

**REPUBLIC OF AZERBAIJAN**

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**A B S T R A C T**

of the thesis for the degree of Doctor of Philosophy

**T Y P O L O G Y O F A T T I T U D E T O I S L A M I N  
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## GENERAL CHARACTERISTICS OF THE STUDY

**Relevance of the research and the extent of research.** In literary criticism, the Azerbaijani literature of the late 19th and early 20th centuries (1890-1920) was accepted and studied as an independent historical period of our literature. In the literary criticism of the independence years, the tendency to present the XX century Azerbaijani literature as a *"historical-typological unit"*<sup>1</sup> was intensified. On this basis, a scientific position was formed on the fundamental continuation of the literary traditions of the first two decades of the XX century in the first decades of the Soviet period. In literary criticism, there are ideas to extend the boundaries of the stage *"from the end of the XIX century, from the beginning of the XX century to the middle of the 30s of the XX century"*<sup>2</sup>, and *"existence of the type of national social and artistic consciousness formed in the first decades of the twentieth century"*<sup>3</sup> in the 20s and 30s. At the same time, if we take into account the views expressed in the literary criticism of the independence period on the "leading of classical critical and descriptive realism in the 1920s"<sup>4</sup>, the "manifestation of" proletarian "content in the form of a weak trend"<sup>5</sup>, the opinion that Azerbaijani prose "remains in its classical dimensions as a whole"<sup>6</sup>, and bring all these

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<sup>1</sup> Alishanoglu T. XX century Azerbaijan literature as a historical-typological unit / Issues of XX century Azerbaijan literature. I book. Baku: Elm, 2006, pp. 78.

<sup>2</sup> Jafarov N. Selected works. In five volumes. Volume II. Baku: Elm, 2007, pp.143.

<sup>3</sup> Alishanlı S. XX century Azerbaijani literature: theoretical and methodological aspects of historical chronology / Issues of XX century Azerbaijani literature. I book. Baku: Elm, 2006, pp.16.

<sup>4</sup> Alishanoglu T. Prose born of the century. Baku: Elm, 1999, pp.99.

<sup>5</sup> Again there.

<sup>6</sup> Again there.pp.103.

positions to a common denominator, we can think that there is a scientific basis for the fact that the stage of Azerbaijani enlightenment realist prose, which began in the 90s of the XIX century, includes the 20s of the XX century. One of the reasons for the end of the period in the 1920s is that the literary tradition remained in force until the end of the 1920s and determined the main aesthetic directions of national literature. In the late 1920s and early 1930s, the literary environment was more focused on creating proletarian culture-literature. Therefore, it seems more logical and scientifically convincing to conclude the last frontier of the enlightened realist literature of this historical period in the 1920s.

The definition of the topic of the dissertation as "Typology of attitudes to Islam in the Azerbaijani enlightenment-realist prose (from 1890-1920)" is also based on this scientific-theoretical view. However, even in this case, studying the historical period in two stages, typologically generalizing the features that unite and separate the stages, seems to be a scientifically and methodologically effective way.

During the stages of this historical period, the attitude towards Islam was typologically different. In the first stage, Islamic values played an important role in the worldview of the authors, and in the second stage, the artists reflected the events of life from an atheistic point of view. It is also interesting to note that literary critics have interpreted the expression of Islamic values in the prose of both the first and second stages from a generally atheistic point of view. This aspect of the issue was related to the fact that literary criticism was forced to implement the literary policy of the Soviet regime. This position of literary criticism did not allow an objective and aesthetic analysis of the prose of the mentioned period. In the first stage, the descriptions from the point of view of denying religious values challenged the fundamental distortions in the revelation of the truths of the literary text. In the second stage,

the opposite of the atheist position of the reality of life gave way to illusory descriptions, and the man of the time did not become the subject of artistic analysis from the point of view of his real worldview.

Attitudes toward religion have changed dramatically since independence. Islamism and nationalism have been accepted as one of the basic principles in Azerbaijanism, which is the ideology of our national independent state. National leader Heydar Aliyev's congratulatory letter to the international conference on "Modernity and religious and spiritual values" says: *"Religious values form moral qualities that create a solid foundation for the political, economic, social and cultural development of any society ... The complex and contradictory nature of our time makes it urgent to develop a clear, concise and perspective position on the issue of religious and moral values"*<sup>7</sup>. The great leader describes Azerbaijani literature of the late 19th and early 20th centuries as "a very great period.": *"The end of the 19th century and the beginning of the 20th century was a very large and rich period of Azerbaijani literature. When we talk about our literature today, we should appreciate this period very much"*<sup>8</sup>. Considering the role of literature of this period in the development and preservation of our national and religious thought, it is possible to imagine the contribution of the study of the problem of "Typology of attitudes to Islam in Azerbaijani enlightenment-realist prose (1890-1920)" to our literary criticism. This is the main factor that determines the relevance of the topic.

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<sup>7</sup> Aliyev H. International conference on "Modernity and religious and spiritual values" / Heydar Aliyev and culture. In three volumes. Volume II. Baku: Nurlar, 2008, pp. 455.

<sup>8</sup> Aliyev H. Speech at the X Congress of Azerbaijani Writers / Heydar Aliyev and culture. In three volumes. Volume II. Baku: Nurlar, 2008, pp. 203.

