

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

Of the dissertation for the degree of Doctor of Philosophy

**ALI BEY HUSEYNZADEH AND WESTERN EUROPEAN  
LITERARY-THEORETICAL THOUGHT**

Speciality: 5716.01– Literature of Azerbaijan

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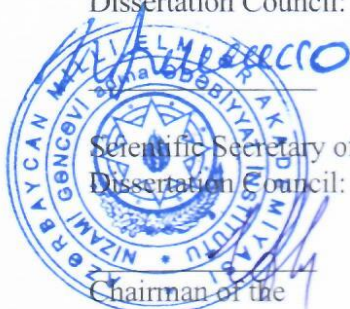
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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance and studying degree of the research issue.** Beginning in the late 19th century, the use and inclination of European culture in the literary, cultural and social life of Azerbaijan began to manifest itself openly. Since that time, well-known Azerbaijani thinkers Mirza Fatali Akhundzadeh, Hasan bey Zardabi, Najaf bey Vazirov, Mahammadaga Shahtakhtli, Hashim bey Vazirov, Abdurrahim bey Hagverdiyev, Ahmad bey Agaoglu, Jalil Mammadguluzade, Omar Faig Nemanzade, Yusif Vazir Chamanzaminli, Mahammad Amin Rasolzade, Nariman Narimanov, Uzeyir Hajibeyli, Abbas Sahhat, Abdulla Shaig and others had critical roles in the field of development of enlightenment movement, creation of European literary genres, organization of national theater and press, European development in journalism, translation, formation of socio-political organizations, as well as Ali Bey Huseynzadeh, the founder of the Fuyuzat literary school, a journalist, poet, prose writer, public figure, artist, doctor and translator, “who left a prophetic impression on us with his state of mind and mysterious reminders”<sup>1</sup>, also had invaluable services.

A. Huseynzadeh, distinguished by the versatility of his work, did not leave out any urgent problem of the time that he did not touch on this area and did not clarify it. The problems reflected by the artist in his literary-theoretical and artistic works, their interpretation are still relevant in modern times. One of the most important issues in the writer's work is the attitude to the literary and theoretical thought of Europe, especially Western Europe. A. Huseynzadeh was the successor and propagandist of the westernist movement that started with Mirza Fatali Akhundzadeh in the history of Azerbaijani literature. The writer and his magazine "Fuyuzat" worked tirelessly to reflect the Western literary and theoretical thought in the literary, cultural and social life of the East. The author's views on Westernism remain relevant in modern times and play an exceptional role in the context of modern West-East

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<sup>1</sup> Xəndan, R.Z. Unudulmuş dahi // – Bakı: Qobustan, – 1990. № 4, – s. 55

literary relations.

In A. Huseynzadeh's work, the views of the West can be summarized as follows: 1) He considers the West a source of learning of scientific, technical, literary and cultural innovations; 2) tries to acquaint his contemporaries with both Western European literary and theoretical ideas, as well as the classics of world literature and their works; 3) When comparing East and West, he does not idealize the West, he tries to clarify the reasons why civilization is now lagging behind the West, despite the fact that it began in the East; 4) shows the pros and cons of Western culture, criticizes the policies of Western countries against the East; 5) Indicates the deep mastery of Western science and culture is necessary in order to protect the West from "indigestion", the threat of Western violence and occupation, and the usage of "brain products" of the peoples of Eastern Europe for progress and development; 6) Emphasizes the commitment to national identity, ancestry, national traditions while benefiting from the innovations of the West; 7) He sees one of the ways to study Western literature and culture in the translation of the literature of Western Europe into the Azerbaijani language.

A. Huseynzadeh's works have been studied from time to time, mainly by Azerbaijani and Turkish literary critics and have been learned from different aspects by Abdulla Shaig Aziz Mirahmadov, Yashar Garayev, Yusuf Akchuraoglu, Rasim Mirza, Ophelia Bayramli, Shamil Valiyev, Kheyrolla Mammadov, Azer Turan, Movsum Aliyev, Masmakhanim Gubadova, Sadagat Hasanova, Aybaniz Aliyeva, Israfil Huseyn, Isa Habibbayli, Vagif Sultanli, Agamirza Mammadli, Gulnara Sadigova, Badir Khan Ahmadli, Vusala Asadzade, Vazufa Khudiyeva, Ali Haydar Bayat, Hilmi Ziya Ulken, Yavuz Aken and other researchers.

Researchers such as Abdulla Shaig, Aziz Mirahmadov, Mammad Jafar Jafarov, Yashar Garayev, Ophelia Bayramli, Rasim Mirza, Azer Turan, Shamil Valiyev, Sevinj Zeynalova, Ali Haydar Bayat, Hilmi Ziya Ulken, Tarana Abdullayeva spoke about the issue of westernism in the works of the thinker. In 2007, Sevil Garashova defended her dissertation on "Western literature in the works of Ali

bey Huseynzadeh"<sup>2</sup>. However, despite these studies, the author's scientific-theoretical and artistic works have not been brought to the fore in terms of reflecting Western ideas, comparing and contrasting East and West and the author's translations from the original and relevant views on the theoretical issues of translation have not been studied in detail. For these reasons, "Ali bey Huseynzadeh and Western literary and theoretical thought" was chosen as a topic for the research.

**Object and subject of the research.** The object of the dissertation is Ali Bey Huseynzadeh's literary-theoretical works reflecting Western views and his translations from Western European literature. The subject of research can be the definition of the concept of Westernism in the author's work and the study of various sources related to this problem, the scientific and theoretical considerations of the existing literary criticism and the study of archival documents related to the writer's work. In addition, other studies on European literary and theoretical thought since the middle of the 20th century can be considered as one of the subjects of research.

**Goals and objectives of the study.** The main purpose of the dissertation is to study the issues of Western literary and theoretical thought in the works of A. Huseynzadeh. In order to achieve the goal, it was considered necessary to perform the following tasks:

- To study the development trends of literary relations between Azerbaijan and Western Europe in the early twentieth century;
- To comment on the directions of the study of Western European literary-theoretical thought by Azerbaijani literary critics;
- To evaluate the services of Ali bey Huseynzadeh in the reflection of Western literary-theoretical thought in Azerbaijani literature;
- To highlight the issues of national identity and westernism, attitude to literary traditions and the problems of transition to

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<sup>2</sup> Qaraşova, S. Əli bəy Hüseynzadə yaradıcılığında Qərb ədəbiyyatı: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2007. – 123 s.

modern literature in the works of Ali bey Huseynzadeh;

- To determine the role of the thinker's literary translations in the study of Western literature and his views on the theoretical issues of translation;
- To give a broad interpretation of the comparison and contrast of West and East in the works of the writer;
- To substantiate the author's use of mythological and symbolic means in the work "Politics-Opportunity".

**Research methods.** Dissertation has been carried out on the basis of below-mentioned scientific methods: method of systematization of collected facts and materials, systematic scanning and analysis, complex approach to the problem, obtaining scientific results on the basis of generalizations.

The historical-comparative method was also used in the research, the selected samples as the subject and object of the research and the conditions of the researches devoted to them were taken into account. Comparisons have also been used, as the nature of the work requires comparative analysis and research.

