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ABSTRACT

of the dissertation for the degree of Doctor of Philology
on the theme

GENRE IDENTITY IN THE TURKISH NOVEL OF THE 1980s: ARTISTIC AND AESTHETIC EVOLUTION

Speciality: 5717.01 - Literature of Turkic peoples

Field of science: Philology

Applicant: **Mehman Agasalim Hasanli**

Baku – 2025

The dissertation work was carried out in the Department of Turkic Peoples' Literature of Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Scientific consultant: Full Member of ANAS, Academician,
Doctor of Philology, Professor
Isa Akbar Habibbeyli

Official opponents: Full Member of Kyrgyz Republic NAS,
Doctor of Philology, Professor
Abdildajan Amantur Akmataliyev

Doctor of Philology, Professor
Asgar Adil Rasulov

Doctor of Philology, Associate Professor
Elmira Fikrat Mammadova-Kekeç

Doctor of Philology, Associate Professor
Shukufa İbrahim Gadimova

On-time dissertation council BED 1.18 created on the basis of Dissertation Council FD 1.18 operating at the Institute of Oriental Studies named after academician Z.M.Bunyadov of ANAS of the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

Chairman of Dissertation
Council:

Full Member of ANAS, Doctor of
Philology, Professor
Govhar Bakhshali Bakhshalieva

Scientific Secretary of
Dissertation Council:

Doctor of Philology, Associate Professor
Khanimzar Ali Karimova

Chairman of Scientific
Seminar:

Doctor of Philological Sciences, Professor
Elman Hilal Guliyev



INTRODUCTION

Relevance and studying degree of the research issue: In the 1980s, the genre of the novel in Turkic literature underwent changes in artistic and aesthetic terms. This process is noticeable in the literature of independent Türkiye, in the prose of the leading Turkic peoples of the Soviet Union, as well as in the Uyghur novel of East Turkestan. During the mentioned period, the novel of Turkic peoples, originally belonging to one ethnic group and at the same time entering different socio-political processes, in many respects acquired unique qualities and underwent certain transformations.

Since ancient times, after the stage of a single ethnos, the Turks organized themselves into separate tribes, then into peoples and nations and participated in state-building in various ways. Along with the basic values that unite them, they have also acquired completely different and unique qualities. The emergence of these individual, specific qualities has also found its manifestation in literature.

In particular, the deepening process of nationalization as a result of socio-political as well as socio-cultural processes over the last two centuries has made it difficult to study the literature emerging in the vast Turkish territory within any literary genre or time frame within a single issue, direction and theme. Nevertheless, in the decade we have chosen as the time period, both Türkiye, the Turkic peoples living in the former Soviet political system, and East Turkestan, which we have taken as spatial circles, have experienced upheavals in the socio-political and social-cultural environment under the influence of global and local processes, and all this was reflected in literature, including novels, which led to changes in style and content.

This dissertation examines the overall dynamics of the Turkic novel and the ways in which it changed and acquired unique qualities in the 1980s within the three mentioned spatial circles.

After the 1960 coup in Türkiye, certain changes began to take place in the tradition of writing the realist novel. The process of modernization of the Turkish novel, which began with Ahmet

Hamdi Tanpınar's novel "Time Regulation Institute", laid a solid foundation in the 1970s with the publication of Oguz Atay's novel "The Disconnected", which was influenced by James Joyce's novel "Ulysses". At the same time, the Turkish novel of the 1980s is characterized as a transitional stage between modernism and postmodernism. The most famous representative of the literature of this period and transition process is Orhan Pamuk. Together with him, Bilge Karasu, Adalat Agaoglu, Mehmet Eroglu, Ahmet Altan and Leyla Erbil created valuable examples of Kafkaesque style based on a different narrative structure. Therefore, in this research paper, we have included the process of transition in Turkish novel along with other problems.

The conquest of the Caucasus and Central Asia by the Soviet Empire after Tsarist Russia and its ruthless ideological policy led to similar processes in the socio-cultural life, including literature, of the Turkic peoples living in the territory of the empire. In this regard, the struggle of the Turkic peoples living in the empire, which was actually on the verge of disintegration as a result of perestroika policies, to preserve their national existence through freedom, independence and autonomous status intensified in the 1980s. The study fundamentally examines the changes that occurred in Azerbaijani, Kazakh, Kyrgyz, Uzbek, Turkmen, Bashkir and Tatar novels in response to the demands of the time.

The novel creation of the Uyghurs living in East Turkestan, which began to emerge after the mid-1970s and became widespread in the 1980s mainly in the form of historical chronicles, has also been considered for the first time in Azerbaijani literary studies as an object of research.

As we have noted, although a number of studies have been conducted on separate directions of the research work, they have not been included in the analysis in a single research work within such a wide spatial framework as a whole. In the study, research was conducted at the levels of dissertations and monographs on the literary studies of the Azerbaijani, Turkish, Turkmen, Uzbek, Kazakh, Kyrgyz, Uyghur, Bashkir and Tatar peoples, partly in general about this time period, and mainly about the work of

individual writers or any novel. A number of well-known scholars have conducted research on the Azerbaijani novel of the 1980s, including Isa Həbibbəyli's "Literary Personality and Time"¹, Nərgiz Paşayeva's "Human as an Object of Artistic Research"², Muxtar İmanov's "Psychologism in Modern Azerbaijani Prose"³, Tehran Alishanoglu's "Poetics of 20th Century Azerbaijani Prose"⁴, Tayyar Salamoglu's "Azerbaijani Novel of the 1980s: Genre Evolution"⁵, Yavuz Akhundlu's "Azerbaijani Soviet Historical Novel"⁶, Akif Hüseynov's "Prose and Time"⁷, Tofig Hüseynoglu's "The Nest of the Word-History"⁸, Gulu Khalilov's "From the History of the Development of the Azerbaijani Novel"⁹, Himalay Gasimov's "Problems of the Development of the Azerbaijani Novel"¹⁰, Vagif Yusifli's "Prose: Conflicts, Characters"¹¹ and other well-known scholars.

Regarding the novels of the Turkic peoples that we have included in the research, Jale Parla "From Don Quixote to the Present Roman"¹², Gursel Aytach "Studies on the Contemporary

¹ Həbibbəyli, İ. Ədəbi şəxsiyyət və zaman / İ.Həbibbəyli. – Bakı: Elm və təhsil, – 2017, – 1068 s.

² Paşayeva, N. İnsan bədii tədqiq obyektini kimi / N.Paşayeva. – Bakı: "XXI" Yeni Nəşrlər Evi, – 2003, – 256 s.

³ İmanov, M. Müasir Azərbaycan nəsrində psixologizm / M.İmanov. – Bakı: Elm, – 1991, – 116 s.

⁴ Əlişanoğlu, T. XX əsr Azərbaycan nəsrinin poetikası // T.Əlişanoğlu. – Bakı: Elm, – 2006. – 312 s.

⁵ Salamoglu, T. 80-ci illər Azərbaycan romanı: janr təkamülü (monoqrafiya). Ən yeni Azərbaycan ədəbiyyatı məsələləri / T.Salamoglu. – Bakı: Səda, – 2012. – 480 s.

⁶ Axundov, Y. Azərbaycan sovet tarixi romanı / Y.Axundov. – Bakı: Yazıçı, – 1979. – 236 s.

⁷ Hüseynov, A. Nəsr və zaman / A.Hüseynov. – Bakı: Yazıçı, – 1980, – 185 s.

⁸ Hüseynoğlu, T. Söz – tarixin yuvası / T.Hüseynoğlu. – Bakı: Azərnəşr, – 2000, – 166 s.

⁹ Xəlilov, Q. Azərbaycan romanının inkişaf tarixindən / Q.Xəlilov. – Bakı: Elm, – 1973. – 354 s.

¹⁰ Ənvəroğlu (Qasimov), H. Azərbaycan romanının inkişaf problemləri //H.Ənvəroğlu. – Bakı: Nurlan, – 2008, – 336 s.

¹¹ Yusifli, V. Nəsr: konfliktlər, xarakterlər / V.Yusifli. – Bakı: Yazıçı, – 1986, – 166 s.

¹² Parla, J. Don Kişot'dan Bugüne Roman / J.Parla. – İstanbul: İletişim, –2018, – 389 s.

Turkish Novel”¹³, Berna Moran “A Critical Look at the Turkish Novel”¹⁴, Orkhan Soylemez “Historical Novel and National Identity in the Turkic World”¹⁵, Abdıldajan Akmataliyev “The importance of the work of Ch. Aitmatov in the process of mutual enrichment of national literatures”¹⁶, Gulzade Tanrıdağlı “Contemporary Uyghur Novel (20th Century)”¹⁷, Daniya Zagidullina “Tatar Poetry and Prose at the Frontier of the 20th-21st Centuries”¹⁸, Ahmet Gokchimen “Turkish Novel from the Beginning to Independence”¹⁹ and other studies have been conducted.

In the research, we have benefited from these sources on a scientific and theoretical basis by referring to the monographs and articles of the authors mentioned above.

Object and subject of the study. The object of the study is the main novels written during this period in Azerbaijani, Turkish, Kazakh, Kyrgyz, Uzbek, Turkmen, Uyghur, Bashkir and Tatar literature. The changes in form and content that occurred in the artistic and aesthetic evolution of this genre during the ten-year period in the Turkic peoples mentioned in the dissertation are analyzed.

The subject of the study is the specific features of the novels of the 80s, the artistic and aesthetic transformations that occurred in the novel under the influence of the processes taking place in society.

¹³ Aytac, G. Çağdaş türk romanı üzerine incelemeler / G.Aytac. –Ankara: Doğu Batı Yayınları, –2012, –480 s.

¹⁴ Moran, B. Türk romanına eleştirel bir bakış / B.Moran. – İstanbul: İletişim Yayınları, –2012, –336 s.

¹⁵ Söylemez, O. Türk dünyasında tarihi roman ve milli kimlik / O.Söylemez. – Ankara: Bengü Yayınları, –2019, –274 s.

¹⁶ Акматалиев, А.А. Значение творчества Ч.Айтматова в процессе взаимообогащения национальных литератур / А.А.Акматалиев. – Бишкек: Илим, 1994. – 308 с.

¹⁷ Tanrıdağlı, G. Çağdaş Uygur Romanı (20. Yüzyıl) / G.Tanrıdağlı. Doktora tezi. İstanbul, Marmara Üniversitesi, 1996, –284 s.

¹⁸ Загидуллина, Д. Татарская поэзия и проза рубежа XX-XXI веков: эстетические ориентиры и художественные поиски / Д.Загидуллина,. – Казань: Татарское книжное издательство, – 2018, –287 с.

¹⁹ Gökçimen, A. Başlangıçtan Bağımsızlığa Kadar Türkmen Romanı / A.Gökçimen. – Erzurum: Fenomen Yayıncılık, – 2015, –433 s.

Aims and objectives of the study. The aim of the study is to study the adequate attitude of literature, including the novel, to this process and the new qualities it acquired against the background of the socio-political, literary and cultural events taking place in the Azerbaijani, Turkish, Kazakh, Kyrgyz, Uzbek, Turkmen, Uyghur, Bashkir and Tatar novels of the 1980s. In order to achieve the stated aim, it was considered appropriate to fulfill the following tasks:

- To evaluate the emergence of the novel genre in world literature and the path of its development in the context of the novel creation of the Turkic peoples;

- To examine the mythological, historical, social and other multi-vector development trends of the Azerbaijani novel in the 80s;

- To reveal the essence of the formation of the modernist novel in Turkish literature and the cardinal changes in the novel narrative;

- To evaluate the role of intertextuality in the formation of the form and content qualities of the text based on the work of Orkhan Pamuk;

- To study the idea of mangurtization in the Kyrgyz novel, and the issue of the reflection of repression in fiction, based on the work of the great Kyrgyz writer Chingiz Aitmatov;

- To examine how the famine and repression that occurred in the 1930s are included in the prose of these years from an ideological and aesthetic point of view in the Kazakh novel;

- To evaluate the use of historical chronicle as a mechanism expressing national memory in the literary text in the Uyghur novel;

- To identify the leading aspects of the transition from historical chronicle to fiction in the Uzbek novel;

- To reveal how socio-political motives, socio-cultural protest and the restoration of ethnic-historical memory are reflected in Bashkir and Tatar novels;

- To reveal the issue of the historical personality factor gaining functionality in the novel in the Turkmen novel, on the example of Dovlatmammed Azadi, Mahtimgulu Faraqi, Molla Nafes.

Research Methods. The methods of historical-comparative and comparative-typological analysis were used in writing the thesis. Selected texts of Turkic peoples' novels and comparative literary

studies were investigated on the basis of modern novel theories with reference to the works of famous novel researchers. In the course of the research, the examples of novels from the literature of Turkic peoples that we included in the study were typologically compared with similar examples in form and content in both domestic and world literature.

