the way of the historical development of the Azerbaijani prose, in determining the location of the 1960s and 1970s in our modern literature, follow a complex process of development of progeny and criticism on this basis, create the scientific picture of the plants in our criticism of this generation. To achieve this goal, the scientific problems of the following problems are proposed as concrete tasks:

- the emergence of a “new prose” event as a result of artistic awareness of the socio-political processes of the 60-70s of the XX century and the first theoretical explanation of this in literary criticism;

- to identify the possibility of analytical reputation on literary events in the context of scientific- theoretical perception of the stage characteristics of the prose ;

- to clarify principles and positions of literary criticism of historical and modern aesthetic categories;

- to study and generalize the system of literary and theoretical views on the problems of history and modernity in the literary prose of history;

- to discover the factors contributing to a more active attitude of criticism to the problem of modernity in the prose that reflects contemporary social realities;

- to clarify the character of the heroes of historical genre from different standpoints in literary criticism;

- the discovery of modern man issues in the modern prose in the context of time and social environment of the context of literary criticism:

- typological review of the classification of genre types of artistic prose in literary criticism;

- to explain the attitude of criticism of plot and composition issues within the problem of artistic of the prose;



- to identify characteristic aspects of the attitude of literary criticism to stylistic tendencies of prose;
- to open the complexity in literary criticism explanation of the features of the development of the literary language in the prose.

**Methods of research.** In the dissertation, the prose and critical materials of a particular stage of the historical-literary process were mainly analyzed by historical-comparative and typological methods. This research method allowed to investigate the subject as a whole, with the historical-literary process, in conjunction with the objective regularities, interrelationships and effects of social and political events of the modern era.

The opportunities of the analysis-synthesis method were also used in the research. Theoretical concepts, history of literary and criticism of our literature on the various problems of prose and criticism of Azerbaijan, the world, and especially Russian literature have been taken as methodological basis.

**Main postulates represented for defense:**

- Attitude of literary criticism to the changing features of prose, such as the principles of changing artistic description and analysis, deep analytical intervention in life, events, serious and thought-provoking conflicts, the emerging human factor, moral problems, artistic time experiments, form search;

- The failure of attempts to reveal the specifics of the prose, if the criticism confirms the qualitative renewal of the prose, the beginning of a new literary stage, the failure to give an objective assessment of the prose of the 60s and 70s in the criticism of those decades;

- Criticism evaluates the qualitatively changing prose in a way that does not change, from the point of view of the scientific-theoretical principles of social realism, this aspect hinders the clear scientific-theoretical understanding of the new prose;

– Starting from the 70s of the XX century, which is considered to be a stage of self-awareness of criticism, attention should be paid to the shortcomings and mistakes of prose analysis in criticism, and efforts should be made to eliminate them;

– Criticism in the 70s of the XX century to follow the movement of time and prose in unity and evaluate it from a more objective position, taking into account the main innovations in its essence;

– Criticism of the correct classification of prose in the 80s and 60s of the XX century, characterizing it as a “new prose” phenomenon, the inclusion of the terms and concepts of “new prose”, “sixties” in the literary lexicon, the artistic achievements of the “sixties” sometimes extreme criticism in the relationship;

– To be able to see that the criticism of prose in 1990-2000, from a new perspective, in the 60s and 70s went beyond the literary norms of social realism in all its parameters, was distinguished by bold methods of exposing socio-political contradictions in society, pathos of criticism;

– Different perspectives on history and modernity as the most pressing creative problems in the focus of literary-theoretical thought in 1960-70;

– Criticism chooses the human factor as an object of artistic research in comparison with other qualities of the new prose, explaining the main success of the prose with the concept of hero;

– Attitude towards prose heroes, which is difficult to accept immediately;

– The attitude of criticism to the artistic features of prose - genre types, plot diversity, compositional complexity, stylistic tendencies and artistic language experiments.

**Scientific novelty of the research.** It determines the severity of the problem of the first turning of the scientific landscape of the Azerbaijani prose in our literature and

criticism in the 1960s and 1970s as a whole and revealing critical developmental processes as much as modernity.

To make a sense of literary criticism of more than half a century of history, including the 60s and 2000s, reveal the role of the 60-70s generation in the literary-historical process of the development of literary development of theoretical conclusions that reflect the angle of view of the times is one of the main scientific innovations of research.

The dissertation combines the sociological and ideological orientation of stereotype analysis of the Soviet era's criticism of this prose, and the literary-theoretical thinking of the criticism stemming from national self-esteem and this approach, which reveals serious differences in literary evaluation, characterizes the scientific novelty of the results obtained.

Revealing the factors underlying the ever-changing, deepening relationship of literary criticism to this a esthetic categories that underlines the problem of history and modernity in the prose of the period enriches our literary studies with substantial theoretical conclusions.

The results obtained related to the heroic problem of the prose, the historical and modern man's explanation of the context of the triangle of time, identity and social environment, by summarizing the considerations are the result of the review modernity to the problem.

Typological classifications, pronunciation, style searches, theoretical conclusions on literary language experiments on prose genres, plot-composition regularities based on the research materials of the 60-70s in the study, create a new scientific understanding of the possibilities for assessing the structural evolution of a prose in the criticism.

### **Theoretical and practical importance of the research.**

The scientific-theoretical value of the dissertation is, first of all, the consolidation of theoretical ideas about the tendencies of development of the Azerbaijani literature, especially prose and criticism of the twentieth century. Research can be useful

in tracking the development of our criticism in the context of a new prose of scientific-theoretical approaches and recording the history of specific stages of our criticism.

The research can assume an important role in the accurate understanding and appreciation of the literary and cultural reality of Azerbaijan in the 60s and 70s of the past century. It may also be important for us to follow the creative path of some of our artists, as a prosaist.

Research can help to understand the process of raising a new generation of critics, to help improve critical thinking, and to understand the social and political phenomena and literary factors that contribute to it.

The dissertation has some practical importance. It can be used in the philological faculties of the higher and secondary private schools, in special courses, in teaching elective courses, in lectures and seminars on contemporary Azerbaijani literature. Teaching the subject of “The History of Literary Criticism” can be used with research materials, scientific and theoretical conclusions. The dissertation can be a useful resource for teachers of higher and secondary schools, students, PhD students and masters who study the history of literary-theoretical thought.

**Approbation and application of the research.** The dissertation was carried out at the Department of Azerbaijani and World Literature of ASPU. The subject of the research was approved by the decisions of the Scientific Council of the Azerbaijan State Pedagogical University and the Literary Problems Board of the Manities and Social Sciences Department of the Azerbaijan National Academy of Sciences.

Separate sections and sub-sections of the thesis have been consecutively discussed at the Department of Azerbaijani and World Literature as the author's five-year research work for 2008-2012, the main results are reflected in the materials of national and international scientific conferences, various thematic collections and journals and in

the monograph “Azerbaijani prose and criticism” (Baku, Science and Education, 2017).

**Name of the organization in which the dissertation work is performed.** The dissertation was completed at the Department of Azerbaijani and World Literature of the Azerbaijan State Pedagogical University.

**Structure and total volume of the dissertation:** The total volume of the dissertation, consisting of four chapters, conclusion and list of references, is equal to 461,494 characters. Separately: Introduction: 16,390 characters; Chapter I: 60 249 characters (1.1 - 27 016; 1.2 - 33 233); Chapter II: 104 214 characters (2.1 - 33 478; 2.2 - 70 736); Chapter III: 162,055 characters (3.1 - 39,792; 3.2 - 122,263); Chapter IV: 109 348 characters (4.1 - 39 442; 4.2 - 20 027; 4.3 - 49 879); Conclusion: 7,304 characters.

## MAIN CONTENT OF THE DISSERTATION

The problem setting and relevance is justified, the object and subject of the research are identified, the aims and objectives, the scientific modernity, the methodological basis, the theoretical and practical significance, and the degree of study of the subject are explained in the **“Introduction”**.

The first chapter is called **“Literary-theoretical perception of the creative problems of the 1960s and 1970s.”** The literary-theoretical results of the critical perception and explanation of the features of the development of the new prose are examined in a comprehensive manner here . Different positions on the stage classification of the 1960s and 1970s have been compared and come to specific conclusions. It also follows the process of perception and appreciation of history and modernity as an important aesthetic category, one of the leading creative problems of literature in history of literature and criticism of the period.

The first paragraph of the dissertation, called **“The stage features of the prose are in the system of theoretical views”** examines ideas and conclusions of M.Huseyn, I.Ibrahimov, G.Gasızmzada, M.Arif, M.Jafar, S.Asadullayev, K.Talıbzada, A.Huseynov, Y.Garayev, Elchin, Sh.Alıshanlı and other literary critic and critics regarding the new phase of national literary development in the criticism from the 1960s.

It is revealed that changing problems of the prose, ideas and themes, the system of artistic images, and structural innovations have not only become the an active subject of criticism, but also the creation of new aesthetic criteria for criticism. The new generation, co-created by different literary generations, has brought new criticism to a new level of criticism by providing a very active intervention in the literary process of criticism.

In this instance, the intensive connection between literary criticism and artistic prose is further strengthened,

expanded and deepened, creating new qualities in criticism. It is also important to note that the rise of literature in the 1960s, in particular the successes of the prose not only accelerated the criticism on a new path of development, but also saved it from falling apart. The fate of literary criticism in the late 50s and the stagnation in this field have left many researchers seriously concerned. Failure to raise the scientific-theoretical level of literary-aesthetic thought compressed by the stereotypes of Soviet times worried the reputable theorists of misleading principles and irresponsible views on the literary process.