The artistic expression of the religious worldview is not brought to the level of analysis in the critiques and literary criticism of the 1930s and 1940s on the work of enlightened-realist artists of the late 19th and early 20th centuries. At this stage, the problem of attitude to Islam is partially addressed in Mir Jalal's article "On Narimanov's activities" <sup>9</sup> . In the literature of the 50s and 60s and 70s of the last century, the artistic expression of Islamic values in the works of enlightened artists is brought to the level of analysis against the background of a critical approach to fanaticism and as a reflection of atheist propaganda. <sup>10</sup>

The speech of enlightener-realist artists from the point of view of religious worldview is put forward for the first time in the scientific-theoretical researches of Y.Garayev. He distinguishes the enlightenment realism of the mentioned stage from the previous stages as well as from the position of reference to the religious worldview<sup>11</sup>.

Other researchers accept the fact that the author speaks from a religious point of view, and in the analysis of the text tend to interpret this aspect of the issue comprehensively<sup>12</sup>.

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<sup>9</sup> Mir Jalal. About Narimanov's creativity. Revolution and Culture, 1935, №3.

<sup>10</sup>History of Azerbaijani literature. In three volumes, Volume II. Baku. Published by the Academy of Sciences of the Azerbaijan SSR, 1960, 908 p. Hacıyev C.X. History of XX century Azerbaijani literature. Baku. Azerbaijan University Publishing House. 1955, pp. 438. Mammadov V. Nariman Narimanov. Baku. Azerbaijan Children's and Youth Literature Publishing House, 1957, 134 pp.11.Garayev Y. Realism: art and truth. Baku: Elm, 1980, pp.129.

12. Mammadov M., Babayev Y., Javadov T. Pedagogical environment and children's literature. Baku. Education. 1992, 203-208, 218-222; Vahid M. Fiction: Stories./Abdurrahim bey Hagverdiyev. Life and work (team of authors). Baku: Science and education, 2018, p. 85 - 119; Salamoglu T. "European-looking" and "Muslim believer" works of the "Turkish-blooded"

**Object and subject of research.** The object of research is the artistic examples of Azerbaijani enlightenment realist prose in the genres of story, narrative and novel, including from the 90s of the XIX century to the 20s of the XX century. At the same time, the object of research includes the journalistic works of artists that appeared during this period and were related to the problem, as well as studies that reflect the attitude of criticism and literary criticism to the issue.

**The subject of the research** is to study the typology of attitudes towards Islam in the historical period in question. In this case, in the first and second stages of the historical period, the main subject of analysis is the identification of differences in the worldview of the author and the heroes in relation to Islam.

**Objectives and tasks of the research.** The main purpose of the research is to study the typology of attitudes towards Islam in the Azerbaijani enlightenment-realist prose of 1890-1920. In order to achieve this goal, it was considered appropriate to provide a scientific solution to the following issues.

Divide the historical period of enlightenment-realist prose covering 1890-1920 into two typological stages and to identify the significant features that determine the specificity of the stages;

-To reveal the nature of the values given to Islam in the socio-political and literary-cultural environment in the first stage of the historical period (1890-1920);

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artist. "Azerbaijan" magazine, 2018, №1, pp.167-173; Salamoglu T. What are the "Valleys of the Abyss"? "Azerbaijan" magazine, 2018, №11, №12.

- In the second stage of the historical period (1920s) to reveal the essence of the system of religious views in socio-political and literary-cultural thought, to determine the typological differences with the first stage;

- To reveal the attitude of literary-critical and journalistic thinking to Islamic values in the mentioned historical period;

- To determine objective and non-objective positions in the approach to the issue in Azerbaijan Soviet literary criticism;

-To follow the manifestations of the place of religious belief in the author's worldview in the enlightenment prose of the first stage - the end of the XIX century, the beginning of the XX century;

-The second stage is to study the reflection of the system of Islamic views in the author's worldview in the prose of the 1920s and to penetrate the ideological foundations of atheist approaches;

- To explain the social, literary, cultural and philosophical bases of the protagonist, who acts as a mouthpiece of ideas in the enlightenment-realist prose of the first stage, from the position of the Islamic worldview;

- To study the place of Islamic values in the enlightenment-realist prose of the second stage in the context of heroic typology;

-To follow the critical and atheistic views on religious values in the fiction of the 1920s in the context of real life and artistic truth.

**Research methods.** In the dissertation, the problem of typology of attitude to Islam in the Azerbaijani enlightened realist prose is studied by comparative and historical typological methods of study.

The research refers to the history of the development of Azerbaijani enlightenment realist prose, literary meetings that



generalize the theoretical and aesthetic principles, and at the same time criticizes the formulation of issues.

The problem is studied by the methodology arising from the literary thought of the independence period based on the ideology of Azerbaijanism.

### **Main Provisions**

- In the first and second stages of the historical period chosen as the object of research, attitudes towards Islamic values appear with typological differences; There was no anti-religious thought in the works of the first stage of enlightenment realism;

- In the European enlightenment prose of the late nineteenth and early twentieth centuries (1890-1920), the idealist worldview, not the atheist-materialist thought, had an important place;

- Enlightening artists put forward the idea of completing nationalism with religious affiliation in national progress, spoke about the crucial role of understanding Islamic truths in national development;

- Criticism of the clergy in Enlightenment thought was aimed at shaping the national public consciousness of this group, as well as at believing in the role that clergy could play in national development;

- At the stage of enlightenment-realist prose covering the 1920s, the artist's enlightened worldview was subordinated to the regime's cultural revolution and atheist policy, enlightenment ideas were total, and could not become an expression of the individual writer's worldview;

- The images brought to the works as carriers of religious ideas were the target of criticism arising from the hostile attitude towards the class to which they belonged;

-The writers of the 1920s turned the realities of life from an atheistic point of view into an object of artistic description, which eventually led to a fundamental distortion of the material

of life; Literary studies have not been inclined to detect these distortions.