Main provisions set for defense. The dissertation work considered examples from Azerbaijani, Turkish, Kazakh, Kyrgyz, Uzbek, Uyghur, Turkmen, Bashkir and Tatar literature that contributed to the change and renewal of the novel, which was the leading prose genre in the 1980s, both in terms of content and literary creativity. and form, were included in the study. The following points are defended in the research work:

In the 1980s, the literary novels of the Turkic peoples, who lived in a different system of social relations, underwent processes of evolution and renewal in artistic and aesthetic terms;

- A new level of dialog emerging in the world literature, in the novels of the literature of Turkic peoples, which we conventionally take as three spatial circles: Türkiye, Caucasus and Central Asia, and other leading Turkic peoples living within the Soviet Empire (Bashkir's and Tatars) and East Turkestan, due to the influence of socio-political processes. transformations occurred both in form and content components;

- Over the years, there have been notable transformations in the Turkish novel, as well as changes in the traditional novel structure and narrative structure.

- In the Azerbaijani novel, mythological content expressing the historical memory of the people, creation of images of historical heroes, criticism of negative processes in the system, reflection of the ideas of independence began to come to the forefront;

- The literature of Turkic peoples living in Central Asia reinforces the ideas of independence and freedom, and novels of the 1980s choose the famine and repression caused by the empire in the 1930s as a major theme;

- In novels by Uyghurs living in East Turkestan, the people's struggle for independence throughout the twentieth century is often

reflected in the texts of the novels in a historical-chronicle manner;

- In the 1980s, the possibilities of dialog with the world novelism expanded, the structure was renewed, and the national thought came to the forefront in its content.

Scientific novelty of the research. Scientific innovations of the dissertation work include the following:

- in the literature of the Turkic peoples of the 1980s, the genre of the novel was attracted to the study on the basis of the work of the writers of the leading Turkic peoples as a whole, rather than on the basis of the work of any particular nation or author;

- The novel tradition of the leading Turkic peoples of Türkiye, the Soviet Empire and the Uyghurs living in East Turkestan and their unique features within this tradition were investigated for the first time;

- For the first time in Azerbaijani literary criticism, the radical changes that took place in the novel under the influence of the socio-political and cultural-spiritual processes of the 80s in the Turkish novel, the serious transformations that took place in the genre structure, the Kafkaesque style, the magical realist tradition gaining relevance in prose have been studied;

- For the first time in our literary criticism, in addition to looking at the traditions of Uyghur novel, its development path in these years has been studied on the basis of artistic texts;

- For the first time in the dissertation work, various aspects of the creativity of the leading Turkic peoples living in a specific novel genre as widely as possible within a specific time frame have been investigated;

Theoretical and practical significance of the research.

Since the novel tradition of the Turkic peoples, which has a rich cultural and literary heritage, was first involved in the research in the decade we are considering in the dissertation work, specialists involved in this field can benefit from the research work. The research work can be used in the study of the literature of the Turkic peoples, in the emergence of various monographs, textbooks, teaching aids, as well as in the preparation of lecture texts in the field of the literature of the Turkic peoples. The dissertation work

can also be a source for specialists conducting research on the novel genre.

Approbation and application of research results. The dissertation was carried out at the Department of Turkic Literature of the Nizami Ganjavi Literature Institute of ANAS and approved by the Academic Council of the Institute. Some provisions of the thesis have been published in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, at international scientific conferences held in the country and abroad, as well as in journals included in the international abstracting and indexing system. (Web of Science, Copernicus, Ulakbim).

Name of the organization where the dissertation work was done. The dissertation work was carried out at the Department of Turkic Peoples' Literature of the Institute of Literature named after Nizami Ganjavi of ANAS and completed in accordance with the scientific direction of the department.

The structure and total volume of the dissertation work. The dissertation work consists of an introduction (14,210 conventional marks), four chapters (the first chapter is three paragraphs – 130,407 conventional marks, the second chapter is three paragraphs – 85,535 conventional marks, the third chapter is three paragraphs – 104,158 conventional marks, the fourth chapter is three paragraphs – 77,218 conventional marks), a conclusion (9,068 conventional marks) and a list of used literature.

The total volume of the dissertation work is 420,596 conventional marks.

MAIN CONTENTS OF THE THESIS

The **introduction** to the thesis addresses the relevance and degree of development of the subject, the aims and objectives of the research, the theoretical and methodological foundations, the main provisions proposed for the defense, as well as the scientific novelty, theoretical and practical significance of the thesis. are justified.

In the **first chapter of the thesis, entitled “The novel of the**

Turkish peoples in the context of world novelistic traditions", the emergence and development of the novel genre in world literature, the factors influencing the formation and development of the genre, and the mechanisms of the novel's influence on the dynamics of the development of literary, cultural and socio-political processes are studied. It also analyzes the emergence and ideological and aesthetic essence of the novelistic tradition of the Turkish peoples in the context of world literature. This chapter examines the revival processes of the Azerbaijani novel, which was distinguished by its multifaceted development in the 1980s and is rich in historical and mythological layers.

"The Day Lasts More Than a Hundred Years" by Chingiz Aitmatov occupies an important place in the novels of the Turkic peoples of the 1980s. In the prose of the Turkic peoples living within the Soviet Empire, this novel influenced the development of not only Kyrgyz folk but also Pan-Turkic literature over a wide geographical area. "The Day Lasts More Than a Hundred Years" is an important 'Greenwich' point, characterized by a deep mythological content, showing the later history, the ruthless repression of the 1930s, with its exact contours, and finally expressing the amnesia carried out by the Soviet Empire against the indigenous peoples used the concept of 'mangurtization', which was coined by the writer. Since the ideas brought by Ch. Aitmatov in this novel had a common essence, they were met with great interest among other Turkic peoples, and prose samples, close in content but expressing different views on the issues raised, began to appear.

The first paragraph of the first chapter entitled "Novel thinking and the novel of the Turkic peoples in world literature" examines the ancient roots of the novel genre in world literature, the emergence of the first example of the novel called "Don Quixote" by Miguel de Cervantes as a result of transformation processes that occurred in the preceding chivalric texts with the formation of bourgeois relations in the XVII century, as well as the main features of the dynamics of the development of the genre in subsequent centuries. "Don Quixote" by Cervantes emerged as a result of an ironic attitude to the preceding chivalric texts, in a kind of

contradiction. However, in the seventeenth and eighteenth centuries, the novel failed to become one of the leading genres of literature and was perceived as a genre of entertainment. The development of industrial relations in the eighteenth and nineteenth centuries also began to influence humanitarian thought. In general, the development of humanitarian thought, literary and artistic thought is directly related to the results of scientific and technological processes taking place in society, and since the nineteenth century the novel begins to appear as the most adequate form in this system of relationships.

As the genre of the novel expanded its boundaries in world literature and gained functionality, various considerations emerged regarding its historical roots, evolutionary path, and artistic and aesthetic significance. After the novel gained prevalent popularity, researchers began to search for its roots in ancient Greek and Roman texts. Of course, the roots sought in antiquity were increasingly inadequate in form to meet the demands of the genre. *“For a long time, the concept of the novel was applied to texts written in a Romance language other than Latin.”*²⁰ The ancient Greek and Roman texts that form the basis of the novel are written in verse. As Bakhtin noted, *“the novel did not participate in the genre harmony of ancient literature”*.²¹

Much research has been done on the scope of the novel genre and which works belong to the genre. Other features to distinguish the novel from other prose works, or the formation of completions present in the novel but absent in prose works before the novel, have conditioned the process of its subsequent development: *“The novel has in itself a fundamental natural finality, formed by an introduction, a main part, and a conclusion.... If we look at the historical development of the novel, we see that a work can be a novel if the plot in it meets this standard, otherwise it is something*

²⁰ Шарифова, С. Жанровое смешение в романе: коммуникативно-социокогнитивный подход / С.Шарифова. – Москва: Московский Парнас, – 2011, – с.29

²¹ Бахтин, М. Эпос и роман. Сборник / М.Бахтин. –СПб.: Азбука, –2000. – с.195.

other than a novel.”²².

In the West, chivalric texts closer in form to the modern novel began to be produced from the thirteenth century, and these texts were considered an important basis for the emergence of the modern concept of the novel. This, too, is a natural process. The basic structure and source of the content of the novel is folk tales, legends and other oral texts. It was also taken into account that the novel emerged in Turkish prose on the basis of a rich epic culture.

The occurrence of scientific and technological revolutions throughout the 20th century, the emergence of the greatest discoveries of mankind in comparison with this period and the fact that all these led to the emergence of world wars rather than to the well-being of people, led to a number of processes of transformation of form and content in literature and its leading genre, the novel. In this century, the novel, under the influence of humanist ideologies, sought ways to cope with turbulent social realities by changing elements of its “shell”. Thus, at this stage, the novel became one of the main means of expression not only of literature, but of art in general. It is no coincidence that the writer and novelist Milan Kundera, discussing the functions and tasks of the novel, calls it an art and asks the question “What is a novel?” The Jew answers this question with the proverb: “Man thinks, God laughs,” and, inspired by this wise thought, François Rabelais writes, thinking that he heard God laughing, and that this is how the first great European novel came into being: *“I like to think that the art of the novel came into the world as an echo of God’s smile. So why does God laugh when He looks at man? Because people think and don’t notice the truth. Because as people think, their thoughts become more and more distant from the thoughts of others. And because what a person thinks is never what he thinks. This fundamental principle of man, which emerged in the Middle Ages, also manifested itself at the dawn of the New Age: Don Quixote thought, Sancho thought, and not only the truth of the world but also their own truth eluded them.”*²³

²² Stevick, P. Roman teorisi / P. Stevick. –Ankara: Akçağ Yayınları, – 2010, –s.10

²³ Kundera, M. Roman Sanatı / M.Kundera. Ankara: AFA Yayınları, – 1989, – s.180-181

In this context, the emergence and development trends of the novel genre in the literature of Turkic peoples are of great interest. In modern terms, the Turkic peoples have been able to continue their existence to this day, living in a vast territory, splitting into separate ethnic groups over the last two millennia, acquiring unique qualities and living in states they created, uniting in various ways and sometimes forcibly accepting invasions. The oral mythological memory to which the Turkic peoples belong is the basis of their existence and rapid progress towards becoming a force within the understanding of the Turkic world today, despite the influence of foreign assimilation over the millennia. The novelistic thinking of the Turkic peoples is also based on ancient Turkic mythological texts. A rich epic tradition underlies the novel of the Turkic peoples.

The novel about Turkic peoples began to take shape in the second half of the XIX century on the basis of modern principles of world novel art. In this period, when enlightened realism was systematically emerging and developing, the genre of novel emerged and developed in the Turkic peoples. From this point of view, we see that the genre of the novel emerged and developed in the second half of the 19th century in Turkish, Azerbaijani and Tatar literatures, where the enlightened realist tradition emerged and developed more systematically, in the first half of the 20th century in other Turkic peoples, and in the second half in Uyghur literature.

In Turkish literature, the novel emerged during the Tanzimat period as a result of the development of enlightenment thought. The Tanzimat movement (1839) laid the foundation for a new enlightenment movement with its prominent figures. The modernization and renewal of Turkish society began precisely with Tanzimat: *“What was imitated in Tanzimat led to practical results rather than principles and methods. Tanzimat is a continuation of Nizami-Jadid (new order).”* Later, the Tanzimat movement became a little more refined and influenced the ways of thinking, expressing thoughts and writing thoughts. This development meant that the worldview in Muslim public life in the Ottoman Empire began to change.”²⁴

²⁴ Akçura, Y. Türkçülüğün tarixi / Y.Akçura. Bakı: Qanun nəşriyyatı, – 2010, – s.10

The Turkish novel emerged and developed in the 70s of 19th century with the works of Shemseddin Sami's "Tashshugi-Talaat ve Fitnat" (1872), Ahmet Midhat's "Janissaries" (1872), "Hasan Mallah" (1875), "Huseyn Fallah" (1875, "Felatun Bey and Rakim Efendi" (1875), Namig Kemal's "Intibah" (1876), "Jezmi" (1880), Sami Pashazade's "Adventure" (1887), Rajaizade Mahmud Ekrem's "Car Love" (1889), Nazim Nabizade's "Qarapipik" (1890), and Khalid Ziya Uşaklıgil's "Eşgi Mamnu" (1899).

Mirza Fatali Akhundzade made a great contribution to the relevance of the novel genre in Azerbaijani literature from both scientific-theoretical and artistic points of view. M.F.Akhundzade, who deeply studied the literary processes taking place in the West, expressed his conclusions that drama and novel would be the main genres of the era and the future. Thus, in his article "Criticism of Mirza Agha's plays" he noted the importance of drama and novel, stating: *"Today, the works useful for the nation and meeting the taste of readers are dramas and novels"*²⁵.

