

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Science

**IDEOLOGICAL ENEMY IMAGES AND HISTORICAL
TRUTH IN AZERBAIJAN SOVIET LITERATURE
(1920s - 1960s)**

Specialty: 5716.01- Azerbaijani literature

Field of science: Philology

Applicant: **Nurana Firudin Asadullayeva**

Baku – 2025

The work was performed at the "Research and Presentation of New and Modern Azerbaijani Literature" department of the National Museum of Azerbaijani Literature named after Nizami Ganjavi.

Scientific consultant: Full member of ANAS,
Doctor of Philological Sciences, Professor
Rafael Baba Huseynov

Official opponents: Full member of ANAS,
Doctor of Philological Sciences, Professor
Teymur Hashim Karimli

Doctor of Philological Sciences, Professor
Jalil Garib Naghiyev

Doctor of Philological Sciences, Professor
Badirkhan Balaca Ahmedov

Doctor of Philological Sciences, Associate
Professor
Leyla Kamran Mammadova

Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Ministry of Culture of the Republic of Azerbaijan National Museum of Azerbaijani Literature named after Nizami Ganjavi.



Full member of ANAS, Doctor of
Philological Sciences, Professor
Rafael Baba Huseynov

Doctor of Philosophy in Philology
Ilhama Mursal Gultekin

Chairman of the
scientific seminar:

Doctor of Philological Sciences,
Professor
Abuzar Musa Baghirov

GENERAL CHARACTERISTICS OF THE RESEARCH

Urgency of the theme and the degree of the research. The study of the 1920-1960s stage of Azerbaijani literature of the 20th century is one of the main issues of contemporary literary criticism. Against the background of the new historical reality created by the period of independence, it is relevant to evaluate the literature of this period, to look at the path it has taken, to express an objective attitude to the images created, and to the problem of the ideological approach to life in general. Thus, for about half a century, literature was under ideological pressure, certain decisions were made and administrative instructions were given for its development. For this reason, literature turned from its previous natural path, was condemned to artificial development, and in many cases became a mouthpiece of the ideological system, paving the way for the distortion of historical truth.

During this period, literature suffered most from the ideological assessment of images and the incorrect reflection of historical reality. For a while, the images of bey, khan, revolutionary, Komsomol, collective farmer, kolchomag, class enemy, harmer, harmer, communist, slanderer, mullah, Musavatist, enemy of the people, Turkist, pan-Turkist were created in literature and they were depicted along the same lines, one-sidedly, not corresponding to reality, but schematically resembling each other.

In order to study the period comprehensively, the study of works written during this period is one of the most important issues that makes the topic relevant and important. How the images are described does not change their essence, but it is necessary to re-examine those works in terms of reading and evaluating positive, negative, kolchomag, bey, khan, etc. images in a new context. Such a study not only allows us to re-purify the literature of the period, but also eliminates the wrong attitude towards literature.

One of the aspects that determines the relevance of the problem is to examine the various manifestations of the intervention of ideology in literature in each decade, to express an attitude to the issues that are the subject of debate in our literary

studies. Soviet society and its attitude to literature showed that it is impossible to develop literature with decisions and resolutions. Thus, the lifespan of works based on such administrative instructions is often as long as the lifespan of that ideology.

Soviet literary criticism often approached the evaluation of artistic works from an ideological position or emphasized issues that were necessary for the existing ideological system, and did not consider it necessary to reveal the hidden goals of the poet, writer or playwright. Today, such works need to be analyzed and re-evaluated in the light of national literary criticism thinking. In this way, we do not diminish the importance of the assessments and analyses given to these works in previous periods, but express the position of the contemporary national-literary historical process. If we recall that literary criticism of the period itself was subjected to persecution, pressure and repression, it is possible to see that ideological pressure was equally exerted on literary criticism.

As for the degree of development of the problem, it should be said that the topic has not been addressed at the level of a specific scientific research work. Although literary criticism addressed this issue several times in the 1920s-1950s, these assessments were ideologically oriented. In many articles by Ali Nazim (1906–1941), Bekir Chobanzadeh (1893–1937), Amin Abid (1898–1937), Hanafi Zeynalli (1896–1938), Hidayat Efendiyev (1908–1979), Mehdi Huseyn (1909–1965), Ali Huseynzadeh (1906–1982), Mustafa Guliyev (1893–1938) and other critics, ideological assessments of works were given. A. Abidin's "Harmful Criticisms"¹, B. Chobanzadeh's "A New Era of Azeri Literature. From Nationalism to Internationalism"², H. Efendiyev's "Our Prose is on the Path of Ascension"³, "About Pereverzev and His Literary System"⁴, M.

¹ Abid, Ə. Zərərli tənqidlər // – Bakı: İnkılab və mədəniyyət, – 1929. № 10, – s. 31-34

² Çobanzadə, B. Azəri ədəbiyyatının yeni dövrü. Nasionalizmdən internasionalizmə / B.Çobanzadə. – Bakı: ADETI-nin nəşriyyatı, – 1930. – 65 s.

³ Əfəndiyev, H. Nəsrimiz yüksəliş yollarında /H.Əfəndiyev. – Bakı: Azərnəşr, – 1936. – 150 s.

Guliyev's "Against Bourgeois Tendencies in Literary Criticism" ⁵, "October and Turkish Literature" ⁶, "We Will Overcome Pylnyakism in Turkish Literature"⁷, A. Nazim's "The Creative Path of Simurgun" ⁸, "Against mechanism and liberal views in the criticism of Marxism in Azerbaijan" ⁹, "Against pan-Turkism and Kemalism in Turkish literary criticism" (on the literary views of A. Musaxanlı, A. Abid, B. Chobanzadəh, M.F. Kopruluzadəh and I. Hikmet)¹⁰, M. Hüseyn's "Literary battles"¹¹, "For the Bolshevik party affiliation of our literature" ¹², "Creative problems of Azerbaijani Soviet literature" ¹³, "Around the issues of creativity"¹⁴ and other articles and books have had ideological approaches to one degree or another, these approaches are very important in terms of the attitude of the period. In the third volume of the three-

⁴ Əfəndiyev, H. Pereverzev və onun ədəbiyyat sistemi haqqında // – Bakı: Hücum, – 1931. № 2, – s. 2-6.

⁵ Quliyev, M. Ədəbiyyatşünaslıqda burjuva təmayülləri əleyhinə / M.Quliyev. – Bakı: Azərənəşr, – 1931. – 121 s.

⁶ Кулиев, М. Октябрь и тюркская литература / М. Кулиев. – Баку: Аз. ГНИИ, – 1930. – 156 с.

⁷ Quliyev, M. Türk ədəbiyyatında pilnyakçılığı dəf edəcəyiz // Kommunist. – 1929, 4 noyabr, – s.1.

⁸ Nazim, Ə. Simürgün yaradıcılıq yolu // – Bakı: İnqilab və mədəniyyət, – 1933. №3, – s. 31-34.

⁹ Nazim, Ə. Azərbaycanda marksizm tənqidində mexanisizm və liberal görüşlər əleyhinə (I məqalə) // – Bakı: Hücum, – 1932. №3-4, – s. 37-41; Nazim, Ə. Azərbaycanda marksizm tənqidində mexanisizm və liberal görüşlər əleyhinə (II məqalə) // – Bakı: Hücum, – 1932. №5-6, – s. 37-41.

¹⁰ Nazim, Ə. Türk ədəbiyyatşünaslığında pantürkizm və kamalizm əleyhinə (I məqalə) // – Bakı: İnqilab və mədəniyyət, – 1931. №3-4, – s. 59-62; Nazim, Ə. Türk ədəbiyyatşünaslığında pantürkizm və kamalizm əleyhinə (II məqalə) // – Bakı: İnqilab və mədəniyyət, – 1931. №5, – s. 27-31.

¹¹ Hüseyn, M. Ədəbi döyüşlər / M.Hüseyn. – Bakı: Azərənəşr, – 1932. – 128 s.

¹² Hüseyn, M. Ədəbiyyatımızın bolşevik partiyalılığı uğrunda // Ədəbiyyat. – 1948, 28 avqust. – s. 3.

¹³ Hüseyn, M. Azərbaycan sovet ədəbiyyatının yaradıcılıq problemləri (I məqalə) // Ədəbiyyat, – 1948, 25 iyun, – s. 1.

¹⁴ Hüseyn, M. Yaradıcılıq məsələləri ətrafında // Kommunist. – 1929, 21 sentyabr. – s. 4.

volume “History of Azerbaijani Literature”¹⁵, and in both volumes of the two-volume “History of Azerbaijani Soviet Literature”,¹⁶ the issue is viewed from the ideological prism of the period.

Ideological tendencies, albeit less pronounced, are also noticeable in the critical writings of later literary critics Mammad Arif (1904–1975), Hamid Arasli (1909–1983), Mammadjafar Jafarov (1909–1992), Panah Khalilov (1925–2019), Seyfulla Asadullayev (1924–2011), Gulu Khalilov (1930–1995), and others. The topic is reflected in one way or another in M. Arif’s “Creative Path of Jafar Jabbarli”,¹⁷ “The Resurrected Man” (about Mir Jalal’s novel “The Resurrected Man”),¹⁸ M. Jafar’s “Huseyn Javid”¹⁹, Nizameddin Babayev’s (Shamsizadeh, 1954–2025) “Literary Disputes”²⁰, Yagub Ismayilov’s (1928–2015) “Creative Path of Ilyas Efendiyev”²¹, “The Creativity of Abulhasan”,²² etc. studies.

The most acute attitude to the problem emerged in the last thirty years. After the collapse of the Soviet political system, along with the historical events of that period, a sharp attitude was expressed towards the literary and artistic material. These events mainly occurred immediately after the collapse of Soviet society. Just as a negative attitude towards classical literary and cultural events was exhibited in the 1920s and 1930s, the same events were repeated in the 1990s. The attitude towards Nizami, Fuzuli, and

¹⁵ Azərbaycan ədəbiyyatı tarixi: [3 cildə] / Bakı: Azərbaycan SSR EA nəşriyyatı, – c.3. –1957, – 563 s.

¹⁶ Azərbaycan sovet ədəbiyyatı tarixi: [2 cildə] / Bakı: Azərbaycan SSR EA nəşriyyatı. – c.1. – 1967. – 638 s.; Azərbaycan sovet ədəbiyyatı tarixi: [2 cildə] / Bakı: Azərbaycan SSR EA nəşriyyatı. – c.2. – 1967. – 501 s.

¹⁷ Arif, M. Cəfər Cəbbarlının yaradıcılıq yolu / M.Arif. – Bakı: ADU-nun nəşriyyatı, – 1956. – 351 s.

¹⁸ Arif, M. “Dirilən adam” haqqında // Ədəbiyyat. – 1939, 11 may. – s. 3

¹⁹ Cəfər, M. Hüseyn Cavid / M.Cəfər. – Bakı: Azərənəşr, –1960. – 262 s.

²⁰ Babayev, N. Ədəbi mübahisələr. Azərbaycan sovet ədəbiyyatşünaslığının təşəkkülü / N.Babayev. – Bakı: Yazıçı, – 1986. – 177 s.

²¹ İsmayılov, Y. İlyas Əfəndiyevin yaradıcılıq yolu / Y.İsmayılov. – Bakı: Elm, – 1991. – 262 s.

²² İsmayılov, Y. Əbülhəsənin yaradıcılığı / Y.İsmayılov. – Bakı: Elm, – 1986. – 208 s.

Vagif in the 1920s continued towards Soviet writers in the early years of independence. However, over time, events began to be approached not from a political perspective, but from a literary perspective.

