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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE STRUCTURE OF ARTISTIC TIME IN AZERBAIJANI
PROSE OF THE 1980-2000s**

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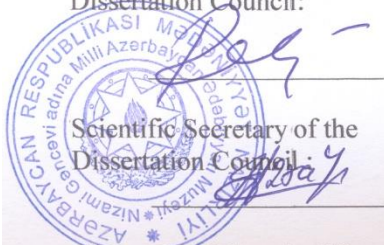
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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. Artistic time has always been in the center of writers' attention with its peculiarities in different periods, and they have taken time as a basis when describing the events of any period. In artistic thought, time is such a component that the past inevitably interferes with the present and the future. The greatest book of our native language "Kitabi-Dada Gorgud" reflects different periods of time. The category of time is also used creatively in written literature based on folklore. The most commonly used epic time in fiction is plot that moves in a straight line.

Artistic time is one of the most important topics in modern literature. One of the main problems in fiction is to study the structure of time in more depth as a system. Given that time is a nucleus for all subjects, we can see that this problem is one of the main objects of study. Starting from the 1980s, more attention was paid to the time component in fiction, and its form and manifestations were updated. In the works of Isa Huseynov, Sabir Ahmadli, Anar, Elchin, Yusif Samedoglu, Isi Malikzade, Movlud Suleymanli, Sabir Rustamkhanli, Agil Ababs, Nariman Abdulrahmanli, Ilgar Fahmi, Elchin Huseynbeyli, Parviz, Vusal Nuru, Sharif Aghayar and other writers, artistic time have gain new functionality and has become an important component in the understanding of the literary text. It is not coincidental that the richest and most diverse forms of time have been the main feature of contemporary fiction. Interest in history has conditioned the historical time, and the concept of time of different periods has undergone an artistic interpretation. The level of perception of phantasmagoric time in literature today, how it unfolds today in relation to the past, and the level of understanding and analysis of mythical time and epic time make the problem even more actual.

Today, the new trend in literature, postmodernism has also led to new forms such as degenerative and deconstructive. This shows that time is a constantly evolving concept. Thus, the issue of a comprehensive study of artistic time becomes a necessity for a deeper study of new trends. The urgency here is how and in what way this trend manifests itself over time. The structure of artistic time in

contemporary Azerbaijani prose is relevant today because the works written in this period already refer to a new trend - postmodernism and are diverse and multifaceted in terms of approach to the subject. In other words, a new trend and new genre features are comprehensively manifested in our fiction. These innovations once again confirm that the concept of time has always been relevant in the literature as a topic and continues to be relevant today.

Despite the urgency of the problems of reflection of the time in fiction, the issue of its study has not yet found its scientific solution. Although episodic researches have been conducted on various forms of time, the problem of artistic time as a whole has been left out of the study. In the researches of Yashar Garayev, Yavuz Akhundlu, Akif Huseynov, Gorkhalmaz Guliyev, Nazif Gahramanli, Isa Habibbayli, Shirindil Alishanli, Vagif Yusifli, Tehran Alishanoglu, Badirkhan Ahmadli, Javanshir Yusifli, Rahim Aliyev, Jalal Beydili, Ramil Aliyev, Tayyar Salamoglu, Rustam Kamal, Seyfaddin Rzasoy, Mehman Garakhanoglu, Asad Jahangir and other critics and researchers who conducted research on contemporary fiction, the problem of artistic time in the context of a work of a writer has been studied¹. It is difficult to say that the problem is studied in our theoretical literature. Only in the course of postmodernism the concept of time has been developed, albeit theoretically, to a lesser extent. Since the topic has not been fully studied and some points have not been touched upon, it shows the need to study the problem theoretically and practically.

Object and subject of research. The object of research is texts-

¹ Forster, E.M. Roman sanatı / E.M. Forster. - Istanbul: Unal Aytur, - 2001. 228 p.; Bourner, R. Roman dünyası ve İncelenmesi / R.Bourner, R.Quellet. - Istanbul: Kültür bakanlığı yayınları, - 1989. - 235 p.; Emre, I. Postmodern ve edebiyat / I. Emre. - Ankara: Anı, - 2006. -380 s.; Kahvecioglu, H. Mekanın Üreticisi ve ya Tüketicisi Olarak Zaman / - Istanbul: Zaman-Mekan, -2008. - p. 142-149; Mendilov, A.A. Romanda Şimdiki Zaman / A.A. Mendilov. - Ankara: Gazi Universitesi publications, - 1988. -232 p.; Западное литературоведение XX века: энциклопедия: энциклопедия // Ed. I.P. Ilyin [and others]. - Moscow: INTRADA - 2004. - 559 p.; Eco U. Postscript to the Name of the Rose / U.Eco. - Harcourt, - 1984, - 91 p.

stories, stories and novels, which reflect the concepts of time, concept of time and space, epic time, mythical time, phantasmagoric time, degenerative time, deconstructive time in contemporary fiction, as well as legends, myths and legends used in fiction. The subject of the dissertation is scientific-theoretical ideas, dissertations, monographs on time and space-time continuum.

Goals and objectives of the study. The purpose of the dissertation is to study the structure, problems of form and manifestation of artistic time in the prose of Azerbaijan in 1980-2000 and to determine which images are real and which are mythical. It is to find out how deconstructive time, degenerative time, epic and mythical time, phantasmagoric time are related to real time. One of the main objectives of the dissertation is to determine the degree of research of the concept of time in national literature and world literature by examining the extent to which this process has been studied in other literatures. In order to achieve the main goal of the dissertation work, the following tasks were set before the research:

- To learn time as a mythical category and relate it to real time;
- To study the development role of contemporary artistic prose from the point of view of the concept of time, to study time as an epic category in prose works;
- To reveal whether deconstructive, degenerative, epic, and phantasmagoric time has anything to do with real time in works of fiction;
- To investigate the problem of time degeneration and deconstruction in the novel, etc.