**Scientific novelty of the research.** As a rule, the period of the period from 1890 to 1920 was the object of analysis in literary criticism as the last stage of the Azerbaijani enlightenment realist prose. The study of the historical period, which began in 1890, divided into two stages, including the 1920s, is new for our literary criticism with the problem statement and scientific solution. The scientific novelty in this direction of research is determined not by studying the prose literature of the 1920s in the sphere of ideas and content of proletarian literature, but in the sphere of enlightened realist literature. The study of the typology of attitudes towards Islam in the historical period taken as the object of research, the study of the complementary and distinguishing aspects of the stages is scientifically new. One of the scientific innovations of the work is the systematic study of the worldviews of the heroes created in the Enlightenment realist prose, both as the author and as the mouthpiece of the author's ideas, based on Islamic ideology. Among the scientific innovations of the work there is the discovery of complementary positions in the view of Islamic values in the works of the authors with their journalistic thoughts.

**Theoretical and practical significance of the research.** The study of Enlightenment prose in terms of Islamic values and worldview is the most accurate way to reveal artistic truths. Therefore, in general, the research meets the requirements of today's literature from the methodological and scientific-theoretical point of view. In general, this type of methodological approach can give a scientific and theoretical direction to the study of our classical heritage.

The literature of the period in question is mostly taught in universities and secondary schools with cosmetic editing of the

conclusions of the Azerbaijani Soviet literary criticism. The research can serve as a methodological and scientific-theoretical basis for the practically correct teaching of this period of enlightenment-realist prose and, in general, the course of twentieth-century Azerbaijani literature.

**Approbation of research work.** The research was prepared at the Department of Azerbaijani Literature of Baku Slavic University.

The topic of the dissertation was approved by the decisions of the meeting of the Scientific Council of Baku Slavic University and the meeting of the Problem Council on Literary Studies of the Council for Organization and Coordination of Scientific Research of the Republic of Azerbaijan .

The topic and plan-prospectus were discussed at the Department of Azerbaijani Literature of BSU.

The dissertation was discussed in parts in the form of "annual reports of the dissertation" at the Department of Azerbaijani Literature of BSU, where the author is a candidate. The main results of the research are reflected in the materials of national and international scientific conferences, reports and articles published in thematic journals and magazines of Azerbaijan and foreign countries.

**The structure of the research.** Dissertation work consists of totaling 172 pages (301577 characters) including introductory part (9 pages, 16034 characters), Chapter I (49 pages, 92214 characters), Chapter II (48 pages, 88382 characters), Chapter III (47 pages, 89461 characters), result (9 pages, 15486 characters) and a list of references.

## MAIN CONTENT OF THE STUDY

**The introduction** gives a general description of the dissertation, substantiates the relevance of the topic, clarifies the degree of study, explains the object and subject of research,

goals and objectives, methods, scientific novelty, theoretical and practical significance, approbation, structure, presents the defense.

The first chapter of the dissertation is entitled **"Research issues of the problem of typology of attitudes to Islam in the Azerbaijani enlightenment-realist prose (1880-1920)"** and this problem is provided with a scientific solution in two paragraphs. The first paragraph examines the issues of *"Attitudes towards Islam in social, cultural and critical thought in the late nineteenth and early twentieth centuries."*

First, at this stage, the issue of the typology of enlightenment realism is clarified. Both in literary criticism, attention is paid to the issue, and a critical attitude to the position of literary criticism is expressed with reference to the materials of fiction. It is noted that the aesthetic features of Western enlightenment in the face of Akhundzadeh in the national literary practice cannot be taken as an equally characteristic quality for all historical stages of Azerbaijani enlightenment realism. Because after Akhundzadeh in Azerbaijan, enlightenment has undergone a broad development in the form of a socio-cultural movement, and its manifestations in literary and aesthetic thought have become more complicated. *"If we take into account that at a new stage, in comparison with the middle of the nineteenth century, the struggle for national public opinion, national existence and consciousness has taken the form of a radical movement, one can think of the emergence of the Islamic worldview as an expression of national self-confidence, national progress, and historical roots, which began to take a deeper place in social and cultural-aesthetic thought"*.<sup>13</sup> If we try to generalize the most important feature of this evolutionary process, we can say

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<sup>13</sup> 3. International Asian Congress of Modern Knowledge. 28-29 February 2020. Konya, Turkey, pp.172.

that it has undergone a serious process of nationalization as a socio-cultural and aesthetic movement.

For this purpose, the main object of research are the journalistic works of the participants of the enlightenment movement as a whole, enlightening artists and the material of literary criticism of the stage. In the works such as H. Zardabi's "Language and religion", F. Kocharli's "Those who remain in the dark; "One-horned ox", "Molla Nasreddin", "Awakening of Iran", "Master Zeynal", "Invitation to life", "Juma talk" by N. Narimanov, "Remedy for our sorrows", "50th anniversary of Haji Zeynalabdin Tagiyev", "Agaoglu's Three cultures ", "Salvation is in love " by A. Huseynzade, " Akhund Abu Turab, "Secular sciences" and so on approaches to the problem of nation and religion, the role of religion in national progress from different angles are the object of a comprehensive analysis.