In our opinion, the basis of Azerbaijani prose is the work of M.F.Akhundzade "Deceived Stars". It is no coincidence that he himself called this work a novel based on the tradition of Western literary criticism. In a letter to Mirza Yusif Khan of Tabriz, he wrote in response to his remark about going beyond the story of Yusif Sarraj in a historical source, *"Have I written a history to be content with merely describing the events that took place?" "I have taken a small matter and expanded it with my own thoughts, exposing the foolishness of the ministers and heads of state of the time, so that it may be a lesson for future generations and that they may not believe the words and reports of foolish astrologers.... Such works are called novels"*²⁶. In our opinion, Azerbaijani prose, the founder of which is M.F.Akhundzade, was further developed by the end of XIX century in the works of Mirza Abdurrahim Talibov "Donkey with a load of books", Zeynalabdin Maragai "Travels of Ibrahim-Bey" and Nariman Narimanov "Bahadır and Sona".

²⁵ Axundzadə, M.F. Əsərləri. Üç cildə. II cild / M.F.Axundzadə. Bakı: Şərq-Qərb, – 2005, – s.184

²⁶ Axundov, M.F. Əsərləri. Üçüncü cild / M.F.Axundov. Bakı: Elm, – 1988, – s.245

The novel emerged in the literature of the Tatars, who played an exceptional place in the development of the enlightenment movement among the Turkic peoples, by the end of the 19th century. The geographical location of Tatarstan and special internal regularities of the novel genre influenced the content and form of the prose samples formed here; thus, as a result of the fusion of Eastern thought, Sufi philosophical ideas and “Masnavi” style with Western novel technique, prose works expressing Tatar enlightenment thought appeared in the second half of the 19th century. From this point of view, the influence of both Western and Eastern literature and their literary canons can be seen in the samples of early Tatar prose and novels. “Husameddin Molla” (1886) by Musa Akeget has gone down in history as the first Tatar novel. The work, which the author calls a national novel, is a conversation between Husameddin and the readers, which reflects the ideas and goals of Tatar enlightenment thought and wishes for the development of the Tatar people. The author expressed his support for the Tatar enlightenment movement in Husameddin’s language and wrote his artistic manifesto.

Although the genre of the novel in Kazakh literature is not historically ancient, it has always been chosen by outstanding writers and their substantial works, due to the mythological memory on which it is based and the inner energy of oral-artistic thought transmitted through the word for a century. In the nineteenth century, the concept of modern Kazakh prose began to take shape with the short enlightenment stories of Ibrai Altynsaryn, a prominent Kazakh educator. Ibrai Altynsarin not only created Kazakh prose, but also rendered unparalleled services in the creation of Kazakh literary language and Kazakh schools of a new type: “*Before I. Altynsarin there was neither literary prose nor written Kazakh literature in the proper sense of the word. I. Altynsarin laid the foundations of the western direction of Kazakh prose and ensured the formation of this genre. He wrote excellent examples of history*”.²⁷

As a result of the hard work and activity of the trio of Ibrai

²⁷ Ayan, E. Modern Kazak Edebiyatı öñçüsü İbrai Altınsarin / E.Ayan. İstanbul: Bilge kültür Sanat, – 2015, – s.33

Altynsarin, Chokan Valikhanov and Abai Kunanbaev, considered a symbol of Kazakh literary thought, written Kazakh literature was created and developed on a solid basis. The first perfect samples of Kazakh prose are considered to be the stories of Ibrai Altynsary, literary and artistic works of Chokan Valikhanov, “Black Words” by Abai Kunanbaev. The first samples of the novel in Kazakh literature began to appear in the early XX century. Although Miryagub Dovletoglu’s work “Unhappy Jamal” (1910) resembles medieval classical poems in its compactness and style, it served as a major transition to the Kazakh novel that would develop in later periods: “Small in volume compared to the novel Genre “Unhappy Jamal” very clearly transitions from verse to prose, has a characteristic transition from folk tales to short stories. In fact, the love story of Ali and Jamal, Leyli and Majnun, Farhad and Shirin, and Asli and Kerem, whose love is described in the work “Unhappy Jamal”, does not differ from very famous love stories.”²⁸

The Uzbek novel originated with Abdulla Qadiri’s work “Bygone Days”, which he began writing in 1919 and was published in 1926. “Bygone Days”, which the author called “an enthusiasm”, is a very perfect example of prose in terms of both form and content components. Abdulla Qadiri himself speaks modestly about his novel and expresses his belief that a great tradition of novel genre will emerge after “Bygone Days”: *“This “Bygone Days” that I want to write is a small experiment, or rather, an enthusiasm, on the way to getting acquainted with the novel of the new era. It is known that renewal occurs with many shortcomings in the early stages; it gradually improves with the help of people in this field, and moves towards evolution and development.”*²⁹

In the three-part novel “Bygone Days”, A. Qediri, who wrote his name in history with his struggle for national ideals in the history of Uzbek social life, both takes a historical excursion against the background of the events that took place in the 19th century, tries to

²⁸ Arıkan, M. Kazak edebiyatında ilk roman – Bakıtsız Jamal / M.Arıkan. Turkish Stuides. Volume 3/8, – s.41-42

²⁹ Qədiri, A. Ötən günlər (özbəklərin həyatından tarixi roman) / tərcümə edən Xalid Səid Xocayev / A.Qədiri. Bakı: Təhsil, – 2023, – s.14

revive the events that took place, and also hints at the character of the Bolsheviks by getting to the essence of the occupation policy pursued by Tsarist Russia.

After the official proclamation of socialist realism in the 1930s, the development of the literature of the local Turkic peoples within this framework was set as a goal. In this regard, the first examples began to appear in the Turkic peoples, where the novel tradition had not yet emerged, at the request of ideology. The novel tradition in Kyrgyz literature emerged in the 1930s in accordance with the principles of socialist realism and the demands that ideology placed on society. Mukay Elebayev's work "The Long Road" (1936) went down in history as the first example of a novel in Kyrgyz literature. The novel, which tells about the events of Urkun in 1916, presents the life of the Kyrgyz at the beginning of the century to readers through ethnographic lines. At the same time as M. Elebayev, Aali Tokombayev's novel "Bloody Years" was also published.

The novel genre in Turkmen literature was an expression of socialist realism, a genre that emerged under the influence of ideology. Berdi Kerbabayev's "Final Step" (1940) is considered the first Turkmen novel. Before that, Khidir Daryayev's "Iqbal" (1937) and Ata Govshudov's "Farman" (1939) novels were published. However, "Final Step" is considered the first novel in Turkmen literature in terms of its compliance with ideological requirements. The formation of the Bashkir novel also coincides with the 20s-30s of the last century. The first examples of the Bashkir novel appeared with the works of Afsel Tahirov "Soldiers" and Gaynan Khayri "Turning".

The first example of the novel genre in the literature of the Uyghurs, the heirs of the ancient and rich Karakhanid culture in East Turkestan, was written in 1949. However, due to socio-political pressures, the novel "Bloody Land" by Mahammad Amin Tohti was published only in the 1970s. The Uyghur novel experienced its systematic development period in the 1980s. Thus, the paragraph examines the emergence of the novel genre in world literature and the formation of the novel of the Turkic peoples in this context.

The second paragraph of the first chapter of the dissertation is called “**Genre typology of the Azerbaijani novel of the 1980s**”. This paragraph examines the changes in the Azerbaijani novel on the eve of independence, the leading role of historical themes, the return to myth and the reflection of the theme of repression in prose. At this time, the horizons of the Azerbaijani novel are expanding even more. The successes achieved in the 1960s-1980s, the nature of the development of our literature allow us to interpret this period as a separate stage. *“At this historical stage, large-scale works emerged in literature that described and glorified national ideas, the struggle of great personalities who played an important role in the fate of the people and their social and spiritual evolution, above the ideological environment required by the socialist realism creative method.”*³⁰

During this period, the Azerbaijani novel begins to establish a dialogue with the world prose tradition, its development trends, and to “appropriate” its leading structural and content elements. Naturally, this dialogue takes place in the context of self-expression of national consciousness, and the tradition of the historical novel in Azerbaijani literature begins to strengthen.

In Farman Karimzadeh’s novel “The Honor of Tabriz”, Tabriz is described as a symbol of freedom and national struggle. The main historical symbol that stands out in the literature of our country on the eve of independence is Shah Ismail Khatai and the events that took place during his reign. In Aziza Jafarzadeh’s novels “Baku-1501”, Farman Karimzadeh’s “The Bridge of Khudaferin” and Alisa Nijat’s “Gyzilbashlar”, the image of Azerbaijan and its powerful ruler Shah Ismail Khatai at the beginning of the 16th century is revived. In all three novels, Shah Ismail Khatai is mentioned as a powerful ruler and a commander fighting for the integrity of Azerbaijan. It is no coincidence that the literary factor and historical novels written about him played an important role in the understanding of Shah Ismail Khatai, who became a symbol of the

³⁰ Həbibbəyli, İ. Ədəbi şəxsiyyət və zaman / İ.Həbibbəyli. – Bakı: Elm və təhsil, – 2017, – s.786

integrity of Azerbaijan in Azerbaijani socio-cultural thinking, on this scale.

Repression, the most brutal and merciless event of the Soviet era, has become the main object of appeal in the Azerbaijani novel, as well as in the prose of a number of leading Turkic peoples' literature. In the novels "Death Sentence" by Elchin and "The Day of the Murder" by Yusif Samadoglu, the dark events of the 1930s and the realities of repression were conveyed to readers through the language of the literary text. In the works of Isa Huseynov "Burning Heart", Shikhali Gurbanov "Without You", Ismayil Shikhli "Separated Paths", "My Dying World", Sabir Ahmadli "Invisible Wave", Mehdi Huseyn's "Underground Rivers Flow into the Sea", the theme of repression was developed in an artistic and aesthetic plan.

Mythology began to appear in the Azerbaijani novel with its clear outlines within this period. In the novels of Movlud Suleymanli "Migration", "Walnut worm", "Voice", Yusif Samadoglu "Day of Murder", Elchin "Mahmud and Maryam", the events are presented in a verbal artistic way, intertwined with a mythological layer.

In the third paragraph of the chapter "Mythological structure and national memory in the Kyrgyz novel of the 1980s", the emergence of the Kyrgyz novel in the Soviet period, the path of its development and the mythological content in the novels of the great Kyrgyz writer Chingiz Aitmatov in the 80s, the issues of the struggle for national memory are analyzed. In these years, Ch. Aitmatov's works "The Day Lasts More Than a Hundred Years" and its continuation "Chingiz Khan's white cloud", "Tumult" had a serious impact not only on Kyrgyz literature, but also on the literary and artistic thought of the Turkic peoples living within the Soviet Empire.

In general, Kyrgyz literature has undergone a turbulent development in the 20th century. The written literature of the Kyrgyz, which has a rich oral artistic creativity and a huge epic such as "Manas", emerged and developed with the formation of the Soviet Union. As a result of the mass education policy pursued by the Soviets, the Kyrgyz written language was formed, and with the emergence of the Kyrgyz press, the first examples of literary works were written in

the Kyrgyz language. The Kyrgyz novel, which emerged in the 1930s with the works of Mukai Elebayev "The Long Journey" and Aali Tokombayev "Bloody Years", determined its own development path within the framework of strict ideological molds and reached the 1980s on a serious basis. With the creativity of Chingiz Aitmatov, who is a representative of Kyrgyz literature on the scale of the Turkic peoples and even larger world scale, this novel expressed itself with the highest literary and artistic criteria.

In general, Kyrgyz literature in the twentieth century experienced rapid development. Written Kyrgyz literature, which has a rich oral artistic creation and such a huge epic as "Manas", emerged and developed with the formation of the Soviet Union. As a result of the mass education policy pursued by the Soviets, the Kyrgyz written language was formed, and with the emergence of the Kyrgyz press, the first samples of literary works in the Kyrgyz language appeared. The Kyrgyz novel, which emerged in the 1930s with Mukai Elebaev's "The Long Road" and Aali Tokombaev's "The Bloody Years", defined its development path within the framework of rigid ideological templates and reached its heyday in the 1980s on a solid basis. In the work of Chingiz Aitmatov, the representative of Kyrgyz literature on the scale of Turkic peoples and, even more so, on a global scale, this novel expressed itself at the highest literary and artistic level.

