

**REPUBLIC OF AZERBAIJAN**

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**POETICS OF AZERBAIJAN CRITICAL REALISM**

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Applicant: **Ramiz Asaf oglu Gasimov**

**ABSTRACT**

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The dissertation work was performed at the Department of Literature Studies of the Institute of Art, Language and Literature of the Nakhehivan Branch of the Azerbaijan National Academy of Sciences.

**Scientific supervisor:** Academician, Doctor of Philological Sciences, Professor

**Isa Akbar oglu Habibbayli**

**Official opponents:** Academician, Doctor of Philological Sciences, Professor

**Teymur Hashim oglu Karimli**

Doctor of Philological Sciences, Professor  
**Yaqub Maharram oglu Babayev**

Doctor of Philological Sciences, Professor  
**Asif Abbas oglu Hajiyev**

Doctor of Philological Sciences, as. Professor  
**Salida Şammad gizi Şarifova**

ED 1.05 Dissertation council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating under the Institute of Literature named after Nizami Ganjavi of ANAS

**Chairman of dissertation council:** Academician, Doctor of Philological Sciences, Professor

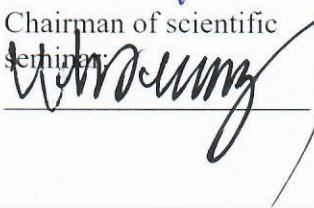
  
**Isa Akbar oglu Habibbayli**

**Scientific secretary of dissertation council:**

Ph. Doctor of Philological Sciences, as. Professor

  
**Ismikhhan Mahammad oglu Osmanli**

**Chairman of scientific seminar:**

Doctor of Philological Sciences, Professor  
  
**Imamverdi Yavar oglu Hamidov**

## INTRODUCTION

**Relevance and performed degree of the research.** A scientifically wide, comprehensive, detailed study of the poetics of critical realism in Azerbaijani literature: 1) the state of development of critical realism in Azerbaijani literature; 2) to the issue of whether critical realism is a creative method or a literary trend; 3) critical realist literature and its problems in Azerbaijan; 4) important issues such as the emergence, development, literary and theoretical foundations of critical realism; 5) critical realism is relevant in terms of clarifying genre possibilities and poetic creative techniques in literature. Researching the topic is a very necessary and serious research work in terms of clarifying the various debates, discussions and differences that have arisen on this topic and establishing a unified scientific-theoretical opinion.

The study of literary trends, especially critical realism, provides conditions for obtaining solid facts on the issue of the critical thinking system of Azerbaijan, it allows to study the place of this system in national awakening and social development. Critical realism or critical realist literature has rendered important services in the national awakening and social development of the people in Azerbaijan. It is no coincidence that the period in which critical realism was formed and operated was called the epoch of “*critical realism and romanticism*” in a number of sources<sup>1</sup>. The works of J. Mammadguluzade, M.A.Sabir, A.Hagverdiyev and others, “Molla Nasreddin” magazine, which challenged the formation and development of critical realism as a literary trend, with its unique creative style, content and topics, increased the worldview of the masses and understood a number of issues has created an opportunity to absorb. As a result, interest in education, culture and social ideals has increased among the people. This literary trend and its representatives have made unparalleled contributions to the achievement of state independence and the establishment of the

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<sup>1</sup> Həbibbəyli, İ.Ə. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – s.243.

People Republic of Azerbaijan. The National Leader of the Azerbaijan People, Heydar Aliyev, has said about this: *“With his creativity, Jalil Mammadguluzade played an invaluable role in the national awakening and national revival of the Azerbaijani people. The role of “Molla Nasreddin” magazine and the activities of Mirza Jalil in the formation of the national consciousness of our people is unparalleled. ... Jalil Mammadguluzade today ... is a source of spirituality for us, a moral support”*<sup>2</sup>.

The literary trend of critical realism was formed on the progressive traditions of the Enlightenment movement and was created as a reaction to romanticism. Azerbaijani critical realism showed loyalty to the literary traditions that preceded it, and benefited from the previous progressive literary traditions and effective poetic tools in accordance with its creative ideas. Thus, critical realism, which emerged as a logical conclusion of the previous literary traditions and ideas put forward, continued and developed them in the new century by benefiting from folk literature, classical heritage, previous philosophical ideas and values, in which the dreams, ideals and creative achievements of the Azerbaijani people are reflected, and their talent is reflected. He participated in the public struggle with the national identity of the people in an important epoch of historical development such as the 20th century. By showing loyalty to life events, critical realism tried to express their ideas about the direction, content and course of social development in accordance with their ideals by bringing the social content - real social-historical conditions, events and stories, the main characters and types of the period to the literature. Critical realism, which takes the path of criticism and exposure of the existing problems and shortcomings that are an obstacle to national social development, is characterized by a reformist style, has a revolutionary-transformative content, and aims to have a real impact on the course of social processes. Azerbaijan's critical realism has formed its own poetics by basing its literary style on national roots -

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<sup>2</sup> Əliyev, H.Ə. Müstəqilliyimiz əbədidir: çıxışlar, nitqlər, bəyanatlar, müsahibələr, məktublar. Dekabr, 1994 - iyun, 1995 / Buraxılışa məsul: R. Mehdiyev, H.Orucov. – Bakı: Azərneşr, – k.3. – 1997. – s.77-78.

oral folk literature and classical literary traditions, benefiting from the national critical thinking system and folk laughter. Azerbaijan's national critical realism, as a more active and effective literary movement, has succeeded in giving shape and content to the social processes taking place in the country, and has rendered great services in the formation of national thought. Based on all this, it can be definitely said that the study of the poetics of critical realism is a special need for our independence period literature and literary studies.

The study of critical realism as a literary trend with its unique poetics is to return to an important, complex and contradictory period such as the beginning of the 20th century within the opportunities provided by the independence period, to shed light on the literary and social thought of that period, and to analyze the currents that constitute the main content of the national-social thought. is a very relevant, necessary and important issue. The re-study of the topic within this scientific research work is an important contribution both to the study of the concept of “poetics” in Azerbaijani literary studies in general, and to the study of the poetics of the developed literary movement such as critical realism in particular. As it is known, the first concept of “poetics” began to be developed with the famous work “Poetics” by Aristotle, the father of world literary thought and the science of literary studies, it covered more important literary-theoretical issues that created a literary fact or event, and was characterized as the art of poetry<sup>3</sup>. Poetics, one of the oldest terms of literary studies “ *it is a creative skill, creative technique. ...In the Middle Ages, in the renaissance and classicism of the pizzas, poetics understood the characteristics of the form of works of art. In the XIX-XX centuries, that part of literary criticism that studied composition, language, and versification was considered poetics. Attempts are made to identify poetics with stylistics, to gain experience in the poetics of types, genres, directions and trends*”<sup>4</sup>. This literary term,

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<sup>3</sup> Aristoteles. Poetika / Aristoteles, çevireni İ.Tunalı. – İstanbul: Evrim Matbaacılık, – 1987. – 105 s.

<sup>4</sup> Поэтика художественного произведения [Электрон ресурс] / URL: [https://studbooks.net/17035/literatura/poetika\\_hudozhestvennoy\\_proizvedeniya](https://studbooks.net/17035/literatura/poetika_hudozhestvennoy_proizvedeniya).

which comes from the Greek word “poietike”, meaning “poetic art”, as a branch of literary theory that studies the system of means of expression in literary works, “*systematizes the repertoire of these means - sound [Poetry], language [Stylistics], figurative [theme]. Personal poetics studies the interaction of these means [Composition] in creating a “world image” and an “author image” in individual works or a group of works [a writer's work, a literary movement, a period, etc.]. ... In a broad sense, poetics coincides with the theory of literature in general, and in a narrow sense - with the study of the language of an artistic work. The term “Poetics” also means the system of artistic means specific to the poet, trend, nation, period*”<sup>5</sup>. From this point of view, the poetics of Azerbaijani critical realism - its organization, formation, literary-theoretical foundations, world of ideas, image gallery, genre system, hero problem, maneuvers of language use, etc. Studying exhaustively conceptually in a monographic plan is one of the necessary needs of modern literary studies and determines the relevance of research.

The study of the subject also stems from the need to determine whether critical realism is a literary trend or a literary method in Azerbaijani literary studies, as well as what characteristics it embodies, etc. created a confusion of ideas, there was no concrete, unified result. It is no coincidence that in the issue of periodization in Azerbaijani literature, critical realism is treated with different attitudes, even treated as if it does not exist in Azerbaijani literature, as well as the existence of confused ideas about its essence, sometimes with M.P. Vagif, sometimes with A. Bakikhanov, sometimes with M.F. Akhundzade, sometimes with J. Mammadguluzade. There have been ideas about the beginning. In our opinion, the presentation of realism, which began with M.P. Vagif, was generally characterized as critical realism and came from defining it as a literary method. It should be noted that this problem is one of the problems that still exist not only for Azerbaijani literary studies, but for world literary studies in general. As it is known, a

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<sup>5</sup> Большой Энциклопедический словарь [Электрон ресурс] / URL: <https://dic.academic.ru/dic.nsf/enc3p/242178>.

scientific term - “realism” is used more often in world literary studies, and a literary flow with common qualities is presented as a trend. This issue is characterized as a methodological issue in the approach to the problem, and considering that it arises from the problem of juxtaposing the literary trend with the method of critical thinking, the issue of distinguishing that problem in this work determined the urgency of writing the work. The phased division of early realism, enlightened realism and critical realism in our literary studies came from the approach of Russian literary studies. This in itself emerged as a scientific expression of the thesis of the approach as a literary method, regardless of what different names the stages are called. Therefore, there have been different approaches to the literary trend of critical realism in Azerbaijani literary studies, from its name to its qualities, sometimes it was treated as the stages of a method, and sometimes as one of different trends. In this scientific-research work, the plaintiff tried to express a single opinion by trying to put a scientific approach to such problems, and tried to reveal a general opinion. In this respect, the relevance of the research is also characterized by the fact that it succeeded in presenting a definitive opinion with convincing scientific evidence about the literary trend of critical realism in Azerbaijani literature.

Some issues included in the poetic system of critical realism, but discussed enough in literary studies, and some of the thesis and conclusions of serious significance, were not included in the study in order to avoid repetition. It is for this reason that the dissertation does not mention critical realist dramaturgy, satire and humor in critical realism, and other such problems, which include the genre poetics of critical realism. Apart from that, some of the issues that the claimant dedicated a separate monograph and comprehensively talked about were not discussed in detail in the dissertation.

The topic of the research work is new in Azerbaijani literary studies. However, some research issues have been touched upon in one form or another in various research works. Thus, the investigation of the literary trend of critical realism existed in the works written during the lifetime of prominent writers J.Mammadguluzadeh, M.A.Sabir, as well as during the period when “Molla Nasreddin” magazine was

active. However, the issue of specifically examining the poetics of critical realism is completely new and exhausted, conceptually, for the first time, it was carried out in this research work. However, some issues surrounding the poetics of critical realism are discussed when studying the literary trend of critical realism or when studying the works of its prominent representatives A.Nazim<sup>6</sup>, Mir Jalal<sup>7</sup>, M.Ibrahimov<sup>8</sup>, M.Jafar<sup>9</sup>, J.Khanndan<sup>10</sup>, A.Mirahmadov<sup>11</sup>, T.Mutallimov<sup>12</sup>, F.Huseynov<sup>13</sup>, I.Habibbayli<sup>14</sup>, Y.Garayev<sup>15</sup>, A.Hajiyev<sup>16</sup>, I.Agayev<sup>17</sup>, B.Ahmadov<sup>18</sup> and other researchers' works touched on certain issues. In the studies of T.Salamoğlu<sup>19</sup>,

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<sup>6</sup> Nazim, Ə. Seçilmiş əsərləri / Ə.Nazim. – Bakı: Yazıçı, – 1979. – 374 s.

<sup>7</sup> Mir Cəlil. Azərbaycanca ədəbi məktəblər (1905-1917) / M.Cəlil. – Bakı: Ziya&Nurlan, – 2004. – 391 s.

<sup>8</sup> İbrahimov, M.Ə. Əsərləri [10 cildə] / M.Ə.İbrahimov. – Bakı: Yazıçı, – c. 9. – 1982. – 206 s.