Elchin's research in the 90's in relation to the drawbacks of literary criticism in this period, and the objective reasons that prevented its development for many years reveals features that characterize the criticism of the period as a whole.<sup>3</sup> Criticism, indifference to literature, neglect of social and moral existence, in short, inability to fulfill the mission of criticism, even having difficulty defining their status correctly is associated with the inability to fall far from objectivity and reach the level of public opinion. This boring view is justified in the result of the "insipid articles and reviews" that have occurred in the literary press of the time.

Kamal Talibzade, who followed the logic of the critical process, following the events of the modern literary process, expressed his concern about the decline of criticism in the late 50s: It is not a secret that criticism is one of the weakest areas of our literary life. It has become such that it has already begun to think and worry about the whole literary community. Criticism has now come to a point where it takes a great deal of effort to move it forward."<sup>4</sup> The study is based on concrete arguments that this great driving force was

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<sup>3</sup> Elchin. The problem of history and modernity in literature (based on theoretical study of the literary-historical process of Azerbaijan). Scientific report submitted for the degree of Doctor of Philology. Baku, 1997, p.46.

<sup>4</sup> Talibzada K. Notes on our criticism. Baku: Youth, 1967, 67.

critical of the new literary prose - the “sixties” and their extraordinary artistic achievements - along with an experienced literary generation that set the stage for a new period. Therefore, the sixties are generally appreciated as a “new epoch” in our literature and criticism. The criticism in this epoch is that it is necessary to evaluate the novelty of the generation with fresh aesthetic criteria, and a new phase in the prose has laid the foundation for a new phase of criticism.

Of course, at the beginning of this literary stage, criticism does not always underestimate the success of the prose of criticism. M.Huseyn still observed the shortage of criticism in 1963 and wrote: “I must say directly that we have a very negative attitude in our criticism. According to this mood, our poetic works, novels, narratives and plays, written in the last three or four years, are relatively low compared to the works of earlier times; with both their own idea content and their artistic features, it is supposedly not a step forward. Critics of this view may be mistaken for two reasons: either they overestimate the importance of our earlier works, or they do not adequately comprehend the nature of the new phase of our literature.”<sup>5</sup> There were a number of objective reasons why criticism could not be easily perceived the sharp change of criticism in the prose. First of all, it is worth remembering that despite this change, the ideological chaos in society, the stable, unwritten laws of the decades have not changed. Although adoration of personality is criticized, the fears and fright still remained. It was a period of time, a political atmosphere, in which the artistic work was almost “scanned by the magnifier”, in every fact that has been said boldly, in fact, the search for hostile attitudes towards socialist reality, even theft, murder, fire, “declaring the number of deaths in the earthquake was perceived as a betrayal of socialism” (A.Mammadov). From this point of view it is possible to

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<sup>5</sup> Huseyin M. Literature and life. Baku: Writer, 1989, 244.



justify the shortcomings and deficiencies in the analysis of the new prose of criticism.

Unlike the 60's, in the study about the 70s criticism concludes that, in this decade, the importance of regulating the harmonious development of relations between the new prose and literary criticism is emphasized. Criticism recognizes the impossibility of evaluating "with a personal aesthetic criterion that will not change for the next prose". The most memorable quality in the criticism of above mentioned stage was the fact that literary facts and events and literary personalities were valued differently. The thesis shows that during these years, especially after the decision on "Literary and art Criticism" (1972), criticism was more deeply penetrated not only in literature but also in moral life as a whole. In the research, precisely in the 70s that the most recent styles and heroes of prose tendencies, in terms of structural innovations and trends in the development of the whole prose is underlined that criticism has become a major research subject, and that the literary-theoretical thought moves away from the tendency to investigate the artistic modernity from a different scientific prism. Thus, new artistic tendencies are evaluated from the position of new aesthetic criteria. During this period, as well as in the decades that followed; there was a prose that gave more research material to criticism in search of themes, ideas, artistic heroes, genres, styles, inclinations, and tendencies. At the same time, criticism paid particular attention to the aspect of national-moral values in theoretical analysis.

In addition to the successful aspects seen in the criticism, some flaws are determined. In most cases, the twenty-year achievement of literature is only met by the so-called "sixties", and thus the literary indifference of the previous experience literary writers of the 1960s and '70s is met with criticism as a one-sided approach to criticism. On the other hand, the main focus of the criticism is on refocusing on modernity, poetic richness and originality, and

refusing to respond to the current flaws of the prose, the fact that its stereotyping by the negative images of the late 70s and the dangers of the so-called “Stamp of the 60s” is not ignored.

The 80s find that the critical generation has been falling back to the late 70s, and the “sixties” have been opened without “fearlessly and unruly” by the road opened by the sixties, through their “crushed path”, He emphasized that the new generation of literature who came to literature in the 1970s shared a ready literary position, problems, themes and styles, and that this situation was a fertile ground for graphics.

Criticism in this period of increasing imitation of the art shows that the “sixties” were the first to The way to get out of this situation is “confused” by the various literary generations, and the need for new generations to change. A.Mammadov reveals that the attempt of the “sixties” to get out of the source of their own issues and problems is very difficult to understand, they are confused in the process of changing their creative paths, such as referring to repetitive or unnecessary details.

Generally, The modern researches of the late sixties in the late '70s contains the provided the peculiarity of the new literary stage - the' decade of the novel , the originality of the 80s generation, characterized by original creative qualities. Criticism has focused on this aspect in the late 1980s and early 1990s. Theoretical conclusions were a manifestation of that attention related to the emergence of as Y.Samadoglu's “Day of Murder ”, M.Suleyman's “Migration”, Elchin's “Mahmud and Maryam” , “Dolcha”, “White case” works, as a result of attempts to get rid of our national traditions from the standards of the 60s, the fact that these works fully reflect the concerns of our writers about the general situation. Generally, criticism is seen as an important factor in the renewal of the prose, in addition to referring to the literary tradition of the artist, to move away from its obsolete elements. This half-

year analysis leads to the conclusion that, in addition to clarifying the features that distinguish the 1960s and 1970s as a stage, it also raises its theoretical level in the process of analysis, moving towards a new development by accurately examining and evaluating the factors that lead to the new generation of criticism.

Thus, the analysis of this paragraph leads to the conclusion that criticism, in addition to accurately identifying and evaluating the factors that determine the novelty of prose, clarifies the features that distinguish the 1960s and 1970s as a stage, raises its theoretical level in this analysis.

The problem of the second paragraph is defined as **“Cognitive of the historical and modern aesthetic categories in the criticism”**. Here, the criticism of modernity, which has been neglected as a secondary issue in literary-theoretical analysis, influenced by the ideology of the period, is among the most important historical issues.

The analysis conducted in this direction shows that during this historical period, literary criticism and literary process “acted under the wings of the concept of modernity as a whole” (Elchin) at the all-union level, taking a leading position in the system of criticism and literary problems. Historicity, has gone unnoticed as a matter of “in polar opposite to modernity”. For many years, the criticism, which cannot be seen and appreciated by the organic connection of these two important aesthetic categories, has historically been misinterpreted as a matter of creativity, one that denies the other. The explanation of the philosophical and aesthetic essence of modernity directly related to history shows that, the isolation of these two problems, disdain their interactions has led to the creation of artificial barriers to the development of literature and criticism at different times.

The historical event and the concreteness of reality described historical and artistic works in M.Huseyin's article “Writers and History” in 1943, is explaining the general nature of the historical period and the environment with the

ability to accurately understand and present it is shown as a specific criticism of history. “Criticism, including the years when these considerations were written, has long sought out in history the works of class struggle, focusing on the relatively “dark” and “shadowy” pages of folk life and the national past. In most cases, history and modernity were challenged, and the advantage given to the latter undermines the essence of the former, and in the best case its perception as an independent aesthetic category.

The thesis reveals that the protest against modernity in Russian literature has been confirmed a little late in the literary-theoretical view of Azerbaijan, in articles and studies analyzing the 60-70s. Here, the problem of “history” at the beginning of the 20th century is becoming relevant with the historical concept of national literature, in the 40s, researches of S.Vurgun and M.Huseyin showed a deeper understanding of the issue and gained new meaning – the view of history from the classification to the nationality has been seen that criticism has resulted in a greater focus on the problem in the following decades.

The issue was presented in the form of “history, art, and modernity” in the 70s, the need to evaluate it from the level of modern spiritual and aesthetic requirements, literary thought “movement towards the philosophy of history” in the 80s, is explained by the different approaches to the problem of “history”. It is noteworthy that freedom of thought, characterized by the change of political climate in the 1990s, also makes it necessary to return to the “history” problem, producing fundamental research about this problem of seventy years of theoretical thinking breaking the framework of ideological, sociological constraints. In this context, Y.Garayev's research on “History: Close and Far” (1996), and Elchin's “History and Contemporary Problems in Literature” (1997) are distinguished by their fundamental approach to the issue. Elchin pays attention to the manifestation of history and modernity in literature as a historical, cultural and

aesthetic value, drawing on the centrality of the interdependence of these two categories and the methodological problems arising here.

The thesis shows that in the 1960s and 1970s, as aesthetic category of modernity, Azerbaijan became more active in history of literature and criticism, becoming the subject of extensive scientific disputes, discussions, the object of creative meetings and reveals the factors why criticism places more emphasis on modernity than any other literature problem (and sometimes even extreme!) It becomes clear that the problem of modernity has been put before the literature as the most serious problem at the all-union level, XX-XXVI congresses of the Soviet UCP emphasized the importance of modernity in the field of artistic creativity as “realism, partyism and modernity.” In 1961, the Plenay session of the Union of Writers of the USSR pays particular attention to modernity in the tasks of literary criticism, linking its successes and failures with specific demands for criticism. However, extreme subjectivism was also allowed here. It is impossible to see that the claim about “the critic also has to explore life as a writer and meet with the heroes of future books in the construction and labor fields” stems from the ruling ideological dictation of the time.