Aitmatov's novel "The Day Lasts More Than a Hundred Years" is one of the samples of prose, revealing the essence of Soviet regime in artistic terms. In this work, the writer at the highest level expressed his thirty years of creative experience and skill. Mythological content, which in embryonic form began to appear in the work "White Steamboat", in all its depth is reflected in this novel as a fact that expresses the national memory. In the novel, Ch. Aitmatov described with all clarity the painful repression to which the Turkic peoples were subjected. With the image of Abutalyb Kutubbaev he managed to erect a monument to thousands of Turkish intellectuals in the field of literature and art. The writer, who defined the colonial policy of the Soviet Empire, and before it Tsarist Russia, as "mangurtization," exposed the whole essence of the system, and as a result, the uncertainty of life in this system once again became apparent. It was

through the prose of Ch. Aitmatov that Kyrgyz prose made itself known at the highest level on a global scale in the 1980s.

The main scientific results obtained in the chapter are reflected in the following publications.³¹

The second chapter of the dissertation, entitled “The Turkish Novel of the 1980s: at the Crossroads of Modernity and Postmodernity,” examines the evolutionary path of the Turkish novel, which has a rich prose tradition. The chapter examines the emergence of the Turkish novel in the second half of the nineteenth century, during the Tanzimat period, its development based on the realist tradition during the Republic period until the 1950s and 1960s, and its revival in the modern style, beginning with Ahmet Hamdi Tanpınar.

The first paragraph, entitled **“New Structuralism in the Turkish Novel: from Ahmet Hamdi Tanpınar to Orhan Pamuk,”** refers to the modernization of the Turkish novel that began with Ahmet Hamdi Tanpınar, which reached its peak in the 1980s with the work of Orhan

³¹ Гасанлы, М. Стилистический контекст в романе «И дольше века длится день»: от бурного к космосу // Киев: Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія, – 2020. 44, – с.82-87; Həsənli, M. Çingiz Aytmatovun romanları mətnlərarası əlaqələr kontekstində // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2021. 1, – s.42-45; Həsənli, M. Çingiz Aytmatovun “Kassandra damğası” romanında xaosmos // Bakı: Müqayisəli ədəbiyyatşünaslıq, 2022. 1, – s.35-39; Həsənli, M. Fərman Kərimzadənin “Təbriz namusu” əsərində tarix və müasirlik // Bakı: Filologiya məsələləri, – 2024. 8, – s.328-332; Həsənli, M. “Qiyamət” romanında dünyanın sonu və xilas konsepsiyası // Bakı: Second International Scientific Conference of Young Scientists and Specialists, 3-6 mart 2020-ci il, – s.412-415; Hasanli, M. Functionality of mythical memory in Movlud Suleymanli's novel «Nomad» // Warsaw: Proceedings of the 5th International Scientific Conference «Research Retrieval and Academic Letters», 21-22 march, 2024, – s.290-293; Həsənli, M. Türk xalqları romanının yaranması və inkişaf meyilləri // Bakı: VIII international scientific conference of young researchers. Proceedings, 26-27, april, 2024, – s.1909-1913; Həsənli, M. Azərbaycan romanının yaranması və ilkin inkişaf dövrü // Navoiy: O‘zbekiston Respublikası Olıy ta’lim, Fan va Innovatsiyalar Vazirligi Navoiy Davlat Pedagogika Institutı “Globallashuv Davrida Turkiy Tillar Integratsiyası” mavzusidagi xalqaro ilmiy-amaliy konferensiya, 24 may 2024, – s.142-144; Çingiz Aytmatov fenomeni və Azərbaycan // Bakı, “Elm və təhsil”, – 2020, – 406 s.; Cengiz Aytmatov fenomeni ve Azerbaycan // Ankara, “Bengü” yayınları, – 2023, – 332 s.

Pamuk. Turkish novels from the late nineteenth century to the 1960s and 1970s were realist novels based on social motifs. The mirror function of literature, direct reflection was the main principle of the Turkish novel of this period, and even romantic reflection was in many cases perceived as the flip side of realism: “*While one work is praised for being realistic, the word “romantic” is often used to indicate that it is aesthetically worthless and insignificant.*”³²

In such a context, the penetration of modernist trends into literature was prevented by the existing literature itself. The phenomenon of Ahmet Hamdi Tanpınar played an important role in the modernization of Turkish literature from both scientific-theoretical and artistic-aesthetic points of view. Ahmet Hamdi Tanpınar put forward the theoretical foundations of the new, modern Turkish novel with his artistic and aesthetic views. In his successive studies of nineteenth-century Turkish literature, he explored the formal and substantive qualities of literature that began to change after the Tanzimat. “He reflects on himself and his surroundings, on experiences and memories; *“He is a writer who explores history, culture and cultural conditions, who tries to bring the past into the present by constantly explaining it, who does not forget that he is a link in the chain of continuity, and who understands cultural change in all its dimensions.”*³³

The concept of time in Ahmed Hamdi Tanpınar’s “The Time regulation Institute” attracts attention as a fact of modern aesthetics. Overall, the writer has played a great role in the formation and development of the new Turkish novel both in theoretical and practical terms.

The new literary process that began in the 1970s expanded in the 1980s and led to major transformational processes in literature. Most Turkish literary critics have addressed the topic of the change and transformation of the novel genre in Turkish prose in the late 1970s and 1980s. Oguz Atay’s novel “The Disconnected” has been compared to James Joyce’s Ulysses, and as a work written in a

³² Ecevit, Y. Türk romanında postmodern açılımlar / Y.Ecevit. İstanbul: İletişim yayınları, – 2001, – s.84

³³ Balcı, Y. Bir sanatkarın bilim adamı olarak portresi: Ahmet Hamdi Tanpınar / Y.Balcı. Turkish Studies. Volume 4/1-I, 2009, – s.12

similar aesthetic, it is considered to be the main starting point and the ideal pinnacle of the new Turkish novel of the 1970s. Oguz Atay's work, which combines the concept of metanarrative along with modernity, has had a significant influence on the development of Turkish postmodern novel art. In general, modernist and postmodernist elements coexist in Turkish novels of this period. As Y. Ecevit: *"The first avant-garde Turkish novels began to bring modernist and postmodernist features into literature in the same text. The reason why examples of the postmodern novel, largely isolated from modernist features, first appeared in the 1990s is because of the 70-year delay in introducing modernism into Turkish literature"*.³⁴

Yusuf Atılgan's novel "Anayurd Hotel" (1973) is written in a Kafkaesque style and is considered one of the first examples of the modernist new Turkish novel after Oguz Atay. The trilogy of Turkish novels written before the 1980s is completed by Ferid Edgun's novel "The Season in Hakkyari", which interlaces dream and reality and contains elements of magical realism. Thus, Oguz Atay, Yusuf Atılgan and Ferid Edgun were the writers who defined the new line of development of the Turkish novel in the 1970s, and this direction was developed by Orhan Pamuk, Ahmet Altan, Latife Tekin, Mehmet Eroglu, Bilge Karasu, Adalat Agaoglu and Leyla Erbil.

Human isolation and alienation caused by the turbulent historical situation of the early 20th century and the Kafkaesque style in prose created by this problem became the main creative direction of Turkish prose in the 1980s. The influence of Franz Kafka, considered one of the three founders of modernism in literature, is clearly felt in the works of Mehmet Eroglu, Ahmet Altan, Bilge Karasu and Leyla Erbil.

Various typological divisions can be made with regard to the Turkish novel of this period. First of all, Turkish prose, which has a rich tradition, underwent a major process of evolution and change. From this point of view, the Turkish novel can be divided into two parts. The first group is novels with realistic plot and compositional structure,

³⁴ Ecevit, Y. Türk romanında postmodern açılımlar / Y.Ecevit. İstanbul: İletişim yayınları, – 2001, – s.86

presenting historical and contemporary themes in a traditional manner. The second direction, which is also the focus of our study, is to systematize examples of novels written in modern and postmodern aesthetics that negate the traditional plot structure and incorporate new narrative structures and elements from different directions.

In the 20th century, as in the rest of the world, the novel genre in Turkish literature was chosen because of its functionality compared to other literary genres, and dozens of novels were written in each decade of the century. Starting from the late 1970s and early 1980s, a genre transformation took place in the Turkish novel and works began to be written under the influence of Western novel techniques that differ from the traditional novel type. The period we have mentioned is a period of change of particular importance in the history of the Turkish novel, as recognized scholars of this period acknowledge, *“Leaving behind the stages of translation, imitation and borrowing, the Turkish novel in the last decade (1970s and early 1980s) realized a national synthesis that harmonized form and content by applying Western narrative techniques to local themes”*³⁵.

Over the years, the Turkish novel underwent a major transformation, serving as a starting point and foundation for the next phase. The new Turkish novel, which began to take shape in the 1970s, was chosen for its prose samples containing postmodern elements and written in a more modernist aesthetic. The emergence of the new approach in the Turkish novel, which had developed on a realist basis until this stage, was directly related to the socio-political events of the period and the subsequent upheavals. It was the projection of such a socio-political situation in literature, especially in the novel, that led to the collapse and departure from the traditional approach. The three creators of modernist literature - James Joyce, Marcel Proust and Franz Kafka - constituted the main source of the ideas and content of the novel of this period. In terms of form, novels began to be written that applied modern narrative theories and presented, in various variations, expressive techniques that replaced the traditional cause-

³⁵ Aytaç, G. Çağdaş türk romanı üzerine incelemeler / G.Aytaç. –Ankara: Doğu Batı Yayınları, – 2012, – s.28

and-effect style of expression. In terms of content, the main characteristics of the novel of this period were to focus on the individual and her inner world, to reveal and present the deep layers of a person's feelings, emotions and thoughts, and to show the various layers of alienation and a person's search for himself and his identity. The new Turkish novel, which started mainly with Oguz Atay, Ferid Edgu and Yusif Atılgan, experienced the process of transition from modern to postmodern in a short period of time with the work of Orhan Pamuk, and this period of Turkish prose with its different strands of modernism, magic realism and postmodern novels has attracted attention with its unique evolutionary process and changes. Bilge Karasu's novel "Night" stands out in Turkish prose with its peculiar narrative structure. Latifa Tekin's novel "Dear Shameless Death" laid the foundation for the literature of magic realism.

The second paragraph of the chapter, entitled "**The Aesthetic Comprehension of Reality in Orhan Pamuk's Novels,**" examines the transition from modernity to postmodernity in Orhan Pamuk's novels in the context of the 1980s.

Among the writers who ranked among the world's best novelists in the twentieth century, especially in the second half of the century, is the Turkish writer Orhan Pamuk. Orhan Pamuk has been the main guiding handwriting of the Turkish novel, which began to be renewed and transformed starting from the 1980s of the twentieth century: *"Beginning in the 1980s, new trends began to emerge in Turkish prose. Novels written in the new style by writers such as Yusif Atılgan, Bilge Karasu, Oguz Atay and others aroused a certain interest among readers. The novel "Jevdet Bey and His Sons", which joined this trend, has gained a large readership since its publication in 1982."*³⁶

Orhan Pamuk is one of the greatest representatives of postmodern novel in Türkiye and in the Turkic world in general on a global scale. From his first novel "Jevdet Bey and His Sons" to his

³⁶ Əliyev, M. Dünya nəsrində Orxan Pamuk zirvəsi / M.Əliyev. Dünya ədəbiyyatı dərgisi, –2020, 1,– s.163

latest novel “Plague Nights”, the main theme of his works is Türkiye and the Turkish people. He himself has always proudly stated that he is a Turkish writer and that he writes about Istanbul: “*For me there is no other city, country, homeland or home to which I can compare Istanbul, other cities, other countries, homes, lives and worlds,*” he said. “*Sometimes I consider myself lucky just because I am from Istanbul, because I am a writer there: the city is full of stories that would last hundreds of years for thousands of writers.*”³⁷

Orhan Pamuk began his career as a writer with the novel *Jevdet Bey and His Sons*, which he wrote between 1974 and 1978 and published in 1982. As he himself noted much later, “*Jevdet Bey and His Sons*” is a family novel dominated by autobiographical elements, inspired by Thomas Mann’s “*The Buddenbrokes*” and Leo Tolstoy’s “*Anna Karenina*.” “*But my novel was conceived as a portrait of society, not just a family like Mann’s novel, but a family like ‘Anna Karenina.’*”³⁸

Orhan Pamuk’s second novel “*The Quiet House*” (1983) reflects the path of Türkiye in the XX century and the writer’s attitude to the socio-political situation of the 1980s on the example of a family. In many ways (describing the changes in society through the example of a family) this novel forms a unified series with the previous novels “*Jevdet Bey and His Sons*” and the subsequent novels “*The Black Book*” (the ideas and fate of Nilgun and the thoughts and fate of Roya), “*The White Castle*” (being a manuscript text found as a result of Faruk Darvinoglu’s search for the novel “*The Quiet House*”).