<sup>9</sup> Cəfər, M.Z. Cəlil Məmmədquluzadə / M.Z.Cəfər. – Bakı: Çinar-Çap, – 2002. – 72 s.

<sup>10</sup> Xəndan, C. Sabir yaradıcılığının sənətkarlıq xüsusiyyətləri / C.Xəndan. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1962. – 436 s.

<sup>11</sup> Mirəhmədov, Ə.M. Azərbaycan Molla Nəsrəddini / Ə.M.Mirəhmədov. – Bakı: Yazıçı, – 1980. – 480 s.

<sup>12</sup> Mütəllimov, T.M. Əbdürrəhimbəy Haqverdiyevin poetikası / T.M.Mütəllimov. – Bakı: ADU, – 1988. – 323 s.

<sup>13</sup> Hüseynov, F.C. Adi əhvalatlarda böyük həqiqətlər / F.C.Hüseynov. – Bakı: Gənclik, – 1977. – 184 s.

<sup>14</sup> Həbibbəyli, İ.Ə. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – 452 s.

<sup>15</sup> Qarayev, Y.V. Realizm: sənət və həqiqət / Y.V.Qarayev. – Bakı: Elm, – 1980. – 259 s.

<sup>16</sup> Гаджиев, А. Азербайджанский реализм / А.Гаджиев. – Баку: Языцы, – 1984. – 240 с.

<sup>17</sup> Ağayev, İ.M. “Molla Nəsrəddin”in poetikası / İ.M.Ağayev. – Bakı: Elm, – 1985. – 168 s.

<sup>18</sup> Əhmədov, B.B. XX yüzil Azərbaycan ədəbiyyatı: mərhələlər, istiqamətlər, problemlər / B.B.Əhmədov. – Bakı: Elm və təhsil, – 2015. – 552 s.

<sup>19</sup> 195. Salamoğlu, T.S. Azərbaycan tənqidi realizminin estetikası [C.Məmməd-quluzadə və M.Ə.Sabir yaradıcılığı əsasında] / T.S.Salamoğlu. – Bakı: Orxan NPM, – 2018. – 184 s.



T.Mammad<sup>20</sup>, Sh.Alishanli<sup>21</sup>, T.Alishanoglu<sup>22</sup>, A.Mammadli<sup>23</sup>, S.Valiyeva<sup>24</sup>, Ə.Əzimli<sup>25</sup>, S.Vahabova<sup>26</sup>, Shafa Aliyeva<sup>27</sup> and others, certain issues of the literary trend of critical realism have been partially touched upon, to one degree or another, in Azerbaijani literary studies. relationship has been reported. Specifically, since an exhaustive work or study has not been created in the direction of its poetics, which covers the important issues of critical realism of Azerbaijan, the creation of this study is an extremely important and important need.

**Object and predmet of research.** The object of the research is the history and materials of Azerbaijani literature, especially critical-realist literature. The subject of the research is the poetics of critical realist literature, that is, the literary and theoretical foundations of critical realism, literary and artistic means, poetic techniques in artistic works, etc.

**Goals and objectives of research.** The main goal of the research is to identify the poetics of Azerbaijani critical realism and analyze it by involving it in the research. A number of tasks were defined for this:

– to take a scientific approach to critical realism as a literary trend or method;

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<sup>20</sup> Məmməd, T.Q. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Q.Məmməd. – Bakı: Elm, – 1999. – 208 s.

<sup>21</sup> Alishanlı, Ş.H. Bədii metodun tipoloji tədqiqi. “Ədəbiyyat və incəsənət” qəz., 1979, 24 avqust.

<sup>22</sup> Əlişanoğlu, T.Ə. XX əsr Azərbaycan nəsrinin poetikası / T.Ə.Əlişanoğlu. – Bakı: Elm, – 2006. – 312 s.

<sup>23</sup> Məmmədli, A.M. “Molla Nəsrəddin” ədəbi məktəbində milli varlıq problemləri / A.M.Məmmədli. – Bakı: Elm, – 2012. – 240 s.

<sup>24</sup> Vəliyeva S.M. Azərbaycançılıq milli ideologiya və ədəbi–estetik təlim kimi / S.M.Vəliyeva. – Bakı: Azərbaycan Universiteti nəşriyyatı, – 2002. – 140 s.

<sup>25</sup> Əzimli, Ə.T. Cəlil Məmmədquluzadə nəsrində təhkiyə poetikası / Ə.T.Əzimli. – Naxçıvan: Əcəmi, – 2005. – 72 s.

<sup>26</sup> Vahabova, S.İ. Cəlil Məmmədquluzadə nəsrinin poetikası / S.İ.Vahabova. – Bakı: Elm və Təhsil, – 2013. – 164 s.

<sup>27</sup> Əliyeva, Ş.Ş. Azərbaycan tənqidi realist dramaturgiyasında dialoq və monoloq: / filologiya elmləri doktoru elmi dərəcəsi dis. avtoreferatı. / – Bakı, 2022. – 32 s.

- to take a look at the socio-historical conditions in which critical realism was formed and to show the socio-historical reasons for its formation;
- to look at and follow the issue of the formation of critical realism;
- to reveal the literary-theoretical and philosophical foundations of the literary trend of critical realism;
- to determine the literary and artistic boundaries of critical realism;
- to bring out the need to resort to critical realist poetics;
- to look at the place of “Molla Nasreddin” magazine in the formation of critical realism and evaluate its role;
- to investigate the poetics of critical realism, to involve the main issues constituting this concept in scientific research by applying them to concrete examples;
- in this regard, to look at the idea-idea platform of critical realism, to evaluate and present its main ideas from the position of Azerbaijaniism;
- to determine how critical realism benefits from classical heritage - folklore and classical literary traditions, to reveal its connections with national critical thought, Molla Nasreddin's anecdote creation and folk artistic criticism;
- to determine the issue of attitude to religion in critical realism, as well as to clarify the reasons for serious criticism and exposure of religious fanaticism and opportunistic religious figures;
- to bring out the genre possibilities and artistic technique of the literary trend of critical realism;
- to clarify the issue of using the technique of satire and humor, which is the uniqueness of Azerbaijani critical realism;
- to analyze the poetic language of Azerbaijani critical realism, for this purpose, to determine the views and positions of this literary movement on language, to present language use techniques and maneuvers with concrete examples;
- to clarify the place of dialogues and monologues in critical realist poetics;

– to bring out the Socratic method and his technique of judgment in critical realism;

– to talk about the metaphorical images, which have become a characteristic and unique poetic tool for Azerbaijani critical realism, to reveal their meanings and interpretations.

**The methods of the research.** During the research, various scientific research methods are used, as well as analysis, synthesis, abstraction, induction, deduction, historical-comparative analysis, critical approach, linguistic and statistical analysis, etc. methods and methods were used.

**The main provisions of the defense.** The following provisions were defended in the scientific-research work:

– Critical realism is a reformist literary movement that shows creative activity on the method of critical thinking. Critical realism is a method of cognition and reflection that teaches to approach existence from different angles than the existing dogma and framework of thought;

– The literary trend of critical realism arose as a social-artistic reaction to romanticism based on the traditions of the positivist-enlightenment movement at a time when the new world order was formed due to social-historical reasons and historical struggles took place;

– Azerbaijani critical realism has become a prominent manifestation and developing literary movement based on the unity of beliefs, professions and style with literary personalities showing creative activity around the magazine “Molla Nasreddin”, its creative style has been continued by many media outlets and literary figures and has been used in different periods, even “Molla Nasreddin” “continued after the magazine, especially in the literary period of the 60s and in the period of independence, it was manifested in various art fields;

– Critical realism has created a special literary trend based on trends such as humanism and positivism, which are the leading concepts in fiction, classical literary heritage and folklore, turned the people's critical thinking system, creative style and language into the

criteria of national literature, as well as formed a unique genre system and creative poetics and poetic techniques;

– In critical realist poetics, the artistic language performed the function of critical-cognitive reflection based on the method of Socrates, and performed the function of imparting knowledge as a technique of judgment, logical conclusion and judgment. Possessing a special creative technique, he formed a unique style of expression and artistic style by making purposeful use of the vocabulary and expressive possibilities of his mother tongue, sentence syntax and models;

– In critical realist poetics, monologues and dialogues were used as a poetic tool for judging and judgment, and served to form the reader's judgment;

– In critical realist poetics, the hero is presented in the system of social relations and includes the idea of changing and reforming the existence or the social system by showing social flaws in the context of his spiritual world and psychological world, creating a desirable hero and ideal of life. Azerbaijani critical realism has developed as social and psychological realism due to its creative and reflective qualities;

– In the artistic structure typical of critical realist poetics, objects and events are used as images with a special meaning, e.g. long ear, jug, whip, baton, cane, etc. Images that carry out the mission of criticism and correction, and have a serious social content and meaning, are included in the artistic structure;

– Also, critical realist artists have had uniqueness and differences with their creative qualities and fields of activity. Azerbaijani critical realism showed a tendency towards romanticism due to its creative features, especially in the works of J.Mammadguluzade, A.Hagverdiyev, Y.V.Chamenzaminli and U.Hajibeyli, it gained uniqueness and a special literary-aesthetic characteristic.

**Scientific novelty of the research.** A number of scientific novelties have been achieved in scientific research work:

– for the first time in this research work, the poetics belonging to the literary movement of critical realism was studied in a wide, detailed, exhaustive plan, it was investigated with cause-effect, idea-content relations in the context of all literary stages and traditions;

– for the first time, critical realism was examined in comparison with whether it is a creative method or a method of thinking, and the scientific, philosophical and literary content of the concept was convincingly substantiated;

– here, it is clarified and justified that the literary trend of critical realism arose as a reaction to romanticism on the traditions of humanism and positivist (enlightenment) trends in the context of the literary and intellectual traditions that created it;

– here, in the context of a wider, precise, detailed and comparative analysis, the literary-theoretical foundations of critical realism are presented against the background of concrete examples, the unique creative method and artistic tools, poetics and poetic techniques are shown;

– the artistic language and technique of critical realism were evaluated here for the first time as an element of poetics, the maneuvers of language use were determined with examples in the context of syntactic and lexical units, and the poetic system was revealed;

– the relationship between critical realism and Socrates' teaching was analyzed, the special place of Socrates' method in critical realism and examples were shown;

– for the first time in this research work, the issue of critical realism's relationship to religion was analyzed in the context of religion and science throughout history, research was conducted in the context of the application of religious knowledge, and conclusions were expressed against the background of the comparison of religious judgments and critical realist theses.

**Theoretical and practical significance of research.** The thesis, results and conclusions of the scientific research work are important in modern literary science, especially in the sections of literary theory, literary history, literary trends, in various scientific

publications, in the preparation of textbooks and teaching aids, as well as in the fields of literary history, literary theory and literary criticism, and in the teaching of lessons on this topic. can be usefully used.

**Approbation and application of the research.** The topic of the research work was approved by the decision of the Presidium of the Nakhchivan Department of ANAS dated January 24, 2014 (protocol №3), and the scientific advisor was appointed Isa Akbar oglu Habibbeyli, a full member of ANAS, doctor of philological sciences, professor, Honored Scientist. The topic was registered by the decision of the meeting of the Scientific Council on Philological Problems under the Scientific Research Coordination Council of the Republic of Azerbaijan on April 20, 2017 (meeting protocol №4). The obtained scientific results, the main content of the dissertation, the research concept were reflected in the articles published in scientific journals and speeches at international conferences. Published articles, theses and conference materials cover chapters and paragraphs of the dissertation.

**Name of the organization where the dissertation work is performed.** The dissertation work was carried out at the Department of Literary Studies at the Institute of Arts, Language and Literature of Nakhchivan Branch of ANAS.

**The volume of the structural sections of the dissertation separately and the total volume with characters.** The dissertation consists of “Introduction”, four chapters, “Conclusion” and a list of used literature. “Introduction” 21 924 characters, Chapter I 107 043 characters, Chapter II 199 830 characters, Chapter III 64 553 characters, Chapter IV 115 383 characters, “Conclusion” 4 486 characters. The total volume of the dissertation consists of 513 219 characters.