Starting from the second half of the 50s of the XX century, the ability of modern reality to gain insight, to present it in its original content and form, has been identified as one of the main challenges facing the generation.. In those years M.Arif, M.Huseyn, M.Jafar, J.Jafarov, M.Rafili, K.Talibzada, A.Mirahmadov, B.Nabiyev, M.Mammadov, S.Asadullayev, G.Gasimzada, Y.Garayev, I.Shikhli, Elchin and others have presented a conceptual scientific approach to the problem of modernity in their studies. How did aliterary critic in the 60s and '70s understand the concept of modernity, and what qualities did modernity require from literary work? Whether in our literature, as well as in the years or decades before, modernity has been the focus of

attention, but the essence of modernity is often misunderstood.

Soviet period, from the 30s to the 60s, as well as in the early 60s explained the notion of a critical modernity mainly with the theme, the proximity of time and space, and most importantly the extent to which the socialist ideology was reflected in the work. G.Gasimzada wrote about such a wrong attitude of criticism as an aesthetic category to modernity: “to put them repeatedly on the forefront the small stories, melodramatic situations, stencil love adventures – the motives used in literature over time - citing the names of collective farms, farms, and communist labor brigades is not modernity.”<sup>6</sup> However, criticizing the search for modernity in historical themed works shows that the artist's attention was distracted by the important issues of the day. G.Gasimzada himself made a mistake in explaining this aesthetic category.

Critical attitude to nationalism as an important component of modernity is of particular interest. Content is historically a key quality that makes modernity an aesthetic category. However, the extreme misrepresentation of the notion of “nationalism” in the aesthetics of the Soviet era hindered the literary-theoretical understanding and explanation of this concept for many years. Criticism in this period suggests its popularity in literature as one of the main requirements, and criticism was “melted” within the nationalism, which contained the very essence and value of literature, and could not be seen as an important ideological-aesthetic quality. The term “nationalism” meant “provincialism” and “national roots” meant the reality of multinational socialism. The Soviet era, in explaining its critical nationality, was based on V.G.Belinsky's teaching. A Russian critic wrote: “National roots are a big deal in political life and literature, but like all true concepts, it is

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<sup>6</sup> Gasimzada G. Literature and new human education. Azerbaijan, 1962, No. 4, p. 7.

one-sided and only becomes reality when it comes to contact with the opposite. The opposite side of the folk character is common in the sense of universal... Only this literature is a folk character in the true sense that it is at the same time universal.”<sup>7</sup> However, the criticism of the Soviet era in literature required that Belinski's attitude towards the people differed considerably. The national roots of the Russian critic were purely national, as can be seen in his articles on classics of Russian literature. The demands for nationalism were of a class nature in the Soviet criticism.

The dialectics of nationalism and manity in the 70s also makes criticism think of an important aesthetic issue, and was emphasized that the art really only recognizes its national image when it comes to man culture. But in general, the unity of manity with nationalism has not become the leading tendency of criticism of the period.

Criticism examining the socio-social roots of the nationalism factor in the literature of the 80s penetrates into the depths of the problem, expressed a more conceptual attitude to the issue. Nationalism is perceived as the main criterion for large-scale ideological and socio-moral processes and has been the base of socio-moral and ideological activities. This approach was applied not only to literature but also to language, culture, history, ecology and other areas. Y.Garayev's article “Nationalism Factor” (1988) draws attention to the fact that this issue is the most obvious example of theoretical understanding of this issue in the literature.

A new view to the problems of literary creativity in the 1990s and 2000s is characterized by a clear, theoretical approach to the issue of “nationalism”. “Nationalism” is explained by the ability of the artist to “look through” the eyes of his nation, “revitalize the image with the national

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<sup>7</sup> Belinski V.G. About classics of Russian literature. Baku: Ushagjanashr, 1954, p. 116.

characters – the desire, the width of thinking, the depth of patriotism and the purity of feelings”. Thus, the criticism described the historicity and modernity as “complementary to each other”, not as “opposing poles”, but as complementary to each other.

Summing up the analysis of this paragraph, we can note that the attitude to history and modernity in the Soviet era was one-sided, criticism of these aesthetic categories from the standpoint of the requirements of socialist realism in the 1960s and 1980s did not reveal the essence of the problem. During the years of national independence, criticism has come to objective scientific conclusions by analyzing history and modernity in an interconnected, organic way.

Chapter II is called **“Artistic solution and literary criticism of the historical theme in the prose”**. The first paragraph is called “the problem of history and modernity of the historical artistic prose is in literary criticism” shows that, criticism focuses on the quality of the prose as an analytical influence on history, the objective artistic and philosophical perception of history in the context of national spirit and thinking.<sup>8</sup> It is revealed that this period is an irreversible controversy in the historical literary process with regard to novels such as “Violent Kur”, “Snowy Pass”, and “Apocalyptic”, which appear completely new with their ideological and artistic content, in many cases, if unfair criticism and criticism feeds its origin from the authors' desire to “digest history at the expense of their own writer's imagination”, on the other hand, from an ideological point of view, they have been empowered not by the passage of time, but by their indifference to the social order of the political regime and their desire to bring historical truth into their own philosophy. Here the issue of perception in the criticism of the historical generation is highlighted.

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<sup>8</sup> Salamoglu T. Azerbaijani literature: Controversies, truths. Baku: Orkhan NPS LLC, 2016, p. 142.



The specificity of “Violent Kur”’s specific historical period is clearly contradictory to the attitude of criticism to the history of the work , despite the fact that it is a novel that accurately reflects the differences created by his political climate. In the work of criticism, history is sometimes justified, not just in the “accuracy and reality” of specific historical facts and events, but in the writer's ability to accurately present the characteristics of a particular epoch to a modern man, sometimes, he insisted that “history should be seen in the novel as the characteristic features of the era, with the increasingly collapse of feudal laws, the reinforcement the lifestyle in the mind and ethics”. In the Articles about “Violent Kur”, published in 1962 in the journal “Azerbaijan” (No. 6,7,8) and immediately made a great impression, its modernity and innovations were wrongly explained by the triumph of modernity over obsolescence, the education of the ignorant, the love of life and the struggle for obedience.

T.Huseyinoglu observes the dialectical connection and unity of modernity in the work, emphasizes that I.Shikhli made such a modern position when writing about history. However, with the ideological emphasis of the period, the researcher presents “Violent Kur” as one of our best revolutionary-historical novels, he also characterizes the modernity of the work in this way that the explanation of modernity is wrong. A very significant factor in the interpretation of modernity is the national aspect, which is fully reflected in the work, or has taken a very superficial approach to the issue. Of course, the notion that “without nationality – there is no people” (Y.Garayev), which was founded in the 80s and '90s in critical thinking that regarded nationalism as the main aesthetic factor, was an unacceptable stance for the 1960s and 1970s. Criticism perceives nationalism as a nation with a basic tendency in the 30s, it highlighted the classification of the folk character. The criticism of nationalism as a “shadow” in the work up to the 80s is at this stage a serious attempt at explaining the aspect

of nationalism as a key factor in the modernity of the work. In the 90s, in the analysis of T.Alishanoglu, “Violent Kur” appears as a “perception of history, at the same time an explanation of the problem that is alive and relevant in reality, it shows the history of invoice, the urgency of the problem”. The theoretical analyzes of N.Jafarov and T.Salamoglu in the 2000s with regard to “Violent Kur” are remarkable. T.Salamoglu observes the modernity of the “Violent Kur” in transforming historical and national existence into the subject of aesthetic thought, in fact, in transforming to public opinion passing it to memory and giving it the right to live again: It is precisely the 19th century national identity (in the form of an ideal being) that has firmly established itself in the aesthetic consciousness through “Violent Kur” and enters a “dialogical” relationship with the modern nation, then it observed the deformation over it and resisted. It is quite logical to characterize this as the most remarkable quality that conditioned its modernity of the “Violent Kur”.

This chapter also draws about the conclusions of literary criticism of F. Karimimzada's novel *The Snowy Pass* in the 70s (1971). With all the spirit of the work, it seemed obvious that the aesthetic phenomenon of “Soviet literature” was in conflict with the “morality” of the “ideological pressure”. Although the “Snowy Pass” is notable for its self-assertion of national literature as a work that clearly affirms the national self-consciousness, the ideological-spiritual “brotherhood” of the “Violent Kur”, criticism precisely not met, it became the subject of extensive literary discussions and debates. Because, as N.Jafarov noted, the literary history of the “construction of sosrealism” in the Azerbaijani village before F.Karimzadeh – the “collective game” - never showed itself in this scale. And it still wouldn't show for years.”<sup>9</sup> The

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<sup>9</sup> Jafarov N. Selected works. In five volumes. Volume II Baku: Science, 2007, p.26.

criticism assessing the novel from different perspectives explains its modernity in the 70s -80s with the writer's attempt to take a new stance on the events of the collectivization period, but failed to reveal what this "effort" was. Y.Garayev takes into account the novel's advantages in comparison to the narrative and novels of the 30-50's, which are devoted to the same problem – collectivism, in the works written on this subject, the writer observed that the images were focused solely on social and classical conduct and behavior, and that personal psychology remained "in the shadow of artistic interest". Criticism is highly regarded as "Snowy Span" – a story of death, cowardice, and the exemplary story of the man and his dignity standing above them.