Research methods. Comparative-historical and analytical methods were used during the study of the subject, analysis of literary texts, and comparative analysis of national literature examples and issues discussed in order to solve the problem. In this case, systematic analysis and interpretation styles were taken as the basis in the study of facts, theoretical data and literary texts involved in the study.

The main provisions submitted for defense: In contemporary prose, the following provisions are intended to explore the concept of artistic time and the problems of its forms and manifestations, and to fully, comprehensively explore the topic:

- Identification of the problems of form and manifestation of time in artistic prose;

- Involvement in the study of artistic time in the context of contemporary Azerbaijani prose and determination of its place and position;

- Study of general theoretical views and concepts related to the understanding of artistic time in the context of world and Azerbaijani prose;

- Exploring historicity in novels, which is one of the main components of artistic time;

- Exploration of phantasmagoric time in contemporary novels;

- Revealing the possibilities of expression of artistic time in Postmodernist prose and the development of deconstruction as a concept of time;

- Problems of manifestation of degeneration in postmodernist prose.

Scientific novelty of the research. In the dissertation, new considerations, ideas on the subject of time were put forward and certain scientific conclusions were made. In the research work, the concept of artistic time in contemporary prose is investigated for the first time, and time in Azerbaijani prose is involved in the analysis as a mythical category. In addition, by clarifying the distinctive features of epic artistic time in artistic prose from real time, it is determined that historicism in contemporary prose is the main component of artistic time and the concept of phantasmagoric time is revealed. All this is studied for the first time in modern prose in various ways and certain scientific conclusions are made.

Theoretical and practical significance of the research. The dissertation has both theoretical and practical significance. This work examines the structure of time in contemporary Azerbaijani fiction. This is a new approach to the analysis of time in the latest period literature. In this study, the concept of time is studied from different angles and is based on the structure of time. The scientific provisions and theoretical aspects of the dissertation can be used as a practical and methodological tool in higher education institutions.

Approbation and application of research. The main

theoretical provisions of the research and the main scientific innovations have been published in scientific journals and journals recommended by the author of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, in authoritative scientific journals in the country and abroad.

Name of the organization where the dissertation work is carried out. The dissertation was approved and implemented at the Department of Azerbaijani Literature of Baku Eurasian University. Published articles and individual paragraphs related to the study were discussed and then submitted for publication.

The total volume of the dissertation with the indication of the separate volumes of the structural units of the dissertation. Dissertation introduction (11.708 c.s.), 3 chapters with two paragraphs each (Chapter I 80.884 c.s., Chapter II 84. 542 c.s., Chapter III 77. 793 c.s.), conclusion (8477 c.s.) and consists of a list of used literature.

The total volume of the dissertation is 258 678 conditional signs.

THE MAIN CONTENT OF THE DISSERTATION

The "Introduction" part of the dissertation substantiates the relevance of the topic, the degree of development, the object and subject of research, goals and objectives, the main provisions, research methods, scientific novelty of research, its theoretical and practical significance, approbation, application and structure.

The first chapter of the dissertation "**Contemporary Azerbaijani prose in the context of artistic time**" consists of two paragraphs. In the first paragraph entitled "**General theoretical view of the concept of artistic time**" the concept of artistic time is studied in the theoretical context. The time period inevitably manifests itself. While any event, date, or place depends on being, time does not depend on anything. The period between the beginning and the end of events turns into time. Sometimes this time is described by different writers from different positions. Depending on the writer, the events described can be described in the context of one time (let us say, past or two times - past and present), three times (past, present and future),

as well as mixed time.

In works of art, time manifests itself mainly in two forms; the first is that the events took place, that is, the present time — this is also called real time; The second time is the time elapsed since the characters in the novel remember the past, to the day in which the events take place, which is also called artistic time. When researching literary texts related to interpretation, the beginning and end of events are determined and time expressions are found in the text. The writer changes the real time of the events to fiction, and then the event is narrated at a certain time. Aristotle, in defining the time context of the moment of unification and occurrence of events, came to the correct conclusion: *"Parts of events must be combined in such a way that during the displacement and release, any part of it changes and becomes closer to the whole"*². Such a correct opinion of I.M.Tronsky, a researcher of ancient literature, is also interesting: *"The parts of the events must necessarily converge in such a way that during the displacement and launch, any part of it changes and approaches the whole"*³. When narrated in the works, the course of events changes in 3 ways:

1. Frequent change of time when describing events is one of the features of artistic time. Sometimes the events in the work are narrated from end to beginning, which means the end of the events is reflected first, and finally the result is clarified by narrating the beginning.

2. In some works, events are arranged in chronological order; time moves in a straight line and goes through a path of development from beginning to end. In the meantime, the text flows in a simple way. Because there is no time problem in successive events.

3. The third time reflects the time of events in a chain, when it is impossible to determine the time of the beginning and end of events.

One of the manifestations of time in fiction is that time is rich in mythical events. When people could not draw any conclusions when researching the roots of something, they turned to mythology and tried

² Aristotel. Poetika / Вак: Şərq-Qərb, 2006, - p.11

³ Тронский, И.М. История античной литературы / И.М.Тронский. – Moscow: Высшая школа, -1947. – p.11.

to mythologize the time itself. Epic time is also widely used in fiction, and it always maintains its dominance in artistic thought as a category. This time form, on the one hand, reflects real events, does not overemphasize the changes made in these events, and on the other hand, the combination of dreams and three times stands in the middle of the period reflected in the mythical events. E. Forster, while examining the epic period in "Roman Art", comes to the following correct conclusion: *"If diachronic (historical) is taken as the main condition in the work when writing or researching the text, this will result in epic time being left behind, and real time coming to the fore. This results in the study of the text in the opposite direction (real time). The main condition in works of art is the study of works with simultaneous translation. In the epic category of time, the realization of events and images in a world that exists in dreams and imagination, and, of course, based on real-life events, draws attention as a key element in the poetic structure of the text"*⁴.