## MAIN CONTENT OF THE DISSERTATION

In the **Introduction** part of the dissertation, the relevance of the topic is substantiated and the degree of elaboration is dealt, the object and subject, goals and objectives, methods of the research are defined, the main propositions defended are indicated, and information is given about the scientific innovation, theoretical and practical importance, and structure of the dissertation.

Chapter I of the dissertation work is called “**Formation and literary-theoretical issues of critical realism in Azerbaijani literature**”. In the first paragraph of this chapter called “**Problems of the development of realism in Azerbaijani literature**”, the emergence of realism in Azerbaijani literature as a creative phenomenon and its characteristic issues were discussed.

The formation of realism in Azerbaijani literature has a unique development history. Realism as a creative method has existed in literature since the earliest times, and it has reached the new eras by being carried in the womb of romanticism. Realism, which is a phenomenon of loyalty to the truth of events and existence, appeared in Azerbaijani literature as a phenomenon of the literary stage of the XVII-XVIII centuries. Realism, which began to manifest itself more fundamentally in the work of M.Fuzuli, which was the artistic conclusion of the previous classical literary traditions in the XVI century, developed a little in the following centuries and began to show a tendency to develop in historical verses, and was defined as a more prominent, consistent and important style in the work of M.P.Vagif. Realism in Vagif's work is called “*descriptive realism*”<sup>28</sup>, “*spectator realism*”<sup>29</sup> or “*early realism*”<sup>30</sup> in the sources. These designations, in our opinion, are methodologically essential to characterize realism as a creative method. In our opinion, in terms of

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<sup>28</sup> Dadaşzadə, A. Molla Pənah Vəqif: həyat və yaradıcılığı / A.Dadaşzadə. – Bakı: Azərbaycan EA nəşriyyatı, – 1966. – 189 s.

<sup>29</sup> Qarayev, Y.V. Realizm: sənət və həqiqət / Y.V.Qarayev. – Bakı: Elm, – 1980. – 259 s.

<sup>30</sup> Həbibbəyli, İ.Ə. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – 452 s.

literary trends, Vagif's work corresponds to naturalism. *“In fact, by paying attention to this direction, it can be said that if the method of artistic creation manifested in Vagif's work was realism, then the creative method manifested as a literary trend, in our opinion, would be more correct to call naturalism. Because it is naturalism, realism considered the main goal to reflect the object or subject artistically and describe the signs corresponding to its real existence in nature with the creative method”*<sup>31</sup>. This method of literary creativity continued and developed in the works of M.V.Vidadi, G.Zakir, M.Sh.Vazeh, S.A.Shirvani, M.B.Nadimin and others in later periods and led to the definition of the trend of naturalism. Enlightenment realists, following the method of describing and presenting existence in its natural state, are forming a new literary movement by demonstrating the innovation of presenting heroes, images and events in the context of social ideals. Enlightenment realism believes in the possibility of educating society through positive sciences and changing society through education. Therefore, it has been the main condition for enlightened realism to associate social defects with the fate of ignorance. The realism of A.Bakıkhanoğlu, M.Sh.Vazeh, S.A.Shirvani and others was evaluated as the enlightened realism movement, and M.F.Akhundzade was considered the peak of enlightened realism.

Enlightenment realism became the idea-artistic ground for the emergence of new literary trends after it. The literary trend of critical realism, which emerged after this literary trend, became distinctive and unique with its artistic quality and form features, ideas and ideals. E.Sultanov and M.Shahtakhtily's creativity, which followed the literary traditions of M.F.Akhundzade and the great writers before him, formed the basis of a new literary trend with its literary and artistic qualities and played a transitional role. Sabir, A. Hagverdiyev and others. literary trend of critical realism was born through the creativity of writers like “Molla Nasreddin” magazine. For the first time, this literary movement preferred to present images,

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<sup>31</sup> Qasımov, R.A. Azərbaycan ədəbiyyatında realizmin inkişaf problemləri // – Naxçıvan: AMEA Naxçıvan Bölməsinin Elmi əsərləri, – 2024, №1. – s.215.



events and stories in a public context, paid attention to the social and public qualities of a person, and reduced the importance of necessity to the smallest details. Critical realism, which brings the issue of social destiny to the fore, valued the need for every social class to be ready for new challenges as a turning point of social destiny. For the first time, he brought the “small” man to literature as a hero and turned the destiny of the people into a criterion of development.

In the first paragraph of the second paragraph called “**Critical realism literary trend in Azerbaijani literature**” entitled “**Social-historical reasons that created the critical realism literary trend**”, it is justified that the social-historical reasons brought forth the critical realism literary trend

As it is known, artists who are both romantics and realists characterized the beginning of the XX century as an age of revolutions, an important socio-historical stage and expressed the need to be ready for new challenges and tasks as an important period in terms of national destiny. For the beginning of the XX century, when a new world order emerged in terms of the national destiny of the people and the motherland, the need for the people to achieve a new life through independence and legal reforms became the task of literature and created the need for the emergence of a new quality literary movement. Critical realism emerged as a literary movement in order to fulfill the need for such an important historical mission, and was born out of the need of the revolutionary epoch. At a time when a new socio-economic formation emerged, serious political events were experienced, and scientific and technical progress connected the world, the need to create modern thought, life and living became a literary mission with the literary trend of critical realism. With the emergence of new values in socio-economic relations, the new value of a person comes to literature precisely with the trend of critical realism. With the emergence of new socio-economic relations, a person also acquires a new content - economic, social, social, spiritual, moral, etc. content. With the emergence of a new system of socio-economic relations, a new system of values, including the emergence of coexistence, thinking, moral style, becomes relevant, and these important issues are included in the

literature with the trend of critical realism. That is why, in Azerbaijani literature, uncle, Mahammadhasan, Zeynab, Novruzali, Usta Zeynal, Muhammadali, Usta Aghabala and other “bearded children” and “little people” in general, as well as “danabashli” and “veyilabadi” who represent a general typical environment, the issue of the current situation and fate of various “deer” began to come to the fore. The battle of vigilance with the common people was already beginning. New social demands demanded the elimination of vulgarity, fanaticism, superstition and ignorance, inertia and aristocracy. Khudayars, Ghazis, Mahammadhasan uncles, Zeynab mothers, Usta Agabas exploited by turning them into victims of the common people, but time and time required Novruz residents, workers and peasants to be awake. If father Haji Hasan and Mirza Javad were public and believed in the religious lies of Sheikh Nasrullah, now sons like Iskandar are confronting Sheikh Nasrullah, while Ahmads kept pace with the times and invented a new “talking sacred place (pir)” and opened a source of income. As described by Sabir, the workers no longer come to cry at the door of the masters, “This wheel-planet (world) is turning inside out, and the worker is feeling himself as an internal person”<sup>32</sup>, – they protested and rebelled. Including in literary works, as well as in journalism, which is a means of forming public opinion, the issues raised regarding human freedoms, their education, the issue of understanding one's rights and freedoms, the establishment of new living rules and laws, social justice, the need to create a new social institution, etc. it indicated the formation of critical realism in public opinion. Taking into account such serious facts and conditions, it can be said that the primary reason for the emergence of critical realism in Azerbaijan is the socio-historical conditions themselves, the period of the revolutionary era. The place where critical realism was born in the history of Azerbaijani public opinion was the “Molla Nasreddin” magazine, Jalil Mammadguluzade's creative title, which was the founder of its formation in literature. Because it was in his work that

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<sup>32</sup> Sabir, M.Ə. Hophopnamə [2 cilddə] / M.Ə.Sabir. – Bakı: Şərq-Qərb, – 2004. – c.1. – s.48.

for the first time people - characters began to be presented within new socio-economic relations and expressed as a literary-artistic problem within the framework of new relations and demands. In order to keep up with the world's new development order, critical realism has defined the tasks of becoming enlightened and developing. In contrast to feudal-dependent relations, the emergence of an active public human problem in capitalism due to industrial development and technical progress, the need for educated, knowledgeable specialists and workers, and integration into the global development determined new requirements for people. In general, just as there were modern scientific and literary trends and ideas in public thought that prepared the french bourgeois revolution, the revolution itself conditioned the emergence of new literary trends and trends in philosophy, literature and art, and these changes and trends influenced the thinking of other nations, including Russia and here together. it also affected the peoples who were condemned to live. It was for this reason that the main characteristic and quality of Azerbaijan's critical realism was the revolutionary nature and demands for the implementation of legal reforms. The revolutionary protests and socio-political upheaval that took place at the beginning of the century, national awakening, and the struggle for rights were among the important conditions that created Azerbaijani critical realism. Critical realism carried out the mission of critical thinking and national awakening, having the character of change and reformism. The national-individual tragedy caused by social passivity and the need to create an active social person emerged as a significant feature of Azerbaijani critical realism.

In the paragraph called “**Necessity of applying to critical realist poetics**”, he found the analysis of the issue of applying to a new literary and artistic poetics, which turns into the artistic content of these social needs and reasons. As J. Mammadguluzadeh wrote, Azerbaijani critical realism, which aims to show the Islamic world - the fate of the masses and “*the cause of their unhappiness*”<sup>33</sup>,

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<sup>33</sup> Cəlil Məmmədquluzadə. Felyetonlar, məqalələr, xatirələr, məktublar / Tərtibçiləri: Z.Abbasov, R.İbrahimov, Ə.İbadoğlu. – Bakı: Azərb. SSR EA nəşriyyatı, – 1967. – s.715-716.

revealed a new literature with the character of “... *waking the people from the ignorance with writing and sarcastic words*”<sup>34</sup>. Critical realist poetics and style were determined and determined by socio-historical conditions and the people's existing thinking possibilities. Poetics and style were formed in accordance with the purpose of speaking in the “*Clear mother tongue of the Turk*”<sup>35</sup>, writing with sarcastic words, addressing the public, awakening their thoughts and preparing them for a new life. Laughter and critical artistic expression determined the nature of critical realist poetics. Even seriously reflecting the truths of life, having a critical attitude towards it was a characteristic of critical realist poetics.

In the paragraph “**Literary-theoretical foundations of critical realism**” the literary-theoretical issues based on the principles of understanding and reflecting existence in the artistic vision and poetic style of Azerbaijani critical realism are shown and analyzed. Critical realism exists on the method of critical thinking - cognition, which has the characteristics of purifying, analyzing and distinguishing existence. The word “criticism” with the meanings of analyzing, purifying, separating what is necessary from what is not necessary, eliminating the old, building a new one, and reforming, has given critical realism a characteristic of understanding and reflection. As it is known, the main characteristic of Azerbaijani critical realism is to show the shortcomings, flaws and shortcomings of the existing existence. J. Mammadguluzade said about his creative ways, “*We cannot open our mouths to goodness. We have no business with straight. We will repay your goodness with evil. ...this badness of ours is from the nature of our magazine*”<sup>36</sup> he talked about the nature of creative styles.

The main feature that characterizes and differentiates critical realism is that it gives social content to heroes and events, especially

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<sup>34</sup> Molla Nəsrəddin (satirik jurnal): [10 cilddə] / Akad.İ.Həbibbəylinin ümumi redaktəsi ilə. – Bakı: Şərq-Qərb, – c.1. – 2017. – s.185.

<sup>35</sup> Məmmədquluzadə, C. Seçilmiş əsərləri. [4 cilddə] / C.Məmmədquluzadə – Bakı: Öndər, – 2004. – c.2. – s.249.