The deep-rooted attitude to the history of literature and criticism of the 1990s and 2000s draws attention. Although the criticism of the 1990s attempts to seek the modernity of the work in its nationality, nationalism is usually explained only by the heroic concept of the novel itself, in the classical context itself, the classical character of the image of Karbalai Ismail, the carrier of the national psychology, was also exaggerated. Criticism that cannot get rid of Sosrealism stereotype thinking could not keep up with the aesthetic idea. While prose nationalism has been properly evaluated and turned into the subject of literary thinking, criticism could only see the surface aspects of this important manifestation. Criticism that focuses on the essence of nationalism in the literary texts from the 90s on "Snowy Span" also seeks to find nationalism in the literary logic and content of the work as a whole. In analyzes that present Karbalai Ismail as a "personalized embodiment" of the generalized "Zaman" character, focus on Karimzadeh's concern that "the departure of our modern lifestyle from the patriarchal traditions and the alienation of national psychology". In this assessment, Karbalai Ismail seems great as an indication of the impermanent morality of national existence, which is the

humiliation of the Soviet empire of Azerbaijan, its national dignity. The modernity of the work should be explained first and specially in this quality.

In the novel "Apocalyptic", which is considered "novel-affirmative" for its criticism of critical thinking, "novel-research" for its complexity in writing technology, the fact that I. Huseynov is not a captive of historical facts or events, and his extremely sensitive attitude to national and historical truth is not overlooked. The work emphasizes the fact that historiography has "the integrity and specificity of the images revived in the context of socio-historical events". However, sometimes critical criticisms are also expressed about I. Huseynov's distortion of historical facts and remarks that they do not consider "superstition" as a religious sect.<sup>10</sup> This shows that, although the trend of "reflect the history as it was" in the literary process of the previous decades was still abandoned in the early 60's at "Violent Kur", the criticism did not completely depart from this view. In general, criticism is far from assessing the essence of history with the principle of reviving historical events and personalities in "Apocalyptic". Criticism is assessed as the work of the late XIV – early XV century in Azerbaijan's socio-political realities as an example of the most valuable prose in the artistic solution of modernity. The writer's excitement reinforced by modern text and meaning, and the artistic aspects of the novel are closely related to the spiritual quest of the modern man as showed in the work.

Criticism of the artistic solution of history and modernity is also noteworthy in M. Ibrahimov's novel "Parvana" in the thesis. The scope of events that is largely appreciated because it meets the subject requirements of social realism was criticized *in terms of assessing history from the modernity* in the criticism. Criticism remains committed

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<sup>10</sup> Alimirzayev Kh. "Nasimi" and historical novel issue, Literature and art, June 18, 1977.

to its own socrealist position in analyzing and assessing, the main creative purpose of the author of “Parvana” is in the effort to “show the unbreakable and inexhaustible spiritual strength of the simple working people and the private property and class exploitation community has historically collapsed and died with high artistic generalization skills”.<sup>11</sup> Attempts to link the modernity of the work with the aspect of nationalism are also noteworthy, but the character of the national character is not revealed as a national character.

From the analysis of this paragraph it can be concluded the novels “Violent Kur”, “Snowy Pass”, “Apocalyptic”, “Parvana” have long attracted the attention of critics as historical works, creating the “modernity living in history and modernity of history” and the interrelationship of personality with time, struggle and morality.

**“Heroes of the historical prose in the analysis of literary criticism”** is explored in the second paragraph. It shows that the 60s had “the novel's problem is, above all, the hero of the novel” critical thesis, thus, the main success of all genres of the prose, including the widest genre, was explained by its heroic concept. The ideas that came from not seeing the new hero of the prose at the beginning of this decade, identifying him with the traditional work hero of previous literary stages are included in critical material. Although the renewal of the personals- the character's world, of the prose changing from “the character of the poster to the vitality , the natural imagine”, the liberation of the Soviet man from the confines of traditional themes and ideas, he was “shocked” at the beginning of the new literary phase, the theoretical aesthetics in the 70s and 90s make it clear that he has been transformed from a “model hero” into a new, clear character, and the transition from “leadership” to sequel.

Historical heroes of the 60s and 70s, who were interested in the personality and time aspect of the

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<sup>11</sup> Nabiyev B. Criticism and literary process. Baku: Azernashr, 1976, p.7.

generation, were assessed in the context of the interactions of struggles, morality, and environment. Criticism from the historical-themed works draws attention to the heroic concept of “Violent Kur”, especially to Cahandar Agha, who was raised by patriarchal-feudal Azerbaijan. Criticism in the first analysis of the novel in the context of sociological-ideological criteria in the second half of the 19th century did not reveal the essence of Jahandar Agha, the leading protagonist of the work, which he evaluated in the context of the “the struggle of obsolescence with modernity”.<sup>12</sup> In the sixties, criticism led to misconceptions and assumptions in the analysis of this image by referring to Jahandar Agha in the “negative” and “positive” division of the hero.

The ability to create strong characters in the 70s is shown as the strongest feature of I. Shikhli's talent, The “Violent Kur” – “novel of characteres” (A. Huseynov) Jahandar Agha are regarded as a perfect and vegetative character, complete with all its contradictory features. Unlike the traditional bey characters in our literature, M.Husein saw Jahandar Agha's “natural logic and internal consistency in his actions, which provoke anger.”<sup>13</sup> Criticism of the late 70s shows that Jahandar Agha is aware of the controversial historical epoch and the complex epoch, but he evaluates it as isolated from the content and character of the epoch. Starting from the the 80s, criticism has come to a definite conclusion about concentration of all means of safety around the person, opening of epoxical character of events through Jahandar Agha in the novel.

The thesis examines the different angles of criticism of F.Karimzade's narrative “Snowy Pass”, An analysis of Karbalai Ismail's character of the leading hero, the successor of Jahandar Agha in “Violent Kur”, provides the main success of the work, characterized by a new look at the

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<sup>12</sup> Ambassador. Criticism and the problems of our literature. Baku: Author, 1981, p.276.

<sup>13</sup> Huseyin M. Literature and Life. Baku: Author, 1989, p.255.

realities of the collectivism period. The national-patriarchal personality, who hears the “ethics advice” of protecting the dignity of the man, the authoritative elder of the nation, the local ruler of the remote, remote mountainous basin (in fact, the avalanche started a long time ago by the time of Jahandar Agha) and in this process, the inner sense of the hero draws particular attention to criticism. Although the criticism condemned “History has long decided its fate” (Y.Garayev), Karbalai Ismail teaches history as a symbol of national consciousness, psychology, hatred and violence against all kinds of violence, but stubborn struggle. The criticism of the 70s neglected this important national historical identity when it was criticized for its “meaningless”, ineffective resistance that, although he may not be able to influence the fate of history and the habit of the revolution by his stubborn struggle, does not lose its moral restraint in the tension created by the inevitable process of collectivism in the society, with great respects for national-moral values, living up to the laws of “manhood” to the end and thus becoming the “drummer” of national consciousness.

Until the 90s, the criticism was of interest to the “how the gradual departure from the existing magnetic field of the changing historical model, the previous magic and charm of those social relations” of Karbalai Ismail and those “who stood up for his honorable and faithful service” as a landowner.

Although the criticism first focuses on Karbalai Ismail in the analysis of the work, gives more place for explaining revolutionary characters, the leading hero of the Azerbaijani people for centuries lived the national and moral values of the country, his ideas about manhood, honor and zeal by Abbasgulu bey's struggle for faith and belief. In the confrontation between these two characters, as a rule, the advantage is gained by the second, Abbasgulu bey is presented as a perfect revolutionary-historical personality, while Karbalai Ismail remained in the shadows as an

character of a landlord who could not see the “novelty”.<sup>14</sup> Although not directly portrayed as an enemy in the 70-80s, evaluated from the classical position, Karbalai has been regarded as a “symbol of resistance to the Soviet government” since the 90s.

The system of wealthy character of I.Huseynov's novel “Apocalyptic”, especially in the criticism of Naimi and Nasimi, is regarded as a mirror of the ideals of progressive people of their time and environment. Attention is paid to the fact that the writer confronts the seemingly powerful Teymurlang with weak but spiritually strong, to gain the advantage of the second side in their disposition, reveals the mature characters in this episode. The heroes of the “Apocalyptic”, who have an honest idea of the sophisticated atmosphere of the XV century, are distinguished in their criticism of the heroes who differ in their struggle to break the bondage fetters. The book focuses on the characters of the master Naimi and emir Teymurlang, Miranshah, Sheikh Azam, Ibrahim shah, Fatma, Sultan Ahmed Jalairi after Nasimi, who is more advanced in the complexity of the historical events of the events. Nasimi is the most important character in the opening of a very contradictory period of Azerbaijan's history and in the accurate description of the whole epoch (It should be remembered that the first version of the work was published in the “Azerbaijan” magazine under the name “Nasimi”) Nasimi was regarded as a strong confirmation of our national identity in the criticism.

M.Ibrahimov's novel “Parvana” also firstly attracts criticism with strong characters. Criticism of the period, he praises Mrs. Hury as a central figure of Parvana because she is connected with all the characters in the novel, emphasizes that ordinary people, such as Baba, Reyhan, Idris, Ms. Halima, have been attracted by “sensitive hearts and noble

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<sup>14</sup> Salamoglu T. Azerbaijani literature: Controversies, truths. Baku: “Orkhan” NPS LLC, 2016, p.171.



desires,” even though their struggles are devoid of the broader public meaning. B.Nabiyev considers the perfect characters of the work as a result of the writer's skill in psychological research, his ability to present events and details, he also links the organic unity of history and modernity with the persuasive embodiment of “thoughts and feelings, feelings and emotions, movement and psychology of artistic figures”.<sup>15</sup> Literary-theoretical thought considered Parvana not only as a national identity, but as a novel about Nariman Narimanov, a book about the Azerbaijani people preparing their own national renaissance.