In the context of fictional time, the first sentence of Gabriel García Márquez's work "Chronicle of a Death Foretold" seems to give a summary of the events that will take place. As they say, all events fit into the first two or three sentences. In the novel "Chronicle of a Death Foretold" there are many internal tenses; it is possible for the researcher to meet each witness separately and describe every minute of the event, in other words, the time in chronological order by describing the time in time. The strangest thing is that in the novel, which is based on the chronology of the death of Santiago Nasar, the process of his death is described only at the end.

Kyrgyz writer Chingiz Aitmatov's novels also have a unique approach to the interpretation of artistic time. In many of his works, the beginning carries the function of an end at the same time, that is, the beginning is also an end. The work "The Day Lasts More Than a Hundred Years" reflects the social, moral and economic problems of the people who lived in a specific place during the Soviet era. Here it is as if time is frozen, it does not move. When it does not pass, a day is

⁴ Forster, E.M Roman Sanatı / E.M.Forster, trans. U.Aytur. – çev. Ü.Aytür. – İstanbul: Adam yayınları, - 1985. - p. 101

equal to a century, and hundreds of years are close to a day. This day is the day when Yedigeyis friend Kazangap buried his coffin in Ana-Beit cemetery according to Yedigei's will.

The concept of artistic time occupies an important place in prose and acquires a certain functionality. Artistic time, even within any "ism", performs a different function. Since the 1980s, the artistic time has entered a new stage in both World literature and Azerbaijani literature. Although the ideas, forms, and contents of the works written during this period are similar, one of the distinguishing features is the structure of time. Mythical, epic, historical memory manifests itself in different ways in the context of artistic time. At the same time, the functionality of artistic time is growing in modernism and postmodernism.

The Second paragraph of the First Chapter, entitled **"Mythological and epic memory in the contemporary thought of contemporary prose"**, examines the problem of mythical and epic memory in artistic time. It is noted that since the 1980s, Azerbaijani fiction has entered a new stage of development. Critic Akif Hüseynov, who felt this at the time, wrote in his article "Movement of Time and Prose": *"One of the most important aspects of modern prose is that no matter how important and necessary the laws of development of society, the leading and decisive aspects are, they are no longer sufficient for art, and now great attention is paid to individual, formerly insignificant, secondary aspects"*⁵.

For the writer, myth is a source that reflects the past of the period. Although it reflects the antiquity and importance of literature in a figurative way, it is one of the areas that provides information about the origin and formation of the world. M. Suleymanli followed this path in the novel "Migration" and reflected a certain period of the people's spirit in the concept of artistic time. Here, the writer describes the fate of our ancestors, who approached the past from a mythical context, migrated from country to country and were in constant contact with nature. Whether there is a lack of historical accuracy, as in historical novels, or a slight distortion of mythological time and space,

⁵ Hüseynov, A. Nəsr və zaman /A.Hüseynov. – Bakı: Yazıçı, - 1980. - p. 19.

there may be some contradictions in the cause-and-effect relationship between events. One of the main features of mythological texts is that time and space, in contrast to what is reflected in real subjects, distort them, revealing different images of reality, keeping in mind the cause-and-effect relationships. Critic Nazif Gahramanli correctly assesses the context of time in the novel "Migration" as follows: *"The main hero in Movlud Suleymanli's novel "Migration" is the people. In "Migration", the fate of a historical tribe of the people was thought of as a "continuation". This migration, which has been going on for centuries, has no stopping time. Because time also means history"*⁶.

Although the events are described in epic time and space in Y. Samadoglu's novel entitled "Day of Murder", it is possible to come across a mythical time. In the work, the wolf foretells the calamities that await humankind. However, because of the imbalance between human and nature, people do not hear or understand "bipedalism." Although animals "warn" about the catastrophe that could be caused by the wind blowing from Baba Kaha, people do not hear this warning. Here Baba Kaha is a mythical symbol. The writer connects the moral degradation of today's society with the memory of the people. The wolf understands Baba Kaha, but those who want to blow him up today want to destroy the connection between the past and the present once and for all: *"The only lord of the forest today was this wolf. Had it not been for the warning from Baba Kaha, the wolf would often have looked at the head of his distant horn with fear. If he hadn't heard the frightening roar in the woods behind him, he would have been sitting here and thinking that perhaps, God would have mercy on him, and he would catch one more bird? It is impossible to know the affairs of this world. What else did the wolf need anyways?"*⁷.

In contemporary Azerbaijani prose we also come across various forms of epic time. The prose can show two features of the hero of the epic time: first, the hero regulates themselves according to the period, of course, builds his/her life as they wish, taking into account the

⁶ Qəhrəmanov, N. Tarixin fəlsəfəsinə doğru // Ədəbiyyat və incəsənət. – 1982. 12 February, - p. 7.

⁷ Səmədoğlu, Y. Seçilmiş əsərləri / Y.Səmədoğlu. – Bakı:Şərq-Qərb, - 2005. - p.12.

features different from the mythical image. Second, the image that realizes its purpose cannot fully adapt itself to time. The hero moves depending on the time. When it becomes epic, it also epicizes the hero and makes him dependent on himself. The events reflected in the epic time are the result of the joint efforts of the people. These events take place at an unknown time in history. The epos "Dada Gorgud" belongs to an inaccurate time, but is surrounded by reality. K. Abdullah's "Incomplete Manuscript" is a work based on the motives of the "Dada Gorgud" epos. S. Rzasoy writes: *"The time of Oghuz, which began with Oguz Khan, is not repeated by itself. It is preserved in "Kitabi-Dada Gorgud". The semantics of "Oghuz time" passes through the monument. This is the time that stands at the structural core of all times, determining the dynamics of their movement ... Oghuz time and space begin with the sacred Oghuz khan and are organized in its paradigmatic form."*⁸.