These analyzes are carried out, in the first case, by comparing and contrasting the position of literary criticism on the issue. In Azerbaijani Soviet literary criticism, the place of religious beliefs in the worldview of enlightened masters, the conclusion that "Armed with Qur'an" (Y. Garayev) gave the role of "curtain-cover" to the expression of the religious worldview is refuted.

It is noted that such approaches did not reflect the realities of the national socio-cultural environment of the late nineteenth and early twentieth centuries. It was not just a matter of the fact that the enlightened realists in their works directly distorted and denied the position of the religious worldview. The problem was that such approaches could not express the complexity of the socio-cultural environment or aesthetic thinking. At the same time, in the literary criticism of the independence period, there is a tendency to typologically differentiate the enlightenment movement and the enlightenment literature of the period in question R. Aliyev

typologically divides the enlightenment literature and movement of the late XIX and early XX centuries into two parts. The researcher writes: *“An integral part of the Enlightenment worldview in the Muslim East was to look at the path of political, cultural and economic progress of the Western peoples as an example, and to believe in the inevitability of development in the direction of the European industrial revolutions. Prior to the establishment of the Soviet government, this Western enlightenment prevailed in Azerbaijan. But there was also Islamic enlightenment”*<sup>14</sup>.

It is shown that the parallels in the publicist thoughts and works of the enlighteners on the issue of attitude to Islam reveal that they attach great importance to the progressive role of religion in national development and national self-consciousness. Comprehensive analysis leads to the conclusion that in the last quarter of the XIX century and the beginning of the XX century there was no fundamental difference of opinion among the intellectuals of the time in relation to Islam and its role in the development of public opinion. Both the adherents of the European Enlightenment and the propagandists of the Islamic Enlightenment complemented each other's positions in one way or another in terms of the place of religion in their worldviews. In this sense, it is impossible to see not only contradictory positions in the views of H. Zardabi, N. Narimanov, S.M. Ganizadeh, F. Kocharli on the role that religion can and should play in the public life of A. Huseynzade, A. Agayev, but also there is a general similarity in the approach to the issue. The scientific basis of this closeness is determined by the aesthetic expression and confirmation of the views and opinions of A. Huseynzadeh, A. Agayev on the role of Islam in social development in the works of N. Narimanov, S.M. Ganizade. On the other hand, the views

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<sup>14</sup> Aliyev R. Literary theory. Baku: Mutarjim, 2008, p.45.

of H. Zardabi, F. Kocharli, N. Narimanov and others on the role of Islam in national and cultural development in their journalistic and literary-critical writings complement the views of A. Agaoglu and A. Huseynzade in this direction. It is interesting that in their views on national development, it is possible to observe the features that bring the thinking of Azerbaijani intellectuals to a common point, and even the conceptual similarity of their positions. A. Huseynzadeh wrote: *"But in order to reveal the truth about our history and our past, we must first identify ourselves in the command"*<sup>15</sup>. It is noteworthy that he also emphasizes that this self-knowledge is quite complex and is directly related to Islamic thought: *"However, one or two individuals are not able to really explain such an issue. Maybe there should be special Islamic darulfunns, assemblies, societies to read it"*<sup>16</sup> However, what worries A. Huseynzadeh is that this truth has not been understood in its true sense since the beginning of the history of Islam and has not become a principle of public life. A. Huseynzadeh sees the lack of understanding of the essence of "hubbullah" (affection) in *"the absence of traces of power and love"*<sup>17</sup>. It is obvious that the lack of understanding of the "truth of Islam" worries Narimanov from the same position as A. Huseynzade. It is noteworthy that in the approach to Islam, the perception of "hubbullah" as "truth - Islam" is raised as one of the primary problems of the literary, cultural and social environment of the early twentieth century. Based on the analysis and generalization of the publicist views of the enlighteners, it is concluded that some of them do not accept the role of the clergy in the process of national progress, consider it necessary to remove them from the management of

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<sup>15</sup> Huseynzade A. Selected works. Baku: East-West, 2007, pp.42.

<sup>16</sup> Again there, pp.43.

<sup>17</sup> Again there, pp.196.

society, and others consider it important to educate the clergy in terms of national public opinion. Although there are negative views on the role of religion in public life and national progress in public opinion (for example, in the views of A. Agaoglu), enlighteners in general are positive about the role of Islam in society's progress, but they consider it important to understand the truths of Islam correctly and to approach these truths from a modern point of view.

The second paragraph of the first chapter traces the *"evolutionary process of scientific views on the problem of" attitude to Islam in the Enlightenment-realist prose "in Azerbaijani Soviet literary criticism."* Such a statement of issues in the paragraph is primarily since the main burden of the study of enlightenment-realist prose falls on the Azerbaijani Soviet literary criticism. It is concluded that it is impossible to study the problem scientifically without studying this aspect of the problem in detail.