As a result of the analysis of the paragraph, it can be concluded that literary criticism in the 1960s and 1970s distinguishes the concept of the hero among the new creative qualities of historical prose, which differs significantly from the traditional “model hero” of the prose. He substantiates that he was remembered by the people of Azerbaijan and attracted attention as a full expression of nationality and Azerbaijani identity.

Chapter III of the thesis is entitled **“Problems of contemporary life and literary criticism in Azerbaijani artistic prose”**. The first paragraph of the chapter called **“The problem of modernity and literary criticism in the prose, reflecting modern social realities”** deals with the criticism of the modern-day issue of criticism in modernity. It is shown that the sixties critically see the modernity of the artistic work as “realistic” reflecting the “activity” and “initiative” of the modern man – the Soviet man, thus, historical themes have been discredited by the manifestation of this quality in the works. At a time when the Azerbaijani prose still brought the “truth of life from the 50s to the ideological skies” (T.Alishanoglu), criticism has not escaped the tendency to explain the attempt and effort to

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<sup>15</sup> Nabiyev B. Criticism and literary process. Baku: Azernashr, 1976, p.78.

write works that contribute to “the consolidation of progressive and revolutionary traditions”, to create “a monumental artistic character of a great Soviet man”. From this point of view, the criticism of I. Efendiyev's attitude criticism to the “Bridgebuilders” narrative is of particular interest.. The main target of criticism was Sariya's caharacter. The articles on the work also highlighted the circumstances that justified Sariya's violent attacks. However, attempts to analyze this Sariya as a caharacter of a “overfree” woman (M.Aloglu), far from nationalism, “far beyond modern morality”, failed to prevent her. At the 4th Congress of Azerbaijan Soviet Writers, Critic J.Jafarov in his report on Literary Criticism concluded that Sariya differed from her contemporaries by their individual characteristics, which led to controversy surrounding the character. Criticism in the 70s and 80s sees Sariya as a perfect expression of a fresh look at life events and human relationships, a healthy way of thinking, the work emphasizes the issue of human morality that the modernity of the work has to be explained firstly.

In the article “Space of the Prose” Anar emphasizes that the new prose has begun with I.Huseynov's “Telegram” narrative. In our criticism of the “Telegram”, it is regarded as a work that rebuilds the broken harmony between man and nature, emphasizes the logic of revival, and the relationship of neglect to nature with the destruction of human dignity, his contemporary searches have also been explained by these qualities.” Despite the attempts to discredit the narrative as a work that sometimes overshadows the modernity of the “Soviet village”, it does not give a “panoramic view” of public relations in the face of self-determination, criticism in “Telegram” observes the writer's emergence on new horizons, praising his human factor and the beginning of his personality.

Afghan’s novels “Gulyanag” and “The Secretary” draw the criticism's attention to perfect examples of “village prose”. The author R.Rza of the first commentary on the

novel “Gulyanag” in his letter of the “Literature and Art” newspaper, in addition to appreciating the work, its leading heroes, the criticism also included the requirement to “see” and properly evaluate the work. Criticism in articles about the work does not include the fact that the writer maintains the human factor in the novel at the forefront of all values, and his household statistics, observes that he chooses a way to investigate the psychology behind these facts. Therefore, the work is not only “a novel about cotton plans and harvesting” (Y.Garayev), it is mainly attracted by the confirmation of moral and ethical ideals. The modernity of “Secretary” novel, following the future of the pictures in the novel “Gulyanag”, telling about the development of the modern Azerbaijani village in the early 60's, connects with the perfect characters representing M. Jafar's national morality, folk wisdom.

The problem of spiritual purity of modernity in I.Afandiyev's novel “The fortune of Valeh with a Sarikoynak” is emphasized that the purpose and idea of the writer comes from the moral struggle of the idea of the characters, which serve as a benevolent and ugly act, concentrated in two different poles.

In Anar's “White Harbor” narrative, modernity explains why the literary stereotypes of the work were shattered and did not fit within the existing artistic analysis. M.Arif emphasized that the “White Harbor” was chosen primarily by its modernity, which brought newness and freshness to our prose.<sup>16</sup> In Anar's narrative of criticism, the Time character is “implied” not as a symbolic image, but an obvious hero, observes the need for time as a confession to the writer, as a test of truth and wisdom that, the main factor of the modernity of the “White Harbor” is here. Criticism underlines that Anar “laid the groundwork for philosophical analysis of the” moment of truth “of the late 20th century as a whole, here” the modern-day relationship of personal social

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16 Arif M. The artist doesn't grow old. Baku, Author, 1980, p.286.

consciousness, the perception of the modern essence of cognition, the model, is largely driven by the critical ambition". The writer's works "Time and Taxi", "Georgian Family" and "Molla Nasreddin – 66" are also regarded as examples chosen by modernity from the point of view of anxiety, trouble, and moral responsibility in the artistic sense for the fate of communication with eternity and future.

M.Suleymanli's narrative "Mill" attracts criticism with the full artistic expression of modern life, with a full artistic expression of the processes of "collapsing" into the society, deep, downstream.

The "Mil" narrative developed under strict bans on social problems and ignoring these prohibitions, deviating from the norms adopted in the description of evil, deficiency, and other social disasters, incompatible with existing frameworks has led to serious criticism, angry judgments, and aggressive discussions. The criticism sooner or later had to accept the fact that, the disadvantages of the "mill", all the negatives that are contrary to national-moral morality, come from the Soviet lifestyle, "decadent" society laws, defective management and the writer "does not propagate curses," but he quotes the society as worthy of the hardest remarks. The work "sit on a ship and do not fight with a sailor" (Elchin) - living in the Soviet empire as a result of a "rebellion" of the existing governing system. Exactly this social problem provided its modernity.

As S.Ahmedli's writings directly relate to the socio-political calamities of the time, these bold artistic examples were met with either attack or silence in our criticism, unable to obtain an objective value. T.Huseynoglu connects this with the weakness of criticism in front of the writer's courage. Criticism limits his contemporarity in S. Ahmed's work with his stories ("They blew ", "On the way to hunt and back from hunt" "The smell of Sycamore wood", "Child", "In the lower hamlet"), but even in these examples it could not provide an objective explanation of modernity. The modernity of the

novels “Sign on the Slope”, “Blood transfusion Station” and “Blue Dome” has not been commented on.

The literary criticism of modernity as an important aesthetic category, irrespective of genre and style and etc. has been confirmed in modern literature, true modernity can be a criterion for talent, both historical and modern. From this point of view, it is quite natural and regular that criticism of the 60s and 70s gives more importance to modernity than other creative qualities, keeping it always in the center of scientific and theoretical analysis as the most important aesthetic category.

In this paragraph, it can be concluded that true modernity in literature can be a criterion for the degree of talent, whether in historical or contemporary works of genre, style, etc. regardless, the necessity of modernity as an important aesthetic category has been confirmed in literary criticism. From this point of view, it seems quite natural and legitimate for critics to pay more attention to modernity than to other creative qualities of the prose of the 60s and 70s, to always keep it in the center of scientific and theoretical analysis as the most important aesthetic category. This is the reason why criticism is so sensitive to modernity in prose that reflects contemporary social realities and gives it a special advantage over other creative problems.

In the second paragraph called **“Contemporary human problems and literary criticism in the modern prose”**, the criticisms of Sariya, the heroine of the new type of the I.Afandiyev’s narrative “Bridgebuilders” are considered. Different views are brought together on the character of Sariya used in a new bulb are sometimes the focus of criticism and sometimes subject to constant attacks. The vast majority of critical materials reveal that this image is regarded as a new, brave type of hero that perfectly reflects the spirit of the modern era in its own person and character. But in general, Sariya's immediate literary criticism is also exploring the assumptions and conclusions that prejudice the

novelty of the character. His influence as a “selfish and egoist woman”, “breaking down time and space, with their non-modest thoughts, to the extent that they almost destroy the earth”, thus transforming it into a “non-historical and non-specific person” is sometimes criticized as serious flaws.

Although the criticism of Sariyya in the 60s against the fate of love in the modern society does not convey the essence of the image, she is considered to be an emancipated woman, born in the 1990s, of artistic logic of the time, superior to the protagonist of the generation. Sariya differs greatly from its emancipated Western homogeneous, because the environment in which she wants to be herself is not the environment of H.Ibsen's “Norra” the “Kerry” of Drasher's. And since the self-realization of an Azerbaijani woman goes through heavy national canons, her emancipation has caused serious problems. Sariya's late perception in the criticism first of all relates to this.

Criticism also mostly welcomes Zalimkhan the hero of the story “Telegram” of I.Guseynov's. However, he sees it as “weak as a positive character” and “incomplete” (M.Huseyin) considers him as weak, not meeting the demands of a perfect human being, “lacking in the strong character, intense temperament, deep intelligence, moral influence”. In a critical work of the 90s, the journalist can see that the “scream” has caused “high patchetics”, the sequence of thinking goes deeper into the human-nature relationship – it emphasizes that he is attracted by his moral tendency to lose sincerity as a result of the violation of harmony between man and nature. It emphasizes that he is attracted by his moral tendency to lose sincerity of Zalimkhan, who first calls the phenomenon of “pollution” of the ecology of spirituality, about the transformation of man.