“*The Quiet House*” is doomed to loneliness in its own space (a house in Giannatisar near Kabza), as in Gabriel Garcia Marquez’s novel “*One Hundred Years of Solitude*” (Macondo). This loneliness is experienced first and foremost in thought. The path traveled by people in the twentieth century and the different (sometimes contradictory) thoughts of the family members, starting with

³⁷ Pamuk, O. Benim İstanbulum / Manzaradan parçalar / O.Pamuk. – İstanbul: İletişim yayınları, – 2010, – s.143

³⁸ Pamuk, O. Cevdet Bey ve Oğulları / O.Pamuk. İstanbul: Yapı Kredi yayınları, – 2013, – s.579

Saladin, made them lonely and condemned them to live in a silent house, as the author calls it: “*While each character in the novel experienced inner conflict, inconsistency and change, they both transmitted this tension to each other and could not resist staying together*”³⁹.

The dilemma of East and West, which is the theme of almost all of Orhan Pamuk’s works, forms one of the main lines of the novel. The conflict between East and West is clearly seen in the first generation, in the relationship between Saladin and Fatma. Saladin is a doctor with a Western outlook, who disagrees with “Union and Progress” and is forced to leave Istanbul at the insistence of Talaat Pasha. Due to this, there has always been a conflict between him and his wife Fatma from the East. The contrast between Salahuddin’s life, which was devoted to compiling and writing the encyclopedia, and Fatma’s conservative views is vividly expressed in Orhan Pamuk’s portrayal of the problem of East and West, one of his main themes. Salahuddin bey shows the contradiction between the ontological vision of the East and the epistemological views of the West in the paragraphs of his encyclopedia. “*No knowledge that is not based on experience and not confirmed by experience can be considered fundamental*”.⁴⁰

The novel “White Castle” (1983) is of particular importance in terms of the integration of the postmodernist tradition into Orhan Pamuk’s prose, the systematic use of intertext, collage and other elements of the current. In the novel “The White Castle”, the main theme is the search for human personality and identity against the background of the clash and sometimes conflict between East and West. In a novel where various texts are superimposed on each other, sometimes using allusions, the main motif emerges in a dialog between an Italian (Venetian) slave and an Ottoman hodja. On their extreme similarity to each other, the author built the composition of his novel, which has a contradictory narrative structure. “*This novel depicts two*

³⁹ Pugat, S. Suya Yazı Yazan Adam / Orhan Pamuk’un Sessiz ev romanı üzerine (inceleme). <https://sercanpugatdot000webhostappdotcom.wordpress.com/2019/02/14/orhan-pamukun-sessiz-ev-romani-uzerine-inceleme/>

⁴⁰ Pamuk, O. Sessiz ev /O. Pamuk. Bakı: Qanun Nəşriyyatı, – 2014, – s.268

separate worlds, two different cultures. Soul mates Hodja and Venetian engage in a power struggle in a master-slave relationship. Representing two different cultures, Hodja and the Venetian slave simultaneously symbolized Western and Eastern thought patterns. This problem, which was described in Türkiye in Pamuk's first two works, is presented to us in this novel in the model of East and West."⁴¹

The novel describes the loss of individuality and the constant search for it in a local context, and in a broader context, the interpenetration of East and West, especially the influence of the West, comes to the fore.

Since the late 1970s and 1980s, the novel genre in Turkish literature underwent a process of transformation and began to acquire new qualities. The main creative figure of this process was undoubtedly Orhan Pamuk. With the novel "The Black Book", completed in 1989, Orhan Pamuk raised to a new level not only his work, but also Turkish prose of this period as a whole. The multifaceted problems touched upon in the work (the alienation of man, the search for identity, the description of the realities of the socio-political situation in Türkiye in the 1980s), the inclusion of numerous historical and contemporary works (stories about Mevlana and Shams, "Tales of a Thousand and One Nights", texts about Fazlullah Naimi and Hurufism, Sheikh Ghalib's poem "Facination and Love", Marcel Proust's novel "The Absence of Albertine", Franz Kafka's "The Transfiguration", etc.) in the context of intertextual connections in the context of intertextual connections has become a new phenomenon in Turkish prose writing. Deconstruction, the perception of the world as a single text, introduced into science by the world-renowned theorist Jacques Derrida, is present as the main genre and defining element in Orhan Pamuk's novel "The Black Book".

"The Black Book" by Orhan Pamuk is one of the novels that can be considered a manifesto of Turkish postmodernist literature. Researchers characterize this work as the pinnacle of Pamuk's work. Orhan Pamuk's novel "The Black Book", which collages works that

⁴¹ Məmmədخانلی, A. Orxan Pamukun yaradıcılığı / A. Məmmədخانلی. Filologiya üzrə fəlsəfə doktoru elmi dərəcəsi almaq üçün təqdim edilmiş dissertasiyanın avtoreferatı. – Bakı, – s.21

differ from each other in time and space and which unite into a single composition and ultimately shed light on the realities of the country of the 1980s, occupies a unique place not only in Turkish literature but also in world prose in general.

Thus, Orhan Pamuk has written novels that are highly original not only for his own work but also for Turkish prose in general, and that can take their place in world prose. The theoretical practice and writing technique, which in the novel “Jevdet Bey and His Sons” were comparatively primitive, are developed in “The Quiet House” in a modern style. Pamuk’s novels “The White Castle” and “The Black Book” have become examples of prose that characterize the transition from modern to postmodern in Turkish prose. In these novels one can see the masterful use of the principle of intertextual connections, characteristic of Orhan Pamuk’s work, as well as the technique of including Eastern and Western literary and artistic sources in the text through the effect of allusion. Thus, Orhan Pamuk, having written four novels in these years, laid a solid foundation for the formation of Turkish modernist literature and the emergence of postmodernist novel.

The third paragraph of this chapter of the dissertation, entitled **“Kafkaesque tendencies in Turkish novels: based on Mehmet Eroglu’s novels,”** is devoted to the study of Mehmet Eroglu’s novels written in a contemporary Kafkaesque style. In these years, the Turkish novel, renewed and changed in genre terms, appeared samples of prose that chose loneliness and alienation as the main idea, influenced by the Kafkaesque style. In the work of Mehmet Eroglu, one of the famous figures of Turkish novel, the problem of alienation, which dates back to Karl Marx and is one of the main guidelines of postmodern literature, and the individual’s search for self-have found a very vivid expression. Karl Marx’s thesis that competition in capitalist relations leads to alienation between people later became one of the main expressive elements of modernist and postmodernist literature.

The events that took place in Türkiye in the second half of the last century, the dramatic changes in the relations between socio-political groups, the coups that took place, the need for a person to realize who he is in an uncertain socio-political situation in society were reflected in Mehmet Eroglu’s novels “Who am I?”. -led to the

emergence of the question. Four novels by Mehmet Eroglu have been published: “The Middle of Solitude”, “The Late Dead”, “Half-Life Walk” and “*The Man Who Forgot His Name*”. *Mehmet Eroglu and the four novels he wrote during these years (The Middle of Solitude, The Late Dead, A Walk in Half-Life and The Man Who Forgot His Name) occupy a special place in the development of the Turkish novel, which underwent a major paradigm shift and acquired new genre qualities. These novels contain elements of modernism and postmodernism, such as the destruction of cause-and-effect relationships and the collapse of the central narrative system. One of those who brought this technique to Turkish prose was Mehmet Eroglu. Mehmet Eroglu successfully applied the alienation characteristic of the works of Franz Kafka and Albert Camus to elements of Turkish prose and society.*⁴²

The third chapter of the dissertation examines the novels of the Turkic peoples, in which the tradition of the historical novel prevails. The chapter (“**The novel of Turkic peoples: from historical chronicle to fiction**”) includes Uighur, Kazakh and Uzbek novels. Special attention is paid to the issue of historicity and the reflection of the events of the nation’s past in the text of the novels of the 1980s of all three peoples involved in the study. In Uyghur literature, the novel emerged on the basis of the historical-documentary principle and served as an expression of Uyghur realities and their struggle for independence through fiction prose in the twentieth century. The treatment of history was also a leading trend in the Kazakh novels of

⁴² Fəsilə əldə olunmuş elmi nəticələr haqqında bax: Həsənlı, M. 1980-ci illər Türkiyə romanında yadlaşma problemi (Mehmet Əroğlunun romanları əsasında) // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2022. 2, – s.14-19; Həsənlı, M. Orxan Pamukun “Qara kitab” romanında dekonstruksiya // Bakı: Filologiya və sənətşünaslıq, – 2022. 2, – s.179-184; Həsənlı, M. Türkiyə romanında kafkasayağı tendensiylar (Bilgə Karasunun “Gecə” romanı əsasında) // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2023. 2, – s.121-126; Həsənlı, M. Orxan Pamukun “Bəyaz qala” romanında kimlik problemi // Bakı: BDU Şərqşünaslıq fakültəsinin 100 illiyinə həsr olunmuş Beynəlxalq elmi konfransın materialları, 14 dekabr 2022-ci il, – s.256-257; Hasanlı, M. Orxan Pamukun “Bəyaz qala” romanında Şərq-Qərb dilemması // Təşkənt: Türkiy xalqlar adabiyotu: Adabıy aloqalar, adabıy tasır və tarjıma mavzusıdağı xalqaro ılımy-nazariy anjuman maqolalar toplamı, – 2022, – s.247-251

this period included in the study. The famine of the 1930s and its causes became one of the main historical events reflected in Kazakh novels of the period of national awakening. The Uzbek novel, which originated as a historical novel (*The Bygone Days* by Abdulla Kadyri), did not lose this characteristic feature throughout the 20th century, and as a result of certain pressures in the 1970s, it became even stronger and became the main leading trend of the novel in the 1980s.

The first paragraph of the chapter, titled **“Historical Chronicle and Ethno-national Thinking in Uyghur Novels”**, examines the dynamics of development and change in the Uyghur novel. The Uyghur novel of the 1980s, through its artistic and aesthetic evolution, has occupied an important place in the literature and novel creation of Turkic peoples in general. This is directly related to the turbulent destiny of East Turkestan, which is part of the vast and ancient Turkic geography, especially in the twentieth century. The energy and strength created by the heavy repressive pressure to which the Uyghurs were subjected during the Mao era from 1949 to 1976, who rebelled three times in the first half of the twentieth century and managed to gain their freedom, at least in part, were manifested with all their might in the novels of the 1980s.

Abdurrahim Otkyur’s novel *“The Trail”* depicts the Kumul uprising led by Caliph Teymur in 1913, the people’s uprising led by Hojaniyaz Haji in the 1930s, the Turfan uprising that began in parallel with Hojaniyaz Haji in Hevir Temur’s novel *“The Man Who Woke Early”*, and the uprisings for the establishment of a nation-state in the 1940s in Zordun Sabir’s novel *“Homeland”* are described with all their historical reality. The authors we have mentioned were leading Uyghur intellectuals with nationalist views during the Mao era, exiled and persecuted by the “Cultural Revolution.” After the end of this ruthless repression, they set out to write a turbulent history of the people and successfully achieved this fateful goal in their novels. This is why the 1980s are characterized as a special stage in the Uyghur novel, a period of historical formation of the genre. The chapter includes novels by such national writers as Abdurrahim Otkyur, Zordun Sabir, Turdy Samsak and Hevir Temur.

The second paragraph of the chapter, entitled **“Style**

Transformations in the Kazakh Novel of the 1980s", examines Kazakh novels and considers the reflection of the events of the 1930s in the novels of famous Kazakh writers such as Rollan Seisenbaev and Smagul Yelubai.

The 1980s are characterized as a significant period in the history of Kazakh prose in terms of genre transformation. The new historical situation, caused by the policy of reconstruction and the inevitability of the collapse of the empire, created serious preconditions for the entry of literature, especially the novel, into a new phase of change. Smagul Elubai's novel "White Tent" is one of the significant samples of prose that demonstrates the change of form and content in Kazakh prose of this period. The novel describes the famine that occurred in Kazakhstan in 1928-1933 and the reasons that caused it. The writer skillfully showed the causes and consequences of the famine, reflected the shortcomings of the Soviet government, which began to rigidly enforce its ideological regulations. Based on the novel *The White Tent*, the study explored the Soviet empire's change of existing governance, resulting in chaos and consequent famine, and the conflict between the former system of principalities and the newly created Bolshevik system, the triumph of disorder and chaos over order and space. In the novel, Fakhraddin Bey and his white tent are depicted as space, while the Bolsheviks' golden tent, where Sharip and others were trained, is depicted as a symbol of chaos. Smagul Elubai's novel "White Tent" played an important role in the formation of new trends in Kazakh literature of the 1980s, and in the prose of Turkic peoples in general.