In Parviz's novel "In a Foreign Language", epic time and mythical time act in parallel. It should also be noted that epic time has different characteristics from mythic time. In the epic, the event unfolds on a specific topic, there is a certain sequence of events. The image, that is, the hero, already has a purpose. He works for this goal and struggles with various problems along the way.

In epic works, retrospective time (reversal) is more, which means, it belongs to the time before the events that took place. The epic of the time proves that what happened in the work is not fantastic, it seems as if it happened. Apart from the time of what happened, there is also a place. The events also take place in accordance with the characteristics of the period. The reader does not feel confused about anything. It is as if they read an event that happened in the past and receive information about the past.

Epic time is characterized as one of the main features of the prose of the writer Nariman Abdulrahmanli. The time in his stories is the time when the time of any real-life event is used indirectly, in an epic way.

⁸ Rzasoy, S. Mifologiya və folklor; nəzəri-metodoloji kontekst / S.Rzasoy. - Baku: Nurlan, - 2008. - p. 40.

New time always brings its new heroes, and these heroes enter the artistic time. In this sense, epic time manifests itself in various ways in contemporary Azerbaijani prose. In the novels, such as I.Huseynov's "Cemetery", "Hell", "Glory", Anar's "Like grace", "Hotel room", Elchin's "Flag bearer", S.Ahmedli's "Kef", "Love of the Hereafter", "Lifetime" and others, the epic depiction of heroes takes the main place in the context of the new time. However, as generations change, so do the forms of epic times. In the novels such as Movlud Suleymanli's "Letters in the Armenian Name", Kamal Abdulla's "Nobody to Forget", Seyran Sakhavat's "Jewish Alphabet", "Obituary", Vagif Sultanli's "Desert War", Nariman Abdulrahmanli's "Lonely", "Passenger", "Alabbasovgi", Etimad Bashkechid's "A Thousand Ways Tell Me", Azad Qareadereli's "Kuma Manich Depression", Elchin Huseynbeyli's "Azykh", "Along the Mulberry Tree", Zumrud Yagmur's "God is coming back", Hamid Herischi's "Obituary", Seymour Bayja's "Gugark", Sharif Haram", Agil Abbas's "Hail", "Those who kill God", "Uzeyir Hajibeyov cannot be born in a tent" and so on, the purpose of epic time is to realize the thoughts of the heroes' dreams and to describe the realities within a certain time frame. The epic representation of time in the work does not mean a change of time, on the contrary, real time is unchanging, it is the dream of a changing image, what they want to see and realize.

The provisions made in this chapter of the research and the results obtained are reflected in the following articles.⁹

The second chapter of the dissertation is entitled "**The search**

⁹ Mammadzayeva A. Edebiyatda real zaman və bedii zaman // Notification book. IV. International Turkic World Studies Symposium, - Nigde: - April 26-28, - 2017, - p. 113-120; Mammadzayeva, A. Bədii əsərlərdə mifoloji zaman // - Baku: Language and Literature. International scientific-theoretical journal, - 2017. 3 (103), - p. 263-265; Mammadzayeva, A. Mifoloji zaman materiyanın forması kimi // Materials of the republican scientific-practical conference on "Turkey from the point of view of youth". - Baku: April 19, 2018. - pp. 168-176; Memmedzayeva, A. Epik Zaman in Bedii Edebiyat // International Congress on New Horizons in Education and Social Sciences, - Turkey: - June 18-19, - 2019, - p. 31; Mammadzayeva, A. Çağdaş nəsrə də mifoloji və epik zaman ("Köç" romanı əsasında) // - Baku: Poetika.izm. - 2023. No. 1, - p. 28-34.

for artistic time in contemporary novels". The first paragraph, entitled "**Historical as a major component of artistic time**", examines the concept of time in the artistic interpretation of historical or national history in Azerbaijani fiction. Azerbaijani prose is constantly changing and renewing in terms of artistic time. Artistic time is one of the main factors in the description of the historical period. Taking into account these features, historical works can be divided into 4 parts:

1. According to the situation of the period reflected by the writer, historical works reflect how time is formed in historical events that the writer witnessed or did not witness. The description of the events the writer witnessed is more realistic.

2. In historical novels written on a subject, it is possible to change the time on any subject in any way, but in historical works, although time and space are the same, changes occur differently. Since it is not possible to bring the time of the event to the recorded time, the figurative time comes to the fore.

3. In historical works that differ in structure, time is determined by the volume of the novel. Due to the length of events and changes in time, time can be short-term or long-term. The events in F. Karimzadeh's "Khudafarin Bridge" cover a short period of time. It reflects the activity of Shah Ismayil for 6-7 years and the shortened period of this activity. In A. Jafarzadeh's "Baku-1501" the events also take place in a short period of time. However, in A. Jafarzadeh's work "From hand to hand" time is taken for a long time and the events here reflect the events of the branched time. The writer describes Zeynalabdin's journey from childhood to 35 years and the period from his death in chronological order.

4. Sometimes novels are chronological in nature, and such novels are called chronological novels. In such novels, history continues in chronological order. Chronology is the main place in A.Nijat's "Mirza Shafi Vazeh" and M.Ismayilov's "Your great grandfather" novel.

