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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

HUSEYN JAVID'S PROSE DRAMATURGY

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and development rate of the topic. The development of society in many ways depends on the humanitarian idea formed by literature and art. Ever since human being came to know himself, tries to understand and explain the world, which has a very concrete effect on the one hand, and a very abstract effect on the other. Ironically, humanity has a hard time understanding it in both cases. At this time, literature and art come to his aid and realize the two dreams of a person in unity: to be able to understand the world in a unique way and to enjoy it. All literary-philosophical trends that try to interpret the world in their own way (regardless of whether they support the mass of art or not) aim to influence society; from this point of view, it can be said that all forms of art and certainly literature are in the interest of changing the masses. Therefore, it can be concluded that at all stages of the development of civilization, literature and art have shown themselves as both a condition and a result of development. In particular, literature plays a great role in the formation of human outlook and thinking.

Regardless of whether it is perceived concretely or abstractly, the world, which is extremely complex and contradictory, after turning into an artistic reality, influences the human consciousness, and thus the social consciousness, and directs it. All types and genres of literature and art attempt to simplify and explain the complexity of the world (indeed, of man). It is strange that at this time art gets lost in the complexity that it wants to simplify, and sometimes art itself becomes an even more complex object. The whole made of small parts is broken again, turns into a fragment and needs to be assembled again, to become a whole. During this whole process, repeatedly addressed topics form new approaches and idioms. The creation of new content also draws an interesting trajectory: the reality consisting of fragments collides with the worldview of the artist while being integrated within the artistic work and gives rise to new content.

In this regard, like other isms, the romantic worldview tried to explain reality in its own way. The collision or mutual relationship of romanticism and the whole made up of parts gave a new direction to literature and enriched its content.

Like all the creativity of Huseyn Javid (1882-1941), the great figure of Azerbaijani romanticism, his prose dramas have exceptional features due to their ability to express reality. When we examine his prose dramas, we can discover many features both from the point of view of literary criticism and from the point of view of the philosophical content that emerges as a result of the artistic explanation of the world and man.

It is a fact that the literary and artistic achievements gained in Azerbaijani literature at the beginning of the 20th century played an important role in the formation of national thought, and in the later periods, total ideological pressures managed to suppress most of the successes achieved in the previous period. As a result, many values were vulgarly banned or attempted to be forgotten. The end of the period of worship of the personality determined the emergence of new artistic examples. At this time, an attempt was made to return to the trends of literary development that had been abandoned in the thirties of the 20th century. Nevertheless, despite a certain softening, the fact that ideological pressures were still at work and the fact of being almost completely isolated from the world interrupted this return, or because of the demands of the time, it hid itself in the ideological trends of the time. Artists tried to hide their tendencies of national bigotry under the veil of socialism-realism. Moreover, the national independence achieved in the nineties made it necessary to return to the literary process left in the thirties. All this suggests that in order to restore and develop the national-spiritual thinking, it was necessary to return to the literary and artistic heritage of the beginning of the 20th century, and especially to the work of Huseyn Javid. It is no coincidence that Javid and all of the victims of repression, the artists and thinkers who wrote and created in the early 20th century, during the periods when nationalism manifested itself prominently in our society, caused interest (perhaps it is the result of the caring attitude towards the creativity of those artists that

it is possible to objectively and properly study the mentioned period did not happen).

Huseyin Javid, one of the pioneers of Azerbaijani romanticism, solved the contradictory and complex problems related to reality and man in his works in such a way that the reader can have a clear position regarding the problem raised in the work. The reason for this is that the situations experienced by his hero, who is writhing in difficulties, are understandable and familiar to everyone. Huseyn Javid, who mainly writes dramas in verse, attracts attention with his perfect dramatism. The author approached events and heroes from a pan-Turkish perspective. His heroes are distinguished by their indomitable national and universal characteristics. For example, Maral, who fought for his spiritual and physical freedom, Sheyda, who called the oppressed people to freedom, Teymur, one of the most magnificent figures of Turkish history, and Afat, a lover of love and beauty, bore both the problems of the whole world and the responsibility of their own national identity.

Thus, we can definitely say that the literary process and social-artistic thinking that existed in Azerbaijan at the beginning of the 20th century still maintains its importance in the formation of our modern humanitarian thought with its form and content. This was due to the fact that the existing art at that time was created not on the basis of foreign, alien to the national thought, false ideological principles, but on the basis of art principles fed by the national thought. Therefore, real art does not fit into time-space frameworks, it shows its influence in any era and can create new thinking and fundamental ideology. Literary-aesthetic thought that existed at the beginning of the 20th century, specifically, the work of Huseyn Javid, can form the basis of our modern national thought, national-moral values, and the ideology of our statehood.

As much as the return to our national-spiritual identity, ancestry, and history is important, issues of craftsmanship are also of great importance. Since the oral and written literary experience, which the people have collected over thousands of years, is as important as learning its history, mastering the way of interpreting the world in its own way. In particular, the end of the 19th century

and the beginning of the 20th century can be characterized by the development of the dramatic genre in Azerbaijani literature. This was born from the desire of the society to embody the human character using the most suitable speech and intonation of the actors.

All these issues make it urgent to return to Huseyn Javid's work, to examine it deeply, objectively, without getting carried away.