Despite the fact that various attitudes towards the problem have been expressed in various press outlets at the journalistic level or in interviews, we rarely encounter a scientific-theoretical attitude. However, in studies conducted on the literary process of that period and its development path, literary societies, repression, etc., attitudes towards individual issues of the problem have been expressed in one way or another. The topic has been explored in one way or another in Rafael Hüseynov's (1954) "The Rafibeyli"²³, "A Particle of the Nation",²⁴ "Eternal Javid",²⁵ Nizameddin Shamsizadeh's "Azerbaijani Literary Studies: Stages and Concepts"²⁶, Gizgayit Babayeva's "Mustafa Giliyev. Fate and Legacy"²⁷, Nazif Gahramanli's (1949–2012) "Literary Societies in Azerbaijan (1920-1930s)"²⁸, Badirkhan Ahmadov's (1955) "20th Century Azerbaijani Literature, Stages, Directions, Problems"²⁹, Literature and Repression: Character, Genesis and Approaches",³⁰ etc. articles and studies. During the period of independence, theoretical approaches to the problem were expressed in theoretical studies such as Shamil Salmanov's (1933–2006) "Literary Studies and

²³ Hüseynov, R. Rəfibəylilər / R.Hüseynov. – Bakı: Azərbaycan, – 1996. – 672 s.

²⁴ Hüseynov, R. Millətin zərrəsi / R.Hüseynov. – Bakı: Azərbaycan, – 2001. – 720 s.

²⁵ Hüseynov, R. Əbədi Cavid / R.Hüseynov. – Bakı: Nurlan, – 2007. – 840 s.

²⁶ Şəmsizadə, N. Azərbaycan ədəbiyyatşünaslığı: mərhələlər və konsepsiyalar / N.Şəmsizadə. – Bakı: Ozan, – 1997. – 290 s.

²⁷ Babayeva, Q. Mustafa Quliyev (taleyi və irsi) / Q.Babayeva. – Bakı: Ozan, – 1999. – 136 s.

²⁸ Qəhrəmanlı, N. Azərbaycanda ədəbi cəmiyyətlər (1920-30-cu illər) / N.Qəhrəmanlı. – Bakı: Elm, – 2006. – 124 s.

²⁹ Əhmədov, B. XX yüzil Azərbaycan ədəbiyyatı: mərhələlər, istiqamətlər, problemlər / B.Əhmədov. – Bakı: Elm və təhsil, – 2015. – 552 s.

³⁰ Əhmədov, B. Ədəbiyyat və repressiya; xarakteri, genezisi və yanaşma meyilləri // – Bakı: Azərbaycan, – 2012. №3, – s.176-186.

New Thinking: Criticism: The Paths We Have Traveled" and ³¹, Elchin's (1943) "What Has Socialist Realism Given Us?"³²

The object and subject of the research. The main object of the research work is the investigation of ideological obstacles in the development of the literary process of the 20s-60s of the XX century. The events that occurred in the literary process of this period, as well as the study of images and conflicts in the resulting literary works, also constitute the object of the dissertation work.

The subject of the study is to highlight the ideological direction or "enemy images" in the work of any poet, writer, or playwright, as well as a literary critic, referring to individual examples of the literature of the period (poetry, prose, dramaturgy, and literary criticism), and not to approach it from an ideological perspective, but to reveal and evaluate the objective and subjective reasons for such approaches. In this regard, the main artistic examples, scientific and theoretical articles, as well as literary criticism materials covering the literary process of the period were involved in the research, and the image of the ideological enemy and the problem of historical truth were examined based on the work of many poets, writers, playwrights, and literary critics.

The goal and objectives of the research. The main aim of the research is to reveal the ideological role in the development directions of literature emerging under the umbrella of socialist realism from the 1920s to the 1960s, to analyze the traces of the era in the creation and evaluation of images. It is necessary to approach the contradictions and complexity in the development of literature in the context of socialist realism in the 1920s-1960s, as well as the difficulties encountered in the search for new images from the perspective of contemporary literary criticism. The aim is to reveal the ideological tendencies that emerged during the management of literature both over the decades and in different periods of political ideology, to clarify the form and content of the factors that hinder the development of literature, and the occasional

³¹ Salmanov, Ş. Ədəbiyyatşünaslıq və yeni təfəkkür: Tənqid: keçdiyimiz yollar // – Bakı: Azərbaycan, – 1990. №3, – s. 173-179.

³² Elçin. Sosrealizm bizə nə verdi? / Elçin. – Bakı: Mütərcim, – 2010. – 76 s.

interference of administrative resources in artistic thought. To achieve this goal, the following tasks have been set:

- Revealing the reasons why literature, which has undergone a natural development since the beginning of the 20th century, encountered a new reality and political-historical process;

- Expressing a new view on the path of development of artistic thought under the names of "revolutionary literature", "gossip literature", "proletarian literature", "worker-peasant literature", and "Soviet literature";

- Re-evaluating the influence of conflicts in society on the creation of images and the ideological tendencies in dividing images according to class position;

- Identification and evaluation of the ideological approaches of literary criticism of the period to literature emerging in the context of the socialist realism method;

- Identification of the ideological system origin of the images of the bey, khan, revolutionary, worker, peasant, scoundrel, class enemy, enemy of the people, slanderer, etc.;

- Identification of the socio-political reasons for the emergence of new ideological trends during the war period of 1941-1945 and the approach to literature with new criteria after that;

- Clarification of the reasons for the division and evaluation of images into negative-positive poles after the 1950s;

- Ensuring a new approach to ideological images in the development of the Soviet-era concept of Azerbaijani literature, etc.

The research methods. There are some incorrect methodological approaches today in relation to the literature that emerged within the framework of the socialist realism method during the Soviet period. The basis of these methodological errors is the complexity and contradictions of the period under study itself. Objective analysis and criticism require an approach to this literary process and trends in literature using the methods of historical-chronological, analytical-typological and ideo-aesthetic analysis. In order for the new approach to not be methodologically

flawed and one-sided, the principles of historicity and modernity should be taken as the basis and scientific objectivity should be prioritized in relation to the literary text. In order for the new approach not to be methodologically flawed and one-sided, the principles of historicity and modernity should be taken as a basis in relation to the literary text and scientific objectivity should be given priority. During the research, the main development trends of the literature of the 20s-60s of the XX century were taken into account, artistic conflicts and the analysis of images, regardless of class affiliation, were approached from the position of contemporary literary criticism. During these analyses, along with the comparative method, the method of historical-typological analysis was also used.

The main propositions for defense. The dissertation involves the study of the literature of a period of about half a century in terms of various problems. Although the art of this period was mainly created under the influence of the "socialist realism" method, the development path of literature was not linear, it often changed ideologically, and various and contradictory approaches were put forward in relation to images. Equating the approach of the 1920s to literature, the conflict of a imaginative literature, and images with the approach of the 1930s, 1940s, 1950s, and 1960s, and analyzing them on the basis of a single principle, does not provide grounds for arriving at correct scientific conclusions. These principles were also anticipated in the provisions defended in the research work. Taking these into account, we consider it appropriate to defend the following provisions in the literature of the period:

- Since literature in the 20s-60s of the 20th century developed in new historical conditions, within a different socio-political system, we observe the strengthening of new ideological trends;

- It is important to define new criteria in the ideological depiction of life and society in literature;

- The historical-political and cultural-social foundations of the emergence of images of ideological enemies during the Soviet

period should be determined within the framework of the requirements of the social environment at the time when the analyzed works were written and to which they were addressed;–

– In the literature created in the 20s-60s of the 20th century, the division of images into the category of class enemies (bey, khan, servant, peasant, worker, kolchomag, enemy of the people, Musavatist, counter-revolutionary, internal enemy, external enemy, etc.) and the analysis of images in this direction have ideological grounds;

– The description of images and conflicts in the examples of fiction created in the 20s-60s of the 20th century in the context of the old-new confrontation allows us to trace the path of development of Soviet literature;

– The depiction of the theme of “civil war” in literature and the creation of images in this context reveal the negative impact of ideology on artistic creativity;

– The approach to the creativity of writers from an ideological context and the analysis of their activities in the direction of forming the image of “enemy of the people” in Soviet literary criticism give grounds to say that this tendency was dictated from above;

– The fact that literary criticism and literary studies proceeded from the position of socialist realism in evaluating the literature of the period led to ideological deviations;

– In the 50s and 60s of the 20th century, new boundaries were defined in the depiction of the truth of life and artistic reality, images were divided more into negative-positive poles, and the human factor was emphasized in literature.

Scientific novelty of the research work. One of the main factors determining the scientific novelty of the research is that the research is conducted from the point of view of contemporary literary criticism, taking into account the literary development trends of the period. Because over time, attitudes towards literature also change. This becomes more evident when literature created within the framework of an ideological system passes through the filter of reassessment.

After socialist realism ended its life, the ideological principles on which it was based also lost their theoretical power and were replaced by new scientific-theoretical propositions. Therefore, when evaluating the literature of the Soviet period, it is necessary to rely on scientific-theoretical, not ideological, concepts.

Approaching and analyzing the literature of an era that is essentially ideological, complex, and contradictory with principles outside of ideology determines the scientific novelty of the research. In the study of literary history and the literary process, evaluations based on theoretical criteria and methodological principles are the most accurate and objective way to study the literature of the period. Analyzing and evaluating this stage, which constitutes a period in the development of Azerbaijani literature, with all its negative and positive aspects, without ideology is one of the important conditions for scientific innovation.

Theoretical and practical significance of the research. The research work can be used in writing the history of Azerbaijani literature, in analyzing the literary process of the 20s-60s of the last century, in studying the current problems of literary criticism, and as a teaching aid when teaching the subject "Modern Azerbaijani Literature". In the process of evaluating the creativity of literary events and personalities of the period, it is possible to take advantage of the new criteria used in the dissertation, and to refer to the separate provisions put forward during the research.

The research work can be used in the preparation of modern textbooks in terms of analyzing the works of prominent representatives of Azerbaijani Soviet literary prose, which have been subjected to one-sided analysis within the framework of ideological requirements for a long time, from a new perspective, and comparative investigation of creative methods. In addition, the sources involved in the analysis in the research process can be referred to in the process of re-evaluation of the historical events of the period.

Approbation and application. The topic of the research work was approved by the Scientific Council of the Nizami

Ganjavi National Museum of Azerbaijani Literature of the Ministry of Culture of the Republic of Azerbaijan and the Problem Council on Literary Studies and was fulfilled at the level of scientific and theoretical requirements of modern literary studies. The main provisions of the dissertation were reflected in articles published in various scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, in materials of international and republican conferences. At the same time, the main scientific results of the research work were included in articles published by the applicant in various prestigious scientific publications abroad, as well as in impact factor journals, in materials and theses of international and republican conferences in which he participated and reported.

Name of the organization where the dissertation is performed. The dissertation work was carried out in the “Research and Presentation of New and Modern Azerbaijani Literature” Department of the Nizami Ganjavi National Museum of Azerbaijani Literature of the Ministry of Culture of the Republic of Azerbaijan.

The overall volume of the dissertation, along with a breakdown indicating the volume of each structural section. The dissertation work consists of an Introduction, four chapters (a total of 14 paragraphs), a Conclusion and a Reference list. The Introduction contains 23,043 characters, Chapter I has 82,124 characters, Chapter II consists of 96,101 characters, Chapter III includes 108,831 characters, Chapter IV comprises 139,747 characters, and Conclusion contains 11,157 characters. The total character count of the dissertation amounts to 461,003, excluding the Reference list.

BASIC CONTENT OF THE RESEARCH WORK

The "**Introduction**" section of the dissertation discusses the relevance and degree of development of the topic, the goals and objectives of the research, the theoretical and methodological

foundations, the main provisions put forward for defense, and the scientific novelty, theoretical and practical significance of the dissertation are justified.