<sup>36</sup> Məmmədquluzadə, C. Seçilmiş əsərləri. [4 cilddə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c.4. – s.249.

presenting the problem within social relations. *“This style makes the expected individual or social truths the main goal of being criticized and understood at the level of a certain worldview. ...they draw attention to the people, events and situations they describe in social, economic, cultural and political conditions by passing them through a certain critical filter”*<sup>37</sup>. It is within social relations that the idea-aesthetic presentation succeeds in turning the *“willingness to listen to the needs of the times”*<sup>38</sup> into an artistic-aesthetic quality in the work. One of the main ethical issues of critical realism, which appeared in such a historical period - during the revolutionary epoch, is to be alert, have critical and analytical thinking, succeed in responding to concrete historical challenges, know one's friend and enemy, have national and national interests, and be a scientific and technical leader of the modern world. and to prepare intelligent and educated citizens who are sensitive, prepared, and able to respond adequately to market relations. Therefore, on the threshold of the new world, people belonging to all classes and professions existing in the social environment of Azerbaijan, their existing morals, behavior, thoughts, habits, beliefs and deeds, intentions and abilities, etc. within social relations. presenting with had become an artistic necessity. Therefore, as written by J. Mammadguluzadeh, it became a literary mission to express the calls of the new era, to bring people of all classes to the lens of artistic creativity, starting with Master Zeynals. Sabir, who gave voice to these calls, looked at the public from the mouthpiece of the turbulent times and called farmers, laborers, gas, mullah, ascetic, bey, master, etc. he included the people of the time in the artistic level of the new poetry, and by presenting them with their concrete mood, intention, thought, action, and interest, he revealed the panorama of the challenges of the new era. Therefore, critical realist writers, on the one hand, gave a complete external description of the artistic existence, on the other hand, they presented the psychological and spiritual world of a person, and tried to show

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<sup>37</sup> Bağitli edebiyat [Elektron resurs] / <https://www.frmtr.com/turk-dili-ve-edebiyati/6660196-bagitli-edebiyat.html>.

<sup>38</sup> Məmmədquluzadə, C. Seçilmiş əsərləri. [4 cilddə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c.4. – s.169.

the social conditions with their important aspects. Changes and demands in the social situation make critical realist thought relevant and necessary, turning critical realism into a literary trend and continuing to a new qualitative change [socialist realism].

In the fourth point of the chapter called “**Literary-aesthetic characteristics of Azerbaijani critical realism**”, the literary-aesthetic issues of the critical realism literary trend are brought to the level of analysis. It is clear that Azerbaijan's critical realism was characterized by its revolutionary character as well as by approaching the artistic existence or truth from a critical point of view. In accordance with the character of the revolutionary epoch, critical realism approached issues with a revolutionary quality, and could not imagine the construction of a new society without it. Even the revolutionary character spread to Azerbaijani romanticism, especially it became the main literary-aesthetic feature of M. Hadi's romanticism. Because, as J.Mammadguluzade himself said, “*In such an century of the world that is ready to be shaken... in the period of national renaissance*”<sup>39</sup> From the disaster and ignorance that the Islamic tribes remained for many centuries, when the Russian government got confused, when the search for freedom became a necessity, when the nations stirred and demanded various kinds of freedoms, when the need to write in a time, century and era was determined, as well as getting rid of all kinds of backwardness and shortcomings, awakening, educating, preparing for national development, struggle and new life, ensuring national existence and inviting to strengthen it was the socio-moral need and necessity that created critical realism.

J.Mammadguluzade's: “*The author makes irony for a non-believer who considers the Islamic religion alone to be the reason why the Islamic tribes did not recover from disaster and ignorance for many centuries.* [However, this has already been proven and the writer's own opinions prove that the writer was not fighting against religion. This was derived from the national-regional essence of

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<sup>39</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cildə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli. – Bakı: Öndər, – 2004. – c. 1. – s.63.

Azerbaijani critical realism, which emerged by combining positivist philosophy and naturalism - R.G.]. At that time, the opinion that “*the sermons of “Hayat (Life)”, of course, could not be liked also*”<sup>40</sup> gave reason to say that based on the literary-aesthetic features of Romanticism itself showing conformity to the existing social situation and showing artistic activity was insufficient against the background of the rebelliousness and revolutionism of critical realism [However, the period Romanticism was the main source and manager of national ideas, and critical realism was the driving and motivating source - claimant]. Valuing old values in new social conditions, understanding old concepts at the level of new social awareness and understanding, eliminating outdated customs and habits and creating a new way of life are the main features that create and characterize Azerbaijani critical realism. In this sense, the characteristic of critical realism is to “*remember the forgotten*”<sup>41</sup>, eliminate old traditions, erase the old and create a new one. At a time when the worlds are shaking, the worlds are shaking, and the stars are mingling<sup>42</sup>, nations wake up and open their eyes, find their broken brothers, and start rebuilding their broken homes, in a socio-historical situation, “*but where are you, hey poor motherland?!*”<sup>43</sup> thinking, promoting and acting with its aim, task, and action determined the essence of Azerbaijani critical realism. In a time and socio-historical conditions when “*the world and the world are changing, meanings are changing*”<sup>44</sup>, “*those things that had lost their original meaning, returned and found their original*”<sup>45</sup> are the socio-historical reasons, social-moral necessity and literary that created Azerbaijan's critical realism. - was an artistic mission and need. In this sense, the trend of critical realism had to define and

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<sup>40</sup> Məmmədquluzadə, C. Seçilmiş əsərləri: [4 cilddə] / C.Məmmədquluzadə, tərt. ed. İ.Həbibbəyli. – Bakı: Öndər, – c.1. – 2004.– s.63.

<sup>41</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cilddə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c. 3. – s.4.

<sup>42</sup> Yənə orada. s.4.

<sup>43</sup> Yənə orada. s.4.

<sup>44</sup> Yənə orada. s.4.

<sup>45</sup> Yənə orada. s.4.

implement “*the task of critical understanding and objective artistic analysis of the society as a whole, as well as the struggle for national independence*”<sup>46</sup>

The third paragraph of the chapter is called “**The role of “Molla Nasreddin” literary school in the formation and development of critical realism in Azerbaijani literature**”. In this paragraph, the role of “Molla Nasreddin” magazine in the formation and development of critical realism as a literary trend is discussed.

It is known that certain press organizations played an exceptional role in the formation of literary trends. As it is known, in a certain historical process, a certain sequence of styles, feelings and thoughts that affect the literature in terms of formal and contextual without making any distinction according to the author's genre and nationality is called a literary trend or a literary movement. “...Consistency arising from the set of principles put forward and continued by people who are united in terms of worldview and art concept, as a requirement of the social structure and it. the change is called a literary movement”<sup>47</sup>. Azerbaijani romanticism mostly included artists who wrote and created around “Fuyuzat” magazine, and critical realism included “Molla Nasreddin” magazine. It is true that before the publication of “Molla Nasreddin” magazine, the process of formation and development of the literary movement of critical realism in fiction had begun. But the publication of the magazine and the gathering of various literary forces around this magazine gave impetus to the definition, development and spread of critical realism as a literary movement and style. Because the creative process, language and style of each press body attracts attention as an issue arising from the content of the literary trend. Therefore, academician I.Habibbeyli rightly called “Molla Nasreddin” magazine “*the armory of critical realism*”<sup>48</sup>. In the

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<sup>46</sup> Həbibbəyli, İ.Ə. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – s.243.

<sup>47</sup> Türk edebiyatında akımlar [Elektron resurs] / URL: <https://www.turkdebiyati.org/turk-edebiyatinda-akimlar.html>.

<sup>48</sup> Həbibbəyli, İ.Ə. Ədəbi-tarixi yaddaş və müasirlik / İ.Ə.Həbibbəyli. – Bakı: Nurlan, – 2007. – s.238.



article entitled “Tbilisi, April 7” and other articles published in different issues of “Molla Nasreddin” magazine, which started publication on April 7 (new style, 20), 1906, the magazine's purpose, literary-social mission, style, etc. presented information about the issues. This satirical-humorous magazine, which entered the press world with the literary line and activities of J.Mammadguluzade and O.F.Nemanzade, was followed by M.A.Sabir, A.Hagverdiyev, A.Gamkusal, A.Nazmi, M.S.Ordubadi, B.Abbaszadeh, A.Shamchizadeh, S.Mumtaz, Y.V.Chamanzaminli, M.Mojuz and others joined in and conditioned and strengthened the development of this style as a literary trend. Even though his direct participation in the magazine is not certain, U.Hajibeyli was influenced by this style and added richness to the strengthening of the literary movement by presenting his works in a critical realist style. It is because “Molla Nasreddin” magazine gained wide sympathy and respect with its style that press organizations such as “Sheypur” and “Baraban”, which continued and developed this literary path under its influence, contributed to the strengthening and expansion of this literary-publicistic trend. Even “Baraban” magazine was a continuation of “Molla Nasreddin” style in Russian. The style of “Molla Nasreddin”, which also influenced the “Azerbaijan” newspaper published during the republic, influenced the critical realism of this state newspaper as well<sup>49</sup>. “Kirpi” magazine and “Mozalan” satirical film magazine, which were published in the Soviet period, appeared as a literary mission and stylistic continuation of “Molla Nasreddin”. All this resulted in the centralization and development of the critical realist style or literary trend within the scope of “Molla Nasreddin” magazine, naturally, training, literary-aesthetic features, language, style, etc. corresponding to its name. formed qualities, and sometimes rightly surpassing the term “critical realism”, “Molla Nasreddin” style, teaching, movement, etc. joint development with such terms has gained activity. In our opinion, terminological expressions such as ““Molla Nasreddin” literary movement” and

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<sup>49</sup> Daha ətraflı bax: Qasımov, R.A. Naxçıvan ziyalıları Azərbaycan mətbuatında (XX əsrin əvvəlləri) / R.A.Qasımov. – Naxçıvan: Əcəmi, – 2017. – 120 s.

““Molla Nasreddin” school of poetry” accurately express the national content of the literary event. If the terminological expression “Critical realism” reflects the international manifestation of the literary phenomenon, the expression “Molla Nasreddin's literary movement” acts as its national terminological equivalent.

The second chapter of the dissertation is called “**Ideological bases and goals of Azerbaijani critical realism**”. In the first paragraph of the chapter, called “**Critical realism and the problem of social understanding**”, the issue of public view and concept of existence is studied. The problem of public understanding of critical realism is unique and national. The concept of public understanding of critical realism, which is different from romanticism, has clearly demonstrated itself in its style and artistic credo. From the very first issue of the “Molla Nasreddin” magazine, which is the “armory” of critical realism, the appeal “*I have come relying on you*”<sup>50</sup> demonstrated his commitment to the people, and it was an indicator of the public perception of the people becoming a criterion, the priority of the fate and interests of the entire nation. In the art thought of critical realism, the judgment “art is for the people” was the rule and law. Therefore, the main quality that distinguished critical realism from other realists and representatives of the trend was the socio-artistic approach to the destiny of the people rather than the destiny of the person. The peculiarity of critical realism's preference for the people's interests and interests in the matter of attitude and understanding of social existence is clearly embodied in their artistic style, creative style, and the problem of the hero. It was not by chance that the critical realists wrote and created in a language that the people could understand and in a manner suitable to their humor, determined their style - their creative style. Critical realism was characterized by writing in simple, clear Turkish language, and choosing the standard of laughter and criticism with fairy-tale incitement and anecdotal.

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<sup>50</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cildə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c. 2. – s.4.