Huseyn Javid's creativity attracts attention with the variety of literary tradition, style and prose. The literary-aesthetic thought influenced by him defined creative paradigms. Therefore, we should try to generalize the prose findings obtained as a result of creative searches, and pay attention to the forms of manifestation of the possibilities of prose dramaturgy, approaching the literary-aesthetic thought context to which Huseyn Javid's creativity belongs. It is known that Huseyn Javid entered Azerbaijan dramaturgy more as a drama in verse. It has a special importance in the development of Azerbaijani theater art. However, it should be noted that the five dramas he wrote in prose form have their own style of narration. Of course, Javid is faithful to his literary-aesthetic ideal in these works as well. Azerbaijani literary studies has reached quite fundamental conclusions about all these issues. However, prose dramas, where movement and dynamics are more evident than words, their artistic, linguistic and stylistic features have not been developed sufficiently widely and separately. In the history of Azerbaijani literature, there is no other artist who is studied from different angles and with different principles, and about whom contradictory opinions are expressed, as H. Javid. In particular, during the Soviet period, Javid's work was explained by the requirements of the time and created an ideological opportunity. Huseyn Javid was once appreciated as a Turkist, while in another development he was accused of Turkism and Islamism, and in a completely different development he was in harmony with the ideas of socialism. Javid is being explained as he was before. It should also be noted that the influence of H. Javid's work is manifested in the formation of our national statehood, in the development of Azerbaijani humanitarian thought. It is possible to form different

attitudes towards the writer's work: either very biased towards his work, or with more than enough love. A high philological approach to Javid's work showed itself very rarely. The attitude towards the writer's work can be characterized in different ways: his work has been approached either with great prejudice or with excessive love. A professional philological approach to Javid's work has shown itself very little. However, the conclusions reached by, Hanefi Zeynalli¹, Mammad Jafar², Abulfaz Ibadoglu³, Mesud Alioglu⁴, Mehdi Mammadov⁵, Zahid Akberov⁶, Rafael Huseynov⁷, Kamran Aliyev⁸, Selahaddin Khalilov⁹, Azer Turan¹⁰ and other researchers give reason to say that Javid has been sufficiently studied and interpreted. However, the writer's work is very rich in its themes and problematics. We must re-examine, systematize and try to open new paths for modern Javid studies. Also, in recent times, Lutviyya Askerzade, Javida Mammadli, Sona Valiyeva, Tural Huseynli, Mustaqil Aghayev, Huseyn Hashimli, Isgander Atilla and other researchers have put forward valuable opinions about Javid's creativity. In addition, the multi-volume collection of research "Cavidshunaslig" (Javid Studies) organized by the director of Huseyn Javid's House Museum, Gulbaniz Babakhanli, should be appreciated for bringing together all the research written about Javid in one place and presenting it to Javid lovers. It should be noted that

¹ Zeynalli, H. Seçilmiş əsərləri / H. Zeynalli. – Bakı: Yazıçı, – 1983. – 317 s.

² Cəfər, M. Hüseyn Cavid / M.Cəfər. – Bakı: Azərneşr, – 1960. – 262 s.

³ İbadoglu, Ə. Hüseyn Cavidin "İblis" faciəsi / Ə.İbadoglu. – Bakı: Azərbaycan SSR EA, – 1969. – 165 s.

⁴ Əlioğlu, M. Hüseyn Cavidin romantizmi / M. Əlioğlu, red. Y.Qarayev. – Bakı: Azərneşr, – 1975. – 213 s.

⁵ Məmmədov, M. Acı fəryadlar, şirin arzular / M. Məmmədov, red. A.Zamanov. – Bakı: Gənclik, – 1983. – 189 s.

⁶ Əkbərov, Z. Hüseyn Cavidin "Şeyx Sənan" faciəsi / Z.Ələkbərov, red. M.Cəfərov. – Bakı: Elm, – 1977. – 148 s.

⁷ Hüseynov, R. Vaxtdan uca / R.Hüseynov. – Bakı: İşıq, – 1987. – 361 s.; Əbədi Cavid / – Bakı: Nurlan, – 2007. – 270 p.

⁸ Əliyev, K. Hüseyn Cavid: həyatı və yaradıcılığı / K.Əliyev. – Bakı: Elm, – 2008. – 324 s.

⁹ Xəlilov, S. Cavid fəlsəfəsi / S.Xəlilov. – Bakı: Qanun, – 1997. – 112 s.

¹⁰ Turan, A. Cavidnamə /A.Turan. – Bakı: Elm və təhsil, – 2010. – 565 s.

Javid's House Museum played a very effective role in the development of Javid studies.

In general, the problem posed in the dissertation we have presented has not been systematically developed separately. However, the literary scholars we have mentioned attract attention with their approaches to H. Javid's prose dramas from various aspects. We have attempted to generalize these approaches and highlight their strengths and weaknesses.

The object and subject of research. The object of the research is Azerbaijani romanticism and specifically Huseyn Javid's creativity against the background of the world literary thought of the 20th century, and the subject is the study of Huseyn Javid's dramas in prose and their idea-artistic-aesthetic features.

Purpose and objectives of the study. The main goal of the research is to analyze Huseyn Javid's prose dramaturgy in the context of Azerbaijani literature and world romanticism from a scientific-theoretical point of view, to summarize the separate opinions and present it in the form of a single creative concept.

The dissertation envisages the realization of the following tasks:

- To determine the general characteristics of Huseyn Javid's prose dramas and to summarize the history of its publication and research;
- Exploring the idea-artistic features of Huseyn Javid's prose dramas, the concept of romantic hero, the possibilities of the writer to realize history, and the multiculturalism reflected in his works;
- To study the poetic features of Huseyn Javid's prose dramas;
- To analyze the issues of artistry in Huseyn Javid's prose dramas.