Chapter I of the dissertation titled **“Socio-political and literary directions of ideological manifestations in literature”**, is divided into three paragraphs. The first paragraph of the first chapter, entitled **“The influence of ideology on literature in the environment of the formation of a new society”**, examines the issues of how Azerbaijani literature of the 20s-60s of the XX century constituted a completely different stage from the previous periods in terms of the dynamics of artistic thought, and took a direction within the new socio-political process. It is shown that this direction was determined entirely in the 1920s-30s, and partially after the 1950s by the official, administrative management system. Artistic thought, which played an important role in the formation of national self-awareness and national consciousness at the beginning of the last century, and the movements of romanticism, critical realism and enlightened realism, which had a short but rich history in terms of content, were forcibly redirected to a new direction with the advent of Bolshevism. Although artistic thought reached the highest peak of the process of national self-awareness during the Azerbaijan Democratic Republic, with the fall of the national government and the advent of Bolshevik ideology, literature came under ideological control.

Although all studies attribute the partisanship of literature and the emergence of a new proletarian literature to the 1920s, the tendency to turn literature and artistic thought into a propaganda machine began to be felt from the beginning of the 20th century. The judgments of V.I. Lenin (1870–1924), considered the “genius leader” of the proletariat, about the absolute freedom of creativity in his article “Party Organization and Party Literature” written in 1905, directed literature in an ideological, party direction.

This article later played the role of the initial literary-theoretical source in the emergence of proletarian literature, proletarian culture and socialist realism. Gradually, the question of the necessity of class struggle in the field of literature and art came

to the fore. All previous culture was either designated as “bourgeois” or declared counter-revolutionary, anti-people, etc. At that time, it was considered an absolute truth that each theoretical school and direction in literature must conform to the works of the classics of Marxism. This process also continued with the establishment of literary societies and circles. The most powerful literary organization of the 1920s was the Russian Association of Proletarian Writers, founded in January 1925. The members of the RAPP approached the issue of party policy in art from the point of view of “serving the proletarian revolutionary heritage”, acting as the successor to the vulgar-sociological, nihilistic tendencies of proletkult, who had more strongly assimilated them, and they considered those who opposed them as opponents of the party platform. The resolution of the Politburo of the Central Committee of the RK(b)P “On the Party’s Policy in the Field of Fiction” dated June 18, 1925 served to unify literary organizations and fully clarified the party line in this area.

The decision of the Central Committee of the All-Union Communist Party of the Soviet Union (b)P "On the Reorganization of Literary and Artistic Organizations" adopted in 1932 spoke of the need to abolish the Russian Association of Proletarian Writers and instead unite all writers who more actively supported party policy and wanted to participate in socialist construction in a single Union of Soviet Writers.

Information about the emergence of the term socialist realism can be found in the memoirs of Ivan Mikhailovich Gronsky (1894–1985), then the representative of the Central Committee of the All-Union Communist Party (Bolsheviks) in the field of literature, the executive chairman of the Organizing Committee of the First All-Union Congress of Writers. Thus, in the issue of searching for a unified method, I.V. Stalin (1878–1953), who analyzed the variants of “proletarian socialist realism” and “communist realism” proposed by I. Gronsky, proposes the term “socialist realism”³³. It

³³ Гронский, И. Из прошлого... / И. Гронский. – Москва: Известия, –1991. – с.335

is believed that the term “socialist realism” was first voiced by I. Gronsky in his speech at a meeting of activists of Moscow literary circles in May 1932.

The charter of the Union of Soviet Writers stated that socialist realism did not limit the genres and means of artistic creation and opened up wide opportunities for creative initiatives, but it did not specify how these initiatives could manifest themselves in a totalitarian society. In the following years, the new method gradually began to acquire clearly visible features in the works of literary theorists; in general, these features included the principles of idealism, partisanship, and popularism.

The new type of hero created in the 1930s fought for “high ideals,” and such works (Dmitry Furmanov’s (1891–1926) “Chapayev,” Ivan Shukhov’s (1906–1977) “Hatred,” Nikolai Ostrovsky’s (1904–1936) “How the Steel Was Tempered,” Valentin Katayev’s (1897–1986) “Time, Forward,” Abulhasan Alakbarzadeh’s (1904–1986) “The Ascents,” Suleyman Rahimov’s (1900–1983) “Shamo,” etc.) were widely promoted. In short, the image of the “positive hero” was the touchstone and greatest achievement of socialist realism.

Writers who, according to party slogans, depicted life as constantly improving in “revolutionary development,” did not touch on the dark side of life at all. Theorists of socialist realism also began to justify the need for precisely such optimistic art. One of them wrote about this: *“We need holiday literature: not literature about holidays, but precisely holiday literature that raises a person above trifles and coincidences.”*³⁴

Thus, in the 1920s-1950s, we see that the foundations of a new literary policy were laid. In this literary policy, literature was to become a part of communist ideology and had to have a propaganda character. This period can also be assessed as censored literature. Although the method of socialist realism, which arose at the behest of the totalitarian system, served it faithfully for a long

³⁴ Эльяшевич, А. Будни или праздники? // – Москва: Звезда, – 1954. №10, – с.184

time, it was not possible to manage literature administratively until the end. With the arrival of a new literary generation in the world of art in the 1960s, this method began to decline and finally went bankrupt.

The second paragraph of the first chapter of the dissertation is called **“Factors that determine the emergence of images of ideological enemies”**. This paragraph examines the issue of the emergence of images of ideological enemies in Soviet literature, which emerged in the 1920s-60s, in the unity of political-ideological and historical-literary aspects.

The authors of the new ideology divided society into two parts: bourgeois and proletarian. The ideological struggle in society was also going in this direction. The class struggle spread not only to society, but also to the press and literature that reflected it. The main task of the new press was to promote the new as much as possible and criticize the old. All press organs were published under the same motto - “Proletarians of all countries, unite!”

With the establishment of the Azerbaijan Writers' Union (1934), the very weak diversity and pluralism of ideas in the literary environment were eliminated and they were represented in one union. The "Literature Newspaper", the organ of the Union, joined the ranks of new literary organs. However, in addition to literary and artistic materials, many materials reflecting political processes and the political position of creative people were published on the pages of this literary organ.

A little later, the spiritual “renewal” of man became one of the main themes of Soviet literature. Writers and critics did not like to talk about the difficulties and drama of this process, only in some cases they described scenes of the murder of heroes “building a new life” by “class enemies”. Approximately one in two novels, stories or poems reflected the provocations, cunning and malice of enemies who opposed the “new, bright life”. The image of the ideological enemy created the necessary background to show the high virtues of the positive hero.

In 1928, the First All-Union Congress of Proletarian Writers carried out structural improvements in the All-Russian Association

and reorganized it. In July of that year, I. Stalin's theory of the intensification of the class struggle was declared to the people. His ideological slogan "Attack on the class enemy" dramatically changed the situation, and creative freedom was more tightly clamped by party censorship.

In connection with the development of socialist industry and the beginning of collectivization, which was considered a "great revolution" in agriculture, literature and art entered a new "stage of development". The liquidation of the peasantry as a class, which was considered an ideological enemy during collectivization, was one of the "most important events" that occurred after the October Revolution. The elimination of conservative writers who could not find a point of reference in public life and the economy and who were enemies of Soviet socialist reality was also carried out mainly during this period. All this conditioned the creation of images of ideological enemies.

In general, in Soviet literature, including in the examples of artistic art that emerged in Azerbaijan during this period, the palette of images of the ideological enemy was very "rich". It included almost all strata of society. Because society, first of all, was not homogeneous: it consisted of various classes, strata and groups that had just emerged from the revolutions. There were also the rich, entrepreneurs, capitalists, landowners, and nobles. This diversity varied depending on the region; bourgeois, ruler, khan, bey, tsar, civil servant, tsarist officer, cleric, religious figure, mullah, ordinary believer in God, mosque dweller, rovzakhan, marsiyakhan, etc. In Azerbaijan, this list included the akhund-imam who kept the holy "Quran-Karim" and generally the book in Arabic script, which is considered the Quranic alphabet, in his home, as well as ordinary citizens, figures of the Azerbaijan Democratic Republic loyal to the national idea, and Musavat supporters. Sometimes, even the White Guards were "found" in Azerbaijan, as in Russia.

As is known, the ideology of the "enemy of the people" was not only a ready-made template of the political rhetoric of the Stalin era, this term was also reflected in official documents - in

Article 131 of the Constitution of the USSR, adopted in 1936. The image of the “enemy”, which took root in public thinking, was an important element of communist ideology, or rather, an important component of the process of ideological manipulation. In the 30s-50s of the 20th century, the fight against internal and external enemies was openly and covertly promoted in all spheres of activity on the territory of the Soviet Union.

In literature, one of the main requirements of socialist realism was the struggle against the class enemy. In the 1930s, especially during the years of repression, the “internal enemy” was almost elevated to the level of the main character of imaginative literature. The “hero-enemy” aximer became an integral element of Soviet literature in the 1920s-1950s.

In a society divided into two opposing poles, writers, like everyone else, tried to “not be enemies.” For this reason, they created the image of the “enemy” in their fiction aimed at completely destroying the moral values of the former system, and depicted it in accordance with the order of the political conjuncture. As socialism advanced, the number and form of enemy images changed: peasants, middle-class peasants, freethinkers, idealists who doubted and criticized communism, romantics, people who were unable to write about Soviet-socialist life with exaggerated pride, who did not glorify collective farms, state farms, factories, etc., and who did not follow the propaganda of the existing system in describing issues such as industrialization and collectivization, “squeaks”, penmen who were considered petty bourgeois writers or poets, and other anti-Soviet, anti-socialist “elements” could be a source of food for ideological enemy images.

Thus, our analysis and research show that the images of the ideological enemy created in Soviet literature in general were primarily born from the teachings of Marxism-Leninism, which determined the political regime of the USSR and covered all spheres of public life, including culture, all types of art, and literature. During the first fifty years of the country's history, Marxism-Leninism played the role of a historical-philosophical and

socio-cultural source of images of the ideological enemy in artistic creation.

The third paragraph of the first chapter, entitled **“The Formation of Ideological Images in the Context of Old and New Ideology,”** shows that one of the main themes in Azerbaijani literature of the 1920s was the depiction of the struggle between the past and the present, the old and the new. The forced transformation of society also oriented literature in this direction, and this idea often formed the basis of the conflict in works written in the socio-political, family-life context. In the 1920s, this theme was also developed in the works of writers such as Hajibaba Nazarli (1895-1938), Tagi Shahbazi Simurgh (1889–1938), and Boyukaga Talibli (1897–1938).

In H. Nazarli's stories "Black and Red", "Garatel", "Hero's Novel", the events of 1918-1920 are described from an ideological perspective. Moreover, this period is described as a civil war not only by H. Nazarli, but also by all writers and historians. However, the civil war took place not in Azerbaijan, but in Russia. When communist ideology said civil war, it meant the genocide and crimes committed against Azerbaijanis by the Armenian-Bolshevik alliance in those years.

The contrast between old and new is also striking in the events and images described in the story "Two out of one hundred twenty". A similar theme and conflict are also observed in the author's story "Rafail". The story describes a merchant's struggle with a cooperative. The story develops along two lines; the first describes the life of Rafael, and the second the life of the ashiq. The conflict between old and new is further deepened in the story "The Living Archive of Three Periods". In creating and describing the character of Uncle Jafar in the story, the author gives priority to an ideological position, looking back to the beginning of the 20th century, the years 1917-1920, and the Soviet era. This can be seen more clearly in the description of the last two stages. The writer tended more towards ideology in his description of the Republican era, and in many cases he allowed for schematics and distortions: *“The period of chaos, lack of government, and*

*lawlessness that lasted from the beginning of 17th century to 1920 left only one impression on Uncle Jafar's mind, and although he did not say it everywhere, he thought to himself: " We need a strong government and laws, if it goes like this, the community will be destroyed"*³⁵. As can be seen, the writer approaches the Republican era from an ideological perspective without mentioning it, and through the image of Uncle Jafar, he openly characterizes those years as a period of "governmentlessness" and "lawlessness" and shows this with a clear date - 1917-1920. The indication of this date was related to the February 1917 coup that took place in Russia at that time, and this date was mechanically applied to the history of Azerbaijan.

