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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE FORMATION AND DEVELOPMENT OF
AZERBAIJANI DETECTIVE PROSE
(BASED ON THE WORKS OF JAMSHID AMIROV)”**

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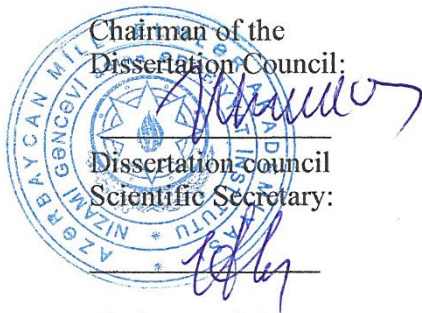
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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and degree of development of the topic. Since ancient times, elements of detective narrative have appeared in literature in various forms, gradually evolving into a profound and multifaceted genre. Following the acceleration of urbanization, the acceleration of urbanization, the rise in criminal activity, the expansion of law enforcement institutions, and the growing interest of readers stimulated the development of detective fiction and provided fertile ground for the emergence of new artistic examples within this field. While assimilating the leading aesthetic traditions, ideas, and thematic principles of world literature, authors simultaneously sought to preserve and promote national characteristics, which became an important direction in this process. The integration of Azerbaijani literature into world literature and its engagement, at different stages, with the successful traditions of the global literary process also contributed to the evolution of detective prose.

Detective works, which hold significant cognitive value, are distinguished by a specific structure: the investigation of a mysterious crime, the logical analysis of facts, the confrontation between justice and illegality, and ultimately, the restoration of justice, with the unveiling of the mystery constituting their central essence. However, detective fiction does not merely present a gripping and suspenseful plot. It stimulates readers' capacity for reasoning and analysis, encourages them to explore causal relationships between events, to connect traces of evidence, and to arrive at logical conclusions thus serving the development of intellectual abilities. The sustained interest in such works cannot be explained solely by a fascination with mystery and the unknown. Their popularity is also shaped by the construction of plots based on analytical reasoning, the emphasis on the restoration of justice, the depiction of social and psychological depth, and the creation of original and distinctive character portrayals. For these reasons, the study of detective literature has emerged as a relevant and significant topic in contemporary literary research.

In the modern era, the increasing popularity of detective prose is not limited to its entertainment value; rather, it functions as a serious literary form that reflects the legal, moral, and social problems of society. Given the wide dissemination of detective narratives today and their enduring appeal to readers, it becomes essential to investigate how the genre originated, what historical and literary foundations it rests upon, and how it has developed over time. Such an investigation not only illuminates the current state of the genre but also traces the stages of its evolution, how it has been enriched by national characteristics, and the literary-aesthetic transformations it has undergone.

Despite the ideological and social restrictions encountered throughout its historical development, detective prose has retained its distinctive artistic form and thematic framework, while passing through stages of transformation in accordance with changing social realities.

The activity of Jamshid Amirov, who laid the foundation of the detective genre in Azerbaijani literature, coincided with a socially and ideologically challenging period. Nevertheless, despite these constraints and difficulties, Amirov produced detective works that proved to be significant from various perspectives. His creativity was reflected not only in literature but also widely in cinema, through which his works reached a broader audience. Adaptations of his works on screen exerted a profound influence on readers' literary-aesthetic taste and spiritual outlook, earning him high recognition both within the country and internationally. The translation of his works into different languages and their publication in large print runs testify to the broad interest in his creative legacy.

Because of their strong artistic impact, Amirov's works continue to resonate with contemporary readers. His narratives skillfully portray the human inner world, the social problems of society, and the pursuit of justice. These themes have not lost their relevance over time; rather, they continue to shape the moral and intellectual world of readers in every era. Thus, the preservation of

their significance in the modern period further strengthens the literary and social importance of Amirov's artistic contribution.

In Azerbaijani literature, the study of the formation and development of detective prose, the life and creative activity of Jamshid Amirov, as well as the theoretical analysis of his works, remains limited. Although certain aspects of this subject have been examined, a comprehensive and systematic analysis has yet to be undertaken. Within Azerbaijani literary scholarship, notable contributions to this field include Samira Mirbaghirova's *Detective Genre in Azerbaijani Literature (in the Context of World Literature)*¹, İlhamə Məmmədova's *New Dimensions of the Detective Genre in Contemporary American and Azerbaijani Literature*², Jamila Abbasova's *The Detective Genre in Azerbaijani Literature*³, and Tabassum Mukhtarova's *Depiction of the Moral World of the Hero in the Contemporary Detective Genre (Based on the Works of Chingiz Abdullayev)*⁴.

In Turkey, this subject was addressed in Gonca Karadağ's master's thesis entitled *Azerbaycan Edebiyatında Polisiye Roman: Cəmşid Emirov Eserləri (The Detective Novel in Azerbaijani Literature: The Works of Jamshid Amirov)*⁵. Aslan Qasimli made significant contributions to the publication of Jamshid Amirov's works, writing prefaces to his books and publishing articles in the press, such as *Reflections on a Detective Writer* and *From "Young Worker" to "Baku"*.

¹ Мир-Багирова, С. А. Детективный жанр азербайджанской литературе в контексте мировой литературы: / доктор философии по филологии дис. / – Баку, – 1998. – 185 с.