Since the approaches of Azerbaijani Soviet literary criticism to literature (including enlightenment-realist prose) are atheistic, the dissertation focuses on the interpretation of the socio-political conditions of the time and the resulting cultural policy, the causes and consequences of atheist assessments in the literary and cultural movement. It is stated that religion is declared a means of defending the interests of the upper class, creating conditions for the exploitation of the lower classes by the ruling classes, and the struggle against it is one of the most active functions of literature. In fact, hostility to religion arises due to the ability to unite all sections of the nation, as well as the Turks and the Islamic East as a whole, in other words, its unifying nature. Therefore, the Soviet regime is trying to form an atheist society, to undermine the people's faith in religion, the idea of uniting under the banner of Islam. The task set in Mustafa Guliyev's book "Cultural Revolution and Islam" is defined as follows: *"The period of the cultural*



*revolution we are going through is tasking us to change the human material, to prepare new life-makers and organizers, to fight against narrow-mindedness and so on. All these tasks are often performed in the struggle against Islam and its ideology*"<sup>18</sup>. The political-ideological and philosophical foundations of the political regime's attitude to religion were based on the Marxist-Leninist worldview. We read the anti-religious position in a 1973 study entitled "Islamic ideology and its criticism in Azerbaijan in the early twentieth century": "*V.I. teaches that Marxism is materialism. The struggle against religion is the alphabet of all materialism and, therefore, of Marxism*"<sup>19</sup>.

The "Alphabet of Marxism" fundamentally changes the nature of the attitude to religion in fiction. In the literature, the Islamic worldview is beginning to be replaced by an atheistic view of issues. The prose of the 1920s denied the role of religion in national progress and tried to aesthetically justify its reactionary function of "keeping society in the dark".

The dissertation examines the essence of enlightenment-realist prose approaches in the stages of development of Soviet literary criticism that began in the 1920s. The reasons for the negative attitude of the Soviet political regime to Islam are explained.

The prose of the 1920s denies the role of religion in national progress. In the prose of these years, the images of clergymen were presented with unequivocally negative characteristics. In other words, in those years, political thinking and critical thinking, critical thinking and aesthetic thinking complemented each other. The dissertation raises the issue of

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<sup>18</sup> Guliyev M. Cultural revolution and Islam. Baku: Azerneshr, 1928, p.5.

<sup>19</sup> Mustafayev G. Islamic ideology in Azerbaijan in the early twentieth century and its criticism. Baku: Maarif, 1973, p.5.

radically differentiating the aesthetic thinking of the late 19th and early 20th centuries from the critical thinking of the 1920s. It is mentioned that Soviet literary criticism tried to justify the denial of religion in the literature of this period, and when this was not possible, these works or artists were not analyzed, or the Islamic worldview was described as a contradictory and limited aspect of the artist's aesthetic expression.

This and other views of Mir Jalal mark the speech of enlightened realists from the religious worldview. These analyzes generally objectively reflect the criticism of those who look at religion through the prism of personal interests in works such as “Bahadir and Sona” and “Pir” (Sacred place).

The following commentary on the “Pir” story expresses the main spirit of the analysis of literary criticism of the 50s and 70s on enlightened realist works: “*The story "Pir" is still in our literary history as a very important and necessary work for atheist propaganda*”<sup>20</sup>.

In the decades of literary analysis in question, there have been cases in which researchers have to some extent preferred the truths of a literary text and have taken these truths as a starting point for their analysis. In these cases, the enlightenment prose reflects the authors' view of the religious worldview, their disagreement with their actions, and their criticism of clerics who distort Islamic truths. The dissertation reflects their conclusions about this. The dissertation discusses this in detail. In terms of correctly defining the idea of the work and the author's position in the story "Pir", J. Hajiyev's views complement the views of Mir Jalal. Like Mir Jalal, J. Hajiyev sees a difference in the approach of religion and religious figures in the work of the enlightened-realist prose writer. While Mir Jalal expressed this difference in relation to the

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<sup>20</sup> Mammadov V. Nariman Narimanov. Baku: Azerbaijan Children and Youth Literature Publishing House, 1957, p.31.

story "Pir" as "Narimanov is not whipping a real temple, but the idols", J. Hajiyevev evaluates "Pir" as a work "about the struggle against superstition and ignorance". However, it is noted that such considerations are overshadowed by atheist analysis.

Mir Jalal's and J. Hajiyevev's conceptual thoughts on enlightenment-realist prose, the distinction between the clergy who trade in the name of religion, and the author's position in this context are not continued and developed in the later stages. In monographs dedicated to the creative path of enlightened realist artists, atheist interpretations of the position of artists in the history of literature stand out.

Literary critics, including those of the 1970s, either exclude works of a purely religious nature from the realm of analysis, or analyze them exaggerating their secondary motives.

However, the researcher inertially continues the view of the 80s in terms of his worldview. In the second case, the literary criticism of the independence period finds the strength to break away from the inertia of the Soviet literary criticism, and the works receive their objective scientific value in terms of the expression of the Islamic worldview. The process of convergence between the worldviews of enlightened prose artists of the late nineteenth and early twentieth centuries and the worldviews of researchers took place during independence. A characteristic feature of the research of the first years of this period is that the researcher often uses double standards in his analysis. The reason for this is that researchers can at times break away from the inertia of Soviet literary criticism, make judgments that appreciate the position of artists in the face of changing attitudes to religion during independence, and in some cases find it difficult to break away from the old literary tradition. However, attitudes towards the role of religion in social progress are mitigating. This mitigation process shows

that the researcher of the independence period, albeit with difficulty, tried to move away from atheistic thinking, to replace his aggressive attitude to the religion to which he belonged with a positive approach.