H. Nazarli's stories mainly depicted the pre-Republican and Republican periods. The events in his stories reach back to the Bolshevism era. Interestingly, literary criticism of the time presents these stories as works reflecting the Civil War era, which is incorrect. In general, as a writer, H. Nazarli was interested in revolution and struggle in the events he described, and the conflict of the work was also built in this direction. These stories, while praising the new era, also created an image of hidden anti-communist elements in society.

T.S. Simurgh was one of the few writers who could be counted on the fingers of one hand who described the new life through fiction stories in the 1920s. We see the contradictions of the new era in the stories he published during these years: "Hungers", "In the Village, or Death", "Sun of Freedom", "Deceptive Hope", "Fear of Torment", "In the World of Injustice", "The Last Sorrow", etc. In his story "A Deceived Hope" written in 1923, he describes the fate of a wealthy merchant named Karbalai Farzali. It turns out that Karbalai Farzali's daughter is wanted by the Bolshevik Heydar. However, although he did not want to give his daughter away because of his bad attitude towards the Bolsheviks, he agreed to the deal after consulting with several

³⁵ Nəzərli, H. Seçilmiş əsərləri / H.Nəzərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1963. –s.72-73.

people. After the wedding, Karbalai Farzali expressed his opinion regarding the return of his property and told the Bolshevik Heydar: “– No, Karbala, I will not and cannot interfere in this matter. You are rich, and the wealth of the rich should be taken and given to the working people. This is the demand of the revolution; the revolution of the workers and peasants”³⁶. After that, all the hopes of Karbala Farzali were dashed.

In this story, the writer describes the merchant type characteristic of his time and his life path in an extremely convincing way. In the work, one cannot see any ideological pressure on the subject, the character, or the artistic solution of the story. Literary scholar Abuzar Ismayilov comes to the following correct conclusion regarding the image: “*The author describes him in two contradictory social structures. While the life before the revolution created conditions for Karbala'i Farzali to develop and become rich as a bourgeois type, the new structure turns his dreams into a dream, and his wealth is taken away from him*”³⁷. In our opinion, this is the main idea of the work and the author's goal. The writer reflects the realities of the era without bias. In this reflection, the nature of the new structure and the complications it may lead to in the future are shown in a typical image.

B. Talibli's story "Forty Zopa" is not only a novella, but also an interesting example of the attitude towards the Republican era. It is clear that during this period, there was a sharp propaganda campaign against the Republic and its values, which lasted 23 months. However, the writer included an interesting incident in the plot of the story and ended it with an unexpected ending. In the story, Suleiman, who is famous for his appearance, behavior, and attitude, as well as for the couplet he memorized from Namik Kemal and often repeated among people, both locally and inappropriately, accidentally meets a Turkish soldier.

Suleiman was very pleased with the arrival of the Turks in Baku (in fact, the Caucasian Islamic Army had liberated Baku, but

³⁶ Simürg, T.Ş. Seçilmiş əsərləri / T.Ş. Simürg. – Bakı: Şərq-Qərb, – 2006. – s.55.

³⁷ İsmayılov, A. Kommunist ədib // – Bakı: Simürg T.Ş. Seçilmiş əsərləri, – 1983, – s. 8.

the new ideology did not allow him to say this), and he even considered himself one of the Ottoman Turks. Although he liked the Turks' establishment of order in the city, they did not like the fact that they banned opium smoking. However, Suleiman had the idea that he could smoke opium like the Turkish officers. His opinion changed with one incident. He is caught smoking opium in a teahouse, and in front of the public, he is given forty lashes by order of the command. Suleiman's reaction to the incident is unexpected: *“By God, they are fair people... May God have mercy on their fathers; I still managed to get away with it... Forty zopa... who knows, he might suddenly have thought of a hundred zopa, two hundred zopa... there are no laws, no rules”*³⁸.

Of course, here B. Talibli, as a writer, did not adhere to realism, but proceeded from ideological and political reality when describing the character of the era. The author's interpretation of the fact that the Caucasian Islamic Army arrived in Azerbaijan and liberated Baku from the Armenian-Bolshevik occupation, portraying rules and regulations established by the Turks here as "rules and lawlessness" does not reflect reality.

B. Talibli's story "Erkek Tukezban" describes the life of Azerbaijan in the 1920s. The story, written in 1926, was for a long time limited to the theme of women's liberation in evaluations. However, the story reflects the social events of that period with objective reality. The story, based on a simple plot, presents the role of proletarian power in Azerbaijani society through the image of Erkek Tukezban.

Thus, when considering the problem of reflection of ideological manifestations in literature, we see that in the 1920s, works of fiction written about contemporary life events gave ample space to a one-sided depiction of life. Realism and critical realism were somewhat pushed aside in the depiction of the new society. Now, revolutionary factors were taken into account in the depiction of events and images. Although writers wanted to preserve tendency as much as possible, in many cases they could not

³⁸ Talibli, B. Seçilmiş əsərləri / B.Talibli. – Bakı: Azərneşr, – 1960. – s.51.

avoid giving space to class contradictions in the depiction of events.

The second chapter of the dissertation, entitled **"Problems of Literature's Describing Society with Ideological Criteria"** consists of three paragraphs. The first paragraph, titled **"Ideological Tendencies in the Creation of Images on the Theme of the "Civil War"** examines the depiction of recent events in Azerbaijani literature of the 1930s. It is noted that the novels written during this period gave extensive space to the description of epochal events. The stories and novels of Abulhasan, Mehdi Huseyn, Ali Valiyev (1901–1983), Mir Jalal (1908–1978), Mammad Said Ordubadi (1872–1950), Suleyman Rahimov and others described the events of the last thirty years, and reflected class contradictions and conflicts in social processes.

If in the 1930s, S. Rahimov, M. Jalal, and Abulhasan described the events in the context of collectivization and renewal, M.S. Ordubadi takes the path of reflecting the historical context, that is, revolutionary processes. In his novels "Foggy Tabriz" (1933-1938), "Fighting City" (1938), "Mysterious Baku" (1940), historical events continue in this direction, the stories take place in the city, not in the village, and socio-political processes and the struggle of parties are described. In these works, historical events come to the fore, and the principle of historicity is taken as the basis.

The events in the novel "Foggy Tabriz" reflected the course of the revolutionary movement that took place in the city of Tabriz in Iran between 1905 and 1911. The novel describes the process of the revolution's transition from Northern Azerbaijan to Southern Azerbaijan - Tabriz, and the events unfold among Abulhasan bey-Nina, Abulhasan bey-Sattarkhan, Abulhasan bey-Miss Hanna, Bagir Khan and other revolutionaries. The main character of the novel, Abulhasan Bey, is at the center of events and his socio-political activities are based on the existing revolutionary theory. Abulhasan Bey's revolutionary enemy is Miss Hanna, who represents colonialist politics. The struggle between Abulhasan Bey and Miss Hanna, an employee of the American embassy, ends

with the victory of the former at the end of the work, and Miss Hanna leaves Tabriz. The writer's goal in linking a strong popular movement led by Sattar Khan, which embodies the goals and objectives of the Tabriz revolution, to the Russian revolution is to expand the geography of the socialist revolution.

Historical events in M.S. Ordubadi's novel "Foggy Tabriz" are multifaceted. Therefore, it was difficult for the author to describe these events as they were and to observe historical principles. This also had an impact on the historical events described in the work and the ideological images created. Literary critic Masud Alioglu (1928–1973) wrote, referring to these inconsistencies in the work: "*The adventurous-sentimental style in "Foggy Tabriz" has significantly damaged the novel's artistic quality, on the one hand by weakening realism, and on the other hand by falsifying historical figures and events and increasing unnecessary detail*".³⁹

M.S. Ordubadi's works "Secret Baku" and "Fighting City" covers the events of 1918-1920. The description of the historical events of these years from the point of view of the socialist revolution, the creation of ideological images meant not only a violation of the principle of historical truth, but also a wrong formation of the thinking of an entire generation in relation to these events in this sense, the ideological approaches in both novels have damaged the national thought more than other works written at that time. The model applied in relation to such historical events at that time did not allow the writer to describe the events as they were. Despite all these conditions, as noted by academician Isa Habibbeyli (1949), "*the author was able to present the main lines of the epoch he covered, albeit in a one-sided manner, within the limits of his ability*".⁴⁰

M. Huseyn, who had just started his creative career, was one of the first writers to address historical themes on a large scale with

³⁹ Əlioğlu, M. Darıxan adamlar (seçilmiş əsərləri) / M.Əlioğlu. – Bakı: Təhsil, – 2018. –s.369

⁴⁰ Həbibbəyli, İ . Böyük ədəbiyyat nəhəngi Məmməd Səid Ordubadi // İ.Həbibbəyli. – Bakı: Elm və təhsil, – 2012. – s.57

his work "Dashqin". M. Huseyn's appeal to the theme of the civil war in the stories "Fifty two" (1929), "Students" (1929), "Did not return" (1929), which he had written in the early years of his creative career before this work, was a sign that the events he saw during his childhood were deeply rooted in his memory. In this respect, "Dashqin" can be considered a continuation of these stories. M. Huseyn returns to this theme again in the film-drama "Poet". The work addresses the period after the defeat of the Bolshevik commune.

In M. Jalal's works "The Resurrected Man" (1936) and "The Manifesto of a Young Man" (1940), the events of the civil war are also reflected with their typical features and a certain image is created. Critic Hidayat Efendiyev, linking the subject scope of the novel with the civil war, wrote: *"The Resurrected Man" revealed the author's cognitive abilities, his ability to embody everyday life, nature, events and people and his skill in connecting with national folklore in many ways. The novel was about the events of the Azerbaijani Civil War. However, he did not set himself the task of painting a revolutionary-historical picture of Azerbaijan in 1919-1920.*"⁴¹

The theme of M. Jalal's story "The Manifesto of a Young Man" also parallels "The Resurrected Man". Here, too, the writer describes the events of the period before the "revolution". The work reflects the deep social contrasts between the oppressed and the oppressors, the exploited and the exploiters. However, there are also episodes in which the writer sheds light on the life events of the Republic period, albeit episodically. "A Young Man's Manifesto" realistically reflects the events taking place in the lives of the people against the backdrop of the fate of one family.

Thus, the main theme of works dedicated to the civil war in Azerbaijani literature of the 20s and 30s of the 20th century was the description of the processes taking place in Azerbaijan before the "revolution." Although certain ideological tendencies were evident

⁴¹ Əfəndiyev, H. Nəsrimiz yüksəliş yollarında /H.Əfəndiyev. – Bakı: Azərənəşr, – 1936. – s.4

in these works, they mainly reflected the realities of the era in their full spirit.

The second paragraph of the second chapter titled "**The Formation of New Ideological Tendencies in Poetry in the Context of the Historical Reality of the 1930s**" shows that in the 1930s, literature, which had been advancing with the trends of critical realism, romanticism, and enlightened realism just ten years earlier, encountered proletarian hegemony.

All the poets who were just starting out in their creative work, without exception, wrote poems to the Golden Soldier, the Golden Army, and the 26th. In doing so, they also followed the calls made at the writers' congress. The political challenges of the era are poetically reflected in the poems of Suleyman Rustam (1906–1989) such as "Komsomol", "Komsomol Sharqisi", "To the City of the 26s", "Chapayev", "Lokbatan" and his poems were written adequately to the political processes taking place.