² Məmmədova, İ.M. Müasir ABŞ və Azərbaycan ədəbiyyatında detektiv janrın yeni çalarları:/filologiya üzrə fəlsəfə doktoru dis. avtoreferatı./ – Naxçıvan, 2010. – 22 s.

³ Аббасова, Ж.Ж. Детективный жанр в Азербайджанской литературе: / доктор философии по филологии дис. / – Баку, 2016. –150 с.

⁴ Mukhtarova, T.D. Müasir detektiv janrında qəhrəmanın mənəvi aləminin təsviri (Çingiz Abdullayevin yaradıcılığı əsasında): / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2021. – 148 s.

⁵ Karadağ, G. Azerbaycan edebiyatında polisiye roman: Cəmşid Emirov eserleri. Yüksek lisans tezi. Kars, 2022. –198 s.

In world literature, numerous scholars have studied the detective genre. G.K. Chesterton, Ronald Knox, Van Dine, Tzvetan Todorov, Ernest Mandel, Arkadi Grigory Adamov, among others, have put forward influential theoretical propositions regarding detective fiction.

Although certain aspects of Jamshid Amirov's creative legacy have been highlighted in the aforementioned studies, this dissertation examines his artistic heritage in greater depth and through the application of comprehensive methodological approaches. The stages of formation and development of detective elements in Azerbaijani literature, from folklore examples to modern works of art, have been studied.

Object and subject of the research. The object of the study consists of the works of writers who played a significant role in the formation of detective prose in both world and Azerbaijani literature, as well as theoretical materials, monographs, and dissertations on the detective genre. The novellas and novels analyzed in this dissertation are examined in terms of their themes, ideas, content, and conflict structure within a comparative framework that includes examples from world literature.

The subject of the study is the detailed exploration of Jamshid Amirov's life and creative activity, based on archival materials, as well as the analysis of his articles, novellas, and novels.

Research goals and objectives. The primary purpose of this study is to investigate the formation and development of detective prose in Azerbaijani literature through the creative legacy of Jamshid Amirov, as well as to analyze the distinctive features of his works. To achieve this aim, the following objectives have been set:

- To identify the necessary social conditions that gave rise to the detective genre in world literature.
- To explore the roots and history of Azerbaijani detective prose;
- To examine the formation of detective prose in Azerbaijani literature within the framework of the socio-political, literary, cultural, and historical context of the time;
- To study the life and main stages of the literary activity of Jamshid Amirov;

- To study the detective features of Jamshid Amirov's works and determine their mutual influences by linking them with detective examples in world literature.
- To investigate the detective elements in Amirov's works and determine their reciprocal interactions through comparison with examples from world literature;
- To identify the forms of psychological expression in detective prose based on Amirov's works;
- To clarify the function of the system of main characters and the use of nicknames in his works.

Research methods. In this study, the historical-comparative method has been employed to analyze the stages of the emergence and development of detective prose in Azerbaijani literature from a historical perspective. Through this method, the processes of formation in both national and world literature have been examined in a comparative framework.

The analytical-typological method has been applied to provide an in-depth analysis of the thematic and ideological features, artistic structural elements, and the typical characteristics of detective prose. This approach has made it possible to identify systematically the interrelations and distinctions among different types of detective works.

The combination of these methods has enabled a comprehensive and objective evaluation of the research topic, both from historical and structural perspectives.

Main propositions presented for defense. The main provisions presented for defense are as follows:

- The development of Azerbaijani detective prose is closely connected with global literary tendencies. This connection has played a significant role in the formation of both general and specific national features of the genre.
- The socio-political and literary-cultural environment of the period exerted a substantial influence on the evolution of detective prose in Azerbaijani literature.
- A comprehensive study of the life and creative activity of Jamshid Amirov is of particular importance for clarifying

the emergence, dynamics of development, and national characteristics of Azerbaijani detective prose.

- The structural features of the detective text and the writer’s individual style have had a decisive impact on the artistic representation of the work’s central idea.
- Psychologism, which occupies a highly significant place in Jamshid Amirov’s detective works, has provided wide opportunities for analyzing the inner world of the character, his moral dilemmas, emotions, and reflections.
- Nicknames play an essential role in the individualization of characters in detective narratives; they emphasize the personality and social position of the figures, facilitate their transformation into memorable images, and enhance the artistic impact of the work.
- In Jamshid Amirov’s detective fiction, the main system of characters – the investigator, the criminal, the victim, and the auxiliary figures function in interrelation, ensuring the development of the plotline. The use of nicknames has occupied a central place in the individualization of these characters.

Scientific novelty of the research. For the first time in Azerbaijani literary studies, Jamshid Amirov’s life and creative work have been selected as an independent object of scholarly investigation in the dissertation entitled “The Formation and Development of Azerbaijani Detective Prose (Based on Jamshid Amirov’s Creative Work).” The following innovations have been achieved:

- The historical stages of the development of detective prose in Azerbaijani literature have been analyzed in a systematic and consistent manner and substantiated on a scholarly basis.
- For the first time, the writer’s journalistic activity has been incorporated into academic research within the framework of this dissertation.