The most important force that saves historical thought from the ordinary is the expression of the spirit of the time, which gives the expression a full and attractive form. The most important of the signs

that create historical reality in the works is time. The writer cannot ignore the time when describing the past. In this regard, we get acquainted with the artistic interpretation of different periods of history in works such as Chingiz Huseynov's "Fatali conquest", "Doctor N", Y.Samadoglu's "Day of Murder", Elchin's "Mahmud and Maryam", "Death sentence", F.Kerimzade's "Honor of Tabriz", F.Eyvazli's "Fugitive Karam" , A.Nijat's "Years turned to song" and others. Ch.Huseynov describes the problem of artist and time in the novel "Fatali fethi". In Y.Samadoglu's novel "Qetl gunu" covering three periods, we can observe different time trends. In A.Nijat's novel "Negmeyeye donmush omur", it can be said that artistic imagination leads more than historical reality. Here the writer presents the dialogue between the young poet Vazeh and time, the problem of man and society. F.Karimzade's novel "Tebriz namusu" also reflects real facts that happened in the past. In the novel, the writer turns to the era of Genghis khan and fictionalizes the rule of the seven Elkhani rulers after him. F.Karimzade divides the novel into three periods, and these periods determine the times in the context of legends.

One of the main features of history in fiction is that the reader feels like a witness to the events as he reads the work. Mahmud Ismayilov's "Between Two Fires", "Black Yusuf", "Uzun Hasan", Ashraf Ibrahimov's "Sultan Muhammad", A. Jafarzadeh's "From hand to hand", "Zarrintaj Tahira", Gumral Sadigzadeh's "Last Apartment Became the Caspian Sea", Sabir Rustamkhanli's "Poet and Evil", "Peak of Death", Jalil Javanshir's novel "Lost Manuscript" works approach historical information from the context of time, not history.

I.Shikhli's "My Dead World", Ch.Huseynov's "Doctor N.", S.Rustamkhanli's "Peak of Death", "Martyrs", "Poet and Evil", N.Abdulrahmanli's "Ambassador of the Heart ..." and others novels reflect the times of different periods. Elchin's "Death Sentence", Gumral Sadogzadeh's "The Last Adress Was the Caspian Sea", and "My Uncle" reflect the anomalies of a particular period of repression in the context of time. The last period of development of Azerbaijani historical novels determines a new stage of its development. Literary critic Yavuz Akhundlu writes that Azerbaijani historical novels have recently undergone a unique development path, enriched with new

themes, problems and artistic merits: *“In particular, a number of topics that our prose did not pay attention to until recently have played an important role in the literary process of recent times. Important events and prominent personalities of different stages of the Soviet era, which were forbidden to be touched in our literature, are now in the spotlight.”*¹⁰.

Contemporary historical novels manifest themselves in a variety of ways in terms of time; distorted times can also be found here. During this period, the tendency to documentalism increases, and historical thought focuses more on historical-realistic, historical-romantic, historical-essay types.

Thus, in this paragraph, we conclude that historical time or historicized time also occupies an important place in artistic time. In historical works, real historical time and epic historical time are presented in a conjunctive manner. The works written in historical time differ from the real time of that event. As it is known, no matter how real the historical processes are in the literature, this concept of time is reflected metaphorically and differs from real time. So, time also does not spare its influence on the events taking place in each period, or rather, it plays one of the leading roles.

The second paragraph of the second chapter, entitled **"Phantasmagoric time in contemporary fiction"**, examines the problem of phantasmagoric time. In modern Azerbaijani prose, this genre is also distinguished by the fact that there are very few people who refer to it. Fantasy and phantasmagoric elements also occupy an important place in his works such as Anar's "Contact", "Red limousine", "White ram, black ram", M. Suleymanli's "Satan", Reyhan Yusifgizi's "Green-eyed girl", Vusal Nuru's "Island of ugliness", "President's daughter", "999", "Dorontag", Lala Hasanova's (pen name "Elizabeth Tudor") "Favorites of the Heavens", "Collision" and others. Many of Chingiz Abdullayev's detective novels are also rich in phantasmagoric moments. However, although science fiction is more developed in our literature as a whole, Gothic works have recently

¹⁰ Axundlu, Y. Azərbaycan tarixi romanı: məsələlər, problemlər / Y.Axundlu. - Bakı: Adiloğlu, - 2005, - p.521.

started to be written in our prose.

The time of fiction can be defined in the literature in two ways: the first is the entry of fiction into real time, not real time. While reflecting the main events here, it is a reflection of the events that can take place without exceeding the limits of real time. Here the image can create fantasies that did not happen but can happen. Phantasmagoric time in Anar's story "Contact" is the basis of the plot line of the work. Interestingly, the author himself presented the genre of the work in the form of a "fantastic story". The appearance of a dead landlord, the sudden relocation of objects in the room, and scenes such as a working elevator are, of course, the writer's imagination. Their realization is impossible. Such literature is sometimes called "dream literature." So, fiction is based on both real and unreal dreams. In both cases, the goal of science fiction is to perfectly create what is happening in the world to come.

M. Suleymanli also used mythological and phantasmagoric elements in his works. There are such phantasmagoric moments in his stories "Satan" and "Yel Ahmad's principality". Critic Mukhtar Imanov rightly points out that as follows: *"We find Anar's position in the story "Contact" also in M. Suleymanli's "Satan". In "Satan", phantasmagoria has the function of illuminating the psychology of the masses and the environment, rather than isolated, inflated individual worlds"*¹¹.