In general, the novel about the Turkic peoples underwent serious transformational processes, especially in terms of the perspective of the 1930s. The history of the Kazakhs who lived in the vast steppes of Central Asia, a Turkic people, in the 1930s and the tragedies they experienced began to be described in the form of serious novels in the literature of the 1980s. Smagul Yelubai's novel "The White Tent" reveals the essence of the 1930s that led to unwanted changes in the life of Kazakhs, famine and deaths, and shows the causes in all aspects: "The novel tells about the forced resettlement of Kazakhs as a result of the policy pursued by the USSR regime towards Kazakhs at that time

and the difficulties they faced on the way of this resettlement.”⁴³

The projection of the concepts of chaos and cosmos, which are mostly used in connection with the oral artistic thought system, from mythical memory to written text, or the appearance of these concepts as intertexts and allusions in the text, is an accepted principle for the contemporary creative process. In various mythological texts, there are creation texts about the transition of the world from the initial chaotic beginning to order, to cosmos, and ultimately the creation of the world we live in. *“In the cosmogonic myths that are the basis of any mythological system, the act of creation, how the world was created, is described. In all ethnic cultural systems, in the cosmogonic myths created by ethnos, chaos was taken as an initial beginning. For one ethnos, that beginning was emptiness, for another, darkness, and for another tradition, water, which is considered to be the creator of structure. Initial water is identified with chaos.”*⁴⁴

The transitions from chaos to cosmos express the belief that the world will return to its original beginning. *“In the texts that express the creation of the cosmos from chaos, it is said that the world was created from water and infinite darkness, and that it would fall into an orderly form, and then, for some reason, be plunged into eternal water and darkness again.”*⁴⁵

The last two stages of the three-stage chaos-cosmos-chaos, perceived in the mythological context, were projected into Smagul Elubay’s novel “The White Tent”. In the novel, the transition from chaos to space is conventionally completed, and the text begins with the space stage, that is, with the order established in the aul by Fakhraddin’s white tent. Chaos begins with the collapse of Fakhraddin’s tent and the replacement of it by the Bolsheviks’ golden tent, and a large number of people, including Fakhraddin and his

⁴³ Kızıl, M. Smagul Elubay’ın Ak Boz Üy Romanındaki Söz Varlığı / Yüksek Lisans Tezi, Muğla: Muğla Sıtkı Koçman Üniversitesi / M.Kızıl. – 2019, – 513 s.

⁴⁴ Bəydili, C. İstiqbal xalq ədəbiyyatınıdır...(seçmə yazılar) / C.Bəydili. Bakı: Elm və təhsil, – 2015, –135

⁴⁵ Qarayev, S. Türk mifoloji düşüncəsində dünyanın yaradılışı (monomifoloji baxımdan kaos-kosmos) / S.Qarayev. Motif Akademisi Halkbilimi Dergisi, – s.185

family, lose their lives in the resulting famine.

The new historical situation that emerged in the 80s, the inevitability of the collapse of the empire, led to a revival among the local peoples, especially in the republics that were included in the empire as state subjects. The empire reacted ruthlessly to the awakening of national thought. The Zheltokson events in Kazakhstan, the January 20 massacre in Azerbaijan, and other similar events revealed the inner face of Soviet regime, showing how ruthless it was against the rights and freedoms of peoples and the expression of their national existence. Fiction did not only act as a structural unit that reflected these processes with a “mirror effect”, but also performed the function of a generator in many cases, determining the development directions of events. As in many Turkic peoples during this period, the main attention and focus in Kazakh literature and novel was devoted to the 1930s. From this point of view, the works of Smagul Elubay “White Tent” and Rollan Seysenbayev “Escape” are perfect examples of Kazakh novel. The novel “White Tent” tells about the famine that occurred in Kazakhstan in 1928-1933, and in the pen of a master writer like Smagul Elubay, real history became immortalized by taking on a literary identity.

We can clearly observe the integration of the concepts of chaos and space, which are more commonly accepted in a mythological context, into the real plane and their gaining functionality in written texts in the example of the novel “White Tent”. The writer created a model of a small world in the example of a Kazakh village in the steppe. In the novel, Fakhraddin Bey’s white tent becomes an expression of the cosmos, and the golden tent built by the Bolsheviks becomes an expression of chaos, forming two opposite poles. In the context of the struggle for existence, the writer presents these two different approaches as two opposite poles, such as order and anti-order.

In the 1980s, examples of novels that referred to relatively earlier periods of history and shed light on the events of that time were also emerging in Kazakh prose. One of the well-known representatives of Kazakh literature, Kabdesh Jumadilov, in his two-part novels “The Last Street” (the first part was published in 1974, the second part in 1981)

and “Fate” talks about the life of East Turkestan. Considering that they live in close geographical proximity and that a certain number of Kazakhs also live in East Turkestan, there was an interest in expressing similar destinies in the literature of both peoples. The struggle for freedom waged by East Turkestan in the first half of the 20th century constitutes the main problematic of both historical novels by Kabdesh Jumadilov. In Ilyas Esenberli’s novel “The Golden Horde”, published in 1983, the historical conditions of the 13th-15th centuries and the existence of the Golden Horde state are presented to readers in an artistic plan.

In historical novels written in the 1980s, Kazakh-Russian relations and the issue of the transfer of Kazakh lands to Russian subordination were treated as themes in separate novels. Abish Kekilbayev’s novels “Erker: (1981) and “Elen-alan” (1984) discussed Kazakh-Russian relations in the 18th-19th centuries. Mukhtar Magau’s two-part novel “Alsapiran” (1980-1983) reflected events related to Kazakh history in the 16th-17th centuries.

Rollan Seysenbayev occupies a unique place among the world-renowned writers of modern Kazakh prose. In Rollan Seysenbayev’s story, the ancient Kazakh spirit, thought, and ideals act as an element and feature that expresses their essence. Although the plot of the novel “The Devil’s Throne” is taken from its own era, the historical layer and the issue of national memory are the leading issues in the novel. In terms of time and space, the novel has two lines. First, Abilay, son of Alexander and his experiences. Second, Bayan, daughter of Alexander and her life story. At first glance, a simple family novel, the novel “The Devil’s Throne”, which expresses a traditional hero type written in Soviet realities, and a failed love relationship, was able to turn into a new, different and highly acclaimed novel for its time with its harsh responses to the political reality of the time on a national basis, and historical plots included in the text. The historical events related to the hero Kuşıkbay, presented in the story of Alexander’s mother, Makpal, are presented as an alternative and comparison to the current era, and a conclusion is drawn about the Devil’s throne in the current structure.

Rollan Seysenbayev’s novel “The Devil’s Throne” has an important value in Kazakh literature in terms of showing the Soviet

system, its exploitative, colonial nature. In the novel, the author deliberately describes the events in a prison environment, showing that a person who is spiritually and morally free cannot fit into any framework. On the contrary, he expressed his attitude towards exploitation by comparing the structure to the throne of the devil.

Rollan Seysenbayev's novel "Escape", which tells about the years of Soviet construction and the era of the Basmachi movement, is one of the brightest examples of modern world prose in terms of style and technique. The fact that the novel was published in seventeen countries of the world, in nine languages, and in more than seventeen million copies is a clear indication of the position and love that the work has gained on a global scale.

In the novel "Escape", the traditional compositional structure, historical facts, and broad artistic plots are avoided, and the main focus is on the thoughts, feelings, and experiences of one person, the hero of the novel, Khudaverdi (Kudaibergen). The novel begins with an old man "wandering in confusion" sitting on a rock on the seashore, regretting the great mistake in his life. Khudaverdi, who constantly tries to escape from his past, realizes in his old age, on the verge of death, that this is impossible.

The novel has two layers of time and space. The first is the last years of the old man's life, far away from his homeland, under a different name and identity, who realizes that it is impossible to go back and that mistakes cannot be corrected. The second is Khudaverdi's youth, the period of Kazakhstan, which began when he killed a Bolshevik officer and joined the repressive forces, and continued until he was forced to flee. In the novel, the writer widely used internal monologues and stream-of-consciousness techniques. The work "Escape" is a novel of the turmoil Khudaverdi experienced inside, which, like modernist Western novels, attempts to show the inner world of the individual in all its aspects.

The novels "The Devil's Throne" and "Escape" written by Rollan Seysenbayev in the 80s are serious literary facts that show that Kazakh prose has reached a new stage in this period. The content of both novels is an artistic expression of a strong protest against the regime. The parallelism of both novels is also due to reasons. The focus

is on man, his inner world, and the writer's conclusion is that no historical event is superior to man. It is possible to establish certain connections between Khudaverdi's reminiscence of the past on the seashore near the end of his life and the thoughts of the sailor Santiago in E. Hemenway's "The Old Man and the Sea". "Escape" is, in this respect, an interesting example of a novel that filters the leading trends and writing styles of world literature.

The Kazakh novel of the 1980s can be characterized as a period that differs from other periods of time, distinguished by its unique qualities. Of course, this was primarily directly related to the general process taking place in the Soviet empire. In this period of time, called the period of perestroika, historicism occupies a leading position in the Kazakh novel. Prose examples that were banned for many years and expressed national memory began to gain prominence during this period. Rollan Seysenbayev's novels "Escape", "The Devil's Throne", and Smagul Elubay's "The White Tent" attracted attention with their critical content, being dedicated to the events that took place during the Soviet period.

In the paragraph entitled "National Idea in Uzbek Historical Novels" of the third chapter of the dissertation, starting with Abdulla Qadiri, the development features of the Uzbek historical novel and the unique qualities of the novels created in the 1980s are examined. From this perspective, Pirmkul Kadyrov's "Starry Nights" can be considered one of the most striking examples of the Uzbek historical novel that was forced to be used under great pressure. In this historical novel about Babur, Pirmkul Kadyrov, a historian by profession, creatively used historical sources of that time, such as "Baburnama" written by Babur himself, "Humayunama" written by his daughter Gulbadin, "Sheybanama" by Muhammad Salih, and other sources: *"During the nearly forty years of life of Zahiruddin Muhammad Babur, his family, his poetry, his inner world, his military successes and failures, the state and kingdom he founded are discussed."*⁴⁶

The novel "Starry Nights" is a work based on historical sources

⁴⁶ Giray, E. Pirmkul Kadirov'un Romanlari Üzerine Bir İnceleme / E.Giray. Doktora Tezi. Ankara, – 2016, – s.210

about the founder of the Great Mughal Empire, Zahir ad-Din Muhammad Babur, and is also an important chronicle that sheds light on the historical events of that period, the relations between the four great Turkic states: The Mughal, Safavid, and Sheybanid, and partly the Ottoman states. Since the author refers to historical facts a lot, the share of imagination in the novel is less than that of the historical chronicle. This also expresses Pirmkul Kadyrov's resistance to historical novel Uzbekistan in the 1970s and the repressive policy against national identity in general.

Pirmkul Kadyrov continued the theme of the Babur in his novel "Humayun and Akbar", published in 1988. The novel reflects the lives of Muhammad Babur's son Humayun and his son Akbar, and their struggles for the throne.

Adil Yagubov holds a special place among the authors who enriched Uzbek literature with historical novels written in the same historical period as Pirmkul Kadyrov. His novels "The Treasure of Ulugbek" and "The Old World" are among the important works of Uzbek literature of this period. The novel "The Old World" is one of the interesting prose examples of Uzbek historical novels written against the backdrop of the socio-political events of the 1980s, and also alluding to the events of the period.

The Uzbek novel, which began in the 1920s with the historical novels "Bygone Days" and "Mehrab Ekrabi" by Abdulla Qadiri, a prominent representative of Uzbek literature, passed a difficult path under the pressure of the principles of socialist realism dictated by the empire and entered the 1980s, before independence. Despite all these difficulties and hardships, the Uzbek novel not only did not lose its national essence, but did not hesitate to promote its national history in the face of the most severe trials. The appearance of historical novels such as "Night and Day" by Abdulhamid Cholpa and "Gutlu Khan" and "Nevai" by Musa Aybek in Uzbek literature during the years of the world war that followed the repressive pressures once again confirms this fact. As a result, in the 1960s and 1970s, when there was relative relaxation in other nations, strict prohibitions on writing historical novels began to be imposed in Uzbekistan. Nevertheless, these pressures have given impetus to the creation of a greater literature.

Pirimkul Kadirov and Adil Yagubov have rendered unparalleled services in the development of Uzbek historical novel at a new stage. With the historical novels written by both authors in the 1970s and 1980s, the need to start new evolutionary processes in Uzbek novel in terms of content emerged. Pirimkul Kadirov's novels "Starry Nights" and "Humayun and Akbar" about the Babur dynasty, Adil Yagubov's "Treasure of Ulugbek" and "Old World" about the Ghaznavid era and Ali Biruni are examples of prose that have a special place in the history of Uzbek prose and have rendered exceptional services in the awakening of national consciousness. Uzbek novel was born and developed on historical tradition, and contributed to this process with historical novels during the national awakening of the 1980s.