- Amirov’s works have been subjected, for the first time, to a comprehensive and multifaceted analysis grounded in the characteristic features of detective prose.
- The novellas “A Single Hand Makes a Sound” and “It Has Happened–It Has Happened”, as well as the novel “Far from the Homeland” are discussed for the first time in this study.
- For the first time, Amirov’s works have been comparatively analyzed with examples of world detective literature that are similar in terms of idea and content.

Theoretical and Practical Significance of the Research.

The first systematic study of Jamshid Amirov’s creative work can serve as an important scholarly source in the study of the history of Azerbaijani literature. From a theoretical perspective, the dissertation may be regarded as a fundamental resource for the study of detective prose, while at the same time providing a foundation for the formation of new scholarly approaches and serving as a rich basis for future research. This is particularly significant given the current scarcity of sources on detective prose in Azerbaijani literature. The present research thus plays a crucial role in addressing this gap.

From a practical standpoint, the findings of the dissertation may prove useful in the preparation of teaching materials on Azerbaijani literature, especially in ensuring that detective prose is comprehensively reflected in textbooks and methodological guides.

Approbation and application of the research. The topic of the dissertation was determined by the Department of “20th Century (Soviet Period) Azerbaijani Literature” at the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

The chapters of the dissertation were discussed separately at the meetings of the Department. The main provisions and results of the study have been published in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in authoritative collections and journals abroad, including periodicals indexed in international abstracting and indexing systems (such as Copernicus). They have

also been reflected in international conferences held in Azerbaijan and abroad.

Name of the organization where the dissertation work was carried out. The dissertation was carried out at the Department of “20th Century (Soviet Period) Azerbaijani Literature” of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences (ANAS) and was completed in accordance with the research direction of the Department.

The total volume of the dissertation, with the volume of its structural sections specified separately, is indicated. The dissertation consists of an introduction (11001 conventional characters), three chapters (the first chapter comprising two sections – 52100 conventional characters; the second chapter comprising two sections – 58800 conventional characters; the third chapter comprising three sections – 84920 conventional characters), a conclusion (4091 conventional characters), and a list of references. The total volume of the dissertation amounts to 210912 conventional characters.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction**, the relevance of the topic and the degree of its scholarly elaboration are discussed; the aims, objectives, and methods of the research are defined; the main provisions submitted for defense, the scientific novelty, and the theoretical and practical significance of the dissertation are substantiated.

The first chapter of the dissertation, entitled “**The Formation and Development Directions of Detective Prose**,” consists of two sections:

In the first paragraph of this chapter, entitled “**The Formation and Stages of Development of Detective Prose in World Literature**”, the origins of detective prose, the reasons for its

emergence, its historical phases of development, its earliest examples, and the distinctive features of the genre across different countries are examined through comparative analysis.

Within both artistic and religious texts, the motif of crime has long been regarded as one of the central themes reflecting the conflict between the individual and society. In this respect, concepts such as sin, the pursuit of the sinner, and the restoration of justice, which appear in religious writings, may be considered as early prototypes of the motifs later characteristic of detective fiction. The exploration of the causes of an event, the identification of the guilty party, and the establishment of justice in these texts strongly resemble the structural framework of modern detective narratives.

The emergence of detective literature as an independent genre was the result of specific socio-historical conditions. In the nineteenth century, the impact of the Industrial Revolution brought about rapid urbanization, population growth in cities, and the rise of new social strata, which in turn led to an increase in crime. Society became increasingly concerned with understanding how crimes were committed and how perpetrators were identified and brought to justice factors that provided fertile ground for the rise of detective fiction.

The foundations of detective prose in world literature were first laid by Edgar Allan Poe, a prominent representative of American Romanticism, whose works exerted a profound influence on the subsequent development of the genre. In English literature, Wilkie Collins, William Russell, Arthur Conan Doyle, and Agatha Christie; in American literature, Anna Katharine Green; in French literature, Émile Gaboriau; and in Belgian literature, Georges Simenon, among others, made significant contributions by producing noteworthy works in the field of detective fiction.

After the foundations of detective prose were first laid by Edgar Allan Poe, a distinguished representative of American Romantic literature, the genre began to develop rapidly and exerted a profound influence on its subsequent evolution. In English literature, William Wilkie Collins, William Russell, Arthur Conan Doyle, and Agatha Christie, in American literature, Anna Katharine

Green, in French literature, Émile Gaboriau, in Belgian literature, Georges Simenon, among others, wrote remarkable works in the detective genre.

From the mid-19th century onward, detective fiction began to occupy a distinct place in world literature, gradually evolving in both form and content, and eventually becoming a rich literary tradition. This developmental process was accompanied not only by the proliferation of artistic works but also by the emergence of diverse theoretical approaches to the genre. The structural and plot-related features of detective fiction have been analyzed based on the theoretical perspectives of scholars such as S. S. Van Dine, Ronald Knox, G. K. Chesterton, and Tzvetan Todorov.

In the former Soviet Union, detective fiction was not ideologically compatible with communist principles, as it was essentially grounded in individual initiative, independent thought, and the exposure of systemic flaws. Since the socialist regime sought to depict society as flawless and disciplined, detective literature—which investigates crimes, social contradictions, and individual behavior—was not officially supported. Consequently, the genre did not achieve wide dissemination in Soviet literature; instead, it was either transformed into an instrument of propaganda or restricted under strict ideological control.