Fantastic works lack the specificity of time and space or are poorly represented. Events can happen at any time and in any place. The image displays itself at any time and place. Research shows that fantastic works written on the basis of imagination and dream come in different forms:

1. Realization of dreams in the future;
2. Desiring of the past even today;
3. Dreams that never come true.

In many works of Azerbaijani fiction and phantasmagoric it is possible to come across real events. These works are loved by readers

¹¹ İmanov, M. Müasir nəsrədə folklor motivləri // Ədəbiyyatda şəxsiyyət konsepsiyası. – Bakı: Science. – 2000. - p. 99.

and cause discussion and debate. In Agil Abbas's novel "Hail", we also encounter metaphorical and phantasmagoric conditions of the time. This feature, which has attracted little attention from researchers so far, is read differently after the liberation of Karabakh. In addition to fiction and documentary, there is also symbolism, metaphor, conditionality and fiction, which are factors that ensure the originality of the novel. From the beginning to the end of the work, the author's description of phantasmagoric, conditional truths with artistic reality allows this duality to continue in parallel until the end. The fact that the title of the work is used both symbolically and directly, and that the images and space are conditional-metaphorical, is a sign that the writer prefers the time factor.

So, although fantasmagoric time is similar to mythical time, they differ from each other; this difference has to do with whether the event has a connection with reality. While events in mythical time are likely to occur in a reality based on the past, in phantasmagoric time these events become completely unreal, it is impossible for them to occur in the past. Another feature is that while mythical time will not occur in the future, phantasmagoric time is not real for today, but it is events that can be realized in the future.

The main provisions and scientific conclusions obtained in this chapter of the dissertation are reflected in the following articles.¹²

The first paragraph entitled "**Deconstruction in postmodernist prose as a concept of time**" of the third chapter of the dissertation named "**Artistic time in postmodernist prose and its possibilities of expression**", explores the possibilities of expression of time. It is noted that from the middle of the twentieth century, new trends were

¹² Mammadzayeva, A. Tarixi roman və zaman // - Baku: Sivilizasiya, - Baku: - 2016. -p. 203-207; Mammadzayeva, A. Tarixi romanlarda zaman dəyişməsi // - Baku: Filologoiya məsələləri, - 2019. No. 2, - pp. 308-315; Memedzayeva, A. Reflection Of Artistic Time In Historical Works // - Warszawa: Colloquium journal, -2023. No. 16 (175), - p. 29-32; Mamedrzaeva, A. Понятие времени в фантастических произведениях // - Odessa: Scientific Bulletin of the International Humanities University. Series-Filologiya, - 2017, вып. 29, volume 1, - с. 106-109; Mammadzayeva, A. 1980-2000-ci illər ədəbiyyatında zaman konsepti // - Baku: Civilization, Eurasian University, -2019. No. 1, - p. 121-128.

formed in the literature, which began to change, and new methods and styles began to suppress the current of modernism. With the formation of a new trend called postmodernism, fundamental changes took place in the literature. With the words of Umberto Eco: *"Postmodernism is not a chronological event with fixed frameworks, but a moral case, an approach to work by the will of art (in Nietzsche's words kunstwollen). In this sense, just as each period has its own special mannerism, so each period has its own postmodernism"*¹³. Since postmodernism is a new approach, it has included a new way of thinking of each time. This has led to different views on the passage of time.

This feature is also reflected in the recent works of Azerbaijani literature. It is possible to find elements of postmodernist or postmodernism in works such as Y.Samadoglu's "Day of Murder", Mughan's "Ideal", K.Abdulla's "Incomplete Manuscript", "Valley of Wizards", Anar's "White Ram, Black Ram", "Eyes", N.Abdulrahmanli's "Lonely", Hamid Herischi's "Necro", Ilgar Fahmi's "Chanlibel fox", Ali Akbar's "Amnesia", Sharif Aghayar's "Harami", Shamil Sadig's "Oder", Narmin Kamal's "Open, it is me" and other works. One of the main features that unites these works is the change of time. However, in each of these works, postmodernism does not deconstruct the features of modernism. The writer includes several topics in the plot line and works on them in parallel. There are various opinions and ideas on these topics. The reader chooses only one of these ideas, that is, another idea that belongs to him. Thus, the diversity of the works manifests itself both in the plot line and in the deconstruction of events and personalities.

In Anar's "White Ram, Black Ram" the place is the same, although the time is different, but the names are reflected differently: *"The bloody events of Karabakh for many years, the difficult economic situation of the country at that time are now only in the world of memories. Speaking of Karabakh, Malik remembered that his son called in Shusha yesterday.*

Malik's son Beyrak was a transport engineer, his daughter Burla was a literature teacher, and his wife Aypari was a theater artist.

¹³ Eco, U. Postscript to the Name of the Rose / U.Eco. – Harcourt, - 1984, - p. 91.

Unfortunately, it is a coincidence that this Novruz none of them was in Baku. Beyrak was in Shusha, Aypari in Tabriz and Burla in Kirkuk."¹⁴. A fantastic dream has been created here. These events do not belong to the present or the past.

In N. Kamal's "Open, it is me" there is a disorder in the plot line; Although the stories "Boredom", "Murder", "Separation", "Walk", "Throw", "Salvation" are separate, but there is an inner connection. What distinguishes A. Sharif's novel "Harami" from traditional novels is that it reflects some postmodernist thinking. Written in a mixture of journalistic and artistic style, the three plot lines (stories of Samandar, Rustam's life in the Haram and Rustam's diary) change not only in style but also in time. I.Fahmi's composition in "Aquarium" "theater-novel" also has the features of postmodernism in terms of plot, line and time.

In the novel "Ideal" written by Isa Muganna in the 1980's, elements of deconstruction are found. The writer deconstructs not only the plot and images of the novel, but also his name and approach to events. In one of his articles, the writer announces the deconstruction of his name and work, renounces some of the works he has written so far and the name "Isa Huseynov" from which he published these works, and takes the name "Muganna". In his letter, Muganna wrote: "These works reveal this ordinary, this simple truth. Read, learn, there will be the same word, "eternal" Evod, Aguz, OdAuz! " . The author speaks not only about this work in the publishing house, but also about the novel "Eternity", which he is not mentioning, both works were a deconstruction of the writer's artistic thinking. Along with these works, Muganna reconsidered his work and began to deconstruct the works he refused. The author's novel "Apocalypse", written in the 1970s, also underwent a similar deconstruction.