It is noted that in the enlightenment-realist prose, the author's intervention in the plot serves as a method of realizing the author's idea. This principle is based on the ideas, themes and content of A. Hagverdiyev's "Father and Son", "Testimony of the Moon", S.M. Ganizade's " Sacrifice Feast ", "Fear of God", I. Musabayov's "The Happy People", N. Narimanov's "Pir" stories, allows the plot structure to be directly subordinated to the author's religious worldview. In "Father and Son", the development of Haji Khalil's path to happiness, the path of Haji Khalil's son Akbar's path to misfortune draws strength from the Islamic belief in the author's worldview. The authors point to the fact that under the influence of the West, the "sons" turned away from the path of the "fathers" - the indifference to religious beliefs - as a factor in the tragedy of his life. Its role as one of the main factors of the Islamic factor in the European-style Azerbaijani enlightenment movement and its manifestation in aesthetic thought was directly related to the process of national self-awareness in society. Religious affiliation is also one of the leading factors here, and nationalist thought sometimes appear in separate cases, sometimes within each other, intertwined, and manifested itself as an opportunity for the Muslim world to assert itself before the Christian world.

S.M. Ganizadeh considers the word "imami-mubin ani qurani-matin for the people of Islam" as a burhan to solve every need and problem, and therefore, in the stories "Eid al-Adha" and "Fear of God" he subordinated the whole idea and content of the works to the verses of the Holy Quran. According to S.M. Ganizade, understanding the true content of Islamic teachings would lead to the unification of Muslim nations around the idea of ummahism (spiritual unity of all

Muslim peoples). Reference to the religious worldview of S.M. Ganizadeh in the story "Eid al-Adha" and the author's direct speech from Islamic meetings in his dilogy "Fear of God", "Letter of Sheyda bey Shirvani", especially the first part of "Teachers' Pride", as well as A. Hagverdiyev's "Father and son", "Testimony of the Moon", to one degree or another in I.Musabayov's "In the Realm of Oil and Millions" and "The Happy People", J.Jabbarli's "Aslan and Farhad", "Mansur and Sitara" become the leitmotif of the main idea. The artistic expression of the idea and the author's worldview in S.M. Ganizadeh's "Fear of God" and A. Hagverdiyev's "Testimony of the Moon" have seriously common with Pogosky's "God's Divan". Of course, we do not think that this consonance is the result of the influence of national enlightened realists on Pogosky and Leo Tolstoy in terms of the expression of the religious worldview. The spiritual closeness between the works of Pogosky and Leo Tolstoy, who propagated religious ideas, and the works of national enlighteners is due to the complementary features of their worldview in the worship of religious ideas. I. Musabayov's artistic reflection of the occurrence of "bad habits" in the story "The Happy People" stems from the author's worldview because of a lack of understanding of Islamic morality and Sharia.

In such a solution, the author's Islamic worldview is one of the main components of his enlightenment meetings. *"So, the victory of lovers - the end of "The Happy People" - stems from the hero's endless faith in God, his power, and the struggle they draw from this belief. It is also interesting as an artistic expression of the author's worldview, which directs the movement of the characters and the logical development of the plot."*<sup>21</sup> The fact that S.M. Ganizadeh exaggerated the tendency

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<sup>21</sup> The place of Islamic morality in the enlightened worldview of Dovletzade MI Musabayov (based on the story "The Happy People"). II

to "fear God in your heart", A. Hagverdiyev's motive to "never forget that you are a Muslim", N. Narimanov's statement that every Muslim "worships the true God" proves that, enlightenment realists saw in the realities of the time a considerable problem with man and the religion to which he belonged, and by turning it into an object of artistic description, they urged their countrymen to treat their religion spiritually, as well as intellectually.

Both in the novel "Bahadir and Sona" and in the story "Pir" N.Narimanov's idea of "Tawhid" - "There is no god but Allah" takes a decisive place. Belief in the revelation of the Qur'an and all other heavenly books by God is taken as the basis of the author's worldview. Narimanov's critical attitude to the identification of Jesus with God in Christianity and the emergence of sects in Islam is brought to the level of analysis. Narimanov argues that these tendencies are unacceptable from the point of view of associating partners with God. The author calls various man-made laws "valleys of abyss" and believes that they will be destroyed, and states that all of this is based on the belief that associating partners with God, the One, is contrary to the content of the verses revealed by God in the Qur'an. In both works, the author acts as a fan of the nation and religion to which he belongs. Narimanov's prose finds a clear aesthetic expression in the mission of Islam to unite all people and the belief that it is sent by God.

When an educator comes to a plot from a realistic idea, it appears as an individual expression of his outlook on life. In socialist realism, however, coming from idea to plot is not a writer's outlook on life, an individual expression of reality, but a means of propagating ideas dictated by the political regime. In this sense, the ideas reflected in the works of art in socialist

realism are total. Despite these differences, the new creative method also makes considerable use of Enlightenment realism in terms of its means of expression. The need for enlightenment, science, education, and literacy of people occupies an important place in the literature of the 1920s. However, in the literature of these years, the promotion of enlightenment appeared as part of the "cultural revolution" policy of the Soviet regime. The policy of the "Cultural Revolution" focuses only on secular education and science and does not accept religious education and science. In this regard, the literature also focuses on the promotion of secular education and science, religious education, religious sciences, religious thinking is the target of sharp criticism.