During the research, the selected literary-artistic, scientific-theoretical provisions in terms of studying the problem, as well as the achievements of Azerbaijani, European and Turkish literary criticism were used.

**The main provisions of the defense.** The dissertation reflects the development of Western and Eastern literary relations in the early 20th century, the attitude to Western literature, in particular, the attitude to Western European literature in the works of Ali bey Huseynzadeh. In this regard, the following provisions have been defended:

- Propaganda of Westernism in the works of Ali bey Huseynzadeh, along with writers and literary critics in Azerbaijani literature in the early 20th century, the study of Western literature;
- To systematically study the comparison of the West and the East in both scientific-theoretical and artistic works of A.Huseynzadeh;
- To determine the issues of national identity and the transition

- to modern literature while preserving national identity on the basis of the writer's work;
- To study the attitude of A. Huseynzadeh to national literary traditions and new literary theoretical trends in Europe in his literary-theoretical works;
  - To analyze the author's attitude to historical events by mythological and symbolic means in his work “Siyasati-furusat” (“Politics-Opportunity”).
  - To determine the role of A. Huseynzadeh in the development of the art of translation at that time by comparing the author's translations from Western European literature with the original texts.

**Scientific novelty of the research.** The dissertation, which covers the scientific-theoretical research works written on the subject so far and appears as a logical continuation of them, is the first extensive study of Western literary-theoretical thought on the basis of A. Huseynzadeh's work. In the dissertation, the literary-theoretical idea of the West, the comparison of the East and the West in the author's work are studied in a comparative and systematic way.

The scientific novelty of the research covers below-mentioned issues:

- The history of the study of Western European literary-theoretical thought in Azerbaijani literary criticism is studied;
- The attitude of Azerbaijani enlighteners to the literary-theoretical thought of Western Europe is systematically interpreted;
- In the literary-theoretical works of the writer, national identity and westernism are studied in the form of a synthesis;
- In the works of Ali bey Huseynzadeh, the attitude to national literary traditions and issues of modern literature are widely covered;
- Comparison and contrast of West and East is studied on the basis of specific articles of the author;
- In the author's work "Siyasati-furusat" the form of application of symbolism and mythological sources is defined;

- In the work "Siyasati-furusat" studied not only the symbolism of images, but also the symbolism of objects and colors;
- Ali bey Huseynzadeh's translations from Western European literature are widely explained in comparison with the original.

**Theoretical and practical significance of the research.** The scientific provisions, considerations and results of the research mentioned in the dissertation will contribute to new research in the field of literary relations between Azerbaijan and the West in the early 20th century. Dissertation work can be used in the training process, as well as in the compilation of textbooks and programs of higher and secondary schools.

**Approval and application of the dissertation.** The dissertation work was determined in the "New period Azerbaijani literature" department of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Articles and theses reflecting the content and results of the research work were published in various scientific journals of the country and in scientific journals published abroad, reports were made at various scientific conferences on the subject of the work.

**Name of the organization where the dissertation work was carried out.** The dissertation work was carried out in the "New period Azerbaijani literature" department of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, a conclusion and a list of references.

The introductory part of the dissertation consists of 9867 characters, Chapter I consists of 90601 characters, Chapter II consists of 56113 characters, Chapter III consists of 69404 characters and the final part consists of 6560 characters.

As an exception list of the references, the total volume is 232682 characters.



## MAIN CONTENT OF THE STUDY

The **"Introduction"** part of the dissertation provides information on the relevance and degree of development of the topic, research goals and objectives, research methods, main provisions, scientific novelty of the research, theoretical and practical significance of the research, approbation and application, structure.

The first chapter of the dissertation is entitled **"Early 20th century Western European literary-theoretical thought and Azerbaijani literature"** and consists of two paragraphs. In the first paragraph entitled **"A general look at the history of the study of Western European literary and theoretical thought in Azerbaijan"** the issues of attitude to Western European literature are studied in the works of M.F.Akhundzadeh, H. Zardabi in the 19th century and in the works of M.Shahtakhtli, A.Sahhat, A.Shaig, A.Agaoglu, U.Hajibeyli, Y.V. Chamanzaminli in the early 20th century.

The development of the Western theme in Azerbaijani literature is connected with the name of the great Azerbaijani thinker Mirza Fatali Akhundzade (1812-1878). As Y.V. Chamanzaminli (1887-1943) stated, "The inclusion of European literary images in the first Azerbaijani literature is connected with the name of Mirza Fatali Akhundov"<sup>32</sup>.

The ideas of Westernism and Europeanism, which began with M.F. Akhundzadeh, became widespread and gradually began to affect other areas of culture. Beginning in the late 19th century, European-educated writers began to appreciate Western literary, cultural, scientific, and technical life and to promote it in the East.

It is known that in Azerbaijan, starting from the 1920s, along with writers, literary critics also began to systematically study Western European literary theory. In this half-chapter, the activities of literary critics M.Rafili, M.Arif, A.Sultanli, M.Jafarov, J.Jafarov, A.Agayev in this direction have been studied.

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<sup>3</sup> Çəmənzəminli, Y.V. Əsərləri: [3 cilddə] / YV.Çəmənzəminli – Bakı: Avrasiya Press, – c. 3. – 2005.– s. 133

In general, in the early 20th century, Western European literary and theoretical thought was reflected in the works of writers and literary critics in various forms, and research and promotion of Western European literature and culture were carried out. In addition to providing information about the representatives of world literature, they conducted analyzes, acquainted the peoples of the East with the classics of world literature, examples of contemporary literature and played a special role in the formation of European-Azerbaijani literary relations in the field of translation. The authors not only translated examples of world literature, but also tried to guide their contemporaries in this field by giving a detailed explanation of the theoretical issues of translation.

The second paragraph, entitled "**Literary-theoretical views of Ali bey Huseynzadeh in the context of national identity and Westernism**" series articles such as "Special letter", "The motto of our newspaper", "A few words about the language of our newspaper", "Oh pen", "Example School", "Dream", "We Are criticizing, We Are Being criticized", "The Casablanca Tragedy and Ottoman-Iranian Comedy", "Shamil and Hafidi", "Who are the Turks and whom do they consist of?" that reflect views of of A. Huseynzadeh on Turkism and Westernism as well as writings such as "Mendeleev", "Turks in the two epics of the West" and others were involved in the study.

As A. Huseynzadeh noted, a nation is formed as a nation and develops when it learns its language, religion, lineage, history, customs, past and can recognize, own and protect them. These factors are important in determining the identity of a nation.

