

AZERBAIJAN REPUBLIC

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**MEMOIR FORMS OF NARRATION IN THE MODERN
AZERBAIJANI NOVEL (2000-2015)**

Speciality: 5716.01 – Azerbaijani literature

Field of science: Philology

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

Baku-2024

Dissertation work was carried out at the Department of
“Azerbaijani Literature” of Baku Slavic University.

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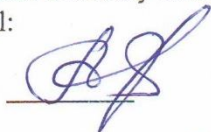
Dissertation Council – ED 1.27 of Supreme Attestation
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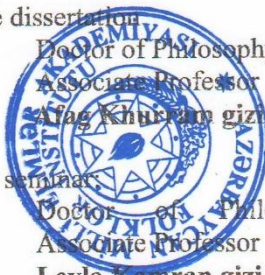


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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

The topicality and degree of elaboration of the research.

The development of the Azerbaijani novel of the late XX – early XXI century is accompanied by the search for new forms and styles. Azerbaijani literature is experiencing a “novel boom”. This is due not only to the fact that the novel is a popular genre among readers, but also to the non-canoncity, or “freedom”, “openness” of the novel as a complex genre structure.

Works of autobiographical and biographical type are widely represented in the works of Azerbaijani writers. As we have already noted, “autobiography is a literary genre with its own specific conditions, pattern and technique. Within these conventions, the most important thing is for the author to talk about himself. Secondly, the autobiography is involved in one of several plot structures”¹. Autobiography determines the type of construction and plot of many novels.

The evolutionary context of modern Azerbaijani prose also makes it possible to distinguish between naturalistic forms of the novel genre and memoir discourses. Memorable forms of narration act as the main category of modern Azerbaijani romance poetics.

Memoir forms are not just a writer’s fixation of the past days, their realization in an artistic form, but also an invitation to readers to the act of “total reminiscence”. At this time, artistic imagination also acts as a form of memory.

One of the reasons for the dominance of memoir forms of narration is the construction on retrospective time projections, the inclusion of a retrospective as a form of artistic representation in the narrative line. In the plot of many novels, memoirs act as a form of

¹ Dadaşova, Ş. Avtobioqrafiya – həyat hekayələrinin şərhli./Ş.Dadaşova. – Bakı: Qanun, – 2018. – s. 51

expression and description, or the plot of the work simply consists of a series of memories. The weakness of plot connections between episodes of the memoir type may sometimes not be manifested by the activity of the image of the narrative hero, a variety of types of storytelling. In the novel, memoir memory as an element of mythological thinking becomes one of