The important scientific results obtained in the chapter are reflected in the following publications.⁴⁷

In the last, fourth chapter of the dissertation, novels of the Turkic peoples, which are distinguished by their historical and social content, are involved in the study. In the chapter called **"Social and national-spiritual motifs in the novels of the Turkic peoples of the 1980s"**, historical, national and social motifs in Turkmen, Bashkir and Tatar novels are involved in the study.

In the first paragraph of the fourth chapter, entitled **"Social motifs and the issue of historical heroes in the Turkmen novel"**, the issue of the functionality of historical heroes as images in the Turkmen novel is investigated. The degree of development of prominent Turkmen personalities such as Dovlatmammed Azadi and Mahtimgulu

⁴⁷ Həsənlı, M. Abdurrahim Ötkürün "İz" romanında tarixi gerçəkliyin bədii ifadəsi // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2021. 2, – s.34-39; Həsənlı, M. Smaqlı Elubayın "Ağ çadır" romanında kosmos-xaos əvəzlənməsi // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2023. 1, – s.18-24; Hasanlı, M. Style mosaic of the modern Kazakh novel // UNIVERSIDAD Y SOCIEDAD | Have Scientific of the University of Cienfuegos, 2024. 16(3), – s.121-126; Hasanlı, M. Pirimkul Kadirov və Adil Yagubov'un tarixi romanlarında Özbək Milli Düşüncəsinin Yansıması // Toshkent Davlat Pedagogika Universiteti İlmıy Axborotları İlmıy-Nazariy Jurnalı, – 2024, 2. – s.89-96; Həsənlı, M. 1980-ci illər Uyğur romanında milli xarakter problemi // Bakı: BSU Azərbaycanşünaslığın aktual problemlərinə həsr olunmuş Beynəlxalq elmi-praktik konfransın materialları, 4-5 may 2022-ci il, – s.206-209

Faraqi in the literary text as an expression of the Turkmen national existence is studied. In the Turkmen novel of the 1980s, novels dedicated, albeit to a lesser extent, to the criticism of the socialist regime and the description of human relations cleansed of ideology begin to appear. The most prominent representative of the emerging new literature, the novel “Qumlular” by the famous Turkmen writer Berdinazar Khudaynazarov, written in 1970, has a special significance in Soviet-era Turkmen novel. “Qumlular” depicts the struggle for national identity in Soviet-era Turkmen prose, the repression of the Soviet system, the policy pursued to destroy the language and memory of the people, and finally the realities of World War II. B. Khudainazarov’s work “Qumlular” is largely in line with the prose of the great Kyrgyz writer Chingiz Aitmatov in terms of idea and content. It is possible to draw noticeable parallels between the image of Ankar aga in the novel and Ch. Aitmatov’s Momin Baba (“White Ship”) and Yedigey (“The Day Lasts More Than a Hundred Years”) in terms of expressing the leadership of the people. It should be noted that Ankar, becoming an archetype in the work, fulfills the function of a wise old man. His main point of reference is the perfect image of the prominent Turkmen poet Mahtingulu Faragi. One of the main themes touched upon in the novel “Qumlular” is related to the Second World War: *“Berdinazar Khudainazarov’s novel “Qumlular” tells about the pain experienced by Turkmen living in the Karakum steppe on the rear during the Second World War, the hardships faced by mothers left childless by the war, and widows who lost their husbands at the front. By the expression “Qumlular”, the writer is referring to the Turkmen living in the Karakum desert”.*⁴⁸

In the Turkmen novel of the 1980s, Oraz Yagmur’s novel “When the Fog Clears” (1989), one of the authors who went beyond the strict framework of traditional socialist realism in the Turkmen novel of the 1980s and took a critical attitude to the events taking place at that time, is an example of prose that describes the shortcomings of the Soviet administration in a satirical style. In the novel, the struggle of young

⁴⁸ İdem, B. Berdinazar Hudaynazarov’un Romanlarında Mahtumkulu’nun Ve Şiirlerinin Yeri / B.İdem. Türk Dünyası 41. Sayı, – s.39

people with new ideas who studied at the center and came against the negative administrators who became relevant during the Soviet period, especially after the 1960s, is taken as the leading plot line. In the novel we mentioned, the conflict between Gasim, who completed his medical education in Moscow and came to the Pendi region, and the party secretary of the region, Hakim, forms the main plot line of the novel. In the example of the doctor, those who committed illegal acts in the region at that time are exposed by the young doctor Gasim Guliyev, and in this exposure, the center, or rather, Moscow, again plays an important role.

In the 1980s, novels that bring signs of independence to the center of attention also begin to appear in Turkmen prose. This factor manifests itself more in a historical context. National writers are trying to form the existence of the Turkmen as a people and the idea of independence against the background of historical processes at this time. Turkish Jumagaldiyev's work "Black Lightning" is more typical in this regard. The novel was written based on folklore motifs and epic traditions, and it is interesting that the heroes created by the author are presented in the work in tandem with the surreal epic heroes. The narrative of the novel itself is also in the spirit of the epic. In the successful presentation of the work, the Koroglu motifs were successfully embedded in the infrastructure of the novel's text. The work describes the relations of the Turkmen tribes with the Afshar state led by Nadir Shah during the Khiva Khanate. At the same time, the main idea of the novel is the control of the Turkmen tribes by Nadir Shah.

One of the historical figures addressed in the Turkmen novel of the 1980s is Govshud Khan, who fought for the unity of the Turkmen tribes in the 19th century. From this perspective, in the Turkmen artistic thought of the 1980s, Govshud Khan becomes a symbol of the state's call for the people to regain independence. In Atajan Tagan's novels "Saraq Qalasy" and Yazmurad Mammadiev's "Papag", the image of Govshud Khan, his struggle against the Khiva Khanate and the Afshars for the unity of the Turkmen are depicted in an artistic plan. In both novels we are discussing, the heroism of Govshud Khan is reflected, as is his struggle for the unification of the Turkmen tribes.

One of the Turkmen novels reflecting the biography of

Mahtimgulu Faragi was the novel “Mahtimgulu” (1989) by Qılıç Guliyeve. The novel reflects the entire life of Mahtimgulu, from his youth to his old age, with all its subtleties: *“With the help of the novel “Mahtimgulu”, the Turkmen writer and playwright Q. Guliyeve introduces the modern reader to the 18th century. In this work, the author not only talked about the difficulties Mahtimgulu suffered, but also about the social independence struggle of the Turkmen people.”*⁴⁹ The processes of renewal and the collapse of the rigid mold of socialist realism, which began with Berdinazar Khudaynazarov’s novel “Qumlular”, continued with Oraz Yagmur’s novels “When the Fog Clears”, Turkish Jumagaldiyeve’s “Black Lightning “, and Qılıç Guliyeve’s “Mahtimgulu”, and as a result, the idea of Turkmenistan’s independence and freedom was born and developed again.

In general, the 1980s were chosen for the quality of national content that Turkmen novel gained, and this tradition developed in new directions in the 1990s, after gaining independence. The process of creating images of historical figures, bringing their poems and personal life experiences into the text of the novel retained its functionality in Turkmen novel in subsequent years.

In the second chapter of the chapter, entitled **“The paradigm of aesthetic movements in the historical and social content of the Bashkir novel”**, the artistic-aesthetic evolution in the Bashkir novel is studied. The processes of national self-awareness in the Bashkir novel are strengthened thanks to historical novels in fiction. The main starting point of this process was the 1980s. Starting from these years, the Bashkir historical novel creatively benefits from the examples of oral folk literature that the people have kept alive for millennia, especially epics, legends, tales and other folklore examples, and these works begin to determine the main features of Bashkir literature. *“These novels are built on the main conflicts of epochs that have left a deep mark on the people’s memory. The characteristic features of these historical novels are not only the study of factual, historical and archival materials, but also the study of the folklore of the people, customs and traditions,*

⁴⁹ Tatliyeva, L. Şair Mahtum Kulu Hakkinda Kitaplar / L.Tatliyeva. Bilig-6/Yaz – 1997, – s.258

*rituals, the language of a certain period, ethnography, geographical and ethnic characteristics of the period being mentioned. "These works chronologically cover events not only from recent times, but also from earlier times."*⁵⁰

Kirey Mergen's "Wings of the Golden Bird" (1958-1983), Ahyar Hakimov's "Leather Box" (1982), "Tears of the Dombra" (1984), Gali Ibrahimov's "Kinza" and Yanibay Hammatov's "Northern Amurs" are examples of historical novels that show a new stage in the content development of Bashkir prose in the 1980s.

Denis Bulekov, one of the main figures of Bashkir literature in the 1980s, gained the status of the main representative of the Bashkir social novel of this period with his novels "Stranger" and "Life is One". In the work of Denis Bulekov, who distinguished himself in Bashkir social life and held state positions at different times, we can see traces of the position taken by the author in accordance with the statuses he held, especially in the novels "Stranger" and "Life is One", which we have analyzed in the context of the 1980s. The author's concept of the stranger in the novel "The Stranger" is not the same as the concept of alienation in Albert Camus' novel, but rather a concept that directly expresses strangeness. In other words, the concept of strangeness, which expresses an indifferent attitude towards people in the 20th century, is not used as a motif in the novel.

The scientific article discusses Denis Bulekov's novel "The Stranger" as an example of a successful novel depicting Bashkir life and its national-ethnographic peculiarities of the second half of the 20th century.

Denis Bulekov's second novel "Life is One" (although the work was published in 1992, the novel indicates that it was completed in 1990) is an autobiographical novel, expressing to a greater extent the author's personal thoughts, experiences and view of the time. Given that Denis Bulekov was also elected as a deputy, we can conclude that the hero of the novel Arinbasarov is in a certain sense a prototype of the author. The novel "Life is One" is a sample of prose that describes the

⁵⁰ Алибаев, З.А. Горизонты Башкирского Исторического Романа. Филология И Искусствоведение / З.А.Алибаев. Вестник Башкирского Университета. – 2011. т.16, №3(1), – с.1110

processes that took place in these years in the Soviet Empire, the turmoil, the society, put before the choice. The turmoil that emerged in the process of disintegration and collapse of the empire can be traced not only in Bashkir literature, but also in the prose of Turkic peoples in general. In general, the Bashkir novel by its social content and appeal to history defined a new element of its development in the 1980s, and these issues were investigated in the research work.

The last paragraph of the dissertation, entitled **“Repression and National Identity in Tatar Novels of the 1980s,”** examines the changes in form and content occurring in the Tatar novel. The reflection of a new prose - the neorealist novel - in Tatar literature began to be observed in the work of Rafkat Karimi from the late 1980s. The author’s novel “The Dark Times” (1989) is devoted to the theme of repression. The author described the horrors of repression on the example of one family. While Motagir and Musamir are waiting for the birth of their second child, there is a knock on their door. Then begins a ten-year period of exile and imprisonment. The author describes the scale of the horrors created by the state through the example of ordinary people.

In general, the main factor that expressed the essence of the transformation that began in Tatar prose by the end of the 1980s was related to national self-consciousness. The national existence of the Tatar people, its historical past, and the struggle for existence, as Ayaz Iskhaki wrote at the beginning of the century, constituted one of the main directions of the novel of this period. In the 1980s, samples of novels expressing the common Turkic historical past began to appear in Tatar prose. The basis of this direction in Tatar prose was laid by the famous Tatar prose writer Nurikhan Fattah. In the novels “The River of Idylls Flows” (1969) and “Arrows of the Whistler” (1982) the author turned to the ancient pages of Turkish history. Nurihan Fattah, who had conducted historical and linguistic research before writing his novels, incorporated Tatar language, history and ethnography into his study, placing them in a Pan-Turkic context. As a result of his linguistic research, Nurikhan Fattahi, who created the works “Echoes of the Distant Past” and “Genealogy”, became interested in the facts about the Hun Empire and its powerful rulers Teoman and Mete-Kagan

mentioned in Chinese sources. The novel “Whistling Arrows” (“Arrows of the Sergeant”) was created as a result of numerous studies conducted on the subject (L. Gumilev, N. Buchirin) and the author’s own reflections.

After Nurikhan Fattakh’s novels, Musagit Habibulli’s novel “Kubrat Khan” represents the next successful page of Tatar historical prose. The novel deals with Bulgaro-Khazar relations in the 7th century.