The writer had one goal in promoting Western science and culture in the East: while preserving its national identity and to take new scientific inventions and positive innovations from Europe in order to preserve its national identity, religion and ancestry. However, if this benefit is done for the sake of innovation, we will be "digested in their stomachs." For progress and development, the "products of the brain" of the peoples of Eastern Europe are needed. One of the essence of Huseynzadeh's concept of "Europeanization", which is part of the triple formula of "Turkification, Islamization,

Europeanization", was that we must master Western science and culture in order not to be "digested" in the West, to protect ourselves from Western violence and danger. *The author wished such a "devotee" to the East, which was on the path of Westernization, that it was "a sacrifice that is not afraid of the filth that jumps up!" Turkish-blooded, Muslim-faithed, French-minded, European-looking martyr!..*"<sup>4</sup>. At the same time this devotee must be: *"An expert in Turkish sentiment, in Islam and in European culture..."*<sup>5</sup>. Only in this way could the "devotees" who reflect these features succeed. Through his concept of the Trinity, Ali Bey overcame his predecessor's one-sided approach and developed "Turkification, Islamization, Europeanization" in the form of a synthesis without separation.

This synthesis also showed that national ancestry and religious foundations must be protected in every way in mastering European culture and civilization. We can see this in the author's memorandum: *"I am a Turk, a Caucasian Turk. I am a Turkish Muslim, a Muslim person, which means that I was born with these four faces and I have to live with these four faces."*<sup>6</sup>. The author also stressed that when we make progress, we should make progress like ourselves, not blindly imitate any nation. Of course, we must benefit from the achievements of the West, but we must do so by adapting these achievements to our lives and livelihoods. A. Hüseynzadə, emphasizing the preservation of the national image and national identity in progress, highlighted that imitating other nations, accepting every innovation from them does not mean progress. While making progress, we must do so in such a way that *"the Turks and Muslims who are Russian citizens are not making great progress. Otherwise, it should not be said that the Turks and Muslims are turning into Europeans!."*<sup>7</sup>

In the 19th century, the Turks were named with the words

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<sup>4</sup> Hüseynzadə, Ə. İntiqad ediyoruz, intiqad olunuyoruz //– Bakı: Füyuzat, – 1907. № 23, – s. 371

<sup>5</sup> Again there, – 372

<sup>6</sup> Hüseynzadə, Ə. Nümunə məktəbi // Həyat. – 1906, 18 avqust (№ 184), – s. 1

<sup>7</sup> Hüseynzadə, Ə. Qəzetəmizin məsləki // Həyat. – 1905, 7 iyun (№1), – s. 1

"Tatar" and "Muslim" as nationality. However, many of our intellectuals have not accepted the Turks being called "Tatars" or "Muslims" since the 19th century. In 1890, an article on this issue was published in the 15th issue of the Kashkul newspaper ("Did you say being ignorant, did you say sleeping?") which criticized the use of these words as a national term.

In the early 20th century, Ali Bey Huseynzadeh closely addressed to this issue. However, it is interesting to note that despite the fact that the author repeatedly promoted Turkism and not to use the term "tatar" instead of "turk" in his articles published in "Hayat" and later in "Fuyuzat", sometimes it is wrongly stated that the word "Turk" was first used in 1915 in "Achiq soz" ("Open word") newspaper, edited by Mahammad Amin Rasulzadeh. Mirza Bala Mammadzadeh in his works in "National Azerbaijan Movement" and Mahammad Amin Rasulzadeh in his works "Republic of Azerbaijan (It is quality, formation and current situation)", "Caucasian Turks" stated that the word "Turk" was first used in "Achiq soz" newspaper. However, the word "Turk" was already confirmed by 1915, and Ali Bey extensively substantiated this issue in his series "Who are the Turks and whom do they consist of?". It is no coincidence that this work of the author is considered to be the first Turkological writing in Azerbaijan. Ali Bey Huseynzadeh, who promoted Turkism at the level of a national ideology in Azerbaijan, also for the first time in several of the above-mentioned articles systematically identified who the Turks were, where they lived, what divisions they were divided into, and called them "Turks", not Muslims. He made it abundantly clear that it was wrong for the Turks to be divided into Sunni and Shiite sects, and to be divided into categories under the names of "pan-Turkism" and "pan-Islamism", and that the Turks were one, both religiously and ethnically.

In this chapter, the issue of the West's benefit from the ancient Eastern world, and later the East's position in this place, and the East's gains and losses in this interaction, as well as the reasons for the backwardness are explained in the background of Ali Bey Huseynzadeh's theoretical works. A. Huseynzadeh's views on the

reasons why the East lags behind the West in certain periods can be grouped as follows: 1) The East not benefiting from the scientific and technological progress of developed countries, does not appreciate these achievements and innovations; 2) Lack of Turkish unity; 3) Failure to understand and propagate religion correctly; 4) The East not valuing its rich material and spiritual values; 5) The East looking at their history, literary and cultural sources through the eyes of non-Turks, evaluate based on the research of Arabs, Persians and other peoples.

However, when comparing East and West, the author did not idealize the West and criticize the East. Ali Bey repeatedly reflected in his work that the Turks had great power and strength, only for certain reasons mentioned above, in terms of progress, it lagged behind the East and the West. Ali Bey also tried to show ways to eliminate this backwardness as soon as possible.

Although A. Huseynzadeh praised Western culture, he did not turn a blind eye to the negative aspects of this culture and the violence of the peoples of Europe. He tried to shed light on this in his article "The Casablanca Tragedy and Ottoman-Iranian Comedy". At the beginning of the article, the writer shows that we started to publish Shakespeare's tragedy "Julius Caesar" translated by Abdullah Jevdet in "Fuyuzat" magazine. However, referring to the socio-political situation in the world, especially the atrocities committed by the Spaniards against Muslims in Andalusia, A. Huseynzadeh regrets that today there is no need to go to the theater or read Shakespeare's tragedy "Julius Caesar", "*because at the moment There is a tragedy, a comedy and a vaudeville to be seen on the stage ...*"<sup>8</sup>. With this view, the author exposes the policies of oppression, savagery and occupation committed by Europeans against Muslims at various times in Andalusia, Garnat, and, as a continuation, in Casablanca.

In this subchapter, the comparison of West and East is also explained on the basis of the author's "Politics-Opportunity", "Turks in the Two Epics of the West" and literary-theoretical works. The

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<sup>8</sup> Hüseyinzadə, Ə. Kasablanka faciəsi və Osmanlı-İran komediyası // – Bakı: Füyuzat, – 1907. № 24. – s. 386

comparison of East and West, along with A. Huseynzade's articles, can be clearly seen in the "Politics-Opportunity" work that focuses on the colonial policy of the tsarist regime and Iranian despotism against the national liberation movement of the peoples of the East awakened by the Russian revolution in the early 20<sup>th</sup> century. In the work, the author wanted to eliminate these problems by comparing the backwardness in a number of literary, cultural, scientific and technical fields in the East, represented by Iran, with Europe.