The first point of the first paragraph of the chapter is called **“Ideo-thought platform of Azerbaijani critical realism: National independence idea and republican thought”**. Here, the idea of independence and republic, which occupies an important place in the idea-thought platform of critical realism in the new socio-political situation, is discussed. It has already been mentioned that the beginning of the 20th century was a period in which the socio-historical conditions and political situation created a new world order and was dominated by the revolutionary epoch. The beginning of the 20th century was a complex, contradictory and important period for the people of Azerbaijan, as well as from the point of view of development and independence. This period is characterized as the period of *“national awakening and renaissance”*<sup>51</sup>. In this period, both romantics and critical realists lived with the ideas of independence and revealed legal and political practice in the matter of national destiny. In this respect, the romantics show a unity of thought and action around the idea of Turkism and the practice of Turanism, while the ideological basis of critical realism was Azerbaijanism and the independent legal and political existence of the Azerbaijani people. J. Mammadguluzade, one of the leading representatives of Azerbaijanism ideology in artistic and journalistic literature, directly expressed the idea of state independence based on Azerbaijanism ideology in his journalistic works such as “Azerbaijan”, “Jumhuriyyet (Republic)”, “Vatandaşlara (To Citizens)”, including “Anamin kitabı (My Mother's Book)”, “Kamancha”. In his works, J. Mammadguluzade made the rights and rights of the people the main idea and expressed the feelings of independence while presenting the life of slavery, occupation and exploitation of the Azerbaijani people and living under the oppression of oppressors. O.F.Nemanzade's “Derdimiz ve dermanımız (Our pain and medicine)”, “Dilimiz ve imlamız (Our language and writing)”, “Ne uchun haqqimizi istemiriz (Why don't we ask for our rights?)”, “Gunah kimde? (Whose fault is it?)”, “Biz

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<sup>51</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cildə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c. 4. – s.63.

de vakhta gore chalishag (Let us work according to the time)”, “Ne vakhta qeder? (Till when?)”, “Alinan azadligi neje sakhlamali (How to defend the got freedom?)” “Millatperestlik zamanidir (It’s time for nationalism)”, “Rustam and Sohrab”, “Eshq ve mahabbat (Love and affection)”, “Furset az , ehtiyaj boyuk (The opportunity is few, the need is great)”, “Milli meselelerimizizin vakhtimi? (Is it time for our national issues?)”, “Georgian politicians”, “Man kimam (Who am I)”, “Nationalization” Y.V.Chamanzaminli’s “Historical, geographical and economic Azerbaijan”, “Azerbaijanin mukhtariyyeti. Ayilin, toplashin (Autonomy of Azerbaijan. Wake up, gather)”, “Biz kimik ve istediymiz nedir? (Who are we and what do we want?)”, “History of Lithuanian Tatars”, etc. In his articles and works, the issue of Azerbaijan's independence and the structure of statehood was explained to the people with all its aspects, and the thought of national pride, progress and independence was reflected. Critical realists considered the nation-state structure to be the guarantor of the preservation of national, moral and religious values and national destiny. The great Azerbaijani writer Jalil Mammadguluzade wrote in a time when *“the world has changed, all things have changed and found their meaning”*<sup>52</sup> *“motherland, motherland, motherland, nation, nation, nation, language, language, language. There is no salvation for humanity outside of these circles”*<sup>53</sup> he called out and raised national issues.

In the second paragraph of the chapter called **“Hero problem in Azerbaijani critical realism”**, the problem of identity and literary hero in the event of public understanding and artistic creativity of critical realism was included. At a time when development, progress and national destinies were determined, personality and literary hero attracted more attention in the artistic lens of critical realism. Because the driving force of time and national destiny was the man himself. For critical realism, the hero is selected from life itself, from social relations, and his life, fate, behavior, etc. reveals literary problems in his example. Of course, the more national critical

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<sup>52</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cildə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c. 3. – s.4.

<sup>53</sup> Yenə orada, s.4.

realism is for the literature of each nation, the more national and unique are the problems it brings to literature and the heroes it creates. From this point of view, Azerbaijan's critical realists, who are nationalistic as well as secular, came to art with the problems and people of an important era for the historical destiny of the Azerbaijani people. Critical realism, which brings the problems of the specific period to literature, also asks “what to do?” and “how to?” by choosing the people of that period as heroes. They raised unique issues around such important questions. Critical realists at the stage, which is a serious socio-historical period for the people of Azerbaijan, examine the whole historical process, social situation, good and bad, right and wrong, what is and what is not, etc. together with, it describes the anxiety, social irresponsibility, lack of loyalty to the master, dependence on the elements of faith and thought, etc., in people's social life. presented the state and condition of the heroes of the era in the social context of moral and psychological qualities. Especially, the period that the critical realists of Azerbaijan wanted to reflect artistically was such an important and serious period that it is this period that contains the period of breaking away from the old and transitioning to the new, and the characteristics, content, problems, direction and nature of such a serious and responsible social process it pushed to describe and present the non-existent at the same time. It should be noted that, as a literary trend, sociality has become an important feature in the poetics of critical realism, which arose from the logical development and internal need of socio-historical conditions. That is why there is a concrete social environment, a public space in which events and stories take place in the artistic works of critical realists. Here, realism is based on secular nature. Important characteristics of the person's self are brought to the fore. In critical realist works, man is presented in society and environment<sup>54</sup>. As an object of criticism and exposure, geography, which is a sarcastic space, is more of a literary discovery of critical realists and with its artistic-figurative term “Danabash”, “Itgapan”, “Gapazli”, “Zurnaly” [J.Mammadguluzade], “Dajjalabad”

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<sup>54</sup> Batı edebiyatında akımlar / H.B.Akyıldızın editörlüğü ile. – Eskişehir: Anadolu Üniversitesi yayını, – 2018. – s.187.

[A.Hagverdiyev], “Veyilabad” [Y.V.Chamanzaminli], “Sheytanabad” [M.S.Ordubadı] were called. It is worth noting that the typical setting for critical realism was the geography of Danabash [and individual nomination for each author], and the typical hero was the inhabitants of this geography. Unlike the romantics, critical realism did not idealize the concept of the hero, but presented typical people in the current situation within concrete, typical socio-historical conditions and environment, and formed impressions of what a hero should be. *“In critical realist works, not only human images and perfect characters are created, but also life and household conditions, concrete objects are described for a more concrete and vivid depiction of historical and local conditions, critical-symbolic and metaphorical images that allow describing the concrete state of the social environment were included”*<sup>55</sup>. In this sense, critical realists who turned society into an artistic character preferred to create an artistic image, character or type in the context of social-historical events and problems. Thus, in the period before the Azerbaijan People Republic, in order to pay attention to and criticize the situation in Azerbaijan during the revolutionary era, typical images in his works such as “Nigaranchilig (Worry)”, “Russian Girl”, “Zirrama” were reflected. These characters, which are always referred to as critical realism and characterized by “little man” characters, exceeded their relevance and focused more on the middle class representatives, focusing on choosing a hero from among them. According to their general qualities and characteristics, these heroes are more common with J.Mammadguluzade's “Zirrama” type.

In the first paragraph of the third paragraph of the second chapter, entitled “**The problem of classical heritage in Azerbaijani critical realism and the system of national critical thought**”, entitled “**Folklore and critical realist literature**”, the issue of the influence of folk literature traditions on critical realism was studied. As already mentioned, since the fate of the homeland and the people became the leading ideal in the problem of public perception of Azerbaijani critical realism, the interests and moral values of the people also took place at the core of its artistic thought system. Just

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<sup>55</sup> Qasımov, R. Metaforik hikmətin ustadı // Ədəbiyyat. – 2022, 9 aprel, – s. 14.

as the fate of the people was an important ideal, the issue of its education and invitation to social activity also became a special artistic method based on the methods of upbringing of the people. Therefore, writing in accordance with the humor of the people became the main creative method of Azerbaijani critical realism. From writing in the open native language, folk anecdotes and the style of reflection, which formed the key to its humor, stood on the methodological basis of critical realism. As Mir Jalal wrote “...natural, meaningful folk humor was a great and useful tool. Pointing out the mistakes and shortcomings of a friend to a friend in interesting ways, through jokes, was also very much in line with the spirit of the people. Here, writers appealed more to living life and the rich treasury of oral literature”<sup>56</sup>. For this purpose, the founder and great standard-bearer of Azerbaijani critical realism, Jalil Mammadguluzadeh, showed his interest in the famous Molla Nasreddin anecdote, which mapped the national spiritual thought of all Turkic peoples, and the giant image of this folk literature. This folk way of thinking and creativity played an important role, from the name of an eternal press organ that turned Azerbaijani critical realist literary movement into a literary movement by uniting similar idea-ideological travelers and literary mission carriers, to the writing style, idiom, images, criticism targets and the creation of its great hero Molla Nasreddin himself.

Thus, along with simple writing, the use of the folk laughter method and criticism-exposure methods also stood at the methodological basis of Azerbaijani critical realism. The creative thesis of Molla Nasreddin constituted the first folklore source of Azerbaijani critical realism. Therefore, in critical realism, which attached great importance to the spirit of the people and the literature created by them, the connection with the anecdotes of Molla Nasreddin attracted more open and clear attention. In our opinion, the feuilleton, which was the main genre of the critical realist press, was precisely the form of folk anecdotes adapted to the spirit of the XX century and modernized. It seems to us that the artistic laughter,

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<sup>56</sup> Mir Cəlal. Azərbaycanca ədəbi məktəblər (1905–1917) / M.Cəlal. – Bakı: Ziya&Nurlan, – 2004. – s.53-54.

satire and humor that became more relevant with critical realism at the beginning of the 20th century and entered literary creativity as a literary weapon actually stemmed from relying on these folk literature traditions. The critical satire that evokes laughter like Mulla Nasreddin, proverbs and wise advice that serve reverse logic, riddles, travelogues reminiscent of fairy tales and epics, etc. were the logical result of utilizing oral folk literature. Even if we pay attention to the artistic logic of criticism and laughter, a complete, unbreakable connection between the magazine “Molla Nasreddin” and its literary creativity and “Molla Nasreddin’s jokes” is evident. In our opinion, just as Molla Nasreddin's anecdotes formed the core and foundation of the national critical realist thought system and rational form of view-thought-attitude, the “Molla Nasreddin” magazine and the critical realist movement that emerged in the XX century were the logical result, continuation, and successor of that thought system.

In the second paragraph of the third paragraph of chapter II, entitled “**Azerbaijani critical realism and classical literary traditions**”, the classical literary traditions that stand at the creative-stylistic source of the critical realism literary movement were discussed. Critical realism, as an ideological-ideological path and literary movement, continued the progressive traditions of the literary stages preceding it. Critical thinking and realistic depiction in literature were carried along with literary traditions and became the ideological-creative basis of critical realism. In general, the national critical thought system, which is manifested and lives as a tradition in our literature, as well as in Khagani's “Tohfatul-Iraqayn”, “Madain Kharabalari”, Mahseti's rubai, Nizami's poems, as well as in works such as “Sultan Sanjar and gari”, “Sofin's Story” etc., in the works of F. Naimi, I. Nasimi, M. Fuzuli, etc., was one of the solid foundations of the ideological and creative foundation of critical realism in the early XX century. In addition, the humanism that was conceptualized in classical literature during the time of Qatran Tabrizi, Mahseti Ganjavi, Khagani Shirvani, Nizami Ganjavi, and turned into an ideal of literary struggle in the works of Fazlullah Naimi, Imadeddin Nasimi, Bayrak Gushchuoglu, etc., was also preserved and manifested by critical realism with solid traditions in its creative and



ideological system. Realism, which developed and carried within the womb of the Romantic artistic creative method, was enriched and became the basis for the formation of the method and the literary movement of the early XX century. The ideas of creativity and struggle of classical writers had their place in the creative content of critical realism. From the use of classical creative examples to parodying them, the followers of the critical realist style benefited from them and turned to them as a source. In particular, the tradition of struggle with the era of medieval literature constituted an example for critical realism, and they benefited from it in the struggle against despotism, social backwardness, ignorance and political domination. The attitude towards Fuzuli in J. Mammadguluzade's articles and the literary use stemming from his creativity also constituted a manifestation of a creative approach to and benefit from the classical heritage as a whole. Classical literary genres acquired satirical ideas and content in the struggle with the era of critical realism, adapting to the requirements of the literary style, and acquiring satirical ideas and content, the concepts in classical literature had the character of criticism and exposure, and the love story of the lover and the beloved of classical artists acted as an argument for exposing the character and shortcomings of the targets of criticism. In particular, Fuzuli's legacy stimulated the transition of old literary traditions and genres, expressions and images to the satirical medium, and Fuzuli's critical thought was at the methodological and stylistic source of critical realism. Fuzuli's critical attitude and the emerging realist style in his works "Rindu Zahid", "Sehhat ve Maraz", "Shikayatname" and others were among the factors that underpinned critical realism at the beginning of the XX century.

In the fourth paragraph of Chapter II, entitled "**The issue of attitude towards religion in critical realism**", the issue of attitude towards religion of critical realists is analyzed. Starting from the XIX century, the issue of religious-legal governance reform and attitude, which is based on the ideological content of enlightened realism, has gained new relevance for critical realists. In particular, the issue of M.F.Akhundzadeh and M.Shahtakhtili's approach to religion has come back to the agenda in the ideological and ideological context of the critical realism literary movement.