Rasul Rza's (1910–1981) poetry books published in those years, titled "Chapey", "Wings" and "Chinar", contained poems describing the construction of socialism. In this regard, the poem "Bolshevik Writing" was considered a manifesto of the poet's creativity during this period:

*"A voice says:
Don't stop, Rza!
Write Rza!
Write!
Write, smile, write, pretty, write!
This voice commands me,
This voice,
Whose voice is my voice,
Is the command of a being".* ⁴²

Ideological descriptions and images can be found in Mikayil Mushfig's (1908–1937) poems "Twenty sixes" (26-lar), "The music of Tartarhes", "Longing old woman", "White fields", "The music of immortality", "The Longing of Mingachevir", as well as in his

⁴² Rza, R. Bolşevik yazı // – Bakı: İnkılab və mədəniyyət, – 1931. №3-4, –s.24

poems "Afshan", "Between the curls", "Deserter", "Freedom saga" and others. In the poem "26-lar", the poet creates a general image of the 26th, which were very famous at that time and were described as those who were sent to die for freedom and became heroes of ideology. In the poem "The Battles", which the poet dedicated to the October Revolution, the occurrence of the Russian Revolution, the destruction of the autocracy of all nations, and the victory of the proletariat are described. In such poems, along with pathos, socio-political thought took a central place and ideological images were created, sometimes written to declare the poet's social platform or to take a certain position in the literary process.

Samad Vurgun's (1906–1956) "Komsomol Poem" is significant not only in terms of its artistic merit, but also in terms of the originality of its content and images, in that it accurately portrays the contradictions of the period. As a poem, this work, which is a literary event of the 30s of the 20th century, often reflects the contradictions and complexities of the period without bias. The "Komsomol Poem" describes the socio-political realities taking place in Azerbaijani society in the 20s of the 20th century. On one side of the fighting fronts stood seven Komsomol members, and on the other side stood counter-revolutionaries who retreated to the mountains under the leadership of Geray Bey.

With the image of Geray Bey, S. Vurgun creates the image of a bey who is not reconciled with the Bolshevik government. By building the plot of the work not in an ideological context, but on the motive of love, the poet has secured his authorial position. Despite Jalal's ideological enemy position towards Geray Bey, he loves Huma and climbs the "Mountain of Refugees" where Geray Bey's group has gathered to express his opinion.

By taking Jalal to Geray Bey, S. Vurgun actually goes against the principles of socialist realism. Since Geray Bey does not understand social relations well, he sees Jalal as the reason for the "disintegration of his mistress" and kills his ideological enemy who came on his own for his love. Humay's suicide leads to Geray Bey's end.

Despite the fact that the images of class enemies were always

presented in a negative light during this period, there are positive shades in the poet's attitude to this image. Although a class enemy, Geray Bey, who was not defeated by the Komsomol members, is not a "tyrant", "vile" person, as Soviet critics wrote. Above all, he is a Bey who protects his social status, a father who loves his daughter. His murder of Jalali stems from the sharpness of social relations.

The fact that Geray Bey was not killed by the Komsomol members is also the most correct option for the poet's artistic solution, although difficult. In the 30s of the 20th century, the very presentation of the image of a bey, class, and ideological enemy in this way could be considered an ideological deviation. However, S. Vurgun did not caricature Geray Bey like other class characters, did not depict him in a ridiculous state, without character. He has his own way, his own principles of life, but the new structure does not accept these principles. Since he does not accept the new structure, he prefers to retreat to the mountains and fight.

In other works of S. Vurgun, since the events of the period are reflected as they were, many ideological images can be found. In his poems "Adventure", "Muradkhan", "Khumar", "Village morning", "Death Place" and others, the author sometimes returns to the past, even if only with one line, and describes the realities of his childhood. In these descriptions, the image of new forces - Komsomol members - on one side of the struggle is created, and on the other side, those who are against the new social structure or do not accept it.

In S. Vurgun's poem "26-lar", the events of 1918, the socio-political events that took place in Azerbaijan at that time, are reflected. In the poem "Rebellion", the poet returns to the period of the Republic and reflects the ideological struggle of the period in the context of the events taking place in a village. In S. Vurgun's poem "Death Place", two forces opposing each other are shown - the communists and the world of capitalism that challenges them.

Thus, we see that many images in the poetry of this period reflect the ideological tendencies of the time. This was due, first of all, to the contradictions and opposition of the events that took

place on that date. A second reason was that some time had passed since those events, and the newly formed Soviet government had distorted history and approached those events from an ideological position.

The third paragraph of the second chapter is called “**Religion and religious figures in poetry as the image of an ideological enemy.**” It is noted here that after the Bolshevik occupation of Azerbaijan, there was a period of stagnation in the literary process. One of the main reasons for this was the establishment of a new society, the search for answers to the questions “why to write” and “how to write.” Bolshevism, which initially came with a mission of peace, was showing its inner face in the political sphere, every day presenting images of new ideological enemies.

Among the first ideological enemy images in these years were religious figures. However, one issue should be specially noted here. Until the 1920s, the image of religious figures criticized in Azerbaijani literature and journalism was often encountered. However, in the 1920s, the criticism of religion and religious figures was based on ideological tendencies.

Writing and creating during these years, Mammad Said Ordubadi, Ali Nazmi (Kefsiz) (1878–1946), Ali Razi Shamchizadeh (1886–1939), Aliaga Vahid (Nofal) (1895-1965) and other satirists took religion itself as an object of criticism in their poems, along with individual religious figures. In these poems, certain attributes of religion (mosque, Ramadan holiday, lamentation, sacrifice holiday, fasting, etc.) were criticized and seen as ideological obstacles against the background of the construction of a new society.

Such poems were not only written by those who were just starting out in their creative work, as they say, "the burning in October", but were even reflected in the poems and individual feuilletons of Sabir's contemporaries, such as A. Nazmi, M.S. Ordubadi and A. Razi.

A. Vahid, who published his first satirical poems in the magazine "Babayi-Amir" and wrote under the pseudonym Nofal in the magazine "Molla Nasreddin", remained committed to satirical

creativity in the 1920s and 1930s and created many satirical images. In dozens of poems, such as "Guba Square", "I Become a Person", "Gochu", "Drive to the Valley", "The Trick of Brokers", "Lotular Ocagi" and others, he criticized the contradictions and anomalies of the era through satirical images. Like all satirical poets, A. Vahid also wrote poems about mullahs, clergymen, and some religious figures. However, now there was no "Babayi-Amir" magazine, and the goals of satirical poems had changed. Now a satirical poet was required not to criticize social ideals, but to glorify them. In this sense, A. Vahid also had to make certain adjustments to his work. In his poems written in the early 1920s, the poet made the heroes of the past the target of satirical exposure. The characters in the poems "Gochu", "Drive to the Valley", "Bitter laughs", "The Trick of Brokers" and others were more likely to be "heroes" of the past.

In those years, two main directions occupied a place in the satirical poems written by M.S. Ordubadi: first, criticism of the international world, and second, poems written against religion. His poems were mainly published in the magazine "Molla Nasreddin", and in the newspapers "Kommunist" and "Yeni fikir". His poems published in those years had political dimensions in relation to both mullahs and religion. In the books "Molla's Dream (against religion)" (1929) and "Poems against religion (1914-1931)" (1937), the ideology of the era was clearly manifested.

Thus, it can be clearly seen that in the satirical poems of the 1920s and 1930s, the depiction of religious symbols and religious figures was based on ideological tendencies. This was due to the fact that literature, as a mirror of life, reflected life as it was. At a time when the proletarian dictatorship reigned and there was a total attack on the history and national-spiritual values of the people, literature also became a part of this policy.

The third chapter of the dissertation, entitled "**New Forms and Manifestations of the Creation of Ideological Images in Literature,**" consists of four paragraphs. The first paragraph, titled "**Ideological Images and Distortion of Historical Truth in the Literary Prose of the 1930s,**" shows that the works of writers

Suleyman Rahimov, Mehdi Huseyn, Mir Jalal, and others who wrote and created in the first two decades of the Soviet era are important not only in terms of developing realistic prose and enriching it in form and content, but also in terms of reflecting the collectivization events and class contradictions of the period.

The most difficult and contradictory events of Azerbaijani life in the 20s and 30s of the 20th century are artistically reflected in the stories and novels of Abulhasan. The young Abulhasan, who began his creative work in the mid-1920s with the story "Prisoner" (1925), later wrote about the socio-political events taking place around him with the stories "Sophie" (1927), "Killed" (1929), "Divorced" (1930), "Aras" (1930), "Twenty One" (1930), etc. The writer tried to reflect new social relations and events in these stories.

The author, as the heroine of the new era, expressed the desire for change in Sophie ("Sophie") not with an open tendency, but with psychological aspects. Despite the fact that this was "inactive psychologism" (Mammad Arif), the author touched on such a delicate issue as human change. The first negative types of Abulhasan, in other words, the image of a class enemy, also appear in this story. He considered Sophie a parasite on society and considered it impossible for her to remain in this society. The writer describes her as an unfortunate person who, like himself, has spent twenty years of his life in his uncle's shop, in cells, on the corner of mosques, in Mashhad, in Karbala. The writer cannot reconcile himself with Sophie's neutral position in life and wants to drag her into the position of a proletarian.

The basis of Abulhasan's story "Killed" was an event that would reveal the psychologism of the time. Here, the writer wanted to present the conflicts between the millionaire old father and his young son in the context of the relations between the old world and the new world. The social reasons for the father's hostile position not only towards the new social structure, but also towards his own son were justified. Although the father, whose wealth was taken away by the new regime, suggested to his son to burn down the mines he owned and flee abroad, the son refused and preferred to

actively participate in the construction of a new society. Farzi was not satisfied with this, but handed over the wealth left by his father to the government and began to earn a living through his own halal labor. In this way, the writer wanted to show Farzi's rejection of his past and starting a new life. After talking to his father, the son becomes convinced that his father will not reconcile: *“When did he reconcile the old with the new?!... I am not the only one who is his enemy... He is an enemy to everyone, and considers everyone his enemy... I see in him a statue of hatred and curse that wants to be thrown against all the new, this government, and this structure. He is a black body that has accumulated all the bitterness, anger and rage of the past*⁴³.

Abulhasan continued the theme of the collectivization movement and its contradictions in his novels. In the writer's novels "Slopes" and "The world is falling apart", the realities of the era, the difficulties of the struggle, and the contradictions were described on a larger scale. If in his stories the writer described individual people by separating them from their environment and class, in his novels he went into the depths of events and tried to describe social relations as they were.

Abulhasan's novel "Slopes" describes the period when peasants flocked to collective farms, and this process is shown in the example of a village. The novel gives extensive space to the process of rebuilding socialist society and along with positive images, alternative images of class enemies are also created. In the work, this struggle sometimes takes place in the moral and ethical sphere, and sometimes in the economic sphere.

In Abulhasan's novel "The World is falling apart", the events that took place in the small village of Basqal and the period after it are described. The characters created in the novel have the Bolsheviks on one side and the Musavatists on the other. This was because in the first years of the Bolsheviks' rule, the only political force that opposed them was the Musavatists. In fact, these forces

⁴³ Əbülhəsən, Ə. Boşandı (Hekayələr) / Ə.Əbülhəsən. – Bakı: Azərneşr, – 1930. – s.83-84

did not consist only of Musavatists, but also of the entire people and republicans. It was just that the propaganda of that time portrayed them as Musavatists.

Thus, we witness the artistic immortality of the fate of dozens of characters reflecting the class struggle in Abulhasan's work. These characters were not simply created by the author as enemies, but emerged as a worldview representing opposing forces.

The paragraph of the third chapter entitled **“Images of the enemy” in the context of the reflection of class and ideological struggle in drama in the 1930s**” shows that the image of the golchomag also occupied a prominent place among the images of the internal ideological enemy. The reflection of the golchomag as a class enemy in literature is given in realistic lines in drama.