A. Huseynzade's work "Turk in two epics of the West", rich in symbolic and subtextual meanings, is a valuable work that reflects the attitude of the West - Christians to the East - the Turks. In this work, the author comparatively illuminates the Turkish issue in the works of two great representatives of the Renaissance - the Portuguese poet Camoë's (1525-1580) "The Lusiads" (1572), the Italian poet Torquato Tasso's (1544-1585) "Jerusalem Delivered" (1575) [198]. But this was visually the case. In fact, the work reflected deep, covert political issues. First of all, it should be noted that the author makes notes at the beginning of the report. One of these notes reads: "*Turk image in international literature: in Firdovsi, Russian literature, Pushkin, Tolstoy, Dosteyevsky in the "House of the Dead "*"<sup>9</sup>. The nations of Caucasus and the Turks were revived from a certain point of view in the "Shahnameh" by the Persian poet A. Firdovsi, in the poems of A. Pushkin dedicated to the Caucasus, L. Tolstoy's "Haji Murad", in F. Dosteyevsky's "Notes from the Dead House" based on real facts, reflecting the life and impressions of him in Omsk prison. Why did A. Huseynzadeh choose not in any of these works, but T. Tasso's "Jerusalem Delivered" and Camoen's "The Lusiads"? Although the above-mentioned works also speak about the courage, bravery and struggle of the Turks for freedom, both works mentioned in the book "Turks in Two Epics of the West" speak directly about the aggression of the Christian states to the Eastern lands. A. Huseynzadeh followed the principle of history and modernity, using symbols, he reflected the collapse of the Azerbaijan Democratic Republic in 1920, the

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<sup>9</sup> Hüseyinzadə, Ə. Qərbin iki dastanında türk / Ə.Hüseynzadə, төрт.ed. O.Bayramlı. – Bakı: Ağrıdağ, – 1998. – s. 48

occupation of Azerbaijan by Soviet Russia and the looting they committed here. Although the author could not clearly describe the aggressive policy of Soviet Russia, he described these events in parallel with the aggressive policies of the Christians against the Turks and Muslims in the 11th-13th and 15th centuries.

The scientific conclusions, main provisions, theses of the author in this chapter are reflected in the following articles and conference materials<sup>10, 11, 12, 13, 14, 15</sup>.

The second chapter of the dissertation, entitled "**Western Literary Thought in the Literary-Critical Meetings of Ali Bey Huseynzadeh**", consists of two paragraphs. In the first paragraph, entitled "**Attitude to national literary traditions and the transition to modern literature problem in the works of Ali bey Huseynzadeh**", covers A. Huseynzadeh's his critical attitude to

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<sup>10</sup> Şıxalievə, G.M. Əli bəy Hüseynzadənin ədəbi-nəzəri görüşlərində milli kimlik məsələsi //Azərbaycan xalqının ümummillə lideri Heydər Əliyevin anadan olmasının 93-cü ildönümünə həsr edilmiş Gənc tədqiqatçıların IV beynəlxalq elmi konfransının materialları, II kitab, (filologiya elmləri, tarix və hüquq elmləri), – Bakı: Qafqaz Universiteti, – 29-30 aprel, – 2016, – s. 1096-1097

<sup>11</sup> Şıxalievə, G.M. Əli bəy Hüseynzadənin ədəbi-nəzəri görüşləri qərbçilik kontekstində // Azərbaycan xalqının ümummillə lideri Heydər Əliyevin anadan olmasının 93-cü ildönümünə həsr olunmuş Filologiyanın aktual problemləri mövzusunda Respublika elmi-nəzəri konfransının materialları, – Bakı: Bakı Universiteti, – 18-19 may, – 2016, – s. 88-91

<sup>12</sup> Şıxalievə, G.M. Azərbaycanda Qərbi Avropa ədəbi-nəzəri fikrinin öyrənilməsi tarixindən (M.F.Axundzadə və H.Zərdabinin məqalələri əsasında) //– Bakı: Azərbaycan Respublikası Təhsil Nazirliyi Bakı Slayvan Universiteti Elmi Əsərlər (dil və ədəbiyyat seriyası), – 2018. № 1, – s. 203-210

<sup>13</sup> Şıxalievə, G.M. Mikayıl Rəfilə və Əli Sultanlının yaradıcılığında Qərbi Avropa ədəbiyyatına münasibət // VI Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumu, –Bakı: Elm və təhsil, – 13-15 iyun, – 2019, – s. 135-138

<sup>14</sup> Azərbaycan ədəbiyyatında Qərb və Şərqi qarşılaşdırılması (Əhməd bəy Ağaoğlu və Üzeyir Hacıbəylinin yaradıcılığı əsasında) // İsmayıl Şıxlı yaradıcılığına həsr olunmuş “Filologiyanın aktual problemləri” mövzusunda Beynəlxalq konfrans, – Bakı: Müəllim, – 3-4 dekabr, – 2019, – s. 244-248

<sup>15</sup> Шихалиева Г.М. Сравнение Востока и Запада в произведениях Алибека Гусейнзаде «Возможности в политике» и «Тюрки в двух эпохах Запада» // –Украина: Закарпатські філологічні студії, – 2020. № 14, т. 2, – с. 239-244

poems, hymns, inappropriate rhymes, epigonism, which are traditionally written in the form of satire and pamphlet in his "Omar Khayyam of our time" ("Life", 1905, № 19) 1), "Hayat" and "Meyli Fuyuzat" (Fuyuzat 1906, №1"), "Valvala and Zumzuma" ("Fuyuzat", 1907, № 9) and other articles. A. Huseynzadeh addresses to those who write poems and hymns for rhyme and weight, saying that it is impossible to create real examples of poetry by writing this type of poetry. Giving information about a new type of poetry, "white poetry" ("English poem in Turkish and" Prisoner of Shilyon", "Life" 1906, № 68, 69), the author compares this type of poetry with the writings of epigonists and points out that to write rhyming poetry in this form it is harder than writing a rhyming poem.

One of the issues in which the author is critical of literary traditions is the fact that some wise and proverbial proverbs do not retain their relevance for the modern era. Citing the example of wise and proverbs, the writer criticized the sluggishness and laziness in the socio-political, literary and cultural life based on traditions, which has lost its significance for the modern era. Therefore, let us pay attention to some wise words that have lost their relevance for the modern era and need to be criticized:

*"Do not throw stone into dirt, it will splash on you!"*

*"The one who is quick will get his share!" (A skirt intangles around the foot of the fast-moving person)*

*"Bedarya dor-manafe bishomar est", "If you want to be safe, go outside" (Although there are many benefits at sea, the health resort is on the beach.) (Sadi Shirazi<sup>16</sup>, "They do not breast feed the babe who does not cry"<sup>17</sup>.*

If we pay attention to A. Huseynzadeh's thoughts on the mentioned words of wisdom, we can see how right the author is. The writer says that some wise words chosen by Sadi Shirazi (1210-1291) from "Gulustan" have lost their former value for modern times and need to be criticized. "Don't throw stones at the dirt, it

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<sup>16</sup> Hüseyinzadə, Ə. İntiqad ediyoruz, intiqad olunuyoruz //– Bakı: Füyuzat, – 1907. № 23, – s. 370

<sup>17</sup> Hüseyinzadə, Ə. Siyasəti-fürusət / Ə.Hüseyinzadə, төрт.ed. O.Bayramova. – Bakı: Elm, – 1994. – s. 49



will jump on you!" Referring to the word of wisdom, he said that they did not consider this word to be wisdom and did not throw stones at the "filth" that could splash on us: *"Since the days when newspapers "Irshad" and "Molla Nasraddin" were closed, our surroundings began to fill with garbage. The smell of these pollutants, the stench is growing. From there, people get sick, broken, what should we do? Let us continue in obedience to the word of our fathers?"*<sup>18</sup>

As the author noted, it is impossible to remain indifferent to the socio-political injustices of the time, oppression and evil, everyone must express their protest and attitude in this direction. He says, *"No, sir, it cannot continue like this. Until these "filths" that are harmful to our environment are destroyed, "stones" should be thrown, and large rocks should be rolled. A rock is not enough. They should be filled with poisonous antimicrobials recommended by medicine..."*<sup>19</sup>. Only in this way can we prevent injustices and social inequalities in society.