Critical realism as a literary movement is a manifestation of the judgment of the existing socio-political structure. It is also a way of thinking and creativity arising from the need for a change in mentality in the current conditions. It is known that critical realism is rooted in “*universal human nature. The simple characteristics of the human self are brought to the fore*”<sup>57</sup>. In general, in the formation of critical realism, literary-theoretical foundations and aesthetic issues arising from the influence of the theories and ideas of philosophers such as Hegel, Kant and Freud were formed. The proposal to reduce critical realism to the level of tradition in its approach to religion was a fact arising from Kant's theory. It could be considered a result of the influence of Freud's psychoanalytic and subconscious theory that in critical realism, the moral reason for the behavior, fear or feelings of the literary hero and character, the subconscious, was examined and presented as a motivating act. From this point of view, changing the mentality and conservative morality of a person, which acts as the key to changing the existing socio-political situation, is of primary importance and is included in the content of the concept of typicality. In this regard, for the Azerbaijani critical realists, who took a reformist stance towards the social situation of the early XX century, the need to change the existing stereotypes, mentality and, of course, the conservative morality characteristic of the people of that time by creating typical images, perfect artistic characters, and images representing specific classes or strata comes to the fore. In an era dominated by religious worldview, especially fanaticism, superstition and ignorance, it was the literary mission of the critical realists to fight against the typical devotion and conservatism of a typical society and adapt it to modern living conditions. The emphasis on the worshipful and conservative types of people in Azerbaijani critical realism is a characteristic of existing literary heroes. Therefore, Azerbaijani critical realists primarily criticized the hero's conservative morality, worldview, and thinking, especially his addiction to superstition and superstition.

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<sup>57</sup> Batı edebiyatında akımlar / H.B.Akyıldızın editörlüğü ile. – Eskişehir: Anadolu Üniversitesi yayını, – 2018. – s.187.

Although Azerbaijani critical realism fought against religious superstition, ignorance and religious-moral dependence, it never defended the idea of eliminating religion. In critical realist literature, the primary and main target of criticism and exposure was the religious-moral dependence, conservatism and opportunism of the hero. If we pay attention to this point and approach the analyses objectively, the issue of denying God or religion is not a topic of discussion in the work of any of the critical realist artists. For them, the main issue is the tendency to deny, criticize and eliminate false, fabricated rules and regulations that have become people's thoughts and stereotypes under the veil of religion. Enlightened and independence-loving intellectuals fought resolutely against the actions of deceiving people and society in the name of God, religion, prophet, and sharia<sup>58</sup>, depriving them of their most basic human rights, development and revival, independence, and self-determination, and keeping them in bondage and slavery. We observe in O.F.Nemanzadeh's "Derdimiz ve dermanimiz (Our pain and medicine)", "Biz de vakhta gore chalishag" (Let us work according to the time)", "Ne vakhta qeder? (Till when?)", "Umidvaram (I Hope)", "Javab (Answer)", "Agaji gurd ichinden yeyar (The insect eats the tree from the inside)", "Millatperestlik zamanidir (It's time for nationalism)", A.Hagverdiyev's "Bizim yabiligimiz" ("Our Obscenity"), Y.V.Chamazaminli's "Azərbaycanın müxtəriyyəti. Ayilin, toplashin (Autonomy of Azerbaijan. Wake up, gather)", "Biz kimik ve istediymiz nedir? (Who are we and what do we want?)" and other creative examples, and witness the raising of the issue of time and religion. O.F.Nemanzadeh, Y.V.Chamazaminli, A.Hagverdiyev, M.A.Sabir and others spoke about freedom of religious belief, spoke out against the superstition and cultural backwardness caused by strict religiosity, and called for the protection of religion as a spiritual value in a time of serious socio-political change in the world. We find the same ideas in Y.V.Chamazaminli's article titled "Who are we and what do we want?" Nemanzadeh's article titled "The insect eats the tree from the inside" and M.A.Sabir's satirical poem "Gorkhram (I am afraid)"

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<sup>58</sup> Öztürk, Y.N. Allah ile aldatmak / Y.N.Öztürk. – İstanbul: Yeni boyut, – 2008. – s.7.

are completely similar in terms of criticizing backwardness, barbarity, old thinking, and customs in the Muslim world. It can be said with certainty that critical realists, as a continuation of enlightened realism, invited people to proceed from the religious books themselves, which were considered sacred, and tried to convince them that religion did not prohibit reading, learning, and development at all. A struggle was being waged against the use of religious belief as a tool to enslave people. J.Mammadguluzadeh also firmly wrote that *“our goal is not to eliminate the original religion. It is to eliminate outdated customs and traditions”*<sup>59</sup>.

Chapter III of the dissertation is called **“Genre problematics of Azerbaijani critical realism”**. In the first paragraph of the chapter, called “Genre classification of Azerbaijani critical realism”, the genre issues of critical realism have become the subject of analysis. Critical realism has benefited from literary genres that allow it to perform effective activities in accordance with its ideology, style and creative manner. In the studies, there have been rightly views on the genres of critical realism in journalism, literary prose, dramaturgy and lyrical genres, and right and significant conclusions have been reached. It is also important to note that a unique feature of the formation and development of Azerbaijani national critical realism is that critical realism in Azerbaijani literature has manifested itself more in prose. Lyrical and dramatic genres later supported prose and created conditions for its development and enrichment. Even individual artists were more skilled and talented in a certain genre of critical realism, creating conditions for its development. It can be said with certainty that the entire characteristic of critical realist prose in Azerbaijani literature, from its formation to its development, can be linked to the name of Jalil Mammadguluzadeh. The prose works of A.Hagverdiyev, Y.V.Chamanzaminli, M.S.Ordubadi and others added further color to the development of this type or genre and created an opportunity for its enrichment. Although the manifestation of critical realism in the lyrical genre began with the first examples of Mirza Jalil, the master

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<sup>59</sup> Məmmədquluzadə, C. Seçilmiş əsərləri: [4 cildə] / C.Məmmədquluzadə. – Bakı: Öndər, – c.2. – 2004. – s.212.

and skilled artist of this field was Mirza Alakbar Sabir. Critical realist poetry forms the core of Sabir's entire creativity. The poetic creativity of Ali Nazmi, Aligulu Gamkusal, Mammad Said Ordubadi, Mirza Ali Mojuz and others played an enriching and developing role in this field, creating an opportunity for its further development. In the field of critical realist dramaturgy, the defining creativity of Jalil Mammadguluzadeh was enriched and developed by the works of A.Hagverdiyev and U.Hajibeyli.

In a time of confusion, when illiteracy was rampant, social contradictions were experienced, and when poverty and need took over people's lives, the use of large-scale genres was not at all interesting. Genres that could be included in a faster, more agile reading culture seemed practically effective and important. The smallest of the genres gained more relevance and were used more often during this period. Practically useful in terms of being read, understood and remembered more quickly, short stories, satirical-lyrical poems, and journalistic feuilletons gained great importance. Stories emerged as the most perfect examples of critical realist prose, the first example of which began with the great master Jalil Mammadguluzadeh and was enriched and strengthened by followers such as A.Hagverdiyev and Y.V.Chamanzaminli. The genres of short stories, mastered by Jalil Mammadguluzadeh, and short satirical poems, mastered by Mirza Alakbar Sabir, became the mouthpiece of critical realism.

The first paragraph of chapter III, entitled **“Lyrical Genres”** examines the lyrical genres of critical realism.

Critical realists skillfully used old literary genres in accordance with the requirements of the new era, giving ghazals, five-line stanzas, and other poetic forms a completely modern content. Azerbaijani critical realism approaches classical heritage and folk poetry with new literary perspectives, writes its own works with new content in accordance with classical poetic forms such as quatrains, five-line stanzas, six-line stanzas, and seven-line stanzas, and in particular, by referring to the works of individual classical masters of words, they give strength to the poetry called satire or periphrasis, and further strengthen it. It should also be noted that *“not all of the works published in “Molla Nasreddin” are in a satirical style. There*

are also “serious” lyrical works that are completely different from satirical poetry in many respects”<sup>60</sup>. In our opinion, first of all, it is not right to approach “Molla Nasreddin” and critical realism in general as a literary teaching or movement that is full of satire. Because, as Jalul Mammadguluzadeh himself said, “what is written here is considered more of a joke, perhaps it was written seriously”<sup>61</sup>. In addition, studies have also been conducted on the characterization of satire as a separate literary genre, as it is a field with its own distinct genres and encompasses various literary types<sup>62</sup>.

Critical realist satirical poetry can be divided into three categories in terms of genre - 1. works written in traditional poetic genres; 2. realistic satires; 3. literary parodies. It should also be taken into account that, in accordance with their own level of idea-ideology and aesthetic requirements, the great master of critical realism, Jalil Mammadguluzade, also published critical realist poems starting from the first issue. Although these poems were not written very professionally, they demonstrated a new path of poetic creativity in accordance with the aesthetics of critical realism. In accordance with the mission of ascending to development by descending to the people and rising from the national essence of thought, critical realists relied on classical traditions and kept alive the centuries-old creative traditions of the people. Even M.A.Sabir, a great representative of critical realist poetry, would say: “I think that it is necessary and important to present and write new ideas and new themes in the old form and in the context of the poem. You cannot suddenly change these and alienate and alienate the reader from literature”<sup>63</sup>.

The second paragraph of the first paragraph, titled “**The genre of fiction prose and story in critical realist literature**” discusses the genre of critical realist fiction and story.

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<sup>60</sup> Ağayev, İ. Ədəbiyyat, mətbuat və publisistika problemləri [seçilmiş məqalələr] / İ. Ağayev. – Bakı: Elm, – 2008, – s.344.

<sup>61</sup> Məmmədquluzadə, C. Seçilmiş əsərləri: [4 cilddə] / C.Məmmədquluzadə. – Bakı: Öndər, – c.4. – 2004. – s.68.

<sup>62</sup> Həbibbəyli, İ.Ə. Ədəbi-tarixi yaddaş və müasirlik / İ.Ə.Həbibbəyli. – Bakı: Nurlan, – 2007. – 696 s.

<sup>63</sup> Sabir, M.Ə. Hophopnamə [2 cilddə] / M.Ə.Sabir. – Bakı: Şərq-Qərb, – 2004. – c. 2. – s.302.

As in the literature of the peoples of the world, in our opinion, in Azerbaijani literature, critical realism has reflected itself with all its characteristics and possibilities precisely in literary prose, especially in the genre of the story. In the history of the development of Azerbaijani prose, which has its own genres, the story has had special importance and activity. It can also be especially emphasized that, specifically, the genre of the story has gained special importance in critical realist literature in the history of the development of Azerbaijani literary prose, becoming a more active literary genre and redefining itself with all its characteristics. *“The magazine “Molla Nasreddin” played an exceptional role in the development of literary prose, satirical and humorous prose”*<sup>64</sup>. Realism in the mid-19th century, including artistic narration, language, presentation and description of the image, and other necessary issues, were already qualitatively completely different from their situation in artistic prose towards the end of the century and the beginning of the new century. Thus, in the artistic prose that emerged towards the end of the XIX century and the beginning of the XX century, narration reflected itself in a fairy-tale, simple and understandable manner, like in the folklore style. Folk humor was skillfully used, and the targets of criticism were criticized and exposed with the power of humor. Humor combined with lyricism, increasing the impact of critical thinking. This artistic method shook and served to awaken the people who were lagging behind the general social development and deprived of freedom and independence. Images and events were presented in a more concrete, precise, and effective way as a decisive means of artistic idea and literary influence. Typicalization, as well as detailed and portrait-like presentation, took the main place in images and events. The process of classification and division of society into strata was noticeable in the cameral presentation method of fiction. So to speak, literature was becoming classed: literature, which was already classed, turned its mission of being written for the upper classes and awakening them, and by turning its face to the broad masses of the people, it

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<sup>64</sup> Məmmədov, Ə. Azərbaycan bədii nəsr (XIX əsrin sonu-XX əsrin əvvəlləri) / Ə.Məmmədov. – Bakı: Elm, – 1983. – s.6.

acquired the method and essence of approaching ideals from the point of view of their fate and happiness. The method of artistic analysis in literature, by acquiring a social essence, encompassed more social issues and also changed the address and style of the appeal. The ideal and idea of literature were now determined by the fate and future conditions of ordinary people. Against the background of the fate and future of the common people, the issue of the fate and historical development of the Motherland in general was generalized. With this perspective, various aspects and layers of society were also considered: even from the concept of the historical fate of the Motherland, the fate and life of the broad masses of the people, the current thinking and behavior of representatives of different classes and people of various professions were considered.