In Azerbaijani dramaturgy, the image of a golchomag emerged with the introduction of the collectivization movement, and many images were created. The works of Suleiman Rustam and Hajibaba Nazarli in “Fire” (1930), Jafar Jabbarli (1899–1934) in “Almaz” (1931), “Yashar” (1932), Mirza Ibrahimov (1911–1993) in “Hayat” (1934), Sabit Rahman (1910–1970) in “Wedding” (1938), etc. describe the process of class struggle, the struggle between innovation and old age. The play "Fire" reflects the tendencies of the class struggle for collective farms and collectivization. The work describes an event that took place in the Shamkhor (now Shamkir) region - a story known as the "Bitdili imami". The authors also used some elements of satire and comedy in the work. Art critic Mehdi Mammadov (1918–1985) characterizes this work as deeply imbued with the spirit of the tense class struggle that took place in the Azerbaijani countryside in the late 1920s and concludes: *"It is a satirical comedy directed against the enemies of the new life, the scoundrels and their henchmen, the clergy and those who wore the mask of non-religiousnes"*.⁴⁴ Although we disagree with the idea that the work is a satirical comedy, "Fire" does indeed attract attention as one of

⁴⁴ Məmmədov, M. Həyat və sənət yollarında / M.Məmmədov. – Bakı: [n.y.], – 1965. –s.143

the works that reflects class struggle and introduces the character of a scoundrel to literature for the first time.

In his work "Almaz", Jafar Jabbarli reflects the struggle for a new socialist village, the contradictions in society, and shows the forces opposing collectivization, presenting the image of Almaz as a symbol of the struggle for new ideas and a new future.

At the other end of the conflict, the partisan Haji Ahmed leans on the past, gathers conservative and fanatical forces and fights against the collective farm movement. This fight is covert at the beginning of the conflict, and then becomes open.

In general, although many of J. Jabbarli's dramas depict contemporary events, the author does not delve into political conjunctures, but continues the theme from a new-old perspective. Critic A. Nazim considered the work an important step taken by the author towards socialist realism, writing: *"Almas" meant J. Jabbarli's transition to the topic of the role of Soviet intellectuals in the Soviet village and the collectivization process*"⁴⁵. They wanted to prove that with this work, J. Jabbarli approached the Soviet theme and the construction of socialism as closely as possible. However, J. Jabbarli, as in his previous works, wanted to show the contradictions of the era here as well.

In J. Jabbarli's drama "Yashar", the problems in the work "Almas" are also put on a level. The processes taking place in the 1930s for the collective farm and collectivization are presented with slightly different dramaturgical conflicts and artistic characters.

Mirza Ibrahimov's play "Hayat" also reflects a certain period of the construction of socialism. Hayat, sent to one of the remote regions of Azerbaijan, is appointed head of the political department of the MTS, where he openly fights with the director of the MTS, Hasanov. In this respect, both the conflict of the play and Hayat's rules of life and activity echo J. Jabbarli's play "Almas". In this regard, there is great truth in the opinion of literary critic Mammad

⁴⁵ Nazim, Ə. Seçilmiş əsərləri / Ə.Nazim. – Bakı: Yazıçı, – 1979. –s.226

Arif, "Hayat is the sister of Almas"⁴⁶

Sabit Rahman's comedy "Wedding" also describes a certain stage of the class struggle. However, since the events here are shown in a satirical context, the ideological tendencies have a somewhat weaker effect. Moreover, the historical conditions were not the same as before, the process of mass collectivization described by J. Jabbarli had already ended. Another reason why S. Rahman resorted to satirical colors in this work was that he did not tend to portray ideological enemies.

Thus, we see that in the 1920s and 1930s, the images of the golchomag were created in Azerbaijani literature in the context of class enemies. On the one hand, the creation of such images reflected social contradictions, and on the other hand, they had a propaganda character.

The third paragraph of the third chapter is titled "**Literary criticism's view of the image of the ideological enemy and problems of evaluation.**" It is shown that starting from the mid-1920s, criticism began to intensively monitor the literary process, write reviews about new works, and transferred this mission to literary criticism. In this context, the studies of Ismayil Hikmet (1889–1967), Amin Abid, Hanafi Zeynalli, Ali Nazim, Bakir Chobanzadeh, Salman Mumtaz (1884–1937), Mustafa Guliyev, Atababa Musaxanlı (1905–1941), Mammad Kazim Alakbarli (1905–1938) and others on the theoretical and practical problems of literature emerged.

At this time, methodological and ideological tendencies were also evident in the evaluation of literary events and processes. Literary critic Nizameddin Shamsizadeh wrote about literary criticism of this period: "*The character of literary criticism of this period was determined by the attitude to the classical heritage from the standpoint of the interests of proletarian literature and proletarian art. In this sense, literary criticism of those years can be called proletarian literary criticism - Marxist literary*

⁴⁶ Arif, M. Cəfər Cabbarlının yaradıcılıq yolu / M.Arif. – Bakı: ADU-nun nəşriyyatı, – 1956. –s.325

criticism.”⁴⁷

In B. Chobanzadeh's book “The New Era of Azerbaijani Literature. From Nationalism to Internationalism”, ideological tendencies were also taken as the basis for the approach to modern literature. The researcher applies the new era of Azerbaijani literature to the period after the 1905 revolution and prefers to evaluate the subsequent literature entirely with ideological criteria. In the introduction to the work, the author emphasized the class essence of literature and wrote: “*The class essence of literary development in the period we are in is already clear to us. During this period, Azerbaijani literature is developing “from nationalism to internationalism”. That is, it is ceasing to be bourgeois literature and is becoming a literature serving proletarian ideology*”.⁴⁸

B. Chobanzadeh also approached the periodization of the literature of the most recent period from an ideological point of view, dividing the literature of this period into two parts: Musavat literature and the literature of the October period. The naming of this period as “Musavat literature” stemmed from the official ideology. B. Chobanzadeh included the works of Ahmad Javad (1892–1937) and Huseyn Javid (1882–1941) under the name of Musavat literature in his analysis. B. Chobanzadeh conducted extensive research on October literature, tried to reveal its character, attract attention to the fact that it was formed after the “April Revolution”, and outlined the boundaries of the new literature that incorporated the theses of the Bolshevik ideology.

In this regard, A. Nazim's articles "Against mechanismism and liberal views in the criticism of Marxism in Azerbaijan" and "Against pan-Turkism and Kemalism in Turkish literary criticism" attract attention with their ideological aspect. Both articles reveal the character of the period and the ideological aspects of the literary policy of the Bolshevik government with all its parameters.

⁴⁷ Şəmsizadə, N. Seçilmiş əsərləri: [3 cilddə] / N.Şəmsizadə. – Bakı: Elm, – c.1. – 2008. – s.303

⁴⁸ Çobanzadə, B. Azəri ədəbiyyatının yeni dövrü. Nasionalizmdən internasionalizmə / B.Çobanzadə. – Bakı: ADETİ-nin nəşriyyatı, – 1930. – s.6

The first article, consisting of two parts, is about the book "October and Turkish Literature" by critic M. Guliyev.

While analyzing M. Guliyev's book, A. Nazim complained about the lack of classes and class struggle. The critic's finding of ideological gaps in M. Guliyev's attitude to classical literature and national-cultural heritage was a death sentence for him.

In A. Nazim's article "Against Pan-Turkism and Kemalism in Turkish Literary Studies", another ideological front opens. Trying to clarify the "ideological" and "class" relationships in our literary studies, the critic criticizes the ideological tendencies in the literary views of literary critics who conducted fundamental research in the direction of Azerbaijani literary historiography in the most difficult period, such as A. Musakhanli, A. Abid, B. Chobanzadeh, M.F. Kopruluzadeh (1890-1966) and I. Hikmet, and under the mask of their Marxist literary studies, they are bourgeois. claims that they serve literary studies. The critic's assertion in the early 1930s stemmed from political processes. Two of these literary critics (I. Hikmet and M. Kopruluzadeh) were Turks, and the Turkish factor was also emphasized in the work of the others (A. Abid, B. Chobanzadeh, and A. Musaxanli).

The ideological approach to literary criticism is also evident in the article "The Struggle on the Literary Front" (Against Voronskyism) by critic Mustafa Guliyev. Although Voronskyism, like Pereverzevism, is an ideological trend that is not a problem of the national sphere, but of Russian literary criticism, an attitude towards it was expressed here as well. The main reason for the critic to write such an article against Voronskyism was to prevent this and other "isms" that are considered ideological trends from entering national literary criticism. Although M. Guliyev voiced ideas such as *"expelling Voronskyism from Turkish literature"*, *"sweeping Voronskyism from Turkish literature"*, *"purging and exposing right-wingers who tend to repeat Voronsky's ideas in Turkish literature"*,⁴⁹ he fails to mention even a single Voronskyist

⁴⁹ Guliyev, M. Ədəbiyyat cəbhəsində mübarizə (Voronskiçilik əleyhinə) // – Bakı: İnqilab və mədəniyyət, – 1931. №1, – s.24

by name throughout the article.

Mehdi Huseyn's article "Against Menshevism in Literary Criticism" also analyzes the possibilities of ideological tendencies in the Russian literary process passing into the national literary environment. The young critic expresses the attitude of communists armed with the revolutionary theory of Marxism to the alien class tendencies in society.

All this showed that the ideological tendency encompassed literature, art, and artistic thought throughout the Soviet system, and partially preserved its existence in the 1960s-70s, and even in the 80s.

The last paragraph of the third chapter, entitled **“The Image of Writers as “Enemies of the People” Formed in the Ideological Context,”** examines the issues of searching for “enemies of the people” in the national environment and creating the image of “enemies of the people” on the ideological front during the Soviet period. It is shown that after the Bolshevik rule of Azerbaijan, ideological labels of saboteurs and enemies of the people were searched for in literary life and at different times they managed to “expose” them under different names. Initially, this process began in the context of the old and the new. This struggle continued for some time as the struggle between “Young Golden Pens” and “Green Pens.” Later, the expansion of proletarian hegemony led to the strengthening of supporters of proletarian literature and the somewhat displacement of the old from the literary field.

As a result of the resolution “On the Party’s Policy in the Field of Fiction” dated June 18, 1925, writers and poets in the literary environment were divided into three groups: proletarian writers, bourgeois-goblin writers, and fellow writers. The convening of the first congress of the Azerbaijan Proletarian Writers in 1928, and the second one a year later, increased the consolidation of the new political line on literature. The fact that writers made decisions in literary societies in terms of their class position and ideological orientation accelerated this process somewhat. Literary critic Nazif Gahramanli draws attention to the

fact that literature served ideology during this period and writes: *"During this period (meaning the 1920s-30s - N.A.), not only spirituality and morality, but also economics and morality were subordinated to ideology. In such circumstances, the activities of literary societies could not remain uncontrolled. Therefore, strange reforms such as the food ration and the new economic policy and the slogans of Sovietization led to the conclusion of organizing in the fifties, which ensured the forced entry of worker-peasant correspondents and people not involved in literature into literature."*⁵⁰

With the establishment of the Azerbaijan Soviet Writers' Union in 1934, all writers came under one umbrella. The system's capture of the literary field and its management brought about distrust among writers, conditioned the struggle, and the writers themselves were divided into several fronts. In particular, writers who wrote and created in the period before the socialist society were the target of criticism, these authors were offered a transition to a new platform. A counter-front was formed against writers who did not or did not want to glorify the new structure, and the other side was portrayed as an enemy.

In the 1920s, the attacks on H. Javid and A. Javad regarding their past were based precisely on the fact that the platforms they stood on were not accepted. In fact, H. Javid, A. Javad, Y. V. Chamanzaminli (1887–1943), M. Mushfig, A. Abid, A. Nazim, H. K. Sanili (1878–1938) and others, about thirty writers, poets and researchers who would later be repressed as enemies of the people, did not openly oppose the Soviet government. However, the state ideology, as in all spheres (ideological, political, economic, cultural, etc.), constantly continued to search for such “enemies” in the field of literature.

As the confrontation in political life increased, relations in the literary environment also became tense. At the XII Baku party conference, which lasted four days in May 1937, Mir Jafar Bagirov

⁵⁰ Qəhrəmanlı N. Azərbaycanca ədəbi cəmiyyətlər (1920-30-cu illər) / N.Qəhrəmanlı. – Bakı: Elm, 2006. – s.4-5.