Regarding national literary traditions, Ali Bey Huseynzadeh not only criticized the problems that have lost their value and importance for our time, but also informed about the theories and traditions that are modern, relevant and new for the time, noting that they will play a great role in the development of our literary and cultural life.

In the section entitled **"The writer's attitude to Western literary and theoretical currents and symbolism in the work Siyasat-Furusat"** on the basis of A. Huseynzadeh's articles "English poetry in Turkish", "Prisoner of Shilyon" (Life 1906) and "Green Lights in Red Darkness" ("Fuyuzat" 1906), his attitude to Western literary and theoretical currents is highlighted.

Along with promoting Western literature, science and culture, the thinker tried to inform his contemporaries about the scientific and cultural innovations in the West, as well as acquainting them with writers, poets and their literary examples. The writer was the

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<sup>18</sup> Hüseyinzadə, Ə. İntiqad ediyoruz, intiqad olunuyoruz // – Bakı: Füyuzat, – 1907. № 23, – s. 370

<sup>19</sup> Again there, – p. 370

first to give information about white poetry (free poetry) and modernist currents (decadentism, symbolism) in Europe. A. Huseynzadeh spoke about decadentism and symbolism, modernist currents that appeared in Europe in the late 19th and early 20th centuries in his literary-theoretical article "Green Lights in Red Darkness" with the signature of "A. Huseynzadeh" that was published in 5<sup>th</sup> issue of "Fuyuzat" journal in 1906. Although the author distances himself from this modernist trend by saying, *"While we are not decadent, the title of our article ("Green lights in the red darkness"- GS) has become decadent"*<sup>20</sup>, he informs his contemporaries about "decadentism" and "symbolism", examples of European literature. Ali Bey Huseynzadeh's aim in giving the article a decadent title was to try to provide information about the socio-political, literary and cultural situation of the society by comparing the green lights in the red darkness. The writer considered the positive qualities of the society, such as good, light, enlightenment, justice, humanism, as "green lights in the red darkness", and the places of oppression, evil and darkness as red darkness. *"... The reactionaries are wrestling with the revolution, they are struggling, and at the end of this struggle, as a result of the oppression committed by the evil, all sides are covered with darkness. "Here's the red darkness!"*<sup>21</sup>

The author informs, however, that the terrible roar of this struggle between the two forces disturbs us Muslims, who are fast asleep, forcing us to wake up and trying to find a way to enlighten ourselves without harming those around us. These are the green lights in the red darkness.

This paragraph also shows the form in which the writer uses symbolic and mythological images in his work "Siyasat-Furusat" ("Politics-Opportunity").

As literary scholar Aziz Mirahmadov said, *"Although A. Huseynzadeh was romantic in terms of creative methods, he did not stay away from modernist trends such as symbolism, decadentism,*

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<sup>20</sup> Hüseyinzadə, Ə. Qırmızı qaranlıq içində yaşıl işıqlar // – Bakı: Füyuzat, – 1906. № 5, – s. 65

<sup>21</sup> Again there, – p. 68

*impressionism.*"<sup>22</sup>

The system of symbols, which is the main element of decadentism and symbolism, superficial and subtextual meanings are also widely developed in the works of Ali bey Huseynzadeh. We can observe the trend of symbolism, which is clearly explained by the author in theory, in the work "Siyasati-Furusat".

Among the literary heritage of Ali bey Huseynzadeh, the treatise "Siyasati-Furusat", distinguished by the complexity of the system of genres, themes, ideas, images, is a modernist work consisting of a synthesis of modernity and history.

It is no coincidence that Yashar Garayev called this work, which is distinguished by its versatility, "*a masterpiece ("Shahnameh") of the Baku period of Huseynzadeh's work*"<sup>23</sup>. Well-known scholar Ophelia Bayramli praised the work and said: "*Siyasati-Furusat*", which is considered the peak of Ali bey Huseynzadeh's creativity, is an encyclopedia of Azerbaijan's socio-political and artistic thought in the early 20th century"<sup>24</sup>.

It should be noted that A. Huseynzadeh used various symbols, mythological images, subtext, symbolic meanings to make a more accurate comparison of the events in the work. The work is completely symbolic. We can see the symbolism, the subtext, first of all, in the title of the work.

The author himself explains the meaning of "Siyasati-furusat" as follows: *I was scared to write "Siyasiti-furusat". Because, if our compilers assume, who can understand that my intention from "furusat" was good. In this case, wouldn't it be more appropriate to write "opportunity"? Everyone knows that this is the science and art of "horse-breeding" and "horse-riding" and that it has nothing to do with "open-mindedness" and "individual-cognition", which are often needed in political life.*"<sup>25</sup>. Of course, the artist used it in a

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<sup>22</sup> Fikrin karvanı: / tərt. ed. Elçin. – Bakı: Yazıçı, 1984. – s. 69

<sup>23</sup> Hüseynzadə, Ə. Hüseynzadə, Ə. Qırmızı qaranlıq içində yaşıl işıqlar / Ə. Hüseynzadə, tərt. ed. O. Bayramova. – Bakı: Elm, – 1996. – s. 7

<sup>24</sup> Hüseynzadə, Ə. Siyasəti-fürusət / Ə. Hüseynzadə, tərt. ed. O. Bayramova. – Bakı: Elm, – 1994, – p. 22

<sup>25</sup> Again there, – p. 35

symbolic sense, the subtext is more in A. Huseynzadeh's explanation of the word "politics": *As for the word "politics" ... One of the meanings of politics is punishment, expression of punishment and even the death penalty. Thus, "politics" meant beating and killing with condolences, and "politics-opportunity" meant whipping a horse to death*".<sup>26</sup> Apparently, the text refers to Tsarist Russia's pursuit of its own hard, hateful policy to destroy the revolutionaries who fought for their national freedom.

Using symbolism, mythological images, subtext, and word play, the author creates a decadent scene in the work. As a concrete symbolic, mythological image in the work we can show Shadow, owl, light, Shola, narcissus, prose, Heart, phoenix, simurg and others, but in the treatise "Politics-Opportunity" extensive use of not only image symbolism, but also symbolism of colors, figures and objects have been employed.