The genre of the story, defined by a simple story and plot, capable of expressing the main points within a compact volume, became an important genre for critical realists who chose representatives of the common people as their main object of appeal. The relevance of this genre, which was addressed to the simple, uneducated common people and performed an educational and national awakening function, was undoubtedly due to its compactness in a flexible form.

By highlighting important issues such as people's life, their aspirations and ideals, difficulties and setbacks, independence and awakening, the critical realism movement and its representatives, which emerged in the history of Azerbaijani public thought, “*revealed the great truths hidden in ordinary stories*”<sup>65</sup>. In order to convey great truths in ordinary stories and awaken the people, they turned to the flexible genres of the time that took less time and could be read and listened to most quickly in a concise manner, while the main place was occupied by the story in prose, the feuilleton in journalism, and small satirical poems in poetry. The prominent writer Jalil Mammadguluzade, the founder, standard-bearer and ideologist of Azerbaijani critical realism, gave new scope and artistic quality to the development of literary prose, starting with the work “Stories of

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<sup>65</sup> Hüseyinov, F.C. *Adi əhvalatlarda böyük həqiqətlər* / F.C.Hüseyinov. – Bakı: Gənclik, – 1977. – 184 s.



the village of Danabash” written in 1894. The story “Pocht qutusu”, written in 1903 with great talent and social-humorous pathos by the prominent writer, was published in the “Shargi-rus” newspaper at the initiative of the great thinker M.Shahtakhtili and became a “*manifesto*”<sup>66</sup> of Azerbaijani national critical realism. The writer’s “Usta Zeynal (Master Zeynal)”, “Iranda hurriyyet (Freedom in Iran)”, “Gurbanali Bey”, “Guzu (Lamb)”, “Saqqalli ushag (Bearded child)” and a number of short stories also gave impetus to the development of new literary prose as the most significant examples of critical realist prose. These stories formed new traditions in the history of literature with their simplicity, easy, readable and understandable language, compositional structure, plot and events and images reflecting the realities of life. It is no coincidence that the great master J.Mammadguluzadeh is remembered in Azerbaijani literature as the “*great master of the short story*”<sup>67</sup>. kimi xatırlanmışdır. These traditions were enriched and brought forth prominent representatives such as A.Hagverdiyev, Y.V.Chamanzaminli, M.S.Ordubadi, U.Hajibeyov, and gave Azerbaijani literary prose such wonderful works of fiction as “Girx dene baqqal (Forty groceries)”, “Shahqulubey’s grandson”, “Ramadan” [M.S.Ordubadi], “Bomb”, “Mirza Safar” [A.Hagverdiyev], “Shaghulu’s Good Deed”, “Jannat qebzi (The Receipt of Heaven)”, “Milletperestler (Nationalists)”, “Khanin qezebi (Khan’s wrath)” [Y.V.Chamanzaminli], etc., which are written as touchstones in literary memory. In each of these works, the reasons that held the Azerbaijani people back from national development were presented and shown one by one, and they were subjected to satire, humor and laughter through the analysis of critical realist thought, revealing the need for reform, and actualizing the idea of development and new thinking.

The fourth chapter of the dissertation is called “**Artistic expression and stylistic features of Azerbaijani critical realism**”. In the first paragraph of the chapter, called “**Critical realist style**

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<sup>66</sup> Qarayev, Y.V. Realizm: sənət və həqiqət / Y.V.Qarayev. – Bakı: Elm, – 1980. – 259 s.

<sup>67</sup> Həbibbəyli, İ.Ə. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – s.433.

**and the method of Socrates**”, the method of Socrates, which is at the core of the critical realist style, and its artistic expression technique are analyzed. It is known that the essence of the the method of Socrates is the technique of judgment and logical judgment - conclusion. Therefore, this method, which provides the knowledge of judging life or existence, is the reflection method at the core of Azerbaijani critical realism. The method of Socrates, which has its own unique judgment and criticism technique, has taken a fundamental place in the style of critical realism and played a major role in the artistic understanding of existence. In addition, J.Mammadguluzade, who had a special sympathy for Socrates, along with his fate, life and fate, also draws special attention to his ideological-teaching and methodological affinities. J.Mammadguluzade, the founder of critical realism, who had a special sympathy for Socrates' tradition of bringing enlightenment and learning to ordinary people and all individuals, also considered addressing the “little man”, all strata and individuals of society to be the essence of social development and national awakening. The role of simple native language in Socrates' judgment technique was also a priority in the poetics of critical realism. Just as Socrates generalized the people of his environment as “athenians”, in Azerbaijani critical realism typical representatives of typical conditions were presented with generalizing images such as “Danabashlilar”, “Veyilabadlilar”, “Dajjalabadlilar”, “Marallar”. Just as the Socratic teaching aimed to provide knowledge suitable for a new life, the artistic purpose of critical realism was realized by the function of awakening people to be ready for the modern challenges of the world in the serious socio-historical conditions of the early XX century. Just as the Socratic teaching method was called the “horsefly”, the literary style and even the secret signature activity of Azerbaijani critical realism were called “mozalan”, “lancet” etc. and included criticism.

In the second paragraph of the chapter, titled “**The issue of mother tongue and language use maneuvers in the creativity of critical realists**” the issue of the creative language and language use maneuvers of critical realism is scientifically analyzed.

Critical realism, which turned the concerns of the people and the issue of national awakening into a creative ideal, wrote in a

simple native language in order to directly and easily address the people and to carry out an enlightening literary mission. Critical realists, who wrote and created in a simple, native language, also realized the goal of critical realist literary judgment and exposure in the sentence syntax, models and lexicon of their native language that were open to criticism. Critical realism, which used its own sentence syntax, enriched the artistic language with syntactic models that were both easy to understand and that made the shortcomings noticeable through laughter. The critical realist lexicon was also built on the lexicon that allowed the function of criticism to be carried out in accordance with the method of the movement. In critical realist poetics, the phenomenon of enantiosemy was further enriched in order to realize the goal of criticism and exposure. In critical realist expression, specific human behavior, feelings and thoughts gained the opportunity to be expressed precisely in more concise artistic expressions. People's social indifference is reflected in the words "what about me", materialism and sensuality in the words "you are my dear", hatred and bitterness in the words "bah-bah" and other enantiosemic expressions. While words and expressions such as "beloved, heart, soul, description-dream, charming, spinning-oppressor, spinning-flying" and others used in the language of critical realism acquired a unique content and meaning in lyric poetry in classical Azerbaijani poetry, such words and expressions used in the language of satirists already acquired the essence of laughter, criticism, exposure, mockery, and revealed a new meaning and content. "Freedom", "zırrama" and many other lexical units of this kind in critical realist works reflected the moral and psychological problems of the time by acquiring a deep and broad socio-political content. The stylistic expressions of critical realism such as "Poor mother!", "Poor homeland!" were the most consistent and concise and expressive formulas of national tragedy in the artistic creation. The syntax of critical realism also acquired its own uniqueness, using more simple sentence models, and ellipsis was used to show both the level of knowledge and the mood and psychological state of the character. In addition, the language of critical realism widely used the artistic method of giving words a unique meaning and explaining them, and putting them in a specially distorted phonetic shell. In the

language of “Molla Nasreddin”, maneuvers are made to use proper nouns such as “Ogarishchev”, “Mamdeli”, “Stolypin” and others, on the one hand, they avoid using the name of the person being criticized exactly, and on the other hand, they reveal the meaning of criticism and exposure in relation to him. The distortion of the name in a new context and the presentation of critical exposure also acquire a specific feature in the language of critical realism: “Bagaush-shaytana”, “Meynali Shah” and others. Giving political and social content to ordinary words and lexical units was also one of the language maneuvers of critical realism: to consider a person; to give hands; to hold each other’s hands, to unite, to think were also words of this kind. This kind of social and critical meaning took place in the use of the proper noun “Tapik-tapik bayrami (The holiday of kick-kick)”. “Poor mother!”, “Poor mother tongue!”, “Poor homeland!” The use of simple, high-feeling, emotional syntactic constructions such as is also typical for critical realism. The technique of self-exposure in the critical realist style was also implemented in the model of self-deprecation, and the self-satisfied moral shortcomings of social groups were realized in poems and expressions of the type of pride. As a lexical-grammatical indicator of the evocative, informative function, the personal pronoun “I” and universal sentence structures prevailed in the artistic language and poetic expressiveness.

In the second paragraph of the fourth chapter, entitled “**Monologue in critical realist literature**”, the characterological essence of monologues is studied. In the critical realist style, which has a tradition of creating characters and reflecting typical beings in typical circumstances, monologues have also acquired special importance as a stylistic poetic technique in revealing the purpose, intention and spirituality of an artistic character or type. In accordance with the method of Socrates, monologues, as a fact of artistic language, have implemented the intention of revealing the truth in the reader’s heart by combining the stages of “mocking, provoking and condemning” (the voice of conscience – R.G.). The monologues of the characters of Mahammadhasan Ami, Gulbahar, Isgander, Molla Abbas and others attract particular attention with their judgmental nature and sobering qualities. “*Monologues can be*

*considered a code, key, driving force, guiding tool, and enlightening attack that contains the writer's artistic purpose, both in terms of content and poetic structure. The events and stories up to this point are characterized by the reader's rationalization of events, which is prompted by the attack of thought, and paves the way for the audience to think about the monologue*"<sup>68</sup>.

Monologues are a perfect method for revealing the character and intentions of negative types. Sheikh Nasrullah's concise monologue also serves to introduce the defective aspects of the negative type. Based on this opportunity for artistic expression, in the satirical-Molla Nasreddinist poetry of M.A. Sabir, A. Nazmi, A. Qamgusar, M.S. Ordubadi, etc., examples of poetry expressed in the form of monologues also constituted the majority and mainstay. "Khosh ol zaman (Be happy time)", "Zaman ol zaman idi (Time was that time)", "Dediler (They said)", "Oyanmadım (Coudn't woke up)", "Nolar shirinmazak etse meni halvayi-hurriyet (If freedom make me happy)", "Amalımız, afkarımız izmandir-vatandır (Our aim and goal is motherland)", "Evradımız, afkarımız izmandir-afsaneyi-zendir", "Gorkhulam (I am afraid)", "Men bele esrari gana bilmirem (I can't understant such thing)", "Satiram (I am selling)", "Qoyma geldi (Don't letm comes)", "Urefa marshi (Urefa march) " and etc. *"...These types of monologues can be characterized, in a certain sense, as "explosions of ideas." It cannot be overlooked that such monologues are mainly located in the middle of the work, serve to convey the main idea of the work, and encourage the viewer and reader to think and come to a certain conclusion*"<sup>69</sup>.

The second paragraph, "**Dialogue in critical realist literature**" examines the characterological features of dialogues. Critical realism, which turns language into a means of individualization, has given the work important artistic qualities for revealing characters and types through a special question-and-answer technique and a dialogical

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<sup>68</sup> Qasımov, R.A. C.Məmmədquluzadənin dramlarında monoloqların bədii-struktural mahiyyəti // – Naxçıvan: AMEA Naxçıvan Bölməsinin Elmi əsərləri, –2021. – c.17. № 1. – s.122.