The main success of the Afghan's “Gulyanag” novel is also related to the hero's conception, which says that the character “brings seasons of smoothly read” (B.Nabiyev). Y.Garayev explains the unusual effect of this character on his

national-moral values, In addition to the strong character traits of Dede Bahman, he also emphasizes the weakness of the image as a whole, with all its parameters, drawing attention to its weaknesses.

The criticism sharply differs Anar's heroes from the heroes of the Soviet prose, based on artificial Paphos and rhetoric. It is highly appreciated that the writer is able to convey the dialectic and inhumanity of human morality in the commonness of Nemat, Mammad Nasir, Tahmina (White Harbor), Feyzulla Kabirlinski, Eldar, Hajar (“Dante's Anniversary”) Ogtay, Asmar (“Georgian Surname”). Seymur, Madina (“Me, you, he and telephone”), Zaki muallim (“Four chahar”), Bakhtiyar, Fuad (“Rain stopped”), Murad Zeynalli (“That day ”) and others.

The criticism that the “White Harbor” brings to our modern literature is largely due to the heroes of the work, who can make a lasting impression on the period and time. Criticism that focuses “on the issue of woman” as the last corner of patriarchy in the national society of the 50s and 60s identifies factors that emanate the emancipation in the exmpleof Sariya, Tahmina in the early 60s. The 90s criticism proves that in the new era the prose is not a “social problem” aboutt women, the “fate” problem, which also includes social importance, is the so-called “female reality”, which calls for deeper interventions.

In the heroes of the Elchin's “History of a meeting”, “Open window”, “SOS”, “Survival of chicken” and etc., narratives the peculiarities of the writer's human identity are revealed. If Elchin’s characters are more self-analyzing, with the questions posed by others, the criticism of their inner world is being criticized, the heroes of I.Malikzade are more distinguished by their analysis of others, and indirectly by their efforts to perpetuate the social stratification of life-style and positions.

The courageous, rebellious heroes of the writer, as well as the faithful female characters of national values, were

largely ignored by the “revision” of S.Ahmedli's works. The critic does not discover the novelty or originality of the writer as he seeks to portray female characters that live within the national tradition and enjoy it as Sariya (“Bridgebuilders”), Tahmina (“White Harbor”).

Thus, as a result of the paragraph, it can be noted that the criticism focused on the renewed heroes of the prose, commented on the artistic analysis of our writers, who are sensitive to the issue of modern man, the spiritual world of the hero, the psychological world. The position of literary criticism against these heroes was different in different periods, the true nature of the images, which were initially evaluated according to their appearance and ideological dictation of the time, was revealed over time, evaluated from an objective scientific-theoretical point of view.

Chapter IV is entitled “**Artistic issues of Azerbaijani artistic criticism in literary criticism**”. The first paragraph of the chapter, “**1960s -70s genre types of the artistic prose in the literary criticism**”, explores the critical attitude to the genres of prose. The decisive rejection of template poetry in the 1960s and '70s resulted in a more active appeal of the genres of narrative and story than the novel, which “inspired” authors with epic extension desire to write all sorts of problems, “about everybody and everything”. At the beginning of the 60s, the synthetic essence of the novel of all-literary criticism, the analytical character of the narrative aggregated greatly, despite the fact that the story is regarded as a “drop of life”, the story becomes one of the two operative genres of the era. They were sometimes overrun and call it the “genre of the century”. However, the criticism soon came to the realization that the upload for a particular genre is a scientific and methodological imperfection, made arguments that confirm the analytical basis, that synthetic essence applies equally to all three generations of genres.

The most controversial work of I.Huseynov in the criticism was the story “Native and strangers” In terms of



genre certainty he author's "Saz", "The Sound of Pipe", "Kollu Kokha", "Sapless Branch", "Telegram", "Shappeli" and other narrative and stories are regarded as works that deepen and refine minor genres.

Although the criticism of the progeny of the era is highly regarded by the story as a small genre of great stories, this genre has challenged the mass appeal of the genre, especially in the 70s at the union level, a typical "flow of story". Elchin considers the same excitement is acceptable to the view of the 70s Azerbaijani prose, recalling the concern of Ukrainian critic Mikhail Strelbitskiy over the "story rain" in contemporary Ukrainian literature. Generally, the genre features of the story, and its special activity over the years, are at the heart of the literary discussion, criticism focuses on the genres of miniature, biographical, lyrical, documentary, autobiographical, humorous, satirical, ethnographic genres of Azerbaijani story, summarizes the literary achievements of these genres.

The development of the miniature narrative genre, which is typical of the generation of the period, was particularly in the spotlight.<sup>17</sup> It is enough to review the literary press of that time, especially the magazines "Ulduz" and "Azerbaijan" for more accurate imagination of the prose's position in the 60s and 70s. Criticism of the miniature narrative to become the leading genre of "Ulduz" is especially emphasized. The attitude of S.Rahimov's "Kapaz", A.Ahmedova's "The Wind", I.Huseynov's "Saz", "The Sound of Smoke" and "Sapless branch" are of interest. B.Nabiyev refers to the "Sapless branch" narrative inside the miniature narratives of I.Huseynov in terms of certain events and photographs, chronological sequence, and writer's purpose as a work that does not "justify expectations", stops the artist's "creative possibilities" and "behindhand" with the sound of "Saz" and "Smoke".

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<sup>17</sup> Garayev Y. Criterion - personality. Baku: Author 1988, p.118:

Although some valuable examples of fantastic and detective works were written in our literature in the mid-50's, it was seriously criticized that these genres were not selected in the 60s. A series of articles were written, literary discussions, round tables were held to increase the relevance of these genres behind the union scale. Fantastic genre – the interest of our national writers in science fiction, expressionist fiction, the creation of artistic examples in the late 60s and early 70s in these genres was the result of these purposeful literary events. Anar's fantastic “Contact” narrative, as well as the use of fantastic elements in “White Harbor”, “Maal” and “Contact”, has been criticized.

Criticism complained of a lack of success in biographical works, memoir literature, and epistolary genres, emphasized the importance of an active appeal to these important genre genres selected by modernity.

Although novels in the 70s were few in number compared to other genres of the genre, the criticism of the novel differed in its actuality and controversial character. Reflections on literary debates, thoughts around of “Do we need a novel?” at the union level in the 70s have led to the problem of “Roman Crisis: Myths and Reality” create a necessity in the context. Russian literary critic was looking for answers to important questions as “is there a crisis of the novel?”, “What social manifestations, philosophical and aesthetic factors influence the development of this genre and the fate of it as a whole?”. Since the 50s of the XX century the problem of the novel has been in the focus of world literary-theoretical thought. French prosiest by writing and publishing their fundamental studies of the world literary community in the 1960s and 1970s, such as A.Rob-Grillet “For a New Novel” (1963), P.Alberes “History of a Modern Novel” (1962),G.Zeltner's “Great Adventures of a French Novel in the 20th Century” (1960), J.John “The Novel2 (1971), R.Burnef, R.Kelle “The Sphere of Rome” (1972), confirm the seriousness of the novel problem in European

literary-theoretical science. In the early 1970s, Russian literature studies by presenting the book "The Fate of Rome" (1975), which brings together leading theorists of Russian and European scholars on the problem of the novel, showed that the time had come to put an end to the controversy around the issue and to appreciate the important role and place of genre literature in the genre system. In the 70s, the problem of the novel was well-documented, scientific analysis of the advantages of the novel genre has sometimes led to the extreme overlap of the genre, reducing the importance of the story and narrative and etc. by introducing other genres in the shadow. Criticism emphasizes the role that genres play in the literary development of the novel remembering the most important achievements of the story, which special action-winning in the 60s, the narrative that conquered the peak of the 70s.

As a result of the paragraph, the criticism is reminiscent of the preference of different genres of prose in different decades, the right to live in the midst of all literary genres, despite the heated literary debates around the story, novel genres. The story, which reached the peak of its development, recalled the most important achievements of the novel, emphasizing the important role of these genres in literary development.

The second paragraph of the chapter on "**The plot and composition features of the criticism prose**" shows that, in the history of literary and criticism the plot is understood as one of the important problems of fiction. Although the literature of the early twentieth century have been rumors of plot irregularities, criticism has responded to this issue in a timely manner, leading to literary irresponsibility. A literary-theoretical science that sees the dangers posed by neglect in the plot drew a one-off line over his ideas and judgments defending the insecurity of the 20s by ending serious controversies around the issue in the 30s. Inability to achieve a deeper understanding of the aesthetic essence of each work,

the resolution of the issues expressed without knowing the specifics of the plot is an idea that has been repeatedly emphasized in the criticism of the 60s and 70s.

The criticism that the strong tendency for laconicity in the prose to the 60s, first and foremost, manifested itself in genre-style, volume, events, and plot compilation reveals that this is due to the complexity of the plot and composition. Criticism could see that the exclusion of plot from schematic, stabilized, stencil frame in works of I.Shikhli, I.Huseynov, B.Bayramov, S.Ahmadli, Anar, Elchin, attention was focused on human emotions, without paying attention to its appearance. "The events should be "streamlined" in a way that is interesting and relevant to a modern-day reader", in addition to the fact that the demand was considered in the vast majority of valuable examples of the new generation, there was sometimes a lack of compliance with the compilation which was considered an aesthetic criterion for the artistic work.

The prevalence of chronicle, concentric and retrospective plot types in our artistic prose since the 60s has been repeatedly emphasized in the critical materials. Of course, in the 60s and 70s, there were no works of Y.Samadoglu with a more sophisticated design system, such as the "Day of the Murder" and the Elchin's "Death sentence", But the research for plot-compositional innovations of the creators of the new generation has greatly enriched these components of the art form.