A. Huseynzadeh also tried to show the actions of historical figures with color symbolism. It is known that colors directly affect our mood and feelings. Colors appear as a result of the emotions and feelings we experience as a symbolic means: "... *Kayumars: - This is Sultan Sanjar. The people next to him are the poet Anwari and Khayyam. Anwari's face was red and Khayyam's was white*"<sup>27</sup>. The reason for Anwari's blushing was a mistake he once made in the field of astronomy, which is why Anwari fled to Balkh. Now he blushes as he remembers the incident. Khayyam, on the other hand, is white-faced for what he has done for both the rulers and the people. Red represents the result of sin, shame, and wrongdoing, while white represents purity, truthfulness, and perfection. In general, the symbolism of green, red and white colors is widely used in the work "Siyasati-Furusat": "...*Two girls, one green and the other red, appeared, dragging a basin full of blood. Inside the basin sat a skeleton stained with golden blood from head to toe*"<sup>28</sup>. In the language of Kayumars, the author explains this scene as Shah

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<sup>26</sup> Hüseynzadə, Ə. Siyasəti-fürusət / Ə.Hüseynzadə, tərt.ed. O.Bayramova. – Bakı: Elm, – 1994, – s. 35

<sup>27</sup> Again there, – p. 70

<sup>28</sup> Again there, – p. 85

Ismail Sani ibn Tahmasib, who killed his sister, eight brothers and thousands of innocent people in the fire and is depicted in golden blood as a symbol of these sins. Both of the sisters pictured here are dressed in green and red for their deeds.

A. Huseynzadeh also used the symbols of objects to clearly reflect the position of the rulers in history and their actions. In the work, the author used such a method to show both the good and bad deeds of the Mongol ruler Hulaku khan for the state: "It was as if there were two Hulagu on horseback. In relation to one another, Khaja Nasir called it a "*nagshe-dovvomine chashme-ahval* " *One of them was burning in the red flames, holding a bloody sword in his hand, and the other, with all his heyati-asliyya, appeared in the light and took a lamp with a green branch in his hand ....*"<sup>29</sup>. With these two different descriptions, the writer wanted to show the injustice of Hulagu khan in history, as well as his sympathy for enlightenment and science, and his patronage. If on the one hand he committed massacres in Baghdad and killed innocent people, on the other hand he tried to enlighten his people by building academies, darulfuns, observatories and libraries in Maragha. The author again used symbolism to indicate this contradiction in one person.

In the work, under the guidance of Kayumars, the first ruler of the Pishdadiye dynasty, the journey of the Shadow and his men to history begins. This historical journey takes place in the hereafter, with conversations with deceased rulers, kings, statesmen, poets, writers, and various mythological and symbolic images on their faces. The purpose of the author's address to historical figures was related to various problems of the modern period, the socio-political situation, and to reflect them, the writer wanted his contemporaries to draw conclusions from this by giving an assessment of the deeds of these personalities in history.

A. Huseynzadeh used the symbolic meanings in the work so skillfully that it does not confuse the readers, it is easily understood.

The author's reference to history in the work, using symbolism, subtext, word play, was, in fact, a way to express his attitude to the

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<sup>29</sup> Hüseynzadə, Ə. Siyasəti-fürusət / Ə.Hüseynzadə, tərt.ed. O.Bayramova. – Bakı: Elm, – 1994, – s. 85

socio-political events of modern times.

He advised his contemporaries not to make these mistakes by pointing out historical events, historical personalities, and the situation in which they found themselves.

The punishment inflicted on the rulers and historical figures in the Hereafter is a kind of purification, as if they are cleansed by the reward for their deeds.

One of the highlights of the work is that by mentioning the names of world-famous European artists, scientists and philosophers throughout the work such as Homer, Sophocles, Aeschylus, Euripides, Aristophanes, Heradot, W. Shakespeare, J. Swift, M. Lermontov, Hanson, Zambago G. Galilei, I. Newton, V. Vereshagin (Russian artist), Madame Papadour, Lombruzo, E. Renan, F. Schiller, I. Repin (Russian artist), F. Chopin, Isedora Duncan (American dancer), Alphonse Dode, Ludwig van Beethoven, Motsart, C.Rossini, C.Verdi, List, Qunonun, R.Vagner, V.Hugo, G.Bayron, Walter, Monteskye, Lombruzo and others the author created conditions for clarification, especially comparison of certain events in the work. In these comparisons, the author tried to unite modernity by bringing classics together.

The scientific innovations and main provisions of the research reflected in the second chapter are reflected in the following articles and conference materials of the author<sup>30, 31</sup>.

The third chapter of the dissertation "**Ali bey Huseynzadeh and translation issues**" also consists of two paragraphs. The first paragraph is entitled "**Literary translation as a means of studying the West in the writer's views.**" The art of translation is a field that creates a means for the mutual development and enrichment of different cultures, which contributes to the literary and artistic development of peoples and intensive relations.

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<sup>30</sup> Şıxalievə, G.M. Əli bəy Hüseynzadənin yaradıcılığında milli ədəbi ənənələrə münasibət və modernist ədəbiyyata keçid // – Bakı: Dil və Ədəbiyyat (beynəlxalq elmi-nəzəri jurnal), – 2017. № 4 (104), – s. 281-285

<sup>31</sup> Şıxalievə, G.M. Əli bəy Hüseynzadənin “Siyasəti-fürusət” əsərində simvolizm // – Bakı: Pedaqoji Universitetin Xəbərləri (humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası), – 2018. c. 66, № 4, – s. 150-162

Through this field, nations get acquainted with each other's historical and cultural life, way of life, customs and so on. Translation is, in a broad sense, one of the means of mutual understanding between people and is an important, significant and responsible field. *“By translating works from another language into his/her own language, the translator expands the horizons of his/her people, their science and culture, literature and art, introduces to them the progressive ideas of other peoples, outstanding scientific achievements, remarkable examples of literature, new words, new terms, new expressions in his/her native language and enriches it”*<sup>32</sup>.

One of the important issues in translation is to know the theoretical issues of translation and to apply it correctly in translation. It is known that a translator cannot translate a correct, complete, perfect work without theory.

In his literary-theoretical articles, Ali Bey Huseynzadeh, along with many topical issues of his time, also covered the theoretical issues of the art of translation and conducted a comprehensive analysis. The great thinker tried to clarify the theoretical issues of translation in such articles as "Intigad", "A little intigad", "English in Turkish and a prisoner of Shilyon", "What is Tolstoyism", "A few words about the language of our newspaper". Here are the answers to the questions of how to be an original and correct translation, what the translator should know well, based on the author's articles.

Ali Bey Huseynzadeh's views on the theoretical foundations of translation can be summarized as follows:

1. The translator must be fluent in both languages;
2. Must use literary language norms correctly;
3. In addition to knowing the language, the translator must thoroughly study the translated work, its author, and have sufficient information about it;
4. The rules of weight and rhyme must be followed correctly during translation;

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<sup>32</sup> Əzimov, C. Tərcümə prinsipləri / C.Əzimov – Bakı: Azərənşr, – 1955. – s. 5

5. The translator must be a creative artist;
6. The translated work must maintain its effect in the language in which it is translated;
7. The meaning of the work must be fully conveyed to the target language;
8. The meaning of the words in the original must be fluently, accurately and correctly translated into another language.

A. Huseynzade's views on the theoretical foundations of translation are still relevant today. Although some improvements have been made to these principles, they are still used. Once again, it is clear that the author tried to guide the translators by clarifying the translation theoretically.