Research methods. The research is based on the principles of comparative-typological and structural analysis. Both the attitude of literary criticism and literary studies to Huseyn Javid's work, as well as the researches arising from this attitude, were analyzed in the literary-aesthetic context. It should also be emphasized that H. Javid's creativity was treated with different principles in different periods.

Beginning with H.Zeynally, the approach to H.Javid's creativity has not been ignored.

Provisions for defense:

- The general characteristics of H. Javid's prose dramas and their investigation in the context of world romanticism, as well as the setting of the issue in literature;
- H.Javid's romantic hero problem in prose dramas;
- Historicity and modernity in Javid's work, as well as multicultural values characteristic of Azerbaijani society;
- H.Javid's calls and messages;
- The main provisions such as prose, linguistic and stylistic features of prose dramas are defended.

Scientific novelty of the research. For the first time in Javid studies, Huseyn Javid's prose dramas were separately investigated, and his peculiarities were theoretically studied. In the context of world literature, the specific examples of Azerbaijani romanticism have been involved in scientific analysis in terms of literary influence, philosophical-aesthetic, and poetic values. Huseyn Javid's literary-artistic sources, social reality, plot and composition mastery were examined against the background of dramaturgical searches. It should also be noted that H.Javid's work has been treated differently at different times: either with great hatred or with great love. As a result, objective scientific evaluation has been damaged.

Theoretical and practical significance of research. The scientific results of the dissertation will be used in the study of the poetics of our dramaturgy, the literary and artistic position, thinking system, worldview and outlook of the artists representing romanticism, in studying the different points of craftsmanship, in revealing the peculiarities of the literary influence in the national artistic experience. Bachelors, masters, doctoral students and researchers in this field can benefit from the scientific results of the dissertation.

Approbation and application of the thesis. The topic of the dissertation work was defined at the “Azerbaijani language and literature” department of Azerbaijan University, approved by

Scientific Council of the Azerbaijan University, and Azerbaijan Republic Council On Coordination Scientific Research.

The main provisions and conclusions of the the dissertation are reflected in the articles published in scientific journals recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well, in the scientific publications included in the international summarizing citation context and indexing system, in the materials of national and international conferences held inside and outside the country.

Name of the organization where the dissertation work was carried out. The dissertation was performed in the department of translation and philology of Azerbaijan University.

The total volume of the dissertation with characters, indicating the volume of the structural units: The individual volumes of the structural sections of the dissertation are as follows: Introduction 13,000, Chapter I 55,947 (first paragraph 19,520, second paragraph 25,657, third paragraph 10,770 conventional marks), Chapter II 107,906 (first paragraph 71,660, second paragraph 14,727, third paragraph 21,519 conventional marks), Chapter III 83,274 (first paragraph 18,610, second paragraph 19,384, third paragraph 13,828, fourth paragraph 16,552, fifth paragraph 14,900 conventional marks), Conclusion 6,466 conventional marks.

The total volume of the dissertation consists of 266,593 conventional marks.

MAIN CONTENT OF THE WORK

Huseyn Javid is an skilfull master who stands out in Azerbaijani literature for his unique themes and problematics. Based on the history of public opinion, his creativity in many ways served the formation of the national-ideological foundation and the process of national self-awareness. It is no coincidence that Heydar Aliyev, the great figure of our modern statehood, always paid attention to his creativity and made efforts to take his rightful place in the history of literature. It was during the years that he led our republic that H. Javid's creativity was promoted and studied. H.Javid's research has gone through various

stages since the 20s of the 20th century. Although conflicting opinions were addressed to his creativity, his language, style, and artistry were highly appreciated.

It should also be noted that although a large number of researches have been written about H.Javid, there are always undiscovered artistic and ideological layers of his works. In addition, solutions to many problems of our state and nation, as well as the entire Turkic world, are reflected in Javid's creativity. From this point of view, H.Javid's work is always relevant.

In our research, we have tried to shed light on H.Javid's prose dramas. It is clear that Javid entered our literary history, as well as the founder of verse drama. Nonetheless, the works "Maral", "Sheyda", "Afat", "Topal Teymur" and "Iblisin intigami" (The Devil's Revenge), which have a number of specific aspects written by him in a prose form, should not be ignored. The ideological-artistic, language-stylistic features of these works, and the dramaturgical solution of events have been masterfully worked out. Despite the fact that the writer is a master of verse dramas, prose dramas are distinguished by their dynamics and acuteness of events. H.Javid's verse dramas were not included in the study separately. Even his works written in prose form have been studied less. Javid scholars mostly worked on the works of "Sheikh Sanan", "Iblis" (Devil), "Peygamber" (The Propet), "Khayyam" and "Sayavush" and expressed various opinions. He has been worked on "Topal Teymur" more than other prose dramas.

In the "**Introduction**" of the dissertation, the relevance of the topic is justified, the goals and objectives of the research, scientific innovation, theoretical and practical significance, methods and sources, approval are given. We need to mention once again that there are many reasons that make H.Javid's work relevant at the beginning of the XXI century. For example, his works can play an important role in the protection of national-moral uniqueness in the globalized world, in the formation and strengthening of the statehood consciousness in our young Republic, in instilling national-moral-moral values in the young generation, in establishing and developing the all-Turkish unity.

In the first chapter called "**General characteristics of Huseyn Javid's prose dramas**", an attempt was made to examine the

characteristics of all H.Javid's prose dramas in the context of world romanticism. In the first paragraph called **“Husetn Javid’s attitude towards the prose drama genre”** the reasons for the writer’s appeal to this genre are examined. The analysis revealed that this fact may be related to the fact that the artist tested his pen in a new form, as well as to the unique characteristics of the subjects he addressed. In our opinion, although the events in these works take place in different times and places, the situations and characters of the heroes seem to be incompatible with the lyrical content, and their speaking in prose may seem more realistic. All this determined H.Javid to test his pen in the form of prose drama.

Also, in the first paragraph, the main focus is on the ideas that H. Javid wants to convey to society as an artist. The artist's intention to write down the reality he imagines in his dreams and the messages arising from this intention, in our opinion, should not be ignored. Because the reader is provided with information both consciously and unconsciously. The presented material combines various information in itself, like the reality written down by the author. This information is interpreted differently by readers in different times and places. We can divide this information into two groups: first, the information that the artist wants to give, and second, the information that the reader can receive. We would like to note one point here that when we say information, we should not only talk about knowledge and scientific discoveries that are unknown to the reader or society, but also about events that everyone or the majority has seen, encountered or experienced, but did not notice or could not explain. Thus, the artist intends to draw attention to the events that are known to everyone and do not cause concern to anyone except him, and as if he cannot refrain from calling out to society, appealing to it, and calling people to the right path. In our research, we have called the words that the artist wants to say with the expressions of call and appeal. Because it is possible to find a subtle difference in meaning in the meaning of the words call and appeal: call is an appeal to a larger audience, to all humanity and the future, and is relatively inviting; while the word appeal has the meaning of insisting and insisting on a local place, a small community or just a nation. Taking all this into account, we have

tried to summarize H. Javid's calls and calls.

The second paragraph is titled **“History of the publication and research of Huseyin Javid’s legacy”**, and various opinions about his creativity are summarized. It was also pointed out that many mistakes were made in the process of publishing the poet's works. About the defects in H.Javid's four-volume work published in 1982-1984, the article "New defects of the new edition" by the prominent literary critic Mammadali Askerov, published in 1983 in the "Azerbaijan muallimi" (Azerbaijan teacher) newspaper, clearly shows the errors: *"The poet-playwrighter's book published in recent years "Sechilmish eserleri" (Selected works: 1958), "Pyesler" (Plays: 1963), "Sechilmish eserleri: 3 cildde" (Selected works: in 3 volumes, 1968), "Dram eserleri" (Drama works: 1975) etc. a number of serious characteristic defects have shown themselves and some of them are passed from edition to edition as "strange-famous". Those flawed words and phrases are repeated in an unpleasant way in the magazine-newspaper articles dedicated to H.Javid, on our stage, in radio and television broadcasts performed by our actors and singers. Javid's works taught in our secondary and higher schools are sometimes taught on the basis of those characteristic flaws and shortcomings."*¹¹ In particular, the writer's daughter, Turan Khanum, worked consistently to correct the errors in the publication of Javid's works and in 2005, she achieved the flawless publication of the writer's entire collection in five volumes. In his foreword to the five volumes, Turan Javid notes: *"I want to remind you that the five volumes (2005 edition - the author) are the most perfect edition of Javid's works, and they are the most complete edition of Javid's works, and they are the best of readers, researchers, directors, publishers, in short, everyone who turns to Javid. I would like it to refer only to this publication."*¹²

If you look at all the critical writings about H.Javid since he started his work, you can clearly see a biased or one-sided attitude towards the poet's work in some periods, and sympathy in some periods. Nevertheless, all Javid scholars unambiguously characterized

¹¹ Cavidşünaslıq: araşdırmalar toplusu / Red. hey. M.Kərimov [və b.], tərt.ed. G.Babaxanlı. – Bakı: Proqres, – c.10. – 2012. – s. 29-30.

¹² Cavid, H. Əsərləri: [5 cilddə] / H.Cavid. – Bakı: Lider, – c.1. – 2005. – s. 4.

H.Javid as a free writer who does not submit to any social and political system. However, it should also be noted that H.Javid was hardly characterized as an artist who created a school in Azerbaijani literature. It is true that Jafar Jafarov¹³ and Mehdi Mammadov¹⁴ considered Javid's work to be a dramaturgy distinguished by its special signature in Azerbaijani theater art and called it "Javid teatri" (Javid Theater). Nevertheless, H.Javid not only created a school in dramaturgy, he also opened a new path in the art of Azerbaijani poetry. The language he used was not used in Azerbaijani literature before him, and it influenced almost all poets after him.

In the third paragraph titled **“Traditional images of romanticism and their manifestation in Huseyn Javid’s prose dramas”** the traditional images and literary principles of the literary-aesthetic thought to which H.Javid belongs are studied, and its manifestation in the writer's creativity is clarified. It was noted that reality was depicted in a unique way in H.Javid's creative workshop. His literary works can be understood as a structure that carries the values and concepts of the real world into the unreal world. *“Romanticism chose the most human feeling places from the experience of creativity before it. In this work, the romantics took no less than the achievements of sentimentalism. After all, romanticism also wanted to see human feelings as the basis of artistic creativity. He also searched for his heroes among sentimentalists for a long time.”*¹⁵ From this point of view, the field of literature or the subject of reflection is nothing but the relations between people, nature and society, objects, things, and values. Human communication and behavior with nature and society, with all its institutions, have always been in the sphere of interest of creative imagination. Since both nature and society control people, regulate their actions, and incitingly direct them to a certain path. At this time, some people begin to show their independent will against this

¹³ Cavidı xatırlarkən: məqalələr və xatirələr / tərt.ed. İ.Orucəliyev. – Bakı: Gənclik, –1982. – 392 s.

¹⁴ Məmmədov, M. Acı fəryadlar, şirin arzular / M. Məmmədov. – Bakı: Gənclik, – 1983. – 189 s.

¹⁵ Osmanlı, V. Azərbaycan romantizmi: [2 cilddə] / V.Osmanlı. – Bakı: Elm, – c.1. – 2010. – s. 114.

kind of incitement, and people who stand out from society appear. It is known that in the artists belonging to the literary-aesthetic trend of romanticism, the general images that make up the structure of the work, similar plot, composition, artistic methods and principles, language and style characteristics are manifested. For example, historicity, revolution, war, freedom, anger, disaster, originality and its place in human memory, violence, terrible emotions, justice, love, beauty, etc. the main images of romanticism, in other words, were characterized as tools for understanding and expressing reality.

In general, this chapter attempts to generalize the possibilities of which form can best express the artistic images and events created by Huseyn Javid in relation to society; the scientific approach to his work; and the extent to which his literary heroes are based on tradition and to what extent they are innovative.

In the second chapter called **"Ideological-artistic characteristics of Huseyn Javid's prose dramaturgy"**, the issues included in the ideological-artistic characteristics of prose dramas were studied.

In the first paragraph called **"Romantic hero in Huseyn Javid's prose dramaturgy"**, we tried to solve and analyze the problem of romantic hero in prose dramas. The main attention here is the embodiment of the aesthetic principles of romanticism in his work, along with the inherent dangers of the writer's heroes. *"Heroism is the strongest of the natural passions in human existence, a quality born from the necessity of full action, great rock and struggle for life."*¹⁶ Indeed, heroism is a special quality that waits for its moment. Although the heroes who prepared the moment and influenced the historical conditions are also present on the stage of history. However, the dictates of time and moment cannot be denied. From the day a person is born, he is subject to the environment that disturbs him more than his consciousness and will. In this regard, Maral, Sheyda, who strives for physical freedom; Afat, Ertogrul, Jamil Bey, who strives for spiritual freedom and is in love with love; Teymur, who tries to create order and

¹⁶ Əlioğlu, M. Hüseyn Cavidin romantizmi / M. Əlioğlu. – Bakı: Azərənşr, – 1975.– s. 66.

justice in the world with his sword, or thinks he is trying, no matter how much they live with great human emotions, they are people of their time, in other words, they are captives of time. For this purpose, the special characteristics of certain types of heroes, the Huseyn Javid ideal that unites them, and the division of time are some of the points that are neglected in the dissertation.

The second paragraph is called "**Historicity and modernity in Huseyn Javid's prose dramas**". Throughout his career, H.Javid brought to the stage both historical events and personalities, legends and narratives, as well as the events of the modern era. *"It is well known that the revolutionary movement taking place in the life of society, the large-scale renewal and transformation of the worldview, especially occupied the art of romanticism. Romanticism always followed with fascination the historical revolutions that engulfed the broad masses of the people, sometimes several countries."*¹⁷ H.Javid, who has a unique place in Azerbaijani literature, also interpreted history in his own way as a representative of romanticism. H.Javid's creative concept was based on the unity of historicity and modernity. His struggle for the idea of Turkism, modernity and Islamism, which was also carried out by Azerbaijani intellectuals at the beginning of the 20th century, could not be expressed successfully enough without referring to history. The pathos of his time and the philosophical teachings he benefited from also created opportunities to revive historical events and personalities. Starting from his lyrics, Javid dedicated poems to religious legends, ancient legends, historical events, and the problems of his time. Before the establishment of the Soviet regime in Azerbaijan, Javid wrote dramas such as "Sheikh Sanan" and "Devil" that were based on legends and myths, and declared his creative path and manner of expression. It was after the Soviet occupation that the writer began to write historical-religious-legendary events in a more consistent manner, which can be understood as hiding his ideas in historical events to some extent. However, when we look at Javid's creative path, it becomes clear that the writing of "The Prophet",

¹⁷ Osmanlı, V. Azərbaycan romantizmi: [2 cilddə] / V.Osmanlı. – Bakı: Elm, - c.1. – 2010. – s.96.

“Topal Teymur”, “Sayavush”, “Khayyam”, as well as “Atilla”, “Chingiz”, “The Devil's Inspiration” is a complete regularity. In other words, H. Javid had already planned in advance, even when writing the poem "Hubuti-Adem", the first poem of "Kechmish gunler" (Bygone Days) that he would one day write a "Prophet", a "Topal Teymur", a "Khayyam". These were Javid's plans to use historical events and personalities, along with his attitude towards history, based on the aesthetic principles of romanticism. From this perspective, the dissertation discusses the issues of modernity in the writer's historical works and historicity in his contemporary works.

It should also be noted that some of the above works are known to have been confiscated from Javid's house on the night of his arrest. Turan Javid provides the following information about this in his memoirs: *“In 1937, those works – “Atilla”, “Chingiz”, “Iblisin ilhami” were confiscated by the NKVD”*¹⁸.

The third paragraph is titled **“Multiculturalism in Huseyn Javid's literary activity”** and examines national and spiritual values.

It should be noted that a playwright from a society that is a bearer of multicultural values could not avoid this tendency in his work. In general, as can be seen historically, tolerance has been the way of life or principles of life of the Turks. In such an environment, multiculturalism should have developed and become the most important value of the society. Since Huseyin Javid's creative credo, the themes and problems of his works are entirely derived from the reality of the society to which he belongs, they also sufficiently reflect multicultural values. In Javid's work, the ancient tradition (unwritten laws) of the Turk is one of the points that we closely follow. For example, in the play "Ana" (Mother), Selma's mother takes her son's murderer who took refuge in her home without knowing it, does not betray him, and after learning that her son's murderer is in her house, does not touch him, and creates conditions for him to escape - all of which are a depiction of values such as taking refuge in a person who has taken refuge in you, not raising a hand against a guest. Since ancient times, the Turks have protected and patronized guests, no

¹⁸ Turan, A. Cavidnamə /A. Turan. – Bakı: Elm və təhsil, – 2010. – s. 481.

matter who they are, the homeless who take refuge with them. We can see the same situation in the drama "Topal Teymur": Teymur demands from the Ottoman sultan the surrender of the Garagoyunlu emir Gara Yusif and Sultan Ahmed Celayir, who have taken refuge in Yıldırım Bayazid. Knowingly, Yıldırım Bayazid will not hand them over, because this is not only a matter of trust and honor for the Ottoman sultan, but also loyalty to the lineage of his ancestors.

The most prominent manifestation of multiculturalism is religious tolerance. In H.Javid's works, we see that he approaches the issue of religious belief from a very sensitive position. He skillfully combined his own beliefs with the views he adopted in Istanbul and tried to show that Islam is adequate to the modern concepts of the world. If we look closely, although Sheikh Sana, the perfect guide of a large sect, gives up everything for the sake of love, it is full of elements of Sufism originating from the classical tradition, sometimes sentimental, sometimes romantic views very skillfully replace each other and are a priori intertwined with Sufism.

In general, when observing Javid's work, we can determine that love, justice and freedom are developed to one degree or another. He speaks about these three objects through the language of intellectuals such as Sheikh Sanan ("Sheikh Sanan"), Arif ("Devil"), Poet Kirmani, Sheikh Bukhari, Juca (although he is shown as a clown in the work, he can be considered intelligent due to his alertness, foresight, open criticism and ability to accurately aim at the target) ("Topal Teymur"), Ertugrul, Alagoz ("Afet"), Sheyda ("Sheyda"), Prophet Muhammad ("Prophet"), Khayyam ("Khayyam"). Each of these characters received the name of intellectuality, the right to speak on behalf of everyone, from the people around them. As an artist, H. Javid artistically embodied freedom, love and justice not on a regional but on a global level. No matter how much his creativity is rooted in religious and national bigotry, it serves world culture and art, and global problems of humanity.

The third chapter is called "**Poetic features of Huseyin Javid's prose dramas**". The first paragraph is titled "**Lyrical fragments in Huseyin Javid's prose dramas**" and examines lyrical fragments in prose dramas. It should be noted that H.Javid entered the history of

Azerbaijani literature, first of all, as a competent artist-poet, and this aspect is reflected in his valuable verse dramas. Since he showed his mastery in the field of prose writing in several prose dramas he wrote. H.Javid did not forget that he was a poet in the prose dramas, and when appropriate, he added lyrical pieces to the body of his works. These pieces are versatile; on the one hand, they serve to reveal the inner world of the characters, on the other hand, they express the attitude of the poet. Such pieces, which help reveal the character of the romantic hero, are also interesting because of the variety of forms. In his prose dramas, writer created a unity of these three modes of expression, style and direction by using lyrical pieces fed by folklore examples, classical tradition, and aesthetic principles of romanticism. The lyrical pieces used by H.Javid in his prose dramas can be considered as codes that enrich the overall context of the work, as if they are artfully-emotionally crafted bonds that connect different scenes and events together. Taking an important role in the general symbolism of the work, these lyric pieces contain subtextual meanings, the ideal of the artist, the worldview, the main idea of the work, and the texts written in different weights serve the integrity of the work.

In the second paragraph titled **“The system of images in Huseyn Javid’s prose dramas”** H.Javid's system of images is examined, and in his prose dramas, the traditional images of romanticism such as distance, history, revolution, war, freedom, anger, disaster, originality and its place in human memory, violence, terrible emotions, justice, love, beauty, abyss and etc. involved in the study. There are three main characters that constantly attract our attention in the works of H.Javid: freedom, justice and love. It is clear that these three objects belong to the series of eternal images of literature. Literature has always promoted freedom, justice and love. Nevertheless, romanticism's attitude towards them has different characteristics. First of all, romanticism discovered new shades of freedom in terms of turning the human psyche, which was of no importance for art, into the protagonists of literary works. Expressing the primacy of justice over everything, as well as emphasizing that it has a divine side and that man is unable to understand it, romanticism, through its protagonists, occasionally brought into the spotlight with protests against this divine

order. In addition to being an indicator of interpersonal relationships, love also began to show itself in relation to the homeland, state, people, language, freedom, and justice. It is one of the characteristic features of H.Javid's creativity that the highest human feelings are brought to the attention of literature with these shades.

The third paragraph is called **“The structure of Huseyn Javid’s prose dramas”** and here the choice of subject in the writer’s works is analyzed.

Each of the artistic examples created by H. Javid is interconnected. The lyrical pieces he wrote in the first stage of his creativity later found their expression in his dramaturgy in a more comprehensive way. For example, the poems “Qadın” (Woman), “Sharg gadini” (Woman of the East), “Hubuti-Adam”, “Sheikh Sanan” later turned into works loaded with ideas such as “Ana”, “Maral”, “Afet”, “Devil”, “Prophet”, “Sheikh Sanan”. It is as if H. Javid had already determined the plan of his creative concept in the early stages of his creativity.

The plot line traced in the work “Topal Teymur”, which attracts attention with its theme, principles of the development of events, images and types, distinguishes this work from other works by Javid. The writer has created a plot line that moves in parallel, triggers, complements and ultimately unites by giving two separate participants (“persons”) here. Although history is the main image of this work, modernity is constantly present in its idea. History and modernity also form a unity in the pathos of this work. It should also be noted that the plot line selected in works such as “Ana”, “Maral”, “Sheyda”, “Afet”, “Topal Teymur” entered Azerbaijani dramaturgy through Javid. For example, we see characters such as Maral, Sheyda, Afet, and the events taking place in those works for the first time in Azerbaijani dramaturgy in Javid’s work. In general, we almost do not encounter the cult of the father in his work; he mostly glorified the cult of the mother or woman. In addition, Javid created the image of death for the first time in Azerbaijani literature of the new era. Until Javid, there was almost no death scenes in Azerbaijani dramaturgy, the heroes seemed to never die.

H. Javid's plays are also distinguished by their originality in

terms of their composition. The exposition of his works is limited to showing the state of the romantic hero. The lines about the heroes are given sparingly; the reader or viewer cannot escape the anticipation even for a moment. For example, in the tragedy "Maral", the state of Maral, her moral and psychological state is first described. In the development of events, the portrait of a sensitive, emotional, honest and caring hero is constantly busy finding its confirmation in our eyes. Or in the tragedy "Afet", the psychological state of our hero, the environment he lives in and the attitude he sees are enough to create the conclusion that he is not guilty until the end. Or let's take the exposition of the tragedy "Sheyda"; the hero's attitude to life is expressed in his own words, and the sprouts of the future tragedy are felt. In the drama "Topal Teymur", the artist actually establishes two expositions by depicting two palaces. In each of these works, the beginning is calculated to determine the unique features of the characters.

In the mentioned works, the writer has composed interesting knot points. In the tragedy "Maral": Turkhan bey-Maral, Turkhan bey-Jamil bey, Turkhan bey-Arslan bey conflicts should be considered the main knot points. However, in dramatic works, the zavyaska is inspired by the passions of the heroes. H. Javid used multifaceted knots in almost all his works. That is, the work is not built on one conflict, the problems and concerns of one hero. For example, in the work "Afet", Afet, Ozdemir, Garatay, Ertugrul, Altunsach, and Alagoz have their own problems and concerns, and they are participants in various conflicts throughout the work. In H. Javid's works, the main conflict is always accompanied by auxiliary conflicts. His artistic concept combines the main line of the main events with auxiliary lines, and thus several conflicts walk side by side in one work. In other words, H. Javid is not satisfied with the pain, sadness, and tragedy of one hero; he diversifies it, reflecting the scale of the horrors of life to all the characters. One reason for this is that the romantic hero is not limited to his personal pain and tragedy; he suffers and experiences the pain and tragedy of society, life, and creation in general.

The fourth paragraph is titled **"The idea of a all-turkish literary language at the beginning of the 20th century and Huseyn Javid's position on this issue"**. In this paragraph, the two literary schools that

existed in Azerbaijan at the beginning of the 20th century - "Molla Nasreddin" and "Fuyuzat" - have an attitude towards language. The dissertation compares these two schools; although they approach the issue from different positions, it is concluded that they serve the same purpose. In particular, the concept of the common Turkish literary language, which runs through all of Javid's works, is noteworthy. The issue of literary language, which gained relevance at the beginning of the 20th century and constantly made Azerbaijani intellectuals think, was a priority issue in the humanitarian thought of that time. Because the important link of nationalization during the transition from ummah to nation was the issue of language. Language is an institution that encompasses ancient traditions, worldview and outlook, historical past, national spirit and memory. From this perspective, it is natural that the Azerbaijani humanitarian thought, which entered a new stage of its development history at the end of the 19th century and the beginning of the 20th century, attempted, perhaps for the first time in its history, to independently (regardless of Arab, Persian and Russian influences) reform its language. However, this reform attempt was not observed only among the Caucasian Turks, that is, Azerbaijani Turks; great services were rendered towards nationalization in other territories of Tsarist Russia - in Crimea, Kazan, Central Asia, as well as in Egypt, South Azerbaijan, and the Ottoman Empire. The language of the Turks, scattered to different poles of the world, was significantly enriched lexically and phonetically as a result of the influence of neighboring languages, and due to natural development, they became independent languages. Along with such natural development, Turkic languages have also included some unnecessary lexemes in their lexical fund. For example, the use of the words "mader", "peder", "ab", "yek", "tifil" borrowed from Persian, along with the functional words of Turkish such as "ana", "ata", "su", "bir", "uşaq" and so on, was nothing more than an unnecessary burden on the language. In this regard, the language and style of H. Javid, which was distinguished by its uniqueness in the Azerbaijani literature before him and had a positive impact on the great literary generation after him, requires a special approach.

The fifth paragraph of the third chapter is called "**Names chosen**

for characters, pathos of works and Huseyn Javid's individual style". Javid's names for his works and heroes are interesting. It is known that it was Javid who laid the foundation of a new tradition with the names he gave to his works. Also, the chosen names were related to the content and essence. Everyone will agree with us that literature is an art form based on harmony. Although the main factor in the creation of harmony is the harmony of the system of signs, such as sounds, words and sentences, there is also a feature that is invisible to the eye, but has the power to vibrate hearts strongly. In our opinion, the phrase that affects people, takes their mind, calms their soul, and is embodied as divine harmony, manifests itself with the spirit it carries. The spirit of the word, which appears as a dry sign, can probably be realized only with a speech that can absorb that spirit and make it its own. Thus, what we call pathos in literary studies allows us to feel the harmony, color, harmony, luxury, and passion observed in words. It is pathos that affects readers and listeners, helps to understand the literary text, and reveals its soul.

As for H.Javid's style, we must say that from the first periods of his great literary creativity, he benefited little from the normative style of classical Azerbaijani literature and almost did not imitate anyone. As we mentioned above, Javid was mostly influenced by the artists who formed in the Ottoman Empire after the "tanzimat Movement", a socio-political movement as a result of the reforms carried out by the Ottoman Empire against European and Russian interference in the late 19th century. More precisely, in the early stages of H.Javid's creativity, he was influenced by and imitated artists such as Ibrahim Shinasi, Namiq Kamal, A.Hamid, T.Fikrat, R.Tofiq. H.Javid's style cannot be considered a negationist or critical style, but at the same time, we cannot classify it as a hymnist style either. H.Javid's style is a style that expresses in a unique way the reality of a person who wants to change the world and is greatly shaken by his helplessness in this struggle.

In "**Conclusion**", taking into account all of the above, we can group the results we obtained as follows:

1. The prose dramas of H.Javid, who entered the history of Azerbaijani literature as a master of verse drama, allow us to characterize him as a master of prose.

2. H.Javid's life, active creative period and literary life in general coincides with one of the most complex and turbulent periods in the history of Azerbaijan. Such complexity is clearly observed when following the history of publication and research of the artist's works. While summarizing all these attitudes and approaches, we came across texts written with hate and with love. In both cases, it is impossible to give an objective scientific evaluation of H.Javid's creativity.

3. By examining the traditional images of romanticism and their embodiment in the work of H.Javid, it is concluded that the literary man creatively continued and developed the traditions of romanticism, enriching them both in terms of content and form. This determines the decisive role of H.Javid in the formation of unique aspects of Azerbaijani romanticism.

4. The heroes described by H.Javid differ from the heroes in other romantic works with their romantic ideals. They, of course, like all romantic heroes, yearn for endless freedom. Since this freedom was higher than personal interests, it does not interfere with the freedom of other people, and most importantly, their struggle for the success of freedom serves humanity. Although Javid's heroes seem weak and powerless at first glance, their ideas and dreams are able to destroy the boundaries established by society and save the world. From this point of view, we can consider H.Javid's romantic heroes as carriers of the main ideas of the writer. It is possible to study these heroes and use them to shape the personality of the young generation.

5. H.Javid's attitude to historical events coincides with the attitude of romanticism to history. He achieved the unity of the principles of historicity and modernity in his concept of romantic image very skillfully. His ideas and images created a natural unity, history and modernity became a medium. In general, the ideas of revolution and freedom, the problem of national history and national destiny, the theme of the inner world, love, beauty and nature, interest in the national and religious past and their sacred historical traces and monuments, motives of the Devil and evil, tendencies towards philosophical symbolism are figured and has found a solution in Javid's romanticism.

6. In the dissertation, opinions were expressed about the main

themes that literature has used forever - the themes of love, justice and freedom, and the manifestation of these objects in Javid's work, as well as the examination of multicultural values, were our main goal.

7. The language used by H.Javid has been criticized from time to time and has not been received unambiguously. Since the perception of the language used by the writer as common Turkish completely changes the perceptions about him. Furthermore, the issue of the common Turkish language was raised before Javid. I.Gaspiralı, A.Huseynzade, A.Agaoglu and other thinkers raised these issues from time to time. H. Javid is one of the followers of this path.

H.Javid's works constantly respond to the challenges of the modern era and maintain their relevance. He was neither an artist who fulfilled the social order, nor expressed his feelings inwardly, nor wrote and created according to the dictates of the regime. He combined the mission set before him by the voice from within and worked for the future. The writer's language, manner of saying, and style are born from this point, imperative.

THE MAIN PROVISIONS OF THE THESIS ARE REFLECTED IN THE FOLLOWING ARTICLES AND THESES OF THE AUTHOR.

1. Hüseyin Cavidin “Topal Teymur” əsərində milliyyətçilik // Scientific-practical conference on the topic “Protection of national and spiritual values is an urgent problem of the globalized world”. Azerbaijan University, – Baku: – June 07, – 2014. – pp. 395-406.
2. Hüseyin Cavid yaradıcılığında multikulturalizm // V International Scientific Conference on the topic “Protection of national and spiritual values was the work of Heydar Aliyev”. Azerbaijan University, – Shamakhi: – June 23, – 2017. – pp. 422-431.
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4. Hüseyin Cavidin qadın qəhrəmanlarının sosial-psixoloji tərəfləri // Republican Scientific Conference on "Gender Problem and

- Modern Azerbaijan". Azerbaijan University, - Baku: - November 25, - 2017, - pp. 208-211.
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 13. Sheyda // 15th international "Baskent" congress on social, humanities, administrative, and educational sciences. – Ankara: – 15-17 may, – 2025. – pp. 107-114



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