S.Huseyn's "Winter Nights of the Sleeping Village", "Haji Sultan", "The Blind Man's Wife", "Goodness and Blessing Month", T.Shahbazi's "A Difficult Mystery or the Problem of Getting Two Wives", "An Unexpected Outcome", "Aga's maid", A. Hagverdiyev's "At the top of the High Mountain", "Seyidlar Hearth", B. Talibli's "Forty Cudgels", "Male Tukazban", "Vampire", J. Jabbarli's "Dilbar" and in other stories the atheist spirit and its connection with the author's worldview become the leading leitmotif. Of course, it is illogical to believe that all these writers are atheists from an individual point of view, even though they hold this position. In the prose of the 1920s, the tendency to equate religion with religious figures and superstition with fanaticism is leading.

T.Shahbazi's story "Aga's maid" was written in 1924. Although times have changed, the writer has managed to stay true to tradition, to connect the artistic and aesthetic description of events closely with the changing times. At the same time, we come across cases in which the aesthetic thought of the 1920s resisted the political impulses of the time with the power of artistic tradition. Such works are a minority in the prose of

the 1920s. However, such cases prove that the national traditions of enlightenment realism are preserved to one degree or another in the prose of the 1920s. The third chapter of the dissertation is entitled "*Heroic typology in fiction in the context of attitudes to Islam*" and consists of two paragraphs. The first paragraph, entitled "*The religious worldview of the late nineteenth and early twentieth centuries (1890-1920) as one of the common values uniting the author and the enlightened hero acting as the author's mouthpiece,*" states that at the stage of enlightenment-realist prose from 1890 to 1920, the problem of the enlightened hero appears as one of the components of enlightenment aesthetics and gives the impression of a continuation of the literary tradition. In literary criticism, Sheyda bey in S.M. Ganizadeh's dilogy "Letter to Sheyda bey Shirvani" and Bahadir in N.Narimanov's novel "Bahadir and Son" are unequivocally valued as enlightening heroes and are accepted as the mouthpiece of the author's ideas. An important mission is placed on the enlightened hero in the realization of the author's worldview and the resulting aesthetic ideal.

Sheyda Bey also puts forward national education as the most important condition. He considers the school to be the beginning and, at the same time, the main factor of national education. The teacher is given a decisive role in determining the future of the nation. The role of Bahadir and Sheyda Bey in the education and progress of the nation, in other words, the issue of the religious outlook of both heroes was assessed in literary criticism either from a contradictory or negative point of view. In relation to Islamic values, the worldview of the enlightened hero and the worldview of the author complement each other. In Bahadir's worldview, the views expressed in literary criticism in the context of his atheistic attitude to Islam are, firstly, a misunderstanding of his views, and secondly, the atheist propaganda mission of the political regime to scientific thought. The literary text does not confirm Bahadir's atheistic



attitude towards Islam, but rather Bahadur's firm belief in the existence of one God. The idea that "there is no god but Allah" is the basis of Bahadur's religious worldview. Under the concept of "valleys of abyss", Bahadur does not mean religions, but initiatives to associate partners with Allah, various sects and denominations.

The author does not separate his hero from the context of the East, the Muslim world. His upbringing in a Muslim environment does not hide the effect of this upbringing on Sheyda Bey's entire system of thought. On the contrary, Sheyda Bey unites with the author of the work due to his religious worldview. S.M. Ganizadeh connects the place of Sheyda bey's actions and deeds, thoughts, and ideas in the Islamic worldview, first of all, with his family upbringing.

S.M.Ganizadeh openly states that the roots of Sheyda bey's faith in Tawhid also come from the Eastern classical poetry. Reflecting on the verses recited by Sheyda Bey from the classics, it can be concluded that most of them are poetic interpretations of the verses of the Holy Quran. In the first part of "Mektubati - Sheyda bey Shrvani" - "Pride of Teachers", he expresses his philosophy of life and enlightenment views, which often refer to his Islamic worldview, with more theoretical judgments, while the second part - "Baldric of Brides" in his true believer proves that it can put into practice what it accepts. Sheyda Bey replaces the golden baldric he promised to give to his niece Dilafruz on her wedding day with an "exhortation" written for her. In these hadiths, betrayal of trust is interpreted as unbelief and irreligion: *"He who betrays the trust has no faith, and he who does not keep his promise has no religion"*<sup>22</sup>.

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<sup>22</sup> Anwarur Rasul (S). The radiant words of the Messenger of Allah (S). Baku: 2013, p.98.

The religious meetings of Bahadır and Sheyda Bey reflect the system of views of a whole class of national intellectuals in relation to Islam in the late 19th and early 20th centuries, and in their approaches to Islam and society.