The second paragraph is entitled "**Ali Bey Huseynzadeh's translations from Western European literature**".

The first examples of literary translation in Azerbaijan appeared in the Middle Ages, and the first translations were in the form of translating lyrical works written in Arabic and Persian into our language. The first translation from Eastern languages is a translation of a poem of Maragali Ahvadi from Persian into our language by I. Nasimi in the 14th century.

As noted, in connection with the socio-political events in Azerbaijan in the 19th century - the accession of the northern part of Azerbaijan to Russia on the basis of peace agreements Gulustan (1813) and Turkmenchay (1828), along with political and economic, relations, literary and cultural ties between Azerbaijan and Russia began to emerge. This connection also affected the field of translation. Thus, starting from the middle of the 19th century, various translations were made from Russian into Azerbaijani. The first translation from Russian was made by Abbasgulu Aga Bakikhanov (Krylov's "Donkey and Nightingale").

Russian-Azerbaijani relations have become a bridge between Azerbaijan and European countries, and since the beginning of the twentieth century, the work of translation has become more widespread, and the works of European classics have already been translated into the native language.

It should be noted that during this period, translations from



Western literature were made not from the original, but rather through Russian language.

As noted, the interest in Western literature in the works of the great thinker also attracted special attention. As a result of this interest, he provided information about European artists and did a lot of work in this direction by translating their works.

A. Huseynzadeh also considered translation important for the development of the theater. Because at that time there were not enough stage productions, and this was one of the reasons hindering the development of the theater.

The first way to overcome this shortcoming was to translate from different languages. A. Huseynzadeh expressed his views on this problem in his article "Schiller" published in the 5th issue of "Fuyuzat" in 1906.

In general, in the early twentieth century, along with the author himself, the magazine "Fuyuzat", edited by him, also worked in this direction.

Fuyuzat magazine published translations from both Persian, Turkish and European languages, the main purpose of which was to acquaint the people with the literature of other nations and to establish interaction between cultures.

A. Huseynzadeh repeatedly spoke about the importance of translation in various literary and theoretical articles, as well as asking artists to translate from different languages, the author also translated from the original Eastern and European (Persian, Arabic, Russian, English, German, Greek, Italian) languages. As mentioned above, most of the translations of world literature at that time were translated through Russian language. It is known that the translation from the original is especially important, when the translators closely study the works of representatives of world literature, explore the subtleties of the traditions, language and literature of the people, the artist's style of writing, creative psychology and acquaint them with people of the languages that they translate into. A. Huseynzadeh's work in this direction is undeniable, the writer managed to do it with his translations from different languages.

The writer also translated poems from Eastern languages

(Persian and Arabic). In one of his writings about Ali Bey, Ulkan Hilm Ziya unequivocally states that A. Huseynzadeh also translated from the work of the great Persian poet A. Firdovsi "Shahnameh". *"Wanting to reconcile Eastern and Western humanisms, and believing that the history of the Turkish nation was forced to be based on these two humanisms, Huseynzadeh, on the one hand, tried to translate the verse of "Shahnameh" and, on the other hand, penetrated Western epics."*<sup>33</sup>.

Considering that the author was fluent in Persian and translated from the works of that time, we can assume that this information is true. However, there is no information about this in A. Huseynzadeh's work and no copy of this translation is available.

One of the main translations of the author is his translations from Western literature. While in St. Petersburg, the writer tried to study Western literature in more depth. Ali Haydar Bayat writes about this: *"In St. Petersburg, he was one of the great professors and teachers of the time, such as Mendeleev, Menshutkin, Wagner and Beketof: As someone who lived in Russia at a time when the movement of ideas was very lively, but by nature a mild-tempered person who did not like harshness, instead of joining the student movement, he spent the rest of his time closely studying at the University's Oriental, especially Turkology; Due to his interest in literature, he began to recognize Western classics such as Homer, Dante, Tasso, Schiller, Byron, which he began to recognize from high school"*<sup>34</sup>.

A. Huseynzade has also translated from the original of European literature - from Greek artists Homer's "Story of the Mermaid of Troy", a continent from Aeschylus's "Chained Prometheus", the end of the second part of the tragic master of Roman literature Vergil's "Aeneid", Derzhavi's poem "Time", Delaware's poem "Belayı Nifak" written for Caucasians in the newspaper "Severni Kafkas", John Milton's "Paradise of the Lost"

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<sup>33</sup> Ülkən, H.Z. Türkiyede Çağdaş düşüncə tarihi \ H.Z.Ülkən. – İstanbul Türkiye İş Bankası Kültür yayınları, – 2014. – s. 395

<sup>34</sup> Bayat, A.H. Hüseyinzade Ali Bey \ A.H. Bayat. – İstanbul: Atatürk Kültür Merkezi Başkanlığı, – 1998. – s. 10

("Paradise Lost") from English literature, I. Hote's "Faust" from German literature, Schiller's "Faust", "Guarantee or Loyal Friends" and the poem "The Resurrected", the romantic poem "In the Vapur Chamber of the Night" ("A Song") by Henry Heine, and a passage from Italian literature by Torquato Tasso's "Jerusalem delivered".

It is known that the author's translations are in the form of parts from the works. This shows that the author's goal is not to translate the works in full, but to try to highlight the importance of the art of translation for the period by translating them in parts. It should be noted that these parts were not chosen by the writer by chance, the subject of the parts translated by A. Huseynzade from the works is relevant and important for the modern period.

In this section, A. Huseynzadeh's translations are analyzed in comparison with the originals. It is also clear from the comparisons that A. Huseynzadeh does not translate the lines by mechanically arranging the words side by side, based on the main idea, general meaning and spirit of the work, he tried to present the works in a creative way without damaging the original.

The scientific findings of the third chapter, the main provisions of which are reflected in the following articles and conference proceedings of the applicant <sup>35 36 37 38 39</sup> , , , , .

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<sup>35</sup> Əli bəy Hüseynzadənin Avropa (ingilis və alman) dillərindən tərcümələri // III Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumu, – Bakı: Elm və təhsil, – c. 1. – 25-27 may, – 2016, – s. 255-258

<sup>36</sup> Творчество Джона Мильтона, Фридриха Шиллера, Генриха Гейне и Торквато Тассо в переводах Али Бека Гусейнзаде // Херсон: Министерство освіти и науки України Херсонський державний університет Південний Архів (збірник наукових праць. Филологічні науки), – 2017, випуск LXIX, – с. 180-184

<sup>37</sup> Əli bəy Hüseynzadənin İohan Volfqanq Hötenin "Faust" əsərindən tərcüməsi // – Bakı: Dil və Ədəbiyyat (beynəlxalq elmi-nəzəri jurnal), – 2017. № 2 (102), – s. 273-277

<sup>38</sup> Əli bəy Hüseynzadənin məqalələrində bədii tərcümənin nəzəri əsasları // IV Uluslararası Türk Dünyası Araşdırmaları Simpoziumu, – Niğdə: Ömer Halisdemir Üniversitesi, – c. 1. – 26-28 iyun, – 2017, – s. 343-348