In the second section of this chapter, entitled **“The History and Emergence of Azerbaijani Detective Prose,”** the stages of formation and development of detective prose in Azerbaijani literature are examined in a consistent and systematic manner.

Traces of detective elements can be found in literary works belonging to various stages of Azerbaijani literary development. Motifs that lie at the core of detective fiction such as the struggle between good and evil, the triumph of good over evil, and the restoration of justice have always been present in our literary tradition.

First and foremost, detective elements embedded in samples of oral folk literature fairy tales, legends, epics, and proverbs are analyzed. Such examples include the fairy tales “Malikmammad,” “The Little Prince,” “The Three Princes,” “Prince Mutalib,”

“Ibrahim’s Tale,” “Dashdamir’s Tale,” and “The Three Sisters”; the proverbs “A thief is caught by another thief,” “Poverty is no shame, theft is shameful,” “Good advances by one, evil drives it back by a thousand”; the legends “The Legend of Chahargah,” “Farhad and Shirin,” “The Just Anushiravan”; and the epics “Gachag Nabi,” “Gachag Kerem,” “Abbas and Gulgez,” “Ashig Garib,” among others. The frequent appearance in these works of mysterious events, the search for the guilty, the exposure of hidden intentions, the struggle against injustice, the triumph of good over evil, and the restoration of justice may be regarded as the earliest manifestations of detective thought. These examples demonstrate that detective elements have deep roots in Azerbaijani literary consciousness and had already been firmly established in the collective imagination long before the emergence of written literature.

Detective elements can be observed in samples of lyrical, epic, and dramatic genres alike. Beginning with the epic “Kitabi-Dada Gorgud,” and continuing through the works of Khagani Shirvani, Nizami Ganjavi, Muhammad Fuzuli, Molla Vali Vidadi, Molla Panah Vagif, and other classics, this theme has been addressed in diverse forms. These works depict the triumph of justice, the struggle against oppression and injustice, the relationship between rulers and the people, the negative deeds arising from human greed and avarice, as well as the consequences brought about by such actions.

Nineteenth-century Azerbaijani prose, based primarily on the idea of human freedom, challenged outdated modes of thinking, harmful traditions and habits, injustice, and violence, while simultaneously promoting modern moral values and family relations grounded in compassion and kindness. In the creative work of writers such as Najaf bey Vazirov, Mirza Fatali Akhundov, Nariman Narimanov, Suleyman Sani Akhundov, and others, themes of the struggle between good and evil, as well as the critique of such negative phenomena as theft, murder, and banditry, came to the fore, with particular emphasis placed on the fight against social injustice and ignorance.

At the beginning of the twentieth century, Azerbaijani literature was enriched not only by the influence of socio-political and economic changes but also by new literary ideas, movements, and forms. Literary works of this period frequently incorporated elements characteristic of detective plots mysterious events, the investigation of crimes and their causes, and the exposure of the guilty. In the works of Abdurrahim Bey Hagverdiyev, Huseyn Javid, Suleyman Sani Akhundov, Jafar Jabbarli, and other authors, plots involving crime, murder, and human tragedy were vividly depicted, and these events were illuminated through artistic description against the backdrop of the moral problems of society.

The long-standing influence of Soviet ideology on Azerbaijani literature led to the limited scope of works written in the detective genre. This was due to strict censorship over texts dealing with such subjects. Although detective works provided the possibility of depicting social contradictions and crimes, in the Soviet period, such depictions were perceived as disrupting social harmony and were deemed incompatible with the requirements of communist ideology. Even though communist ideology promised a classless, equal, and just society, various types of crime and social difficulties continued to exist. It was not considered very acceptable for these crimes to be the subject of literature.

The 1950s represent a particularly significant period in the rise of Azerbaijani prose. These years are distinguished by the arrival of new authors in literature, the introduction of innovations in the novel and narrative genres, and the breaking of existing stereotypes.

During this era, when socialist realism still held dominance, Azerbaijani prose experienced active development. It was precisely in this period that detective prose began to take shape in our national literature.

Jamshid Amirov laid the foundations of Azerbaijani detective prose in 1958 with the publication of his novella *The Coastal Operation*.⁶ Following this, he went on to produce a series of

⁶ Əmirov, C. *Sahil əməliyyatı*. Bakı: Uşaqgənənəşr, – 1958. – 273 s.

detective works, including *The Diamond Case*.⁷ (1963), *The Black Volga*⁸ (1966), *A Single Hand Makes a Sound* (1968), *It Has Happened—It Has Happened, My True Love* (1969), *Far from the Homeland*⁹ (1969), and *When the City Sleeps*¹⁰ (1988). In these works, alongside depicting various criminal incidents, Amirov skillfully presented the investigative process with logical consistency and within a framework of internal cause-and-effect relationships, thus successfully applying the fundamental principles of detective prose.

Contemporary with Jamshid Amirov, Hasan Seyidbeyli's *From Front to Front*¹¹ (1961), the collaborative work of Imran Gasimov and Hasan Seyidbeyli, *On Distant Shores*¹² (1954), as well as Zeynal Babayev's *In the Wake of a Crime*¹³ (1958) had a significant impact on the development of detective prose.

