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ABSTRACT

of the dissertation submitted for the degree of Doctor of Philosophy

**THE PROBLEM OF “FATHERS AND SONS” IN
AZERBAIJANI DRAMATURGY
(IN THE LATE XIX-EARLY XX CENTURIES)**

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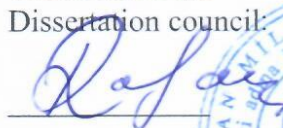
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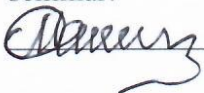
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THE GENERAL DESCRIPTION OF THE WORK

The relevance and degree of elaboration of the topic. Any people's origin and formation, customs, traditions, struggle for the motherland and national identity are reflected in their spiritual memory – myths, epics, folklore, written literature. Course of historical processes, epoch-making changes during certain periods become conflict between social groups that do not make concessions easily, between people who are representatives of these opposite poles – conservative fathers and progressive, innovative sons. In this sense, the problem of “fathers and sons” in literature stems from ancient layers of the historical memory.

The formulation of the problem of “fathers and sons” in literature can be approached from two points: a) in the family relationship; b) in the context of society and social relations by the changing time.

In the first case, the conflict between persons (for example, between children and parents) is at the foreground in intra-family relations, while in the second case, the confrontation between social forces driving the historical process and their values is of interest.

The problem of “fathers and sons” embodied in literature more as spiritual and moral problem.

Public events in the history of Azerbaijan in the XIX century, political processes in Azerbaijan which takes an important place in Turkic and Islamic culture, integration into political and cultural geography set new tasks both to society and artistic thought .

Capitalist formation formed against the background of the development of the oil industry and industrial revolution provided an impetus to the revolutionary process of national identity. Formation of the national bourgeoisie (H.Z. Tagiyev, M. Nagiyev, Sh. Asadullayev), transition of the “city of the world” status from Tiflis to Baku, rebuilding of the city in the style of European architecture, formation and development of the national institutions – national press, establishment of the national theatre, changing attitude towards secular education, as well as growing of new Russian and European educated, intellectual generation contributed

to formation of the new stage of Azerbaijani literature, especially dramaturgy after M.F.Akhundzadeh.

Azerbaijani enlightenment at the initial stage was accompanied by the formation of the ideology of Azerbaijanism and soon the boundaries of national ideology expanded. The ideas of Turkism and Azerbaijanism, such literary trends as realism and romanticism, the literary schools “Molla Nasreddin” and “Fuyuzat” – two literary directions complementing each other in literature – are emerged and developed. N. Vezirov’s, J. Mammadguluzadeh’s, N. Narimanov’s, A. Hagverdiyev’s, U. Hajibeyli’s realistic dramas, H. Javid’s, J. Jabbarli’s romantic dramas incredibly enriched the literary environment during 30 years – in 1890-1920. It was a period of real national and moral revival culminating in national statehood.

It should be noted that the enlightenment which began forming in the 30s of the XIX century played a role in that process. The national enlightenment greatly enriched both the social-political sphere and literature, especially dramaturgy from the artistic-philosophical standpoint during the studied period. So, the theme of the research is urgent from the historical-social and literary-theoretical standpoints. The study of this period which was very productive in the history of Azerbaijani dramaturgy through new ideas, objective historical principle is the main task of the research from the theoretical standpoint.

One of the main problems in Azerbaijani literature, actualized by educational realism and dramaturgy, which is one of its leading genres, was the formulation of the problem of “fathers and sons”.

N. Vezirov, J. Mammadguluzadeh, N. Narimanov, A. Hagverdiyev, S.S. Akhundov, U. Hajibeyli and other masters created the brilliant examples of Azerbaijani dramaturgy on the basis of the traditions of M.F. Akhundzadeh’s dramaturgy.

The main dramatic conflict in N. Vezirov’s plays “Fakhraddin’s Grief”, “Out of the Frying Pan into the Fire”, J. Mammadguluzadeh’s play “The Dead”, “My Mother’s Book”, N. Narimanov’s plays “Ignorance”, “Nadir Shah”, A. Hagverdiyev’s play “Unfortunate Fellow”, M.S. Ordubadi’s play “The Hypocrites”

is between the conservative “fathers” and innovative “sons”, in other terms, between conservatives and innovators. As this theme determines the artistic-philosophical essence, poetics and aesthetics of Azerbaijani dramaturgy it is very topical from the literary-theoretical standpoint. When we look at the history of fiction, we see that the problem of “fathers and sons” is based on the leading ideology of each period. For example, the main issue of this problem in “Kitabi-Dede Gorgud” is the heroism, in Nizami Ganjavi’s creation is Renaissance humanism, in Fizuli’s works is philosophy of Sufism that promotes people to perfection. In Azerbaijani literature of the XIX century the leading ideology of which was enlightenment the decisive factors in posing the problem of “fathers and sons” were educational ideas. Here, the qualities brought by the genre to artistic thinking did not go unnoticed. Traditions coming from the ancient mind became the most urgent problems of Azerbaijani literary thought in dramaturgy of the late XIX-early XX centuries in the context of new time and new idea.