At this stage, a special emphasis on genre, build a very complex, dynamic and attractive plot for plot and composition issues is considered as one of the most characteristic features of the poetry of I.Huseynov. One of the important conditions of the author's plot-and-composition specification is that the retrospect is often widespread in existentialist works. The criticism draws attention to the various aspects of I.Huseynov's plotting methods , and the complicated double plot is typical of this prose. In the

narrative of “Native and Strangers”, in the novel “Apocalyptic” the plotting skills are especially appreciated.

The criticism, which emphasizes the importance of the perfect plot structure in the emergence of “Violent Kur” as a successful work, reveals that the varied plot and artistic conflict of the work is presented in the character of Jahandar Aga. The role of the main conflict and the series of conflicts is emphasized in the perfection of the plot. The criticism of the secret passages in the bottom of the plot, which at first glance appears to be very simple in the “Mill” narrative of M.Suleymanli, can be seen here that the movement is absorbed and dissolved in the text. S.Ahmadli's plotting mastery is associated with the fact that his works do not have any events or characters beyond the subject line. The logic of I.Musayeva's analysis, which substantiates the perfection of the plot in all his writings, is convinced that in this prose, the precise plot of the idea, the nature of the characters, is of great importance.

Criticism of the 60s and 70s does not speak separately from the plot, its organic affiliation with the composition is in the spotlight. Expanding the analysis of the complexities of the composition and complexity of the methods of the 80-90s also draws attention to these creative components of the 60s and 70s. In this regard, Anar's analysis of the “White Harbour” narrative regarding the composition of “precise-shaped as a geometric figure” T.Alishanoghlu sees the integrity of the “White Harbor” in the detail of the subject, turning it into an artistic fact, considers that the general atmosphere of the narrative can be viewed under several projections, and the fullness of the composition in the dialectical combination of these projects.<sup>18</sup>

As a result of the paragraph, it can be noted that the conciseness and complexity of the plot, the integrity and richness of the composition of the prose of the period are

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<sup>18</sup> Alisanoğlu T. Azerbaijan "new prose". Baku: Science, 1999, 131-132.

criticized as one of the main innovations. However, as a whole, the scope of analysis of plot and composition as the least important issues in the criticism of prose is limited. In the 60s and 70s, the attitude of criticism to the plot and compositional features of the prose seems very fragmented and dull, compared to the genre features of the prose, the shades of style, the focus on the merits of the language.

The third paragraph of the dissertation, **“Issues of prose styles and the problem of artistic language in the artistic prose”**, emphasizes that the prose, which is sometimes regarded as unfair to the era, has stripped itself of the styles of styles that have survived since the 30s. The prose looked for a new style that found that this was also criticized as completely natural and legitimate. The variety of textual meanings, symbolism, explanations, and symbols has greatly differentiated the prose styles of these years. Although the issue of style is not the subject of extensive literary discussions and debates as to other creative qualities of the generation, it has a place in studies of the 60s and 70s. When examining literary and theoretical material of this period it is not possible to observe that the issue of style has been touched upon in the words of the renewed prose. It is often difficult to distinguish between the style of the writer's style and the style of the writer, which is also the explanation for the language element of the style.

The interest of our publishers in existentialist style was thought seriously the criticism, in the 1940-60s there were attempts to reconcile the aesthetic phenomenon that prevailed on the world literary-aesthetic thought, with the newest prose of artistic principles and prevailing realistic artistic principles. T. Alisanoghlu sees the influence of existentialism in the Azerbaijani prose in the form of “polemics with bourgeois tendencies” in the works of I. Efendiyev in “Willow tree arch”, “Bridgebuilders”, and in the literary and critical process. The critic emphasizes that conservative criticism has been subjected to constant attacks because its existentialism

is fully compatible with vanguard art and modern styles. The more complete application of artists to existentialist styles, reflecting existentialist thinking in their creative activity, intensified in the 80s and 90s. The interest of existentialism of the 60s caused their transition from lyrical-psychological style to existentialist style. Researchers who draw upon the existentialist-surrealist style of analysis in the Anar prose, point out that the author's existentialism is "in full force" in the narrative of "Red Limousine", "Horror", and "Hotel Room".

The epic-analytical approach in the prose of this stage also drew criticism's attention. Criticism highly appreciates the role of historical novels and history in artistic terms in the development of this style, provides that the epic-analytical style is enriched with new shades in I.Shikhli's "Violent Kur" and I.Huseynov's "Apocalyptic" novel.

Efendiyev's lyrical-psychological style is defined as a lyrical-epic style in the 70s criticism, the closeness of the writer's emotional, poetic and harmonious style with Mir Jalal's style is found in the works of "Bridgebuilders" and "Tale of Sarikoynak with Valeh". The attitude of criticism of the author's early novels in the 80s and later seems to be more objective in the style of the "Willow tree arch", and "Bridgebuilders".

He does not overlook the fact that the mythical model of M.Sulaimanli's narrative in the "Mill" narrative promotes that peculiar manifestation of psychology, where mythology plays a vital role in the writer's purpose.

The importance of expressive means, such as detail and artistic detail in the prose's enrichment with fresh style shades, the criticism has not gone unnoticed. From the first works of I.Huseynov, the depth of writing is regarded as an important component in ensuring the integrity of the images and the artistic details that make the original artistic sense. The Elchin's "The first love of Baladadash" story shows the airplane hat, I.Malikzada's "Man of the house" narrative

shows the pin in Gachay's jackboot, I.Huseynov's "Saz" narrative shows saz, "The sound of pipe" shows pipe and slice of bread, in "Sapless branch" shows sapless branch, "Years and Minutes" shows that the water crane and the route bus – all of these emotionally loaded elements are immediately transformed into images or complement a particular image.

If the color world as a symbol of psychological situations and situations in Elchin's creativity attracts criticism, in the M.Suleymanli prose, the mill is regarded as a symbol of time, a perfect symbol of time. Likewise, in Anar's "Contact" narrative, based on symbolic contrasts, the artistic expression, driven by the mechanism of satire and humor, is met with criticism. In S.Ahmedli's stories, the epic-analytical depiction, detail and circumstances, versatility, and the most comprehensive reflection of human character are regarded as contributing factors to the story's creativity. The importance of symbols in the author's distinctive "heavy balanced" style is emphasized, and the role of the symbol in reinforcing the criticism of his works is determined. The criticism in the late 70s reveals that the author brought a style, coldness, and dryness to his style by deliberately stripping his prose from previous emotion.

It is emphasized that Anar's prose combines mainly lyrical-psychological, existentialist-surrealist styles and classical writing, typological and functional aspects of the characteristic of its syncretic style are paid attention. Interconnected constructions logical-syntactic with parallel connection in the literary text, the construction of syntactic whole contents over the contradictions, the repetitive theme of constructions with explanatory functions, and so on. issues are at the center of attention as typological qualities that characterize the richness and specificity of this style. In "Dante's Anniversary" narrative, the substitution of the sentimental- psychological mood of the lyric in the Anar prose draws attention.



Criticism observes the development of the literary language in the 60s and 70s of Azerbaijan, its maturation in the new literary stage in accordance with the period, event and human character. The criticism of the “confusion” between the old, descriptive prose and the new prose in the prose language of I.Huseynov's first works is a “compound” in the writer's language in the 60s and 70s. The complexity of this period, reflected in the logic of the work in “Apocalyptic”, is linked to “the color of the 600 years before us, and finally to the struggle of various historical trends and religions”. Unlike “Apocalyptic”, the criticism of “Snowy Pass” is more “relaxed” and “fluid”. In the monograph “Poetic language of the novel of “Violent Kur”, Azizkhan Tanriverdi explains the language richness of epic thinking, the harmony created by sentence models, and the epic intonation directly related to “Dada Gorgud’s book”.

The importance of learning from such great predecessors as Nasimi, Fuzuli, J.Mammadguluzada, and Sabir and others in the formation of style and language crafts of the Anar prose is emphasized. His works show the relevance of the poems given by classical poetry to the specific story or context of the chapter, and the direct relation to the events described.

The use of unexpected fictional details to reveal the essence of Elchin's characters, the “chain syntax” of the writer's language, and the related text play an important role. A.Mammadov's conclusion about the “balanced” literary language of the author gives a clear idea of the importance of language regulation in his works. “Elchin’s sentences are followed with camel riding attached to the caravan and moved like in harmony of behra of remel of aruz, his works put heavy loads on the shoulders of the grammatical sentence and it is almost impossible to cut it off because it is a bridge between the previous and the next. Each of Elchin’s works is knitting socks, and their tongue is unbroken, unknotted thread that the socks have been made from just one

thread.”<sup>19</sup> Generally, the prose style and language of the 60s and 70s played an important role in the realization of the creative possibilities of the prose, with criticism emphasizing the quality of this craft.

Thus, as a result of the paragraph, we can say that literary criticism has paid special attention to these qualities of art, as the prose style and language of the 60s and 70s as a whole played an important role in the realization of the creative potential of prose.

The main findings of the study are summarized in the **“Conclusion”**.

It is known that the beginning of a new stage of development of Azerbaijani prose in the 60s of the XX century encourages to deal with the problems of prose among the critical areas of literary creation. In these years, which can be conventionally considered as the renaissance of our national prose, the "weight" of the theoretical understanding of the new trend of aesthetic thought falls on criticism. At this stage, when the prose's approach to the reality of life and the method of its assessment have changed, the sudden destruction of the canons of social realism in artistic thought resonates with criticism.