The artistic and aesthetic traditions established by Jamshid Amirov in Azerbaijani literature exerted a substantial influence on the thematic, ideological, and stylistic formation of subsequent Azerbaijani detective fiction. *“The detective literary tradition shaped by Amirov was continued by later writers such as Akbar Akbarov with the novella Invisible Battle, Anar with the novella An Incident at Midnight, Rustam Ibrahimbeyov with The Investigation, Chingiz Alekberzade with the novella Revenge, and others*¹⁴.

In this section, various authors' works are analyzed to reflect the current landscape of detective literature and to identify the features of the genre's contemporary development. In the modern period, the emergence of new directions and subgenres of detective prose highlights the significant differences from earlier periods,

⁷ Əmirov, C. Brilyant məsələsi. Bakı: Azərneşr, – 1963, 327 s.

⁸ Əmirov, C. Qara Volqa. Bakı: Qanun, – 2017. – 410 s.

⁹ Əmirov, C. Vətəndən uzaqlarda. Bakı: Azərneşr, – 2009. – 364 s.

¹⁰ Əmirov, C. Şəhər yatarkən (povestlər). Bakı: Yazıçı, – 1982. – 197 s.

¹¹ Seyidbəyli, H. Cəbhədən-cəbhəyə. Bakı: Xan, – 2025. – 589 s.

¹² Qasımov, İ, Seyidbəyli, H. Uzaq Sahillərdə. Bakı: Xan, – 2019. – 305 s.

¹³ Babayev, Z. Bir cinayətin izi ilə. Bakı: Uşaqgəncneşr, – 1959. – 73 s.

¹⁴ Şərifova, S. Çağdaş Azərbaycan ədəbiyyatında detektiv: janrın mənzərəsinə bir baxış. // 525-ci qəzet. – 2017, 13 yanvar. – s. 3-4

particularly the Soviet era. The most important factors are the changes in the socio-political environment of the time and in reader demand. During the Soviet period, ideological restrictions were imposed on works with detective themes; both subject matter and modes of depiction were strictly censored, preventing the full and open reflection of social problems. This created serious obstacles to the rapid development of detective literature.

In the modern period, the removal of these restrictions and the development of literature in a less censored environment have resulted in greater thematic diversity in detective works, allowing for a deeper and more multifaceted approach to societal issues. To examine contemporary detective fiction, this study analyzes the following works: Chingiz Abdullayev's *An Ocean of Hatred*.¹⁵, Kamran Gasimov's *Heirs Without Legacy*¹⁶, Jeyhun Hidayatli's *Death Among the Snows*¹⁷, Firuz Mustafa's *The Pink Tunnel*¹⁸, Natiq Rasulzade's *Notes of a Suicidal Person*¹⁹, Ilgar Fahmi's *The Actress*²⁰, and Elxan Elatli's *The Detective from Baku*²¹.

The main scientific findings obtained in this chapter have been reflected in the following articles.²²

The second chapter of the research, entitled **“Jamshid Amirov and the Distinctive Features of His Detective Prose,”** consists of two sections:

¹⁵ Abdullayev, Ç.A. *Bir ümman nifrət*. Bakı: Çıraq, – 2004. – 142 s

¹⁶ Qasimov, K. Bakı: Zero, OL MMC, – 2014. – 126 s

¹⁷ Hidayətli, C. M. *Qarlar arasında ölüm*. Bakı: Mayak, – 2017. – 202 s.

¹⁸ Mustafayev, F.Q. *Detektiv povestlər*. Bakı: Renessans-A, – 2020. – 344 s.

¹⁹ Расул-заде, Н. Р. *Записки самоубийцы*. Баку: Гянджлик, – 1990. – 110 с.

²⁰ Fəhmi, İ. *Akrisa*. Bakı: Adiloğlu, – 2006. – 160 s.

²¹ Elatlı, E.Ə. *Bakıdan gələn xəfiyyə*. Bakı: MBM-R, – 2009, 246 s.

²² Lətifli, S.B. *Azərbaycan ədəbiyyatında detektiv nəsrin formalaşmasına bir nəzər*. Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal 3(117). Bakı, 2021. s.529-531.; *Dünya ədəbiyyatında detektiv nəsrin tarixi mərhələlərinə elmi-nəzəri baxış*. Dil və ədəbiyyat: Beynəlxalq elmi-nəzəri jurnal 3(120). 2022. s.206-209.; *Signs of Jamshid Amirov's detective*. Вчені записки ТНУ імені В. І. Вернадського. Серія: Філологія. Журналістика Том 34 (73) № 5, 2023. с.174-178. ; *Cəmşid Əmirov detektiv nəsrin nümayəndəsi kimi*. Azərbaycan ədəbiyyatşünaslığı. 2024, N:1. s.121-127.

In the first section, **“Jamshid Amirov’s Life and Creative Work,”** the writer’s biography, literary output, and the socio-cultural environment of his era are systematically examined based on archival materials, contemporary press, personal documents, and other written sources. The study analyzes not only Amirov’s artistic creativity but also his role in the literary process, his relationships with contemporaries, and his attitude toward society and the events of his time.

For the first time in Azerbaijani literary studies, the writer’s journalistic activity is treated as an independent subject of scholarly research. His choice of topics, language, stylistic features, and approach to the issues of the period are analyzed in detail. This approach allows for a more comprehensive understanding of the writer’s personality and his creative world.