In the first two decades of the XX century in Azerbaijan the national ideology which began with enlightenment culminated by the procreation of two big ideological trends – Turkism and Azerbaijanism. Ever these trends were conditioned formation and growth of national and spiritual renaissance, also set the basis for national statehood. It should be noted that in the late XIX and early XX centuries fiction was at the center of the national ideology. Ideological diversity fiction was more prominent in the drama which was its most active branch. This particular feature demands a broad approach to the problem “fathers and sons” in dramaturgy; this problem is seriously mainstreamed not only from the standpoint of literary criticism but also from the standpoint of historical-social. So, this particular feature demands daha a broad approach to the problem “fathers and sons” in dramaturgy; this problem is seriously mainstreamed not only from the standpoint of literary criticism but also from the standpoint of historical-social perception of the period of independence.

Dramaturgy of the studied period has been sufficiently researched in Azerbaijani literary criticism. M. Ibrahimov “The

great democrat¹, K. Mammadov “Najaf bey Vezirov”², M. Alioglu “A new person in literature”³, A. Sultanli “From the history of development of Azerbaijani dramaturgy”⁴, M. Mammadov “The aesthetic issues of Azerbaijani dramaturgy”⁵, Y. Garayev “Tragedy and hero”⁶, “Realism: art and trues”⁷, T. Ahmedov “Dramaturgy of Nariman Narimanov”⁸, Kh. Alimirzayev “Dramaturgy of problems and characters”⁹, Z. Asgerli “N.Vezirov’s tragedy “Fakhraddin’s Grief”¹⁰, H. Israfilov “The development problems of Azerbaijani dramaturgy: 1890-1920 years”¹¹, T. Mutallimov “Poetics of Abdurrahim bey Hagverdiyev”¹², I. Habibbeyli “Jalil Mammadguluzadeh: environment and contemporaries”¹³ və b. and others, the problem “fathers and sons” in Azerbaijani dramaturgy of late XIX-early XX centuries has not been elaborated in the format of the dissertation topic, within the bounds of monograph.

The object and subject of the research. The object of the

¹ İbrahimov, M. Böyük demokrat / M.İbrahimov. – Bakı: Az.SSR EA, – 1957. – 216 s.

² Məmmədov, K. Nəcəf bəy Vəzirov / K.Məmmədov. – Bakı: AzSSR EA, – 1963. – 328 s.

³ Əlioğlu, M. Ədəbiyyatda yeni insan / M.Əlioğlu. – Bakı: Azərnəşr, – 1964. – 224 s.

⁴ Sultanlı, Ə. Azərbaycan dramaturgiyasının inkişafı tarixindən / Ə.Sultanlı. – Bakı: Azərnəşr, – 1964. – 301 s.

⁵ Məmmədov, M. Azəri dramaturgiyasının estetik problemləri / M.Məmmədov. – Bakı: Azərnəşr, – 1968. – 390 s.

⁶ Qarayev, Y. Fəciə və qəhrəman / Y.Qarayev. – Bakı: AzSSR EA, – 1965. – 192 s.

⁷ Qarayev, Y. Realizm: sənət və həqiqət / Y.Qarayev. – Bakı: Elm, – 1980. – 258 s.

⁸ Əhmədov, T. Nəriman Nərimanovun dramaturgiyası / T.Əhmədov. – Bakı: Elm, – 1971. – 275 s.

⁹ Əlimirzəyev, X. Problemlər və xarakterlər dramaturgiyası / X.Əlimirzəyev. – Bakı: Yazıçı, – 1979. – 356 s.

¹⁰ Əsgərli, Z. Nəcəf bəy Vəzirovun “Müsibəti-Fəxrəddin” faciəsi / Z.Əsgərli. Bakı: Elm, – 1985. – 100 s.

¹¹ İsrəfilov, H. Azərbaycan dramaturgiyasının inkişafı problemləri: 1890-1920-ci illər / H.İsrəfilov. – Bakı: Elm, – 1988. – 226 s.

¹² Mütəllimov, T. Əbdürrəhim bəy Haqverdiyevin poetikası / T.Mütəllimov. – Bakı: Yazıçı, – 1988. – 328 s.

¹³ Həbibbəyli, İ. Cəlil Məmmədquluzadə: mühiti və müasirləri / İ.Həbibbəyli. – Naxçıvan: Əcəmi, – 2009. – 670 s.

study is the plays of prominent representatives of Azerbaijani literature of the late XIX-early XX centuries M.F. Akhundzadeh, N. Vezirov, J. Mammadguluzadeh, N. Narimanov, A. Hagverdiyev and other writers that form the classical fund of Azerbaijani literature. The subject of the study is the artistic solution of the problem of “fathers and sons” – conflicts occurring between the different generations – in the works mentioned.

The purpose and tasks of the research. The main scientific purpose of the dissertation is to study the problem of “fathers and sons” which is one of the main themes and problems of Azerbaijani dramaturgy of the late XIX-early XX centuries, to compare its artistic, aesthetic, historical and social essence with the traditions of classical literature taking into account the principles of heredity in artistic thought. One of the substantiated thoughts is that, especially at the beginning of the XX century, the “fathers and sons” contradiction was not only a literary problem but also a social phenomenon, a force that sets in motion historical progress.