<sup>69</sup> Qasımov, R.A. C.Məmmədquluzadənin dramlarında monoloqların bədii-struktural mahiyyəti // – Naxçıvan: AMEA Naxçıvan Bölməsinin Elmi əsərləri, –2021. – c.17. № 1. – s.122.

speech model in accordance with the possibilities of the Socratic method of judgment and explanation. In critical realist works, in order to present the perfect and detailed character of the type and its comprehensive characteristics, the author does not end with the narration, but also gives an important place to the speech of the characters, including monologues and dialogues, which is called characterological speech in the literary text<sup>70</sup>. One can even talk about works that are built on dialogues. There are interesting and memorable examples of dialogue in J.Mammadguluzadeh's stories "Pocht qutusu", "Usta Zeynal", "Freedom in Iran" and other stories, "Oluler (The Dead)", "The School of the village of Danabash", "The teacher of the village of Danabash", "My Mother's Book", "Deli yiginjagi (The Mad Meeting)", "Lanat (The Curse)", A.Hagverdiyev's "Khordan`s Hell letters", "Mirza Safar", "Dishagrisi (Toothache)", "Mozalanbey's Travelogue", Y.V. Chamanzaminli's "The Receipt of Heaven", "Shahgulu's Good Deed" and other works. In satirical poetry examples such as M.A.Sabir's "Sual-Javab (Question and Answer)", "It is not, it is not", "Bura say (Count here)", "Əhvalpürsanlıq və ya qonuşma (Friendly pleasure or conversation)", "Bakida bir kandda mushavire (Conversation in a village in Baku)", "Ramadan conversation", A.Qamkusal's "Sheytanin fehlesi (The Devil's worker)", "Sual-Javab (Question and Answer)", M.A. Mojuz's "Ogul ve Ana (Son and Mother)", "Hele ushagsan (You are still a child)", "Onun ne akhireti xosh olar, ne dunyasi (Neither his afterlife, nor his world can be pleasant)", "Him", "Lazimdir (It is necessary)", A.Nazmi's "In the Gymnasium (mullah and students)", "Laughter (mullah and disciple)", "Hitlerden alaltilarina (From Hitler to his subordinates)", dialogue has performed an important function in accordance with the literary and aesthetic characteristics of critical realism, both in terms of characterizing types and social problems and environments. The dialogues of the characters of Khudayar bey and Ghazi, Uncle Mahammadhasan and the Nachalnik, Mother Zeynab and the police, Novruzali and Vali Khan, Usta Zeynal and Gurban, Mahammadali and Parinisa, three brothers - Rustam Mirza, Mirza Mahammadali

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<sup>70</sup> Məmmədova, Z.Ş. Bədii mətnədə xarakteroloji nitq və onun ifadəsi problemləri: / fil. e. dok. elmi dərəcəsi dis. avtoreferatı. / – Bakı, 2011. – s.3.

and Samad Vahid etc. reflected the wealth of important information and unique judgment techniques contained in concise replicas, and the possibilities of drawing conclusions and ruling in the dialogues opened up necessary opportunities for the disclosure of the work and the artistic purpose of the writer. It is because dialogues have become the main expressive need of the judgmental artistic reflection that expository poems on dialogues have become a staple not only in artistic prose and dramaturgy, but also in the technique of critical realist poetry. The dialogue satirical poems of M.A. Sabir, A.Nazmi, A.Qamgusar, M.Mojuz were particularly active in implementing social and artistic criticism and were used as the most active weapon in the literary struggle. Since the technique of judgment was more successfully implemented in dialogues, it was a pioneer in the critical realist style and became a style of both artistic and journalistic criticism. *“Dialogues have become widely useful as a means of revealing the essence and details of a type or event, problem, its social meaning and artistic function by performing a characterological function. Therefore, dialogues have been widely used in critical realist works, regardless of whether they are poetry, prose or drama, and memorable dialogue examples have been presented. Dialogues, as a unique structure, have been of great benefit in revealing the true essence of types and typical artistic beings”*<sup>71</sup>.

In the third paragraph of the fourth chapter, titled **“Metaphorical images and peculiarities in critical realist literature”** metaphorical images in critical realism and the individual idiosyncrasies of representatives are analyzed.

In the poetics of critical realism, unlike other literary movements, there was a unique approach and sensitive attitude to the structure of a work of art. Unlike romanticism, critical realism is sensitive to the structure and details of a work of art, giving meaning to a specific goal and idea. For critical realists, who approached a work of art from an ideological-educational thesis, each part of the work had artistic and aesthetic significance. Jalil Mammadguluzade

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<sup>71</sup> Qasımov, R.A. C.Məmmədquluzadənin dramlarında monoloqların bədii-strukturallıq mahiyyəti // – Naxçıvan: AMEA Naxçıvan Bölməsinin Elmi əsərləri, – 2021. – c.17. № 1. – s.125.

himself once wrote about this: *“Every writer has a point, or else these works are not in vain...”*<sup>72</sup>.

In the poetics of critical realism, the use of various typified, symbolic, and even metaphorical images in the structure of works of art was a widespread issue [In this regard, the creativity of J.Mammadguluzadeh in particular gains primacy and distinction - R.G.]. In critical realist works, not only human images and perfect characters are created, but also life and everyday conditions, specific objects are depicted for a more concrete and vivid description of historical and local conditions, and critical-symbolic and metaphorical images that allow describing the specific state of the social environment were included. Such depiction also manifested itself as individual uniqueness. In this regard, the standard-bearer of critical realism, Jalil Mammadguluzadeh, had a unique and more perfect creative style. According to our research, the great writer's “long-eared stick”, “stick”, “black-bound book” in the story “Stories of Danabash Village”, as well as the whip in a number of plays and works, the rosary in “Khan's Rosary”, the side pipe in “Yan Tuteyi”, the book in “Mother's Book”, the dreams of Parinisa and Usta Aghabalı in “Freedom in Iran” and “The Receipt of Heaven” and the concepts contained therein, the horse stable in the story “Gurbanali Bey”, the mailbox in “Pocht Qutusu”, hell in “Khortdan's Hell Letters”, etc. are of great importance in terms of their expressiveness of ideas and meanings. In Azerbaijani critical realism, the structure of a work of art, details, language, image system and other important elements for conducting ideas and critical judgments. In this regard, as already mentioned, the artistic language, including sentence syntax, lexical-semantic composition, plays a very important role in the work, and even a number of images of objects and events in the work acquire artistic-aesthetic value and ideological-aesthetic significance. In our opinion, the artistic details such as the donkey, the stick, the whip, the rosary, the yantutag, the Danabash village, Veyilabad, Zurnali, etc. that we encounter in critical realist works reveal a serious literary and aesthetic character. Critical realists, by

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<sup>72</sup> Məmmədquluzadə, C. Seçilmiş əsərləri [4 cildə] / C.Məmmədquluzadə. – Bakı: Öndər, – 2004. – c.4. – s.511.



illustrating important issues of the existing administrative-political system and new development requirements with such details, carry out critical judgment, and have carried out a figurative judgment of social development. In critical realist works, writers have adopted a critical attitude by transforming each image, hero, and auxiliary object into a symbol of the social structure and conditions and its elements with the finest details. Each of such images that we appreciate has its own meaning and aesthetic essence. In our opinion, within the framework of the requirements of the new century of scientific and technological development, the idea of national unity, solidarity and equality in the global context, the mailbox can be understood and explained as a means of communication and understanding, the jug in the work “Usta Zeynal” as a box of national values and thought systems, the horse stable in the story “Gurbanali Bey”, as Mehman Garakhanoglu correctly explained, as a grave<sup>73</sup>, tomb, etc. The baton, the whip, manifests itself as a symbol of power and authority in the hands of tyrannical officials like Khudayar bey and Pirverdi, and Y.Garayev was rightly called the “*conductor's baton*”<sup>74</sup> because he controlled the crowd through tyranny.

The following scientific conclusions were reached in the “**Conclusion**” part of the study:

1. Critical realism, as a literary movement, emerged and functioned in order to bring about a change in the way of public thinking at a historical time when the attitude towards man acquired a different and new content within the new socio-economic relations and new values emerged. In the face of serious social, historical, political, and revolutionary events, critical realism emerged as a literary movement with its own creative technique, based on the positive traditions of positivist-enlightenment realism and as a reaction to romanticism;

2. The confusion in the naming and explanation of the critical realism literary movement arose from the essence of the critical

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<sup>73</sup> Qaraxanoğlu, M.Q. Mirzə Cəlil yanğısı / M.Q.Qaraxanoğlu. – Bakı: Mücrü, – 2020. – s.208.

<sup>74</sup> Qarayev, Y.V. Realizm: sənət və həqiqət / Y.V.Qarayev. – Bakı: Elm, – 1980. – s.210.

realism cognitive method on which it was based as a method of artistic reflection. The literary mission and artistic goal of the critical realism literary movement was reformism. Therefore, the existence of critical realism has a style and poetics that are based on the method of critical analysis and understanding, and teach people to judge life, gain knowledge and make right decisions in accordance with their interests;

3. The main issue of the poetics of critical realism, the problem of man - hero, was presented within social relations and problems, man was reflected within social relations in all his social content - social, economic, psychological and cultural aspects, as well as motivation and behavioral manifestations, and the issue of his upbringing in the context of new socio-historical relations became relevant. In this sense, man found imagery in critical realist literature as a transforming force of social development;

4. As an example of loyalty to the path of critical realism ideology, which serves the purpose of bringing knowledge to the people and massifying enlightenment, he carried out the mission of writing and fighting in accordance with the humor of the simple, broad masses, and gave priority to the traditions of folk literature. He skillfully utilized the criticism techniques of oral folk literature, and based on the critical thinking in oral folk literature and classical heritage, he formed the national critical thought system of the XX century. In fact, in our opinion, most of the examples of Molla Nasreddin's jokes that seriously criticize religion, law and bureaucracy are precisely the products of the XX century "Molla Nasreddin" creativity;

5. In critical realist poetics, the attitude towards religion has been approached throughout history in the context of science, literature and religion, and has found its presentation with the idea of transforming religious values into moral values and religious belief into a moral code as a social demand of a specific period;

6. Critical realism, in accordance with its critical perception and reflection method, has become a long-term literary trend by realizing its literary activity in lyrical, epic, and dramatic genres, and by taking advantage of oral folk literature, classical heritage, and progressive traditions of world literature, it has innovatively used a number of

genres in accordance with its style and has formed a genre system that is appropriate to its style. It has created examples such as riddles, travelogues, proverbs, letters, telegrams or mailboxes, feuilletons, stories, satirical ghazals, poetry samples, as well as satirical allusions to classics, parodies, etc. and has enriched the critical description and perception side of literature in a satirical-humorous style;

6. Critical realism, which manifested itself more in literary prose and achieved its main goal, preferred the genre of short stories, developed psychological and social realism, gave distinctive importance to the originality of the plot line, and especially benefited from the plot technique, which ends with an unusual, unexpected ending that does not correspond to the internal logic of the event and is called the novella in modern literary criticism;

7. The creative style and poetics of critical realism are based on the Socratic method, which uses the method of critical cognition. Therefore, the artistic language of critical realism is also based on the poetics of critical judgment in accordance with the Socratic method, and has performed an educational function by demonstrating the technique of making judgments and reaching logical conclusions in the artistic text. The syntax, lexicon and stylistic possibilities of the artistic language include the logic of critical judgment and judgment, the vocabulary, sentence syntax and models, monologues and dialogues are used as the expression style of the judgment technique, and have become a means of educating the public by revealing ideas and understanding social truth in critical realist works;

8. In the artistic structure of critical realist poetics, details such as a donkey, a rosary, a whip, a jug, etc. were used as artistic images expressing social-critical meaning and symbolic-subtextual content;

9. Azerbaijani critical realist artists had creative differences and originalities. A.Hagverdiyev, Y.V.Chamanzaminli, U.Hajibeyov, M.S.Ordubadi also showed inclinations towards other literary trends, and more so continued the critical realism that J.Mammadguluzadeh fully created himself and his foundation. Also, the aforementioned artists, including A.Nazmi, A.Qamgusar, went beyond J.Mammadguluzadeh's moderate, soft critical reflection method and exhibited a more rigid, strict artistic reflection.

**The main provisions of the dissertation work are reflected in the following monographs, articles, conference materials and theses:**

1. Gasimov, R.A. The concept of national thought and the ideology of Azerbaijaniism in Azerbaijani literature / R.A. Gasimov, Z.H. Ismayil. – Baku: Science and Education, – 2017. – 192 p.
2. Gasimov, R.A. Nakhchivan intellectuals in the Azerbaijani press (early 20th century) / R.A. Gasimov. – Nakhchivan: Ajami, – 2017. – 120 p.
3. Gasimov, R.A. Nakhchivan literary environment: problems, prospects / R.A. Gasimov. – Baku: Science and Education, – 2018. – 232 p.
4. Gasimov, R.A. The stage and founder of critical realism in Azerbaijani literature //– Nakhchivan: News of the Nakhchivan Branch of ANAS, Social and Humanities Series, –2013, №1.– pp. 164-173
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26. Gasimov, R.A. National critical realism of Azerbaijan and classical literary heritage relations // – Budapesht: The scientific heritage, – 2024. № 131, – pgs.38-42.



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