After being discharged from the Soviet Army in 1946, the prominent writer began working for the newspapers Azerbaijani Youth, Baku, Soviet Trade, and Azerbaijani Oil Industry, where a number of his essays, articles, and short stories were published. His journalistic activity in these newspapers influenced the formation of his worldview, the development of his artistic consciousness, and his inclination toward literary creativity. It is therefore not coincidental that his first published work, the essay *Minutes, Seconds...*, appeared in the issue of Azerbaijani Youth on August 28, 1946.

Jamshid Amirov closely collaborated with law enforcement agencies and followed court cases and criminal incidents firsthand. This experience allowed him to depict events in his works with accurate facts and details. His participation in operations alongside police officers and his interactions with criminals provided him with the material to create realistic characters.

Over approximately forty years of creative activity, Amirov produced works in various genres, including essays, feuilletons, short stories, novellas, and novels, establishing a unique role in the formation and development of Azerbaijani detective prose.

In the section **“The Socio-Psychological Aspects of the Writer’s Detective Prose”** of this chapter, the interrelation between

psychology and literature, previous scholarly research in this field, the psychological details employed in Jamshid Amirov's works, and their functions are examined.

The primary common ground between literature and psychology is the human being. Both disciplines seek to understand human emotions, thoughts, behaviors, and mental states. Amirov skillfully employs psychological details to provide an extensive analysis of his characters' inner worlds, moral dilemmas, emotions, and thoughts. In his works, he utilizes techniques such as interior monologue, portrait, landscape, dialogue, and psychoanalysis.

The writer uses the monologue to reveal the psychological states, thought processes, philosophical reflections, and past experiences of his characters, as well as to elucidate the deductive reasoning processes of investigators. In detective fiction, the creation of a criminal character's portrait is particularly significant, as it plays an essential role in identifying traces of the crime during the investigation.

In Jamshid Amirov's works, depictions of nature serve as an important tool for penetrating the inner world of the characters, providing a detailed revelation of their emotional states and personalities.

Dialogue in the writer's works is highly informative. It develops the plot, clarifies the relationships between characters, and delineates their lines of behavior.

In his detective fiction, Amirov employs psychoanalytic techniques to analyze his characters' childhood traumas, family environments, and internal conflicts.

The main scientific findings obtained in this chapter have been reflected in the following articles.²³

²³ Lətifli, S.B. Cəmşid Əmirovun Sahil əməliyyatı povestinin ideya-məzmun və bədii strukturuna bir baxış. KARABAGH I İnternational Congress of Modern Studies in Social and Human Sciences June 17-19, 2021/ Karabagh Azerbaijan. s.268-272.; Cəmşid Əmirovun "Qara Volqa" romanının bədii strukturunu. Azərbaycanşünaslığın aktual problemləri, XIII Beynəlxalq elm-praktiki konfrans materialları, 4-5 may, 2022-ci il. Bakı Slavyan Universiteti. s.229-232. ; Cəmşid Əmirovun "Olub, olub" povesti detektiv nəsrin bədii nümunəsi kimi. Filologiya

The third chapter of the dissertation, entitled **“The Artistic Features of Jamshid Amirov’s Creative Work,”** consists of three sections:

In the section **“Structural Features of the Detective Text and Authorial Individuality,”** the analysis focuses on the principles and rules essential for writing detective fiction. The study examines the research of world literature theorists such as S. S. Van Dine, Ronald Knox, and G. K. Chesterton, while providing a detailed analysis of the themes, ideas, and detective features of Amirov’s novellas and novels.

The structure of the writer’s works is carefully studied based on established principles, which allows for a clear identification of his artistic style and individual characteristics. Additionally, Amirov’s creative work is compared with the detective fiction of other representatives in both world and Azerbaijani literature. This comparative analysis not only highlights the distinctive features of Amirov’s writing but also enables an assessment of his literary position in both national and international contexts.

Artistic works written in the detective genre possess a distinctive structure: the uncovering of a mysterious crime, the logical analysis of facts, the conflict between justice and lawlessness, and the ultimate triumph of justice. Jamshid Amirov composed his works within the framework of spy and police detective themes. The thematic scope of his works is diverse, encompassing various aspects of society. Jamshid Amirov explored not only the solving of crimes but also delved deeply into moral and ethical issues.

His works can be categorized thematically and problematically into two main groups: detective-war themes and

və sənətsünaslıq, 2023, № 1. s.91-95 ; Cəmşid Əmirov yaradıcılığında psixologizm. Poetika.izm, 2024, № 1. s.156-161. Cəmşid Emirov'un "Olub, Olub" Hikayesinde Polisiye Düzyazımın İç Tipolojisi. II. Uluslararası bilim ve yazı dili olarak türkçe sempozyumu. 18-20 Mayıs, 2024. s.663-668; Detektiv nəsrədə müharibə mövzusu (Kemal Tokayev və Cəmşid Əmirovun yaradıcılığı əsasında). Globallashuv davrıda turkiy tllar integratsiyası” mavzusunda xalqaro ilmiy-amaliy konferensiyaning. 24 May, Navoiy 2024, 24 may. s.148-150

police detective themes. The novellas *The Coastal Operation* and *A Single Hand Makes a Sound*, as well as the novels *Far from the Homeland* and *My First Love*, address war and spy-detective subjects. In contrast, *The Black Volga*, *The Diamond Case*, *It Has Happened—It Has Happened*, and *When the City Sleeps* are written within the framework of police detective fiction.