<sup>39</sup> XX əsrin əvvəllərində Azərbaycan-Avropa ədəbi əlaqələrinin formalaşmasında bədii tərcümənin rolu // – Bakı: Bakı Avrasiya Universiteti Sivilizasiya (elmi-nəzəri jurnal), – 2018, c. 7, № 1, – s. 280-286

**The Conclusion** section of the dissertation summarizes the findings of the research:

- The study reveals that in the early 20th century in Azerbaijani literature there was a special interest in the study of Western European literary-theoretical thought.
- Since the 1920s, our literary critics have paid special attention to the study and research of Western literature.
- Huseynzadeh's services are of special importance in the integration of Western literary and theoretical thought into the Azerbaijani environment. It is determined that in the writer's work, national identity and Westernism appear in the form of a synthesis. In the literary-theoretical work of the writer, who promotes and promotes Turkism as a national ideology in Azerbaijan, Turkism, the model of westernization while preserving the national identity is interpreted from different points of view;
- Against the background of the attitude to the national literary traditions, the issues of transition to modern literature are also clearly reflected in the work of the writer. Throughout his career, A. Huseynzadeh strives for innovation, trying to find a way out, expressing his views and opinions on issues that do not satisfy him in the literary and cultural sphere. In addition to promoting the literature of the West in his literary-theoretical, journalistic, artistic work, the author tried to show the right way to his contemporaries by criticizing some existing national literary traditions.
- Huseynzadeh gave the first information about modernist currents - decadentism, symbolism, which benefited from the Western literary and theoretical currents, their achievements, new to his contemporaries, appeared in the late 19th and early 20th centuries in the article "Green lights in the red darkness".
- Huseynzade created a synthesis of history and modernity in his treatise "Siyasat-Furusat" using symbolism and mythological sources. He used not only the symbolism of images in the work, but also the symbolism of colors and figures, and even turned a sentence, a whole paragraph, into

- an expression of symbolic meaning;
- The writer brought a new direction to literature with his first information and considerations about a new type of poetry - free poetry ("White Poetry");
  - Since the beginning of the 20th century, translation work has become widespread, and works of European classics have been translated into our language. However, during this period, translations from Western literature were made from the original, but rather from Russian language. A. Huseynzadeh and his magazine "Fuyuzat" (1906-1907) were especially active in the field of translation from the original.
  - The author has translated from the original from Eastern (Persian, Arabic), Russian and Western languages (Greek, English, German, Italian). It is clear from the research that A. Huseynzade did not choose the works for translation by chance, these works covered topics that resonate with the modern period;
  - Comparing A. Huseynzadeh's translations from Western literature with the original, it is concluded that the author's translations were translated in accordance with the original, without distorting the original;
  - In the process of research, it is known that the writer, in addition to translating examples of world literature into our language, in his articles expressed views on the theoretical issues of translation, which are relevant in modern times.

**The main content and provisions of the dissertation are reflected in the following scientific works of the author:**

1. Əli bəy Hüseynzadənin ədəbi-nəzəri görüşlərində milli kimlik məsələsi // Azərbaycan xalqının ümummilliyet lideri Heydər Əliyevin anadan olmasının 93-cü ildönümünə həsr edilmiş Gənc tədqiqatçıların IV beynəlxalq elmi konfransının materialları, II kitab, (filologiya elmləri, tarix və hüquq elmləri), Qafqaz Universiteti, – Bakı: – 29-30 aprel, – 2016, – s. 1096-1097
2. Əli bəy Hüseynzadənin ədəbi-nəzəri görüşləri qərbçilik kontekstində // Azərbaycan xalqının ümummilliyet lideri Heydər Əliyevin anadan olmasının 93-cü ildönümünə həsr olunmuş Filologiyanın aktual problemləri mövzusunda Respublika elmi-nəzəri konfransının materialları, – Bakı: Bakı Universiteti, – 18-19 may, – 2016, – s. 88-91
3. Əli bəy Hüseynzadənin Avropa (ingilis və alman) dillərindən tərcümələri // III Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumu, – Bakı: Elm və təhsil, – 25-27 may, – 2016, – s. 255-258
4. Əli bəy Hüseynzadənin antik ədəbiyyatdan tərcümələri // Gənc Türkoloqların I Türkoloji Qurultayın 90 illiyinə həsr olunmuş “Müasir türkoloji tədqiqatlar: problemlər və perspektivlər” mövzusunda beynəlxalq elmi konfransın materialları, - Bakı: AMEA Şərqsünaslıq İnstitutu, – 21-22 noyabr, – 2016, – s. 123
5. Əli bəy Hüseynzadənin İohan Volfqanq Hötenin “Faust” əsərindən tərcüməsi // – Bakı: Dil və Ədəbiyyat (beynəlxalq elmi-nəzəri jurnal), – 2017. № 2 (102), – s. 273-277
6. Əli bəy Hüseynzadənin yaradıcılığında milli ədəbi ənənələrə münasibət və modernist ədəbiyyata keçid // – Bakı: Dil və Ədəbiyyat (beynəlxalq elmi-nəzəri jurnal), – 2017. № 4 (104), – s. 281-285
7. Əli bəy Hüseynzadənin məqalələrində bədii tərcümənin nəzəri əsasları // IV Uluslararası Türk Dünyası Araşdırmaları Simpoziumu, cild I – Niğdə: Ömer Halisdemir Üniversitesi, – c. 1. –26-28 iyun, – 2017, – s. 343-348
8. Əli bəy Hüseynzadə yaradıcılığının əsas istiqamətləri // III

- Beynəlxalq Həmzə Nigari Türk Dünyası mədəni irsi simpoziumu, – Şamaxı: ADPU Şamaxı filialı, – 17-18 may, – 2017, – s. 349-354
9. Əli bəy Hüseynzadənin Qərbi Avropa (qədim yunan və Roma) ədəbiyyatından tərcümələri // – Bakı: AMEA M.Füzuli adına Əlyazmalar İnstitutu Filologiya məsələləri, – 2018. № 1, – s. 319-328
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  12. Творчество Джона Мильтона, Фридриха Шиллера, Генриха Гейне и Торквато Тассо в переводах Али Бека Гусейнзаде // Херсон: Министерство освіти и науки Украины Херсонський державний університет Південний Архив (збірник наукових праць. Филологічні науки), – 2017, випуск LXIX, – с. 180-184
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  15. Azərbaycan ədəbiyyatında Qərb və Şərqi qarşılaşdırılması (Əhməd bəy Ağaoğlu və Üzeyir Hacıbəylinin yaradıcılığı əsasında) // İsmayıl Şıxlı yaradıcılığına həsr olunmuş “Filologiyanın aktual problemləri” mövzusunda Beynəlxalq konfrans, – Bakı: Müəllim, – 3-4 dekabr, –2019, – s. 244-248
  16. Сравнение Востока и Запада в произведениях Алибека

- Гусейнзаде «Возможности в политике» и «Тюрки в двух эпосах Запада» / – Украина: Закарпатсьли филологични студий, – 2020. № 14, – с. 239-244
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