(1895–1956) targeted the Writers' Union and reported that writers such as H. Javid, A. Javad, M. Mushfig, A. Nazim, B. Talibli, T. Sh. Simurg, and A. Trinich (1893–1936) had been exposed. In 1937-1938, about thirty members of the Azerbaijani literary community were either arrested, shot, or sent to Siberia under the name of “enemies of the people.” Immediately after these events, their image as “enemies of the people” was formed in society. However, the most interesting thing is that although many articles and poems were written during the search for “enemies of the people” by writers. This was because during the period of arrest, this propaganda had the character of a campaign, and those who spoke against their fellow writers at meetings or in newspapers were forced to join this campaign. However, after this campaign ended, the arrested realized their innocence and did not create the image of “enemies of the people” in their works. Only after they were acquitted in 1956, their works were published, articles were written about them, and their images began to be created in fiction.

Thus, as in all spheres of life, the label “enemy of the people” has done its job in the field of literature. If writers and poets used to display this label in their works of art, this time they themselves were arrested with this label, false accusations were made against them, sentenced to death, imprisoned and sent into exile.

The first paragraph of the fourth chapter of the dissertation, entitled **“Images of the ideological enemy in Azerbaijani literature of the 1940s-60s”**, is called **“Manifestation of forms of ideological struggle during the war”** and it is shown that while the poems, stories and journalistic articles written during the Second World War were mostly filled with the belief that fascism would be destroyed, after the war the emphasis changed somewhat.

It is known that S. Vurgun announced his wartime platform from the first day of the war and subsequently wrote many poems and articles that showed the people's determination to defend themselves. Two ideas always appeared in these poems; first, the victory of the Soviet people, and second, the valor of the Azerbaijani people. In addition to writing poems to individual heroes who participated in the war, S. Vurgun also saw the

disasters that occurred there well and tried to investigate their causes. The theme of the work "Hormuz and Ahriman", which the poet called a dramatic poem, written in 1943 but not completed, was taken from the "Avesta" and reflected the idea of the eternal and eternal struggle between good and evil. The main issue here was the mention of Azerbaijan and its constant representation of good as the most ancient people.

The main reason why this work of S. Vurgun was met with criticism was its appeal to the history of Azerbaijan during the war. This was sometimes described as abstraction. Although this poem heralded the arrival of a new trend, the literary environment had not yet completely broken away from the ideological system. Therefore, despite the poet's influence in the literary environment, they did not want to accept this innovation. Ideological pressures on the poet's work took on a more systematic and continuous character after the writing of the drama "Insan".

Those who sought abstraction in S. Vurgun's work also attacked Sabit Rahman from an ideological position. S. Rahman tried to create the image of people who did not go to war and stayed behind and harmed the homeland in his comedy "Ashnalar". Since the criticism of "thieves of profession and conscience" was given a different meaning in this comedy, the work came under fire from biased criticism.

In the post-war years, the departure of literature from the lines of the 1920s and 1930s did not escape the attention of the ideological system and directed the attention of literature to certain topics. The decision of the Central Committee on the magazines "Leningrad" and "Zvezda" drew attention to the works of two prominent writers published in these magazines. These were Anna Akhmatova (1889–1966) and Mikhail Zoshchenko (1894–1958). The decision sharply criticized the art of both artists, which had strayed from the realities of life and the interests of the people and the state, and invited them to return to the framework of socialist realism.

It wasn't long before writers who were engaged in Zoshchenkoism and Akhmatovism were "discovered" in

Azerbaijan. Aziza Jafarzadeh's (1921–2003), who had just begun her creative career, published her first book, "Stories," in 1948, before it reached a wide readership. The main reason was that the book did not correspond to the existing ideology and that the author was inclined towards salon literature.

Even in the research of the Median period by Mikayil Rafili (1905–1958), class signs were sought. Researchers such as Hamid Arasli (1909–1983), Aliajdar Seyidzadeh (1899–1970), and Feyzulla Gasimzadeh (1898–1976) were criticized for not taking this position when writing literary histories of different periods.

The search for Westernization tendencies in public opinion also dealt a great blow to Azerbaijani public opinion and was met with physical loss. The work of the prominent researcher of Azerbaijani public opinion, philosopher Heydar Huseynov (1908–1950), began to be revised. His monographs “M.F. Akhundov’s Philosophical Views” (1938), “From the History of Azerbaijani Public Opinion in the 19th Century” (1949) were revised in the context of ideological tendencies. In particular, his views on Shamil, the leader of the North Caucasus movement, were subjected to ideological pressure, and the study of the muridism movement in his research on the development of public opinion in the 19th century was evaluated as its propaganda.

The greatest example of the pressure of ideology on artistic thought is the banning of the epic “Kitabi-Dede Gorgud”. This process, which began in the 1940s, reached its culmination with the party’s decisions on literature. The epic was banned in 1952. The main reason for this ban was the assessment of the epic as a book that "incited national hatred." Attempts to turn literature into a part of ideology continued most sharply in the 1940s and 1950s.

The second paragraph of the fourth chapter is called “**The truth of life and the new frontiers of artistic reality**” and it is noted that in the 1960s, the partial progress in the relationship between historical truth and artistic reality was due to political processes. However, here too, the political regime did not give the events the right direction, and by attributing the disasters that had occurred so far to individual personalities, it was cleaning up the

political system.

The reforms that began in Soviet society in the mid-1950s caused a great resonance in public and political life. Along with the socio-political events taking place on an All-Union scale, the national awakening taking place in Azerbaijan also had its impact on the literary process. This process drew the attention of intellectuals to the Azerbaijani alphabet and the status of the Azerbaijani language, and the decision in August 1956 to make Azerbaijani the state language was met with approval among the entire population of the republic.

One of the events that took place in the national direction was the issue of attitude towards the Armenian genocide against Azerbaijanis in the Caucasus and Azerbaijan at the beginning of the 20th century. Eyyub Abbasov (1905-1957), who survived the bloody massacres in Armenia, spoke about these events in his novel “Zangezur” written in the 1950s.

In these years, new views on historical events were emerging. While the Gulustan and Turkmenchay treaties were being promoted to the people as peace treaties, Bakhtiyar Vahabzadeh (1925–2009) wrote the poem “Gulustan” in the context of the national self-determination process of the 1950s. The poem, which consists of 52 lines and does not have a single plot line, describes the occupation of individual khanates of Azerbaijan by Russia at the beginning of the 19th century and the subsequent culmination of this process with the Gulustan Treaty.

Thus, it is difficult to say that artistic thought in the 1960s-70s developed along the previous political-ideological line. It is true that the party and administrative bodies tried to influence creative organizations by various means. However, the revival observed in the All-Union literary process, as well as acquaintance with world literature, and the new way of thinking of authors prevented this. The influence of directives from above on literature had already decreased, and the fear of repression had been lifted from writers.

The third paragraph of the chapter is called **“The reflection of the justification of the images of the “enemy of the people”** in

literature". It is shown here that the description of repression in literature, which has a complex and contradictory structure, has also gone through a complex path. Because even though almost fifty years have passed since the repression began, it would not be correct to say that it has been fully studied. One of the main reasons for this is that repression is the result of the ideological struggle of the ruling political system with the citizens of its own country. From this point of view, the history of repression in Azerbaijan should begin with the 1920s - with the occupation by the Bolsheviks and the establishment of communist ideology. However, it should not be forgotten that the character of these repressions gradually changed and manifested itself in various ways.

The first work in Azerbaijani fiction to describe the events of repression is Mehdi Huseyn's novel "Underground Streams Flow into the Sea". The novel was written in the early 1960s. Although the black curtain had already been lifted over repression at that time, it was difficult to understand its essence in all its reality, the specific difficulties of the description of the period did not allow this. Nevertheless, the novel, even from today's standards, sheds sufficient light on the issues by describing the essence of repression. The novel shows the life of Azerbaijan after the war, ideological oppression, and the struggle of many intellectuals against this oppression, albeit weak. However, unfortunately, literary criticism and subsequent literary criticism did not accurately reflect the importance of this work. Apparently, one of the main reasons why fiction did not return to the subject for a long time after this work was that the supporters of the official ideology were not yet ready to reveal the essence of repression.

In fiction, the image of those who were repressed under the accusation of "ideological enemies" also began to be created. Although Rasul Rza's poem "Gizilgul olmayaydi" features the image of the prominent Azerbaijani poet Mikayil Mushfig as a victim of the 1937 repression, in general, an artistic picture of repression is created and partially eliminates the fear of repression that still hangs over the literary environment like a "sword of

Damocles."

The poem seems important in two respects; first, it provides a realistic-romantic description of the 1930s, and second, it justifies the fact that those who were repressed (here Mikayil Mushfig) were not enemies of the people. The poem, written in the form of a dialogue with the poet's wife Dilbar Khanum, poetically describes the literary environment of the 1930s, the author's friendship with the poet, the days he spent there, and his meetings with readers.

All this showed that the "Khrushchev otpepli" had already had its impact on the Azerbaijani literary environment. The literary environment was not only trying to get rid of previous ideological tendencies, but was even trying to prove that these tendencies were not true with many works and images. It is interesting that the first works about the repression of the 1930s were written by writers and poets who lived through these years. Both M. Huseyn and R. Rza lived through the 1930s and lost many of their writer and poet friends. Therefore, the first works were written by them, and these works realistically reflect the fact that the artists who were destroyed under the name of "enemies of the people" actually loved their homeland and were loved by the people.

The last paragraph of the chapter is called **“Polarization of Ideological Images in Negative and Positive Heroes”** and in the context of the socio-political processes that took place, the entry of literature into a new stage of the late 1950s - early 1960s is noted. It is shown that at this stage, literature, striving for ideological freedom, tried to regulate its development in three directions:

1. Some writers and poets still continued their themes in the same way as twenty or thirty years ago, building their images and the conflict of the work in this direction. Although such themes were not received with interest by readers, they were appreciated in official circles;
2. Many poets and writers, who were mainly newcomers to the literary process and learned from socio-political processes, turned to new and modern themes at the new stage and built their images in the positive-negative direction, completely departing from previous approaches;
3. Some writers, who refused both directions, focused their main attention on historical themes

and saw self-expression in this direction.

The first volume of Suleyman Rahimov's novel "Shamo" was published in the 1930s. The structure of the novel was also laid in these years, the conflict of the work and the images were formed in accordance with the ideology of the time. However, after many years, the author took as a basis the further development of the events in the work, the fate of the images and continued the theme. The third volume of the novel was published in 1964. The writer continued the novel and published it in four volumes in total, ultimately creating a novel-epic. However, during this time, life changed a lot; this change was especially evident in relation to the images taken by the writer from life. Perhaps, that is why the writer killed his favorite Shamo at the last stage of the events, and sent the negative hero Sultan into exile. Perhaps, the writer wanted to convey the idea that the hero, who worshiped Bolshevik ideas, was a victim of ideology.

The same process took place in the work of Abulhasan Alakbarzadeh. He also continued one of the two novels he wrote in the 1930s - "Yokhuşlar" - in the 1960s. True, when reworking the work, the author did not divide the characters into two parts - enemies and friends, as before, and approached the collectivization movement from a somewhat modern position. However, he could not maintain objectivity in the description of the events of the period to the end, and the characters were still clearly divided into positive and negative poles.

In Ali Valiyev's works "The Road to Turajly" and "Memories of Budagh", events and heroes were also described from an ideological point of view. In both "Revolt in the Fortress" and "Northern Wind" by Gilman Musayev (Ilkin, 1914–2009), revolutionary processes are described, and the novel "Northern Wind" reflects the period of the establishment of Soviet power. In the novels "From Front to Front" by Hasan Seyidbayli (1920–1980), "The Fate of Justice" by Alfi Gasimov (1927–1985), "I Wasn't Beautiful" by Bayram Bayramov (1918–1994), "I Wasn't Beautiful", "Coolness", and "Arakesmelar" by Bayram Bayramov(1918–1994), contemporary life events are depicted, so the images themselves are taken from real life. In the

novels “Great Support” by Mirza Ibrahimov and “Separated Paths” by Ismayil Shikhli (1919–1995), the conflict does not take place between two opposing forces as before, but in the context of family and everyday life.