In the section **“The Main Character System in Jamshid Amirov’s Detective Works (Detective, Criminal, Victim, and Supporting Characters),”** the functions and character traits of the main figures in Amirov’s detective fiction the detective, the criminal, the victim, and supporting characters are examined. The characters created by the author play a crucial role in conveying the social issues addressed in his works. One of the defining features of these works is their cognitive and didactic significance.

The detective character emerges as the guarantor of justice, while the criminal generates the primary tension of the plot. The victim carries the motivation of events and their emotional weight, and supporting characters play an essential role in the development of events and in assisting the detective. These characters are interconnected, collectively shaping the structure and thematic framework of the work.

The detective characters in Jamshid Amirov’s works possess distinctive traits, including analytical thinking, precise observational skills, attentiveness and patience, principled integrity, honesty, the ability to work with people, psychological insight, the habit of comparing facts and drawing accurate conclusions, decision-making under pressure, and strong organizational experience.

The criminals in Amirov’s works are generally shaped by adverse family environments, social isolation, and involvement in negatively influential groups. They engage in various unlawful activities, including theft, fraud, use of force, espionage, organized crime, and connections with criminal networks. These characters are depicted as individuals who, under the influence of social and psychological factors, come into conflict with society and have difficulty adapting to social institutions. In the novella “The

Diamond Issue”, the gatekeeper Mirza Malik is a supporting character actively involved in the capture of the criminal Yadulla; in the novel “Black Volga”, Leyla Badirkhanova plays a similar role in the identification of the fraudster mechanic Yasha; and in the novella “It Has Happened–It Has Happened”, Sarvinaz Hashimova is an assistant figure who actively participates in revealing the identity of the murderer.

The supporting characters created by the author play an important role in uncovering traces of the crime. In detective fiction, the victim character usually occupies the center of the events, being subjected to or killed in the course of the crime. The victims depicted by the author can be categorized into three main groups: those who were murdered — Vladimir Solovyov, Inga Shmigelskaya and her family, Sardar Majidov and his family, Lalezar Ismayilova; those who were robbed — Revekka Solomonova, Natalia Kryuchko, Galina Yermdayeva, Laima Lagunavich; and those who were subjected to violence — Yasha, Aliya, Abdulghani, Vagif Suleymanov, Ibad, and Viktoria Sinelnikova.

In the paragraph entitled “**The Function of Nicknames in the Writer’s Works,**” the study examines the place and role of onomastic units in literature, the function of nicknames in detective fiction, the coded language of criminals, and the functionality of various passwords within detective narratives.

In detective fiction, the use of nicknames functions as a stylistic and semiotic device that contributes significantly to the construction of character identity and the reflection of social hierarchy. Such nicknames not only encapsulate distinctive personality traits and societal roles, but also serve as narrative tools that enhance the thematic depth and ideological resonance of the text. Appellations such as Hunchback Bursalı, Goldtooth Kolya, Bloody Parrot Firtche, Five-Fingered Aslan, and Goldfinger Rantik exemplify how these linguistic markers enrich the narrative texture and render the characters more vivid, symbolic, and memorable within the literary framework. In detective works, nicknames play a significant role in expressing characters’ personalities and social

positions, serving as a specific tool for conveying the idea and theme of the work. The nicknames and passwords of criminals are important elements of the subculture of the criminal world, providing a key to understanding their worldview. They clearly reveal the nature of relationships among criminals.

In this paragraph, the nicknames used in Jamshid Amirov's works are extensively grouped based on the classifications and functional divisions of onomastic units proposed by linguists M. Adilov, A. Pashayev, and A. Gurbanov.

In the writer's works, spies and criminals used passwords to recognize each other and convey secret information. The purpose of the coded communication is to verify the identity of the other party and ensure the confidentiality of the connection.

The main scientific findings obtained in this chapter have been reflected in the following articles.²⁴

In the **Conclusion** of the dissertation, the scientific-theoretical findings derived from the conducted research are summarized as follows:

²⁴Lətifli, S.B.Cəmşid Əmirovun Qara Volqa romanında detektiv nəsrin xüsusiyyətləri. KARABAGH II İnternational Congress of Applied Sciences Azerbaijan National Academy of Science. 8-10 November, 2021 Azerbaijan. s.308-314; Cəmşid Əmirovun Sahil əməliyyatı povestinin obrazlar sistemi. I Beynəlxalq Humanitar və İctimai elmlərin əsasları konfransının materialları. Bakı, 24 dekabr, 2021. İmpakt faktor.0.542. s. 213-216; Cəmşid əmirovun "Brilyant məsələsi" povestinin ideyası və obrazlar sistemi. Таълимда Филологияни Ривожлантиришининг Глобал Масалалари» Мавзусидаги Халқаро Илмий Амалий Анжумани Материаллари Toshkent. 2022. s.257-259; Cəmşid Əmirovun "Brilyant məsələsi" və Kemel Tokayevin "Damğalı qızıl" povestlərində polis detektivinin əlamətləri. Müqayisəli ədəbiyyatşünaslıq, 2023, N:1. S. 105-109; Cəmşid Əmirovun "Brilyant məsələsi" povesti detektiv nəsrin bədii nümunəsi kimi. Ümumilli lider Heydər Əliyevin anadan olmasının 101-ci il ildönümünə həsr olunmuş "Qlobal çağırışlar və perspektivlər" mövzusunda doktorantların və gənc tədqiqatçıların Respublika elmi-praktiki konfransı. Qərbi Kaspi Univeriteti. 22 may, 2024-cü il. s.105-108; Jamshid Amirov's novel "My true love" as a literary example of a spy detective. Publisher.agency: Proceedings of the 6th International Scientific Conference «Modern Scientific Method» (April 18-19, 2024). Vienna, Austria, 2024. 183p. p. 114-117.