Images such as S. Huseyn's Molla Khalil ("Winter Nights of the Sleeping Village"), Haji Sultan ("Haji Sultan"), Kor Seyid ("The Blind Man's Wife"), Molla Mirza Ali and Haji Karim ("Goodness and Blessings Month") , Mashadi Ahmad ("Between Two Lives"), T.Shahbazi's Haji Mukhtar, Karbalai Safar ("In the World of Injustice"), Mashadi Gadim ("Unhappiness in Mashadi Gadim's House"), Mashadi Mursal ("Aga's Maid"), Mashadi Gulam (" Crime for Freedom "), Mashadi Salman (" Scissors "), Akhund Molla Seyfulla, Haji Gavam, Karbalai Gasim, Mashadi Yusif (" An Unexpected Result "), J. Jabbarli's Molla Gulsum (" Dilbar "), B. Talibli's Molla Rajab ("Male Tukazban"), Molla Karim ("Vampire"), A. Hagverdiyev's Seyid Samad and Seyid Ahmad ("Sayyid Hearth") give a good basis for imagining the attitude towards religion in the fiction of the 1920s. If we try to classify these images in the most typological way, we can group them into two groups. First, the images of religious figures: Molla Khalil, Molla Mirza Ali, Molla Gulsum, Molla Rajab, Molla Karim. Secondly, the images of believers who visited the holy places of Islam and won the titles of Haji, Karbala and Mashadi.

In the early twentieth century, images of religious thought were created with both a positive and a critical approach. In the prose of the 1920s, the image of all people related to religion is negative, in other words, the target of criticism. The dissertation clarifies the socio-political reasons for this, as well as identifies the typology of attitudes towards people related to religion in public life.

In this sense, first, the images of mullahs or akhunds are the subject of a comprehensive analysis. The aesthetic burden of the images of Molla Khalil in S. Huseyn's story "Winter

Nights of the Sleeping Village", Molla Mirza Ali in "“Goodness" and “Blessing” Month”" or Mirza Karim in B. Talibli's "Vampire" is determined. Both S. Huseyn and B. Talibli summarize the image of the political regime about the cleric in the image created by him. Moliere's Pezenas heroes are remembered here. The image enters the work of art not as an individual, but as a carrier of any idea).

Observations on the prose of the 1920s also lead to the conclusion that the literary criticism of the independence period was *"an extreme revolution of women by the environment."*<sup>23</sup> The boundlessness and immeasurability of the place allocated to women in the revolution, in essence, sometimes exaggerates irony in the prose of the 1920s. B.Talibli's story "Male Tukazban" reflects the serious consequences of the end of the illiterate woman in the political and social processes of the 1920s, of having power in a ironic way. In Talibli's analysis, the tendency to cover up the processes taking place in the society does not aim to subordinate these processes to the position of the council government, on the contrary, the author tries to mirror what happened with all his talent, reflects the reality from the point of view of objective truths. The author's descriptions create a picture of an inhumane approach to the upper class.

The Soviet moral style, which the prose puts against the millennial Islamic traditions and national customs and traditions, becomes the main criterion for the approach to the images that carry Islamic values. Sometimes indirectly, and sometimes directly through images, that carry religious values are evaluated and rejected as symbols of a past life. Criticism and literary criticism of the Soviet era praised such a denialist attitude towards religious values as a renewal.

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<sup>23</sup> Alishanoglu T. Prose born of the century. Baku: Elm, 1999, p.92.

**The main provisions of the dissertation are reflected in the following articles of the author:**

1. Islamic enlightenment in the context of realist prose. IV International Battalgazi Congress of Scientific Activities. February, March 29, Malatya - Turkey. 2020 pp.-233-235

2. The author's enlightening worldview in A. Divanbeyoglu's work "Abdul and the Prince". Language and Literature. International scientific-theoretical journal. 1 (109) Baku-2019. pp.189-192.

3. Poetics of A. Divanbeyoglu's work "Abdul and the Prince". Pedagogical University News. 2017, C.65, №4, p. 43-50.

4. Genre features of Azerbaijani legends. Language and literature. International scientific-theoretical journal. 3 (99) Baku-2016, pp.237-239

5. The realities of the literary text in the Azerbaijani enlightenment-realist prose (late 19th and early 20th centuries). International Asian Congress of Modern Knowledge. 28-29 February, Konya-Turkey. 2020.pp.168-175

6. Islamic values in Azerbaijani enlightenment-realism. (Based on the work of I. Musabayov). Pedagogical University News. 2019, C.67, №1, pp.17-23.

7. The fact of Islamic enlightenment in Azerbaijani prose. XXIII Republican Scientific Conference of Doctoral Students and Young Researchers. Azerbaijan Architecture and Construction University. December 3-4, Baku-2019.səh.76-77

8. The ideal of Turkism and the unshakable Islamic faith of the "Turkish-blooded, Muslim believer, European-looking martyr" of our literature. Taras Shevchenko 2nd International Congress on Social Sciences. February 1-3, 2019. Ankara, Turkey. pp.367-372.

9. Theoretical issues of the legend genre and written literature. Philological issues. №9, Baku-2016, pp.446-450.

10. Typology of attitudes towards Islam in the enlightenment realist journalism of Azerbaijan in the late 19th and early 20th centuries (1890-1920). Materials of the X International Scientific Conference on Actual Problems of Azerbaijan Studies dedicated to the 96th anniversary of national leader Heydar Aliyev, Baku, May 7, 2019. pp.109-113.

11. The place of Islamic morality in Musabayov's enlightened worldview (based on the story "The Happy People"). II International Scientific Conference of Young Researchers. 27-28, April 2018. 2-nd Book. Baku. Azerbaijan. BEU, pp. 1218-1221.

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14. National and Religious Values in Azerbaijani literature in the end of XIX century and in the begining of XX century “(on the basis of “Bahadır and Sona”novel N.Narimanov). III Taras Shevchenko International Congress on Social Skiences. July 12-14,Kiev-Ukraine,2019. s. 105-108

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