In "Ideal", the writer re-approaches the events, descends into the deeper layers of social life, tries to solve the problem of national identity. One thing is clear, the writer has written a completely new novel based on the novel "Burning Heart", which has long been analyzed by literary critics and highly valued, virtually dismantling it.

¹⁴ Anar. Seçilmiş əsərləri / Anar. - Baku: Lider - 2004, - p. 327.

Therefore, it is necessary to approach each of these works separately. Although Muganna has renounced "Burning Heart", the place and position of this work in our literature makes it necessary to approach it independently and to analyze it. If "Burning Heart" is a realist psychological work, "Ideal" is a more deconstructed postmodernist work.

While sharp drama, social psychology and deconstruction play a major role in the novel "Ideal", the elements of magic and mythical realism are widely used in his works "Eternity", "GurUn", "Cemetery", "Hell", "Turf".

In K. Abdullah's "Incomplete Manuscript" we find the most characteristic traces of deconstruction. There may be other facts that are understood and that the writer wants to understand. Deconstruction confirms the possibility of something new beyond the existence of an independent source. At no time does one concept take precedence over the other, as it takes precedence over another.

The deconstruction of images can also be found in Ilgar Fahmi's deconstructive trilogy "Chanlibel fox". Furthermore, not only to be found, but this work is based almost on deconstructive thinking. We call this work a trilogy because this work, combined with the common name - "Chanlibel fox", is "The first assassination", "Crow's nest", "Scorpion in the Shadow" and published in a completely deconstructive context. In these works, the writer deconstructs Hamza the Bald, whom we know as a negative image from the "Koroglu" epos. Of course, the deconstruction of Hamza the Bald also causes the deconstruction of many events and qualities in the saga, and a completely new model emerges.

So, in postmodernist artistic prose, deconstruction is characterized as a reflection of degenerative time; here the complete destruction and lack of restoration of time and events play a key role. In every developmental process, the change of life leads to the change of time, and any small change first affects time. In fact, time just moves, it does not change; what changes is its demand. In I.Huseynov's "Ideal", "GurUn", "Cehennem", K.Abdulla's "Yarimchiq elyazma", "Sehrbazlar deresi", Anar's "Ag qoch, qara qoch", "Goz muncugu", I.Fahmi's "Chenlibel tulkusu", "Aktrisa" and etc. works ,

the description of time takes place in the postmodern context.

The paragraph of the third chapter, entitled "**Manifestations of degenerative time in postmodernist prose,**" examines the problems of manifestation of degenerative time in prose. As you know, degeneration is a biological and mental disorder of organisms, and in literature, mainly in myths and legendary works, it is the rebirth of a corrupted soul in a different way, i.e. reincarnation. For D. Morel, "*Degeneration was an irreversible physical and mental disorder from a higher to a lower form*"¹⁵.

In the literary current of postmodernism, everything is in motion, but these moving beings occur in a mixed way; that is, the direction, cause, and effect of the action are not fully known. Because the time change is different, the sequence of events is also broken; it is also difficult to give an accurate idea of the movement and timing of events moving forward and backward. According to Nurullah Çetin: *Of the many realities, it is so difficult to choose and specify which one is more accurate, which one is more true, and which meyar is more helpful to understand this accuracy.*"¹⁶

In the works, postmodernism values man not as an image, but as a living being. Postmodern time is very diversified in this sense. One of the innovations of this trend is degeneration. Indeed, it is possible to witness these ideas by paying attention to the works written on this subject. Critic A.Jahangir writes: "*As a postmodernist writer, Kamal Abdullah's thinking has erased the distinction between times, so there is no special color in the work that is typical of traditional historical works, except for the language of his novel.*"¹⁷ The Epic of Dada Gorgud in the "Incomplete Manuscript" is an event that took place in the 12th century. In the twentieth century, with the revival of this event in a new way, along with the destruction of the features of the ancient period, the modern type is revived in the way that the modern reader wants to see. There are already two facts: what we see is what

¹⁵ Laszáková, J. Degeneration Theory In Victorian Literature: / master's Diploma Thesis. / D. Brno, - Ankara: Ayraç Kitapevi, - 2014. -p. 14.

¹⁶ Çetin, N. Roman Çözümleme Yöntemi / - Ankara: Ankara Türk dili ve edebiyatı Ansiklopedisi, - 2003, - p. 340-344.

¹⁷ Cahangir, Ə. Dəmirbaşlar // Köprü", - 2005, - p. 251.

happened, and what we want to see will happen in the future. The past means that the new version is already destroyed and cannot be restored. What will happen is the introduction of newcomers in a new way, which is already degeneration.

The infinity of time and space complement each other and provide the most valuable opportunities for the novel genre to reflect the world. When the reader gets the result by reading and implementing the idea. At such times, the writer often resorted to the degeneration of time. That is, degeneration occurs in the work; time changes to deconstruction and mythological time.

Y. Samadoglu's work "Day of Murder" is similar. In this work, past events are repeated, albeit indirectly. Time changes, images change, events happen again. The same story is repeated in The Hotel Room, but the same content is expressed in The Day of Murder, the difference being that the three times are simultaneous. That is, degenerative time occurs. *"While the author of the postmodern novel amazes the reader with his many exploratory techniques, he immerses the reader in a world in which he is not accustomed to hyper-space variability and different times."*¹⁸.

Degenerative time can be found in some stories of N.Abdulrahmanli ("The Coming Man", "Yelcheken", etc.), "Lonely", "Passenger", "Roadless", "Victim ..." novels. In the structure of his novels, the degeneration of time manifests itself in one way or another. Their heroes are lonely in society, unable to take their place, unlucky, complaining about their time, waiting for their time, seeking justice. Events flow between rationality and irrationality. Critic Rustam Kamal writes: "In this novel (meaning" Alone "- A.M.), the characters are not physical beings, but substantial beings.