- Analytical investigations indicate that the emergence and evolution of detective prose in both world and Azerbaijani literature are intrinsically linked to the prevailing socio-political and historical circumstances of their respective periods.
- Preliminary manifestations of detective elements in both traditions can be traced to religious scriptures, mythological narratives, and folkloric motifs, thereby attesting to the genre’s ancient origins and its multifaceted nature.
- In the context of Azerbaijani literature, the foundations of national detective prose were laid through the literary activity of Jamshid Amirov, whose works marked the beginning of the genre's systematic formation.
- A systematic scholarly analysis of Jamshid Amirov’s life and literary legacy has underscored his pivotal role in the formation and advancement of detective prose in Azerbaijani literature.
- The analysis of Jamshid Amirov’s early journalistic activity reveals its formative influence on the development of the ideological and aesthetic dimensions of his literary oeuvre. His non-fiction prose consistently foregrounds the defense of national interests, the pursuit of social justice, and the protection of fundamental human rights core themes that later become central to his fictional works.
- For the first time, the detective novellas “A Single Hand Makes a Sound” and “It Has Happened–It Has Happened” and the novel “Far from the Homeland” have been subjected to scholarly scrutiny. These texts occupy a critical place in the formation of detective fiction within Azerbaijani literary history and provide an empirical basis for articulating a more comprehensive and theoretically grounded assessment of Amirov’s contribution to the genre.
- The findings of the study indicate that psychological characterization occupies a pivotal role in Amirov’s detective fiction. Rather than limiting himself to a superficial narration of criminal acts, the author interrogates

the deeper social and psychological determinants underlying these events. His texts engage with complex themes such as the impact of sociocultural structures on individual behavior, the tension between personal identity and collective norms, and the progressive erosion of ethical values in modern society.

- Amirov conceptualizes criminality not merely as a juridical phenomenon, but as a site of moral and existential inquiry. His narrative technique encourages critical reflection by positioning the crime within a broader socio-ethical framework. The psychological depth and motivational complexity of characters including investigators, perpetrators, victims, and auxiliary figures serve not only as narrative mechanisms but also as conduits for philosophical and sociological exploration.
- The author systematically employs a range of literary techniques such as psychological portraiture, interior monologue, dialogic interaction, symbolic landscape (pathetic fallacy), and psychoanalytic insight to construct layered and multidimensional narratives that extend beyond the conventions of genre fiction.
- Comparative analysis of Amirov’s work with both national and international examples of detective literature reveals the presence of significant intertextual parallels. These comparisons demonstrate convergence in terms of narrative architecture, character typologies, and thematic motifs, while also highlighting the distinctive stylistic and cultural inflections of Amirov’s approach.
- The structural analysis confirms that Amirov’s works are grounded in the foundational principles of classical detective fiction. Nonetheless, his authorial singularity is evident in the construction of the investigative plotline, the selection and psychological depth of characters, the nuanced depiction of legal and investigative procedures, and the idiosyncratic use of language and stylistic devices.

- The study further concludes that Amirov’s corpus includes both police procedural and espionage subgenres. His police detective narratives typically revolve around a specific criminal act, its procedural investigation, and the eventual identification of the perpetrator. In contrast, his espionage fiction is often transnational in scope, incorporating elements such as geopolitical conflict, intelligence operations, ideological confrontation, and covert missions.
- The theme of war holds a prominent position within Amirov’s fictional universe. In texts such as “The Coastal Operation”, “One Hand Makes a Sound”, “My First Love”, and “Far from the Homeland”, the author artistically renders both the heroism of those who fight for their homeland and the existential consequences of war on individual destinies.
- For the first time in literary scholarship, the structural roles, symbolic significance, and onomastic functions of character archetypes such as the investigator, the criminal, the victim, and supporting characters have been analyzed in a systematic and interdisciplinary framework. The study also explores the use of pseudonyms and nicknames as semiotic markers that enrich the symbolic dimension of the narrative.
- Furthermore, Amirov’s strategic incorporation of criminal slang and coded language serves to deepen the genre’s traditional mechanisms of enigma and resolution. This linguistic layering amplifies the artistic and aesthetic resonance of his works and underscores their alignment with and departure from canonical models of detective literature.

In conclusion, the research affirms that Jamshid Amirov’s literary legacy constitutes a foundational contribution to the emergence and evolution of detective prose in Azerbaijani literature. His original thematic orientation and formal experimentation significantly expanded the genre’s artistic and philosophical horizons, elevating it to a level where it engages not only with issues of criminal justice but also with broader questions concerning human psychology, social order, and moral ambiguity.

The main content of the dissertation is reflected in the following scholarly publications by the author:

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