1. In fact, the critics were aware of the change in the principles of artistic description and analysis of prose, the degree of deep analytical intervention in life, events, serious and thought-provoking conflict, the emerging human factor, moral problems, artistic time experiments, the search for form. . However, he had difficulty expressing this immediately. Because criticism tries to evaluate prose in a way that does not change, from the point of view of scientific and theoretical principles of social realism, therefore, while observing and confirming the beginning of a new literary stage, attempts to reveal its specifics did not succeed. A clearer scientific and theoretical understanding of this

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<sup>19</sup> Mammadov A. Until our words were heard. Baku, Author, 1988, p. 63.

renewal, of this literary stage as a whole, which makes it difficult to give an objective assessment of articles written in a "hot start" to criticism, takes place in the following decades of the century. Since the 1970s, when there was a growing analytical interest in theoretical thought and the stage of self-awareness of criticism, criticism has focused on the errors in its analysis of prose, trying to eliminate them.

2. Criticism of the 70's unites the movement of time and prose, summarizes the main innovations in its essence, a significant change in attitude to man and life, a realistic description of socio-political contradictions, taking into account the relationship between man and the environment, society. Criticism of the correct classification of prose in the 1980s and 1960s characterizes it as a "new prose" phenomenon, distinguishing the activities of the literary forces that came to prose in those years. Criticism, which incorporates the terms "new prose" and "sixties" into the literary lexicon, emphasizes the artistic achievements of the "sixties" and sometimes goes to extremes, limiting the success of an entire stage to the name of a literary generation. However, criticism moves away from this harmful trend in time, evaluating the new prose on the basis of the greatest artistic achievements of the time, without distinguishing between literary generations. Criticism of prose from a completely new perspective in 1990-2000 admits that at that stage the prose went beyond the literary norms of social realism in all its parameters, and was distinguished by its bold methods of exposing socio-political contradictions in society and its pathos of criticism.

3. Among the most pressing creative problems raised by literary-theoretical thought in the prose of the 60s and 70s, different perspectives on history and modernity are in the center of attention. The leading position of modernity in the system of problems of literature, the neglect of history as an issue on the opposite side of it, stems from a wrong methodological approach to the essence of these aesthetic

categories in the 60s. Their study and explanation in isolation from each other prevented us from seeing the relationship between history and modernity in artistic thought, as well as in the prose of these years.

4. Criticism, which seeks history only in the specificity of historical events and realities, in the general nature of the historical period and environment, explaining modernity only in works with modern themes, expressed the modernity of prose works such as "Deli Kur", "Qarli Ashirim", "Mashhar". In the 1970s, when man focused on the unity of history and time in artistic thought, criticism in these works perceived history as a principle of "artistic perception of modernity."

5. The fact that the demands of modernity lead to extreme subjectivism, characterized only by a "sober attitude" to the realities of modern life (actually socialism), significantly slows down the conceptual scientific approach of criticism to the problem. When he explained the modernity of criticism in terms of themes, closeness of time, criteria of ideological hymns, he sometimes equated it with relevance and sometimes with innovation. The explanation of the essence of modernity in unity with the factor of nationality, which is an important component of it, and its organic connection with humanity, allows us to draw more correct conclusions in criticism. In the explanation of the poetics of such prose works as "Bridgewalkers", "Telegram", "White Port", "Coolness", it is revealed that the truth of life, the ideal directly serves modernity. Criticism sees this modernity in the attempts of our writers to artistic solution of such an important mission as the promotion of human morality, the restoration of the broken harmony between man and the social environment, man and nature.

6. Compared to other qualities of the new prose, it is his choice of the human factor as the object of artistic research, which is more common in critical materials and leads to wide-ranging controversy in literary and theoretical thought. Criticism observes that in the description of a new type of

hero, first of all, the traditional positive-negative dimensions gradually "melt away", and the inner-spiritual world of ordinary people becomes the subject of analysis. In general, our critics, who see the problem of prose as the problem of its protagonist, associate the main success in all genres of prose with the concept of the hero.

7. Although this new type of hero, whom criticism was difficult to accept immediately and "painfully perceived", was initially denied in the example of Nemat (Anar "White Harbor") and Seriya (I. Afandiyev. "Bridges"), in later literary stages "anthropology" is accepted as an embodiment of art in a new way. Criticism in the 1990s proves that social realism is "in the text" in the description of the first protagonist of the new prose - Zalimkhan (I. Huseynov "Telegram"), and in "Snowy Pass" it can be replaced by a sharp pathos of criticism.

8. Criticism in the prose, which evaluates the patriarchal man as a representative of the national-historical heritage, an expression of the national truth, focuses on the images of Jahandar agha and Ismail of Karbala. The tragedy of a patriarchal man, whose essence is revealed in the context of national morality, identity and time, is understood at the level of the tragedy of national-historical existence, which stems from the emphasis on the national aspect in theoretical assessment since the 1990s.

9. Although the superiority of the new type of images of modern prose over the traditional "model-hero" of the previous literary stages is immediately apparent, the critics are in no hurry to express it. Emancipation of Seriya and Tahmina, Zalimkhan's time and human morality, Dada Bahman, Firangiz's national-moral values, Baladadash, Masmakhanim's psychology, Khalig, Husu and Lachin's contemporary human and social environment in the context of contemporary human and social problems is a proof that it has found an objective scientific solution in the criticism of the 1930s.

10. Criticism, which distinguishes genre types, plot diversity, compositional complexity, stylistic tendencies, and artistic language experiments in the analysis of artistic features, reveals that prose realizes its creative potential in the complex of all form components.

The prospect of integration of Azerbaijani prose into world prose in 1960-70 puts our criticism on a new path of development. The rise of criticism in the process of analyzing the problems of prose results in its assimilation and application of the leading trends of world literary and theoretical thought.

The scientific results of the research can be useful for researchers conducting research in this field in order to accurately understand and evaluate the literary and cultural reality of Azerbaijan in the 60s and 70s of the XX century, to follow the creative path of individual artists, their rise as prose writers.

The results of the research can be used to study the process of growing new generations of critics, to understand the socio-political events and literary factors that lead to critical improvement and self-awareness.

It is possible to write scientific researches on the history of prose and literary criticism in the field of philology, to compile textbooks and teaching aids, to apply the results of research in the organization of scientific seminars, to use scientific-theoretical conclusions.

**The main provisions of the research are reflected in the following articles and monography published in scientific publications:**

1. Azerbaijani prose and criticism (in the context of the 1960s and 1970s literary criticism) Baku: Science and education, 2017, 362 pages.

2. History of literary criticism. The program for undergraduate degree in higher educations ( by co-authored of T.Salamoghlu), Baku, ASPU , 2011 , 39 pages

3. The history of modern Azerbaijan is in literary criticism. Materials of the Republican scientific conference dedicated to the 70th anniversary of academician Vasim Mammadaliyev on “Actual problems of oriental studies”, Baku: BSU, 2012, p.315-317.

4. The problem of modernity of Azerbaijani artistic prose in literary criticism. Materials of the X scientific conference of the faculty of the Azerbaijan State Pedagogical University, Baku: BSU, 2012, p. 233-236.

5. Modern Azerbaijan Literature in the criticism of A.Huseynov. Language and Literature. International scientific-theoretical journal, Baku: BSU, 2012, № 3 (83), p.151-153.

6. Literary-theoretical comprehension of historicity and modernity as aesthetic category Baku: BSU, 2012, № 3 (83), p. 210-214.

7. Modernity problem and literary criticism in the historical artistic prose. Pedagogical university news, Baku: ASPU, 2012, № 4, p. 216-219

8. The problem of history and modernity in the 60-70s of the Azerbaijani prose is in literary criticism. The Scientific researches of the Institute of Oriental Studies of ANSA named after Z.M.Bunyadov, Baku: 2012, IX edition, p. 277-280.

9. The stage characteristics of the Azerbaijani prose of the 1960s and 1970s are in the literary-theoretical view. Language and Literature. International scientific- theoretical journal . Baku: BSU, 2012, № 3 (85), p. 204-207.

10. The literary prose of Isa Huseynov in literary in literary criticism. Problems of philology. Institute of Manuscripts named after M.Fuzuli, Science and Education, Baku, 2013, №2, p.337-341.

11. The problem of modernity and literary criticism in the prose reflecting modern social realities. Proceedings of the International Scientific Conference on the 70th anniversary of the birth of academician Vasim Mammadaliyev “Ways of development of the Oriental Studies in Azerbaijan”. Baku, ANSA, 27-28 June 2013, p. 472-473.

12. Mirza Ibrahimov's novel “Parvana” in the literary criticism. Language and Literature. International scientific-therrotical journal, Baku: BSU, 2013, № 2 (86), p.181-183.

13. The 1960s and 1970s Azerbaijani prose in Kamal Talibzada criticism. Problems of philology. Institute of Manuscript of ANSA named after M.Fuzuli, Baku, 2013, №4, p.371-375.

14. The novel “Violent Kur” is in the plane of modern linguistic criticism. Problems of philology. Institute of Manuscript of ANSA named after M.Fuzuli, Baku, 2013, № 3 , p.373-377.

15. The literary criticism of the concept of the hero of the 1960s and 1970s of the Azerbaijani prose. Pedagogical university news, Baku ASPU, 2013№ 2, p.276-279.

16. The human factor in the 1960s and 1970s in the Azerbaijani prose in the literary criticism. Materials of the Republican Scientific-Practical Conference “Human Factor in the Ideological Heritage of Heydar Aliyev”, Baku , Azerbaijan Teachers' Institute, April 27, 2013, p.28-34

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