To achieve the set scientific and theoretical goal, to determine the place of the studied works in the history of literature, the following scientific tasks were solved:

- To study the formulation of the problem in the theoretical aspect, to determine its main priorities;
- To consider the different philosophical-psychological aspects of the problem “fathers and sons” in Azerbaijani folklore, especially in the epos which is one of its most monumental genres, concretely in the epos “Kitabi-Dede Gorgud” that is a pinnacle of the Azerbaijani epos culture;
- To study the statement of this multilateral problem in Medieval classical literature in the works of N. Ganjavi, M. Fizuli and others in the context of the national traditions;
- To consider the formulation of the problem “fathers and sons” in Azerbaijani enlightenment realism;
- To analyze the intergenerational relations in the Azerbaijani comedies which first example was written in the half of the XIX century in the context of the aesthetic principles and Azerbaijani culture of laughter;

– To bring to the center of the study the problem “fathers and sons” – “conservatives and innovators” – as the main means of conflicts, reflecting the tragedy of history and personalities generated by history, in the tragedies “Fakhreddin’s Grief”, “Destroyed Union” “Nadir Shah”.

– To bring to the fore the problem of fanatical fathers and unhappy children in J. Mammadguluzadeh’s work “The Dead”; to analyze Drunk Iskender as a typical epochal hero of the new century representing the “sons”;

– To analyze “My Mother’s Book” as the work embodying the idea of the national unity against the background of the idea of Azerbaijanism;

– To research the historical tragedy of N. Narimanov “Nadir Shah” in the light of the father-son-power relationship; to explain the will to power which is outside the interests of the people and the state, as the cause of the son’s tragedy; to assess the problem in the context of historicity.

The methods of the research. The dissertation is written on the basis of the historical comparative and historical-genetic methods which allow to find out the objective truth in science – we referred to the world, Russian and Azerbaijani scientists’ monographs, theoretical-methodological problems, principles and conclusions related to the essence of subject and problem.

The main provisions to be defended. Extensive and comprehensive study of the problem “fathers and sons” in Azerbaijani dramaturgy in the late XIX-early XX centuries has led to the defense of a number of provisions, which can be listed as follows:

– To follow the memory traditions of the problem “fathers and sons” actualized by the enlightenment in the late XIX-early XX centuries in Azerbaijani folklore, the epos “Kitabi-Dede Gorgud” and classical written literature;

– To study the reasons of the conflict between the new and conservatism and its artistic-philosophical embodiment in the national dramaturgy;

– To determine the literary-artistic and social-philosophical

essence of the problem “environment and person” in the national dramaturgy;

– To give the different artistic solution of social, as well as moral and ethic contradictions between fathers and sons according to the genres of drama;

– To appraise the comic, tragic and tragicomic aspects of the problem in the artistic-aesthetic plane;

– To explain the problem of the national character in the works focused on the problem “fathers and sons”.

The scientific novelty of the research. The scientific novelty of the dissertation is primarily connected with the approach to the topic and the formulation of the problem. Although many works are devoted to characterizing the ideological, artistic and genre features, poetic problems of dramatic works written in the late XIX- early XX centuries from the standpoint of the history of literature, however, a separate study devoted to the formulation and artistic solution of the problem of “fathers and sons” in dramaturgy has not been conducted. This dissertation is the first monographic research work dedicated to the study of the problem “fathers and sons” in Azerbaijani dramaturgy of the late XIX-early XX centuries.

For the first time in the dissertation, a systematic analysis of the philological-literary aspects and the social-historical nature of the problem of “fathers and sons” in Azerbaijani dramaturgy is generally carried out.

The scientific novelty is also connected with a methodological approach to the topic and problem. Most of the scientific works devoted to Azerbaijani dramaturgy are based on Marxist methodology in accordance with the requirements of that time. Rejecting the method of limited analysis based on ideology the presented dissertation gives preference to scientific-theoretical values and historical-sociological aspects of the topic under study.

The following can also be attributed to the novelty of the research:

– The traditions of the problem in the history of the national literature are determined and the topic is studied in the context of comparing traditions with modernity;

– Since the beginning of the XIX century, in Azerbaijani realism which integrated into the new political and spiritual geography the expression of social-political and spiritual-cultural conditions that actualized the problem “fathers and sons” in literature has been analyzed;

– The approaches to the topic under study are as follows: the method of artistic creativity used by the playwrights-authors of the works we referred to: enlightenment realism, critical realism, artistic and aesthetic criteria of romanticism; the connection between the ideological views of the writer and the artistic solution of the social problems raised in the work is analyzed;

– The “fathers and sons” conflict was studied on the basis of artistic and aesthetic requirements of the different dramatic genres (comedy, tragedy, drama);

– The problem “fathers and sons” in Azerbaijani dramaturgy as well as being an artistic event influencing the formation of democratic thought was analyzed as a social event;

– The reasons of formation and regression of the ethnic-psychological identity of the national character by example of both fathers and sons during the different social periods are studied.

The theoretical and practical significance of the research.

The theoretical significance of the research is to study the artistic reflection of the problem “fathers-sons” in the context of such theoretical notions as traditions and modernity, the method of artistic creation, genre, conflict, character, plot, style.

The results of the dissertation can be used as a theoretical source in the further researches dedicated to the history of Azerbaijani literature, as a methodological manual in the philological faculties of higher schools, as an auxiliary manual on literature in upper secondary school.

The results of the research can also play the role of a source for specialists whose researches are related to the comparative literary criticism.

The approbation and application of the research. The main provisions of the research, scientific novelty and final results in the form of theses, articles were reflected in the collections, materials of

the conferences and symposiums of national and international importance included in the register of the Supreme Attestation Commission under the President of Republic of Azerbaijan.

The name of the organization the dissertation was implemented in. The dissertation was implemented at the Department of the History of Azerbaijani literature of Baku State University.

The volume of structural sections of the dissertation separately and the total volume in signs. The research work was written in accordance with the requirements of the Higher Attestation Commission under the President of the Republic of Azerbaijan. The dissertation consists of “Introduction” (13.564 conventional signs), three chapters (first chapter – 42.900 conventional signs, second chapter – 91.690 conventional signs, third chapter – 74.477 conventional signs), “Conclusion” – (5400 conventional signs) and “List of references”, the total volume without gaps – 228.031 conventional signs.

THE MAIN CONTENT OF THE RESEARCH

The “**Introduction**” contains the substantiation of the relevance of the theme, the information about the degree of the elaboration of the topic, the object and subject, purpose and tasks, methods of the research, the main provisions to be defended, novelty of the research, theoretical and practical significance.

The first chapter of the dissertation “**Social-philosophical and literary-aesthetic sources of the “fathers and sons” confrontation**” consists of two paragraphs. The first paragraph is “**The problem of “fathers and sons” in the flow of folklore and national-ethnic memory**”. It is noted here that the problem “fathers and sons” takes an important place in Azerbaijani folklore, especially in dastan which is one of its most monumental genres. The philosophical-psychological aspects of the problem “fathers and sons” in Azerbaijani folklore, especially in the epos “Kitabi-Dede Gorgud” that is a pinnacle of Azerbaijani epos culture is based on the Turkic mentality, Turkic heroism and knighthood. In the

epos, the son is not only the protector of the house, the country, the honor of the family, but also is a bearer of heroic and knightly qualities, a successor of his father. For children the parent is holy, “the mother’s right is God’s right!” But sometimes the balance is disturbed between generations, the son confronts the father. K. Abdulla shows that the conflict between fathers and sons is originated from two sources: *“Originated within and brought mechanically from outside...”*¹⁴.

The traditional plot “battle of father and son”, often found in fairy tales and epics, is an artistic display of “events from the outside”; fathers and sons reflect the eternal essence of the contradiction between generations succeeding each other. This eternal contradiction is also represented in mythical thinking as a battle between two generations.

In Azerbaijani folklore, the elderly generation, respectable elders, wise old women have a dual character in relation to young people. Wise old men, “soft old women” personify wisdom, they show young people the way, with their wise advice they save them from troubles and tragedies. The worst atrocity of evil old people (for example, the Witch flying in a mortar) is blocking the way for young people.

In folklore, “the initial attitude to the problem “fathers and sons”¹⁵ within the predecessors-successors manifests itself in the form of a struggle for power-throne, a conflict between father and son over a woman; sometimes it is a manifestation of the mythical knowledge of the dialectical contradiction in nature and society in the form of a “fight between father and son”.

The second paragraph **“The problem of intergenerational conflict in Azerbaijani literature”** deals with the examples which reflect the problem “fathers and sons” in Medieval writers’ and poets’ works based on the folklore traditions and sources.

There is a motive of conflict between the father and son in the

¹⁴ Abdulla, K. Mifdən yazıya və yaxud gizli Dədə Qorqud-3 / K.Abdulla. – Bakı: Mütərcim, – 2009. – s. 255.

¹⁵ Xəlilov, N. Xalq təfəkkürü, sənətkar qüdrəti / N.Xəlilov. – Bakı: Elm və həyat, –1996. – s. 48.

poem attributed to the Azerbaijani poet Abu-l-Abbas al Ama (VIII century) who wrote in Arabic. This is a poem on behalf of the father addressed to the ungrateful son. There is boundless father's love for his son in this poem, on the one hand, and deep sadness and regret that he raised such an ungrateful son, on the other hand.

In the moral-didactic poem “Kutadgu-bilik” Yusif Balasagunlu who is the first outstanding master of the Turkic-Islamic literature of the XI century referring to the role of the father in the family thought that a child who is afraid to be punished by his father, as a result more subjects to moral and social norms, and this is a main factor of his formation as a person in society. Referring to the logical outcome of the work it depends on the father whether the child grows up good or bad; with a proper fatherly upbringing, a good son grows up.

The famous Islamic philosopher of the XI-XII centuries Gazali wrote: *“The first love of any living creature is self-love”*¹⁶. In this thinker's opinion, the Adam's descendants knowing that they will leave this world someday consider their children to be their particle which will remain after them in this world. They take comfort in the fact that after their death their children will act as their successors. In this regard, Oydulmush in “Kutadgu-bilik” and Arastu in “Iskendername” are not only Aytoldu's and Nigamush's heirs but also performers of their missions.

This paragraph deals with the attitude to the problem of intergenerational conflict in the context of the problem “fathers and sons” in Kh. Shirvani's, N. Ganjavi's, M. Ahvedi's, M. Fizuli's, Fadayi's and other Medieval poets' creation. It was concluded that the actualization of the problem “fathers and sons” being aligned with the leading ideology of any historical period in Azerbaijani dramaturgy of the late XIX-early XX centuries is based on the rich traditions of classical literature.

The second chapter of the dissertation **“The problem of environment and person in Azerbaijani dramaturgy of the late**

¹⁶ Bax: İbrahimov, S. Klassik ədəbiyyatda vəhdəti-vücut / S.İbrahimov. – Bakı: MBM MMC, – 2007. – s. 84.

XIX-early XX centuries” consists of two paragraphs. The first paragraph **“The struggle between the old and new in enlightenment literature as a conflict”** deals with the struggle between the new and the old, the call for novelty, enlightenment, education, criticism of backwardness, conservative thinking left over from the ancestors and hindering progress in N. Vezirov’s works who successfully continued and developed the creative artistic method of educational realism in dramaturgy after M.F. Akhundzadeh.

The XIX century was a period when the society of Azerbaijan which expanded its ties with the new political and cultural geography had to solve certain historical problems, when it faced the need to choose between Oriental and Western values. Occupation of Azerbaijan by Russia, establishment of new methods of governance here, innovations in cultural life and in the life of society laid the groundwork for a change in thinking. In the new social-political and cultural environment, conservatives represented Oriental customs and traditions that did not keep up with the times, and the intelligentsia armed with new ideas, possessing new thinking and aware of the impossibility of living according to the customs of their ancestors, calling for joining Western progress, represented Western values. The depth, severity of the struggle and conflict between them, the intransigence of positions raised the problem to such a contradictory plane that its artistic solution culminated in the emergence of a new genre in the national word art – tragedy. Assessing emergence of tragedy in Azerbaijani literature as a result of the social-political necessity J. Jafarov wrote: *“Living conditions in Azerbaijan in the late XIX century necessitated the emergence of drama and tragedy...”*¹⁷

The theme of the first tragedy “Fakhraddin’s Grief” in Azerbaijani literature is based on the blood feud between two families. What did not allow people to abandon such a primitive custom as blood feud, what incited them to bloodshed? This was the main question for N. Vezirov. While still a student in Moscow, in

¹⁷ Cəfərov, C. Həyat burulğanı və ondan çıxış yolu / C.Cəfərov. – Bakı: Yazıçı, – 1999. – s. 98.

his articles written for the newspaper “Ekinchi” (“Plowman”), the young writer drew attention to the fact that the people could not part with the outdated way of life and thinking, evaluating this as a serious social disaster. The basis of his tragedy in “Fakhraddin’s Grief” is the words: *“I sometimes sit alone and think: Lord, what will be our end? Our minds are the minds of our ancestors, the way of our ancestors, there is no change”*¹⁸. And this is a citizen’s concern that makes the author think from a young age. Fakhraddin’s coming to the ancestral environment after studying abroad and being killed in that environment is not a coincidence at all.

Both new educational forces and conservative old-timers “fathers” are often represented by men, in N. Vezirov’s works. However, in author’s comedy “Late remorse is useless” this conflict is moved to the plane of the conflict between “daughters” and “mothers”. Later, in J. Mammadguluzadeh’s work “My Mother’s Book”, the harmful “new” is in front of the progressive old – the image of the mother, the wise woman, the character of Gulbahar is placed as well as the spiritual protector of father’s hearth.

The conflict between conservatives and innovators both in N. Vezirov’s comedies and dramas, tragedies was a social problem of rapidly changing history. It was a social event passed from the old century to the new century – the XIX century to the XX century, and it is no coincidence that the drama “The beginning of a new century” in Azerbaijani literature was written by N. Vezirov. This drama glorifies the youth that came before the new era, and at the time of writing, N. Vezirov himself was old and represented the older generation.

The second paragraph **“The author’s ideal and characters of intelligent people”** is dedicated to solution of the problem “fathers and sons” in A. Hagverdiyev’s dramaturgy.

The title of the work “Destroyed Union” in itself fully reflects the nature of the period, the social situation. In the work, the conflict between the new and the old is expressed in the

¹⁸ Əkinçi. 1875-1877. Tam mətni / Transl. və tərt. ed. T.Həsənzadə. – Bakı: – Avrasiya-Press, 2005. – s. 387-388.

replacement of feudalism by capitalism, and the objective result of this process is reflected in the context of social and political upheavals. The writer reflects the tragedy of the feudal-landlord system through a landlord's family. Najaf Bey and his son Suleyman are presented as representatives of the bankrupt obsolete. The new replacing the old, new social relations devoid of high moral qualities, spiritual values determine the tragedy of this work.

This paragraph analyzes A. Hagverdiev's tragedy "Unfortunate fellow" and it is concluded that in the play, the dramaturgical conflict, along with the contradictions between the personality and the environment, also occurs on the basis of the hero's individual psychological upheavals. The environment puts pressure on Farhad both from the outside and from the inside. Farhad is a young man educated abroad and representing a thinking youth. The main psychological factor igniting his inner rebellion is that his mother married Haji Samed Agha after the death of his father. Therefore, Farhad wants to get away from the environment. However, like Fakhraddin, Farhad is not strong enough to "disrupt the order" of the environment and the inner shock destroys him.

The third chapter of the dissertation is "**The conflict and character in dramaturgy**".

The problem of enlightenment, "fathers and sons" creating the dramatic conflict in its aesthetic conception in the XIX century is the main line in critical realism of the XX century, too.

In 1905 in the Russian Empire, as well as in Azerbaijan which was part of it against the background of intense social-political events, enlightenment brings to the fore publicism that allows to intervene actively in the historical process, enriches Azerbaijani poetry which has great traditions with new social and artistic-aesthetic qualities. First of all, the reason for this was the development of press. "Hayat" newspaper, "Molla Nasreddin" and "Fuyuzat" journals gave impetus to the creation of new literary schools, "they acquired the status of head of the literary period" (Y.V. Chemenzeminli). The national identity, freedom, native language, the fate of the "poor motherland" divided in two were the hardest problems of poetry, dramaturgy, prose, as well as publicism

of that period.

The first paragraph **“The tragedy of a thinking person in the environment of “The Dead”** deals with the analysis of the outstanding writer J. Mammadguluzadeh’s play “The Dead” in the context of confrontation between the ignorant environment and progressive hero, the relations “environment – hero”. Prior to Mammadguluzadeh, science and education were presented as “saviors” in the setting of the problem “fathers and sons” in Azerbaijani dramaturgy. For the first time, J. Mammadguluzadeh sat the problem that science and education should serve society properly through the character of Iskender. Science, education is means of to wake up from ignorance, rebirth from death to life for Iskender, but for his congeners, education is means of earning, profitable place, and it is more convenient for them to live in a “dead” environment.

The most tragic feature of the environment in the play “The Dead” is that it turns Iskender into a “dead man”, into a “superfluous person” who has no right to influence society. The obscurant environment destroys the perspectives of a young man educated in France. Iskender finds solace in drinking vodka. In the play “The Dead”, in the world of ignorance, religion is exposed as a tool of fraudsters. It is also interesting that one of the intellectuals who wrote his impressions about the performance of this work was N. Vezirov. On the same date, May 1, 1916, in the issues of “Achik Soz” and “Kaspi” newspapers N. Vezirov emphasized that the play “The Dead” was taken from life: *“...I cannot express my joy at the creation of a work that castigates the quackery of such personalities as Sheikh Nasrullah, who for centuries kept unfortunate Muslims in obscurantism based on religious fanaticism”*¹⁹.

This play is characterized as anti-religious work in the researches of the Soviet period which is a passion for extremes stemming from the ideology of that period.

The second paragraph of the third chapter is **“The problem of**

¹⁹ N.Vəzirov. Əsərləri. Bakı: Şərq-Qərb, – 2005. – s. 414-415.

national memory and alienation". In this paragraph, the relationship between fathers and sons in the dramaturgy of H. Javid is analyzed in the plane of the problem of national-spiritual values and alienation; in addition, J. Mammadguluzadeh's play "My Mother's Book" is regarded as a work that provides a complete artistic solution to the problem of national identity and national destiny.

Not only in the dramatic, but also in the lyrical works of Husein Javid who related to the theme "fathers and sons" with the philosophy and requirements of the aesthetics of romanticism the transfer of national and spiritual values from generation to generation is a leitmotif. The poem "The testament of an Old Turk" is the poet's call to the youth to know their roots. Informing the new generation about the virtues of Turkism this testament inspires loyalty to spiritual values. Descendants should become the owners of the legacy left from the fathers; they should not turn away from the native thinking, they must keep the national qualities. These qualities are as follows: love for the Creator, brotherhood, justice, courage, contempt for oppression, desire for knowledge and wisdom. Honour and conscience are two wings elevating a person.

This paragraph also analyzes H. Javid's play "Maral" based on the conflict between "fathers and sons". Conveying his thoughts to readers through the character of Nadir bey H. Javid emphasized that spiritual perfection is not inherited. H. Javid acts as a defender of love and women's rights in his play "Maral".

In H. Javid's play "Abyss", loyalty to the national-spiritual values is instilled in the son by his father. Ulug bey acts as a promoter of centuries-old Turkic national-spiritual values. "National exclusion" is assessed as one of the greatest troubles in this play. In H. Javid's opinion, natural human qualities, education and environment play a role here, too. The great thinker emphasizes in his play "Abyss" that instilling a national spirit in children is very important for upbringing of future generations. An "alienated" child who has abandoned his roots will also turn away from national, religious and spiritual values, and this results in a tragedy that leads the nation to the abyss. In general, *"the idea of Turkism in*

H. Javid's philanthropic philosophy meaning love for the nation, glorifying their high spiritual-moral qualities is very strong"²⁰.

A call for awareness of Turkic identity, passing on Turkic spirituality to future generations is the main purpose of H. Javid's creation. In the play "Abyss" the son acts as a carrier of his father's gene, however, the tragedy "Maral" expresses the Turkic moral standards, behavioral norms, adaptation to time, and in the play "Seyavush" the problem of transfer of spiritual values, courage, bravery, mastery of the tactics of a perfect battle are qualities arising from the blood of the Turk is in the center of attention. As Afrasiyab admires the courage, mind of Seyavush he approves his marriage to his daughter and believes that the future of the generation is in good hands.

The following idea is highlighted in H. Javid's works: Turkic young people should follow the advice of such experienced and wise people as Goja Turk, Ulug bey, Piran and take an example from such intellectuals with a rich worldview as Nadir bey, Azer.

J. Mammadguluzadeh's and H. Javid's methods of artistic creation, in other words, principles of figurative reflection of reality, are quite different, and in the same way, the attitude of these two writers to the concepts of language, nation and motherland is different. In the essay "Azerbaijan" written by J. Mammadguluzadeh after the collapse of the Russian Empire in 1917 the author brought specificity to the borders of Azerbaijan, as well as the concept of the Azerbaijani language J. Mammadguluzadeh who addressed the readers with exclamations: "homeland, homeland, homeland; language, language, language; nation, nation, nation!.." to the question: "What is your language?" answered: "Azerbaijani language!"

Seeing the historical task of the new generation in protecting the homeland, nation, language J. Mammadguluzadeh tried to express his ideal in the drama "My Mother's Book" more prominently. It should also be noted that it in Azerbaijani literature

²⁰ Abdullayeva, M.Ə. Hüseyn Cavidin insansevərlik fəlsəfəsi // Hüseyn Cavidin 130 illik yubileyinə həsr olunmuş Respublika elmi konfransının materialları, – Bakı: Bakı Universiteti, – 2012, – s. 115.

compared to other works by J. Mammadguluzadeh who is an outstanding representative of critical realism “My Mother’s Book” is quite different, because in other works the writer kept his traditions “secret”. Here the author who directly expresses his position is based on the aesthetics of enlightenment realism. In the work, the conflict takes place between the three brothers and their mother Zahrabeim and sister Gulbahar. One of the brothers was educated in Turkey, the other in Iran, and the other in Russia, and these brothers who want to connect the future of their homeland, nation, language, with these countries are in conflict and cannot find a common language with one another and their relatives. The image of the mother in the drama is a symbol of Azerbaijan. Considering alienation as a social scourge that could lead to a national catastrophe the author’s image of the homeland in danger of spiritual division is transferred to the mother Zahrabeyim’s broken family.

Emphasizing the language problem in the play is means of showing the tragedy of exclusion. The conflict of the work is presented on two levels: contradictions between brothers who have the same parents, but do not understand or do not want to understand each other, and the confrontation between the “alienated” brothers and their mother (Zahrabeim) personifying the homeland, sister (Gulbahar) and the people as a whole.

J. Mammadguluzadeh’s position is that just as the moon in the sky and the stars are a piece of the sun, children are the moon and stars of their mothers, too. Even if they walk all over the world, they should not be separated from their mothers’ charms. This is a law of nature.

The juxtaposition and symbolization in the drama “My Mother’s Book” are based on the ideas of nationalization. The playwright grouped the characters in the play into two fronts: representatives of exclusion front and representatives of the national front. The researcher T. Ismaylov explained such division in these fronts as follows: “1. *The symbolic image of “intellectual” created on the basis of generalization of “the different types of intellectual characters”*; 2. *image of people created on the basis of*

generalization of characters of Zahrabeyim, Gulbahar, shephard"²¹.

The theme of intelligentsia and people can be considered in the context of the problem "fathers and sons" to some extent. It arose in the dramaturgic material on the basis of the conflict between intelligentsia and people. Such young heroes of Azerbaijani dramaturgy who were highly educated abroad as Fakhraddin, Farhad, Drunk Iskender represent progress. An enlightening, intelligent mission fell to their lot. Realizing the need to change national thinking, facing a lifestyle that hinders progress these young people struggle against unstoppable traditions and superstitions that bind the brains.

Undoubtedly, the need to live in competition with neighboring nations also influenced the formation of these young people's worldview. The most important novelty in Azerbaijani literature of the early XX century was bringing the national ideology to the center of the "father-son" conflict. There was polarization in the newly formed national ideology, and this was also evident in the drama. The heroes of H. Javid who took Turan unity as the basis in his creative ideal, who strove to create a common Turkic language and wrote in a common Turkic language, stood at one pole, but J. Mammadguluzadeh's, N. Narimanov's, A. Hagverdiyev's, U. Hajibeyli's heroes who put forward the idea of Azerbaijanism represented another pole of the national ideology. The struggle of both poles served the same ideal – the struggle for loyalty to the national identity.

The intellectual people are at the exclusion front in the work "My Mother's Book". The problem of intelligentsia concerned literature of that period. J. Mammadguluzadeh had already touched upon this issue in his work "The Dead". However, the aspect of the playwright's approach to this theme differs from the one in the play "My Mother's Book". In the play "The Dead", the writer highlighted the problem of intelligentsia's apathy and he thought that intellectual people were not able to become movement in the

²¹İsmayılov, T. Cəlil Məmmədquluzadənin "Anamın kitabı" dramı: / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2005. – s. 56

society; but in the play “My Mother’s Book” the author immersed himself in the depth of this problem and set the problem of intelligentsia that lead the motherland, national being to destruction. The author also gives solution of the problem of national exclusion in the artistic solution of the dramaturgic conflict and for the first emphasizes that this problem can be solved by eliminating alien influence that interfered with national being.

The third paragraph is named **“The conflict of people and power in plane of the problem “fathers and sons”**. The formulation and artistic solution of the problem “fathers and sons” in N. Narimanov’s tragedy “Nadir Shah” are analyzed in this paragraph. The relationship between the people and the government was the focus of Azerbaijani dramaturgy, which is of interest in terms of contributing to the formation of statehood thinking. It should be emphasized that such works as M.F.Akhundzadeh “Adventures of the vizier of the Lankaran Khanate”, N.Narimanov “Nadir Shah”, A.Hagverdiyev “Aga Mohammad Shah Gajar”, J.Jabbarli “Nasraddin Shah”, H.Javid “Lame Timur” played an exceptional role in formation of statehood thinking in the national consciousness.

In N. Narimanov’s play “Nadir Shah” Nadir Shah who is actually an Azerbaijani by origin comes to power as a result of a popular uprising and intends to carry out grandiose reforms for the Turkic and Islamic world. However, his will to power turns everything upside down. Nadir Shah who left his mark on history with his personality was defeated by his ambition for power. Nadir who deprived his son of the light of the world by the tricks of the palace environment deprived both himself and the power of the heir. In the tragedy confrontation, raging passions between the father who loves his son very much and a murderous father deepen the character and take the conflict to a stronger dramatic plane from the artistic standpoint.

The play “Nadir Shah” is analyzed and it is concluded that such issues as the coming of Nadir Shah to power as a result of a popular uprising, the implementation of serious political reforms express the enlightening views of N.Narimanov. The

image of the father serves to complete the image of the shah in this work. However, the father character of Nadir is greater than his shah character from the artistic standpoint. Lust for power takes precedence over the fatherly love and this is the most tragic moment in this play.

In N. Narimanov's tragedy "Nadir Shah" dedicated to a significant period in the history of Azerbaijan, the problem of "fathers and sons" is solved in a historical context with high tragic pathos.

"Conclusion" contains generalization of main results and findings of the research and the theoretical and practical recommendations and suggestions based on them:

- The problem of "fathers and sons" in Azerbaijani literature is based on the leading ideology of each period. In fact, the change of historical generations of nations is the process by which sons replace their fathers.

- The emergence of this problem in the late XIX-early XX centuries during the period of large-scale development of Azerbaijani dramaturgy is not a coincidence at all. This is a historical problem that comes from life and forms the basis of realism.

- In the middle of the XIX century, the problem "fathers and sons" was one of the main problems of the educational ideology, both in life and in literature. The young hero of the play by M.F. Akhundzadeh Shahbaz bey ("Monsieur Jordan...") aspired to Europe, to enlightenment. At the end of the century, the heroes of N. Vezirov and A. Hagverdiyev Fakhreddin ("Fakhreddin's Grief") and Farhad ("Unfortunate Fellow") were educated in Europe and returned home. The clash of outdated ways of life and thinking and new ideas ended in the tragedy of these "unfortunate young people".

- In dramaturgy, the theme of "fathers and sons" brings to the fore the problem of the environment and the personality. The environment has the same historical character, but the personality emerges from the ranks of "fathers" and "sons". This problem manifests itself in the format of conservatives and innovators in

world literature, as well as in Azerbaijani literature. The contradiction between them arises from the difference in aesthetic ideals. In Azerbaijani dramaturgy of the late XIX-early XX centuries, conflicts that create dramatic effect stemmed from these contradictions.

– The artistic solution of the problem of confrontation between conservative fathers and progressive sons reaches a new level in the dramaturgy of the early XX century. Rejecting such young people as Fakhraddin, Farhad, Drunk Iskender (J. Mammadguluzadeh “The Dead”) educated abroad the environment turns them into “superfluous people”. “Sons” who studied abroad but alienated from their roots and morality (“My Mother’s Book”) pose a threat to the preservation of national identity.

– The emergence of the trend of romanticism in the Azerbaijani literature of the early XX century formed a new approach to posing the problem of “fathers and sons”. The ideal of national identity is associated with Turan geography, with Turkic spiritual values in the dramaturgy of H. Javid. A common feature that unites the romantic H. Javid and realists is the anxiety caused by alienation.

– In the late XIX-early XX centuries, the formulation of the problem “fathers and sons” in Azerbaijani dramaturgy was based on the historical conditions caused by the social-political and cultural life of the country. It was a national problem updated by life and history, and it did not bypass its influence in the formation of national certainty and the ideal of the creator in dramaturgy.

The main content and scientific-theoretical provisions of the dissertation are reflected in the author's scientific articles and conference materials published in Republic and foreign countries:

1. “Atalar və oğullar” probleminin bədii ədəbiyyatda təcəssümü // Doktorantların və gənc tədqiqatçıların XVIII Respublika elmi konfransının materialları, II c. – Bakı: – 19-20 dekabr, – 2013, – s. 80-82.
2. Qədim və orta əsrlər Azərbaycan ədəbiyyatında “atalar və oğullar” problemi // – Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2014. № 4 (92), – s. 209-212.
3. “Dədə Qorqud” dastanında atalar və oğullar // “Kitabi-Dədə Qorqud” və türk dünyası “Kitabi-Dədə Qorqud”un tərcüməsi və nəşrinin 200 illiyinə həsr olunmuş beynəlxalq elmi konfransın materialları, – Bakı: Araz, – 29 dekabr, – 2015, – s. 242-245.
4. Maarifçi dramaturgiyada konflikt // – Bakı: Bakı Universitetinin xəbərləri, Humanitar elmlər seriyası, – 2017. № 3, – s. 50-55.
5. Борьба нового со старым как основной конфликт в драматургии (на основе творчества Н.Везирова) // – Киев: Язык и культура, Киевский Национальный Университет имени Тараса Шевченко, – 2018. Выпуск 21, том 6 (195), – с. 241-248
6. “Diri ikən ölümlər” və kefli İskəndər həqiqəti // – Naxçıvanı: Elmi əsərlər, Humanitar elmlər seriyası, – 2018. № 5 (94), – s. 97-102.
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- (maarifçilik kontekstində) // “Elm və təhsilin aktual problemləri” I beynəlxalq elmi konfransın materialları, – Ankara: – 15 oktyabr, – 2019, – s. 338-344.
10. Nəcəf bəy Vəzirovun “Müsibəti-Fəxrəddin” əsərində dramaturji konflikt // “Elm, mədəniyyət və təhsil: XXI əsrdə elmin inkişafının aktual məsələləri” beynəlxalq elmi-praktik konfransın materialları, – Qars: – 15 dekabr, – 2019, – s. 78-82.
 11. Klassiklərin yaradıcılığında ata-oğul münasibətlərinin ifadəsi // Böyük Azərbaycan şairi İmadəddin Nəsiminin anadan olmasının 650 illiyinə həsr olunmuş “Klassik Azərbaycan ədəbiyyatı: dil, üslub, ideya problemləri” adlı elmi konfransın materialları, – Bakı: Nafta-Press, – 06-07 dekabr, – 2019, – s. 239-244.
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