Just as it is impossible to capture the time of the events in Anar's "Amulet", so it is impossible to capture the sequence of the disturbed time, and time is created in chaos and events are intertwined. This deliberate indifference to time can often be seen in postmodern works.

From all these studies, we conclude that degenerative time in the works was involved in research as part of the postmodern trend. Here,

¹⁸ Səmədoğlu. Y. Qətl günü / Y.Səmədoğlu - Bakı: Qanun, - 1987, - p. 227.

the destruction of time and events results in that event being repeated again with either the same hero within a certain time, or another character reliving those events at another time. The change of life in each development process leads to the fact that time also changes, and any small change initially affects time. Innovations in works written in degenerative time can have their impact on both image, space and time.

The main provisions and scientific results obtained in this chapter of the research work are reflected in the following articles.¹⁹

In the "**Conclusion**" part of the dissertation, the scientific-theoretical conclusions obtained from the research conducted during the research are summarized as follows:

1. While time has the same meaning in all fields of science, it changes with different approaches in the literature. There is nothing beyond time in prose; One of the first objects to refer to when writing any work is time.

2. Information related to folklore and mythical way of thinking change and become mythical over time as the structure of contemporary fiction is included. As in GG Marquez's novel "Loneliness for a Hundred Years", Y.Samadoglu's "Day of Murder", M.Suleymanli's "Migration", K.Abdulla's "Incomplete Manuscript", Parviz's "In a Foreign Language" and others. His works also use folklore and mythical worldview.

3. In contemporary fiction, the description of epic time is not a time associated with action, but a time that is entirely focused on thought and controlled by mental connections.

4. Historical time or chronological time also plays an important role in artistic time. In historical works, real historical time is

¹⁹ Mammadrzayeva, A. Ədəbiyyatda postmodernist zaman anlayışı // - Bakı: Filologiya məsələləri, - 2018. No. 15. - p. 271-276; Məmmədrzayeva, A. Ədəbiyyatda zaman degenerasiyası // IV International scientific conference of young researchers, - Bakı: April 29-30, - 2016. - p. 1092-1094; Məmmədrzayeva, A. Əsərlərdə degenerativ zaman anlayışı // - Bakı: Dil və ədəbiyyat, - 2019. 1(109), - p.59-61; Məmmədrzayeva, A. İsa Hüseynov yaradıcılığında postmodernism // - Bakı: Filologiya məsələləri, - 2023. No. 2, - p. 321-328.

combined with epic historical time. Works written in historical time are different from the real time of that event.

5. Since the postmodern period [with the time-space continuum] contains the events of historical works, the perception and presentation of the concept of time in the ideology of this trend is unique.

6. Although phantasmagoric time is similar to mythical time, they differ from each other; these differences depend on whether the event is related to reality.

8. In postmodernist fiction, deconstruction is characterized as a reflection of degenerative time; the complete destruction of time and events and the lack of recovery play a key role here. In every developmental process, the change of life leads to the change of time, and any small change first affects time.

7. We come across some forms of mythical, historical, epic, fantastic, deconstructive, degenerative time of contemporary literary prose. However, we cannot limit the understanding of time with this, and these times can be added and changed.

The main topics and provisions of the dissertation are reflected in the following articles and theses of the author:

1. Tarixi roman və zaman // – Bakı: Sivilizasiya, – Baku: – 2016. – p. 203-207.
2. Anar yaradıcılığında zaman degenerasiyası // – Bakı: Filologiya məsələləri, - 2016. No. 5, - p. 373-376.
3. Понятие времени в фантастических произведениях // Науковий вісник міжнародного гуманітарного університету – Одеса: Серія-Філологія, - 2017. Вип. 29, том 1, - с. 106-109.
4. Edebiyatda real zaman və bedii zaman // IV International Turkish World Research Symposium, - Niğde: - April 26-28, - 2017, - p.113-120.
5. Bədii əsərlərdə mifoloji zaman // – Baku: Language and literature. International scientific-theoretical journal, - 2017. No. 3 (103), - p. 263-265.

6. Ədəbiyyatda postmodernist zaman anlayışı // – Bakı: Filologiya məsələləri, – 2018. No. 15. - p. 271-276.
7. Mifoloji zaman materiyanın forması kimi // Materials of the scientific-practical conference of the Republic of Turkey from the point of view of youth. - Bakı: - 2018. - pp. 168-176
8. Bedii Edebiyatda Epik Zaman // International Congress on New Horizons in Education and Social Sciences, – Turkey: – June 18-19, – 2019, – p. 31.
9. Ədəbiyyatda zaman degenerasiyası // IV International scientific conference of young researchers, - Bakı: April 19-20, - 2016. - 4, – p. 1092-1094.
10. Əsərlərdə degenerativ zaman anlayışı // - Bakı: Dil və ədəbiyyat, - 2019. 1(109), - p.59-61.
11. Tarixi romanlarda zaman dəyişməsi // – Bakı: Filologiya məsələləri, – 2019. No. 2, – pp. 308-315.
12. 1980-2000-ci illər ədəbiyyatında zaman konsepti // – Bakı: Sivilizasiya. Eurasian University, – 2019. No. 1. - p. 121-128.
13. Çağdaş nəsrə mifoloji və epik zaman (“Köç” romanı əsasında) // - Bakı: Poetika.izm. – 2023. No. 1, – p. 28-34.
14. Reflection Of Artisan Time In Historical Works // – Warszawa: Colloquium journal, – 2023. №16 (175), – p. 29-32.
15. İsa Hüseynov yaradıcılığında postmodernizm // – Bakı: Filologiya məsələləri, – 2023. No. 2, – p. 321-328.

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