At this stage, social life and family and everyday life issues are described in parallel with moral and ethical aspects. In this respect, the work of Ilyas Efendiyev (1914–1996) attracts attention. The novels written by the writer during this period are distinguished not only by their stylistic novelty, but also by the novelty of the conflict and the non-ideological nature of the characters. Before that, I. Efendiyev had brought a new trend and style to dramaturgy using the lyrical style: with the novel "Soyudlu arkh" he further enriched the satirical-lyrical style of Sabit Rahman and Mir Jalal, and the lyrical style of Enver Mammadkhanli (1913–1990).

In I. Efendiyev's novel "The Bridge Builders", the characters in the work are not described according to their social origin. It is also inappropriate to talk about ideological characters here. Although the novel describes the labor process of a four-person brigade, in reality the writer describes the moral problem and the new system of relations in society.

Thus, when we consider the literary process of the late 1950s and early 1960s, we see that the description of the realities of life with a new mindset was also manifested in the works of Isa Huseynov (1928–2014), Sabir Ahmadov (1930–2009), Anar (1938), Vidadi Babanli (1927), Sabir Azeri (1938–2010). They not only added a lyrical style to the literary text, but also gave ample space to freedom in the presentation of characters. This was already a new stage in our literature. The leading figures of this stage were the sixties.

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

1. After the national spirit reached its highest level during the Republic, a new political, historical, and social situation was created with the occupation of Azerbaijan by the communists, the national spirit was replaced by internationalism, and literature was used as a propaganda machine.

2. During the development of literature in a new historical situation, its conflicts and images also changed; enemy images were created in fiction. It is true that the image of the enemy has been one of the important factors influencing public thought since ancient times. However, in no period of history has artistic thought been so close to ideology and has it become a means of propaganda at this level.

3. From the first days of the occupation, the idea of a class or ideological enemy became one of the main slogans of the country's socio-political life as well as its literature. The Soviet government used such ideological stereotypes both to strengthen its foundations and to justify its repressive policy. In this regard, the fight against the images of the ideological enemy became a very important tool in the domestic and foreign policy of the Soviet government. For the first time, images of the class enemy were created in the works of writers like Tagi Shahbazi Simurgh, Boyukaga Talibli, and Hajibaba Nazarli.

4. In the 1920s, ideological images were created on the level of old and new. By old, those who represented the previous era were meant, and by new, those who represented the proletariat. In many cases, those who represented the old meant those who expressed national thought. Most of these images were described as Musavatists.

5. The events of the pre-revolutionary period were presented in the novels written in the 1930s in accordance with the demands of the time. In the novels and stories of M.S. Ordubadi, Abulhasan, S. Rahimov, M. Jalal, S. Rahman, M. Huseyn and others, the social landscape of that period was described in accordance with the political situation. That is why the weight of ideological images was heavier in these works. Despite the absence of a civil war in Azerbaijan at the beginning of the 20th century, the massacres committed by Armenians in Azerbaijan in 1918 were described by historians as a civil war, and therefore those events were presented in this way in literature and images were created in this direction. However, our writers tried to present the realities of the era, albeit implicitly, with their subtextual allusions.

6. In order to fully control all literary processes, the main goal of the liquidation of all literary organizations in 1934 and their

unification into a single organization called the Union of Soviet Writers was to create a single creative method, prevent dissent, and unite them in a single ideology. According to the method called “socialist realism” formalized at the congress of the Union of Writers, Soviet writers were also supposed to fight internal and external enemies with their pens.

7. Such control of literary processes and the subordination of writers to the principles of the artificial “socialist realism” method had a negative impact on literary development in terms of both content and ideas, as well as artistry and originality. However, writers were forced to fulfill the party’s instructions in the field of “educating the younger generation in the socialist spirit”. Writers who did not obey the party’s instructions were subjected to repressions with the stigma of “bourgeois-nationalist”.

8. The images of the ideological enemy changed and were updated from time to time; if in the 1920s the images of the class enemy dominated, in the 1940s the perspective moved from the internal enemy to the external enemy. The images of the external enemy were also diverse: the Germans, the fascists and their allies. However, a few years after the end of the war, these images of the ideological enemy had to be replaced by new ones: the bourgeoisie, imperialism, the West, and later NATO, and a series of images related to other “hostile elements” were created.

9. In the 1920s and 1930s, religious figures, mullahs, and clergy were also included in the image of the ideological enemy and their negative image was created in literature. In particular, in the satirical poems and feuilletons written by M.S. Ordubadi, A. Vahid, and A. Razi, religious figures were often criticized by their names and titles.

10. Images of internal enemies were also being created: these images differed from those of the 1920s and 1930s. Now, the creation of ideological images of engineers, writers, artists, professors, secret spoilers, slanderers, and anti-Soviet elements who were waiting for the collapse of Soviet power as internal enemies of society was envisaged.

11. Literary criticism, which followed the literary process, also approached the issue from an ideological position when analyzing

works and characterized negative images as “ideological enemies”.

12. During this period and in the following decades, the principles of the socialist realism method were dominant not only in the field of artistic creativity, but also in literary criticism. Critics and literary critics were tasked with “being vigilant”, identifying and exposing works in which the requirements of the party and the socialist realism method were violated.

13. Despite all these pressures and hardships, talented artists, especially lyric poets, were able to create genuine works of art based on universal ideas. However, even great poets and writers were forced to create works in their work that glorified Soviet life, the construction of communism and the Soviet leaders.

14. Strict party control continued until the mid-1950s. However, after Stalin's death, as in other areas of the country's socio-political life, certain relaxations began in the field of fiction. The works of young writers who came to art from the beginning of the 1960s proved that any event in modern life can be described without taking into account the principles of the socialist realism method.

15. In some works, the Dashnaks were also included in the ranks of ideological enemies. However, these images were equated with the images of Musavatists, and their creation of a civil war in the country was described. The greatest image of the Dashnaks was created in A. Abbasov's novel "Zengezur".

16. Although the influence of the socialist realism method in the field of artistic creativity and literary criticism has significantly weakened since the 1960s, it was still presented as the main creative method of Soviet literature in textbooks written on literary theory. However, after the collapse of the USSR as a political system and the end of its life as a state in 1991, socialist realism completely fell off the agenda as an unviable creative method and became a historical literary-artistic-theoretical fact.

The main theoretical provisions of the dissertation work are reflected in the following scientific articles and materials of scientific and practical conferences:

1. Sovet ədəbiyyatında ideoloji düşmən obrazlarının yaranmasını şərtləndirən amillər // “Azərbaycan şərqşünaslıq elminin inkişaf yolları” ak. V.Məmmədəliyevin anadan olmasının 70 illiyinə həsr olunmuş Beynəlxalq Elmi Konfrans. AMEA akad. Z.Bünyadov adına Şərqşünaslıq İnstitutu, – Bakı: – 27-28 iyun, – 2013, – s.322-323.
2. Sovet ədəbiyyatında sosialist realizmi metodu və onun doğurduğu ideoloji düşmən obrazı // – Bakı: Risalə, – 2014. №10, – s.92-97.
3. Творчество Гусейна Джавида в источниках 1920–1930-х годов // XXVIII Международная научная конференция по источниковедению и историографии стран Азии и Африки «Азия и Африка в меняющемся мире» Тезисы докладов, – Санкт-Петербург: – 22-24 апреля, – 2015, – с.95-96.
4. Sovet ədəbiyyatında “ideoloji düşmən” obrazını formalaşdıran sosial-siyasi amillər // – Bakı: Risalə, – 2016. №12, – s.131-136.
5. Sovet ideologiyası və Hüseyn Cavid // “Hüseyn Cavid yaradıcılığında ideallar və müasir dövr” (Hüseyn Cavid-135) Beynəlxalq Elmi Konfrans. AMEA və Hüseyn Cavidin Ev Muzeyi, – Bakı: – 13 dekabr, – 2017, – s.106-107.
6. M.S.Ordubadi yaradıcılığında tarixi hadisələrə ideoloji yanaşmalar // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2020. №2, – s.117-123.
7. 1920-1930-cu illər Azərbaycan ədəbiyyatında din və din xadimləri ideoloji düşmən obrazında // – Bakı: Filologiya məsələləri, – 2020. № 12, – s.331-340.
8. XX əsrin 20-30-cu illər ədəbi tənqidinin ədəbiyyatı dəyərləndirməsində ideoloji meyarlar // “Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütəsdiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri” adlı beynəlxalq konfrans. Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi, – Bakı: – 23-25 dekabr, –2020, – s.140-141.
9. 1920-30-cu illərdə dramaturgiyada sinfi mübarizənin ideoloji

- inikası: qolçomaq obrazı // – Bakı: Risalə. – 2021. №1(20), – s.105-114.
10. Mir Cəlalın “Dirilən adam” və “Bir gəncin manifesti” əsərlərində vətəndaş müharibəsinin əksi // “Qarabağ” - Beynəlxalq Sosial-dünyəvi Elmlərdə Modern Araşdırmalar Konqresi, – Bakı: – 17-19 iyun, – 2021. K.1, – s.464-467.
 11. Poeziyada tarixi gerçəklik ideoloji düşmən obrazları kontekstində // 15. Uluslararası Türk sanatı, tarihi ve folkloru kongresi / Sanat Etkinlikleri. – Konya: – 21-23 iyun, – 2021, – s.203-206.
 12. Azərbaycan ədəbiyyatında vətəndaş müharibəsi ideoloji kontekstdə // – Bakı: Əlyazmalar yanmır, – 2022. №1(14), – s.54-60.
 13. Əbülhəsən yaradıcılığında sinfi düşmən obrazları // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2022. №1, – s.77-85.
 14. Köhnə və yeni məfkurə müstəvisində ideoloji obrazlar // – Bakı: Bakı Dövlət Universitetinin Xəbərləri. Humanitar elmlər seriyası, –2022. №3, – s.22-35.
 15. Усиление идеологического давления на литературу в послевоенный период // Proceedings of the 6th International Scientific and Practical Conference «Current Issues and Prospects for the Development of Scientific Research». – Orléans, France: – 2022. – с.154-159.
 16. İlyas Əfəndiyev yaradıcılığında milli ruhun əksi // – Bakı: Filologiya və sənətşünaslıq, – 2023. №2, – s.92-97.
 17. 60-cı illər bədii düşüncəsində yeni ideoloji təmayüllər // – Bakı: Filologiya məsələləri, – 2023. №10, – s.400-406.
 18. Tarixi həqiqət və bədii gerçəklik // – Bakı: Risalə, – 2023. №2(25), – s. 51-56.
 19. Reflection of the ideological struggle in the literary process during the second world war // – Ukraina: Вісник науки та освіти, – 2023. №3(9), – p.15-25.
 20. Theoretical views of the critic Ali Nazim on literary process of the 1920-1930s in Azerbaijan // – Türkiyə: “TURAN-SAM” Uluslararası Bilimsel Hakemli Dergi, – 2023. №59, – p.180-184.

21. Influence of soviet ideology on literature // – Poland: Colloquium-journal, – 2024. №11(204), – p.46-49.
22. Attitudes towards the Azerbaijani literary process in literary studies of the period 1920s-30s // – Kuba: Revista Universidad y Sociedad, – 2024. Vol.16, №1, – p.246-251.



The defense will be held on 16 October 2025 at 14.00 at the meeting of the Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the National Museum of Azerbaijani Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Address: AZ 1001. Baku city, Istiglaliyyat Str, 53.
National Museum of Azerbaijani Literature named after Nizami Ganjavi.

The dissertation is accessible at the National Museum of Azerbaijani Literature named after Nizami Ganjavi Library.

Electronic version of the abstract is available on the official website of the National Museum of Azerbaijani Literature named after Nizami Ganjavi.

Abstract was sent to the required addresses on 12 September 2025.

Signed for print: 02.09.2025
Paper format: A5
Volume: 85 244
Number of hard copies: 20