The theme of repression began to gain relevance in novels of Turkic peoples subjected to Soviet occupation in the 1980s. The ruthless policy of death, carried out during the years of repression, sending hundreds of thousands of innocent people to death and exile, created an inexplicable energy in the consciousness of each nation doomed to experience this pain. The explosion of this energy, self-expression began with the novel “The Day Lasts More Than a Hundred Years” (1980), written by the great Kyrgyz writer Chingiz Aitmatov. The writer, who lost his father as a result of brutal repressions and devoted his childhood and youth to the search for his father, wrote a work about this pain and the subject that worried him at the first opportunity. Aitmatov’s story Abutalyb Kutubbaev is of great value as the first work written on the theme of repression in the novel of Turkic peoples. This novel served as a starting point for works written on the theme of repression in other countries.

The Tatars, characterized by their high intellectual development and the Kazan school that emerged as a result of the great enlightenment movement, were one of the peoples who suffered the most brutal and tragic repression. The aim was not only national-ideological orientation to the past, as the Soviet authorities called it, but also the destruction, the erasure of the intellectual part of the people through its pinpointing: *“The unprecedented nightmare of the repressions of the 30s not only tragically cut off talented, patriotic people from life and the art they loved (this is a material loss that statisticians can calculate), but also, covering tens of thousands of illiterate people, changed the consciousness of the people, prevented them from moving forward, dealt a heavy blow to morality, historical and ethnic thinking (which statisticians can no longer calculate!).*

Many artistic ideas and spiritual and moral values were destroyed, as a result of which the people suffered the greatest damage. The people in whose name this purge was “welcomed” “demanded” the trial of “traitors”, “enemies of the people”. This cannot be attributed to any individual person who betrayed someone or wrote a denunciation. “It must be written on behalf of the system, the government and the authoritarian regime as a whole.”⁵¹

The novel *Prisoners of Kolyma*, written by the outstanding Tatar writer Ibrahim Salakhov, is a valuable example of prose on the theme of repression not only in Tatar literature, but also in a broader sense among the Turkic peoples who experienced this tragedy. The main character and narrator of the novel, which the author calls “Memories of an exiled Tatar intellectual”, is the author himself. Ibrahim Salakhov wrote in an autobiographical style about the horrors he experienced, as well as the experiences of Tatar intellectuals and thinkers during the period of repression. Ibrahim Salakhov managed to survive this terrible period, during which many were killed, others arrested and sentenced to death in exile, and after returning from prison, he began to write his memoirs. The novel *Prisoners of Kolyma*, written in 1956-1981, was published only shortly before the collapse of the Soviet Empire.

In the 1980s, Tatar prose underwent a major paradigm shift. Despite the short span of time, the texts produced in the first and second halves of the decade differed from each other both in content and form. As we have already noted, the principles of socialist realism dominated Tatar literature for many years, while the consequences of Khrushchev’s warming began to be reflected in literature only in the 1980s. The important results obtained in the last chapter of the research work are reflected in the following publications.⁵²

⁵¹ Əhmədov, B. Ədəbiyyat və repressiya; xarakteri, genezisi və yanaşma meyilləri //Azərbaycan: jurnalı. –2012. – №3. – s.177

⁵² Həsənlı, M. 1980-ci illər tatar romanlarında milli yaddaş // Bakı: Filologiya və sənətsünaslıq, – 2024. 1, – s.109-116; Hasanlı, M. Türkmən Yazıçısı Qılıç Quliyevin “Məhtimqulu” Romanında Məhtimqulu Fəraqinin Obrazı // Folklor Akademii Dergisi, – 2024, 7, – s.24-29; Həsənlı, M. Başqırd yazar Denis Bulekovun romanları estetik dəyişmə paradigmasında // Bakı: Filologiya məsələləri, – 2024. 4, – s.268-273; Həsənlı, M. 1980-ci illər türkmən romanında sosial və tarixi motivlər // Bakı Qızlar Universiteti Elmi əsərlər, – 2024, cild 20 №3,(59), – s.175-181

In the “**Conclusion**” section of the dissertation, the scientific and theoretical conclusions obtained in the course of the research are summarized as follows:

- As recognized by the major researchers of the novel in world literature, the genre of the novel, which originated with Miguel de Cervantes’ “Don Quixote” (1615), began to turn into a major genre of literature since the nineteenth century. Throughout the 20th century, the novel was one of the main structures of expression not only of literature but also of humanitarian thought in general. In the course of the research the origins and directions of development of the novel tradition of the leading Turkic peoples were studied in comparison with the world novel and the conclusion was made that the novel in the Turkic peoples, according to the standards of the world literary studies, first appeared in the second half of the XIX century in the peoples where the enlightenment movement was systematically formed (Türkiye, Azerbaijan, Tatars). Novel creativity in other Turkic peoples originated and developed mainly after the formation of the Soviet Union.

- The genre of the novel in Turkish literature, which stands out among the Turkic peoples for its statehood, has been systematically developed, especially with the establishment of the Republic. The post-1960 turmoil affected humanitarian thought and as a result, transformation processes in the novel, the leading genre of literature, began. The study examined the manifestations of the Kafkaesque style in Turkish novels, the emergence of the magical realist novel and the reflection of decadent sentiments. The Turkish novel, enriched with modernist qualities in the 1970s and 1980s (Ahmed Hamdi Tanpınar, Oguz Atay, Farid Edgu, Yusif Atılğan), acquired a postmodernist character in the 1980s (Orhan Pamuk).

- The research work found that the Turkish novel, which began to modernize with Ahmet Hamdi Tanpınar, underwent major transformational processes in the late 1970s and 1980s, both scientifically and artistically. Thanks to Oguz Atay’s novel “The Disconnected”, written using the same stream-of-consciousness technique as James Joyce’s “Ulysses”, “Anayurd Hotel” by Yusif Atılğan, and Farid Edgun’s work in the 1970s laid a solid foundation

for the modern Turkish novel that formed the basis for major changes in the 1980s. In the study, Latife Tekin's novel "Dear Shameless Death" was examined in comparative terms with Gabriel Garcia Marquez's "One Hundred Years of Solitude", and the emergence of the first work in the style of magic realism in Turkish prose was discussed. It was studied how the narrative structure in Bilge Karasu's novel "Night", Adalat Agaoglu's "The End of Summer" and Leyla Erbil's "Love in Letters" took on a new character.

The thesis also examines the problem of alienation in novels written in a modern, Kafkaesque style by Mehmet Eroglu, who is characterized by his new style novels written in this period of Turkish prose. The author's four novels written in this period, "The Middle of Solitude", "The Late Dead", "Walking Half-Life" and "The Man Who Forgot His Name", revealed the disruption of cause and effect relationships and the collapse of the central narrative system in the narrative structure. Mehmet Eroglu investigated the successful application of alienation in the works of Franz Kafka and Albert Camus according to the elements of Turkish prose and society.

- The study explored the peculiarities of the transition from modern literature to postmodernist prose in Turkish prose on the example of four novels of the famous Turkish writer, Nobel Prize winner Orhan Pamuk, written in the 1980s: "Jevdet Bey and His Sons", "The Quiet House", "The White Castle" and "The Black Book".

- The genre of the novel in Azerbaijani literature has developed a lot, especially in the Soviet period. In the 1930s-1950s, when socialist realism was strictly observed, Azerbaijani novels attracted attention by the perfection of language and richness of images. In the 1980s, when independence and freedom reeked, the Azerbaijani novel further expanded its functionality. The mythological content in the works of Movlud Suleymanli, Yusif Samedoglu and Elchin, and the attempts to restore historical and national memory in the works of Aziza Jafarzade, Farman Kerimzade and Alisa Nijat further strengthened the idea of state independence.

- The study concluded that the novel "The Day Lasts More Than a Hundred Years" (1980) by the great Kyrgyz writer Chingiz Aitmatov played an important role, especially in the struggle for the national

existence of the Turkic peoples living in the Soviet Empire. With this novel, Chingiz Aitmatov brought the tragedy of repression to great literature against the background of the fate of the Kyrgyz people. The novel, reflecting the tragedy inflicted on the Turkic peoples by the Soviet authorities through the concept of “Mangurtization” (Turning into a mangurt-unconscious slave), played an important role in the awakening of these peoples. The example of Chingiz Aitmatov’s work shows the place of Kyrgyz prose in the literature of Turkic peoples and the influence of his novel endeavors on Kyrgyz humanitarian thought.

- Within the researched period, the novel creation of the Uyghurs living in East Turkestan was included in the research for the first time in Azerbaijani literary criticism, and the issue of how the struggle of the Uyghur people for independence and freedom in the 20th century was reflected in prose was investigated, and it was found that the Uyghurs’ struggles were reflected in the form of a historical chronicle in the novels of Abdurrahim Otkur, Hevir Tomur, Turdi Samsak, Zordun Sabir. The ideological-content line of the novels, in which the authors themselves, as leading intellectual figures of the people, described the essence of the repressive regime under which they were oppressed, was chosen as the object of research.

- The evolutionary processes taking place in the Kazakh novel of the 80s, the reasons for the famine in the 1930s by prominent writers such as Rollan Seysenbayev, Smagul Elubay, and the reflection of the repressive essence of the Soviet empire in Kazakh prose were studied. The Kazakh novel experienced evolutionary processes against the background of the socio-political events taking place in the 80s, and certain changes occurred in the narrative structure.

- As a result of the research, it was found that, starting from the novels of the founder of Uzbek novel, Abdulla Qadiri, Uzbek novelists did not abandon the historical theme in all periods of development. In the next stages of Uzbek novel, works dedicated to the Middle Ages, the more ancient states of the Uzbeks and their prominent commanders and poets were written. In the 80s, it was also discovered that the main motive in the Uzbek novel was historicalism. In these years, the historical theme did not consider its work finished simply by shedding light on the past of the people, but also gave messages about the future

of the people, their liberation from occupation and the establishment of their own independent state. In the works of leading writers of the time such as Adil Yagubov and Pirimkul Kadirov, images of historical heroes expressing the common Turkic history and Uzbek national identity were created.

- In Turkmen literature, the novel genre emerged as a fact of socialist realism, and the principles of this ideology were most often applied in Turkmen prose. Even in the first half of the 80s, which we included in the study, socialist criteria and issues of collective farm construction dominated Turkmen novel. Towards the end of the decade, a critical stance against the structure began to be reflected in Oraz Yagmur's work, and an appeal to historical figures in the prose of Qilich Guliyev. During this period, images of poets such as Dovletmammad Azadi, Mahtimgulu Faraqi, Molla Nefes, and Govshud Khan were created in Turkmen novels, and novels dedicated to them were written.

- During the study, it was also determined that the prose of the Turkic peoples that would separate from it as independent subjects with the collapse of the Soviet Union and the novels of the Turkic peoples that would continue their existence with an autonomous status within the empire differed in the sharpness of the appeal to history and the approach to the structure. The historical existence of the Bashkirs was described in the foreground in the historical novels of Denis Bulekov and Kirey Mergen, prominent representatives of Bashkir literature of this period. It was determined that there was a significant change in the Bashkir novel in terms of national content. The reflection of the understanding of the Bashkir national identity, the struggle to preserve its existence as a subject in the texts of the novels was revealed during the research.

- The emergence of the Tatar novel based on the rich enlightening tradition and its development path were also examined. The Tatar novel, which emerged simultaneously with Jadidism, went through a great development path in the 20th century and reached the 80s. The research work observed that in the second half of the decade, the social content in the Tatar novel strengthened, social protest increased, and there were appeals to historical themes. Ibrahim

Salahov's novel "Kolyma Prisoners" can be characterized as one of the best examples of biographical novels written on the theme of repression in the literature of the Turkic peoples. In the dissertation work, Nurikhan Fattah's novels "The Idyllic River Flows" (1969) and "The Whistler's Arrows" ("The Sergeant's Arrows") (1982) contain traces of the Turkic historical past.

- Analyses show that, despite being located in a different system of social relations, the novel of the Turkic peoples underwent changes in the artistic and aesthetic plan in the 1980s, and these transformation processes allowed the decade to be characterized as a separate stage.

The main content of the thesis has been reflected in the author's below specified scientific works:

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24. Cengiz Aytmatov fenomeni ve Azerbaijan // Ankara, “Bengü” yayınları, – 2023, – 332 s.



The defense of the dissertation will be held on 30 april 2025 at 12:00 at the meeting of the BED 1.18 – One-time dissertation council, established on the basis of the FD 1.18 – Dissertation council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Institute of Oriental Studies named after academician Z.M. Bunyadov of ANAS.

Address: Baku-Az-1143, Baku city, H.Javid ave. 117, Institute of Oriental Studies named after academician Z.M. Bunyadov of ANAS. VII floor, Assembly hall.

The dissertation can be viewed in the Library of the Institute of Oriental Studies named after academician Z.M. Bunyadov of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the Institute of Oriental Studies named after academician Z.M. Bunyadov of ANAS.

The abstract was sent to the necessary addresses on 18 march 2025.

Signed for printing: 17.03.2025

Paper format: A5

Volume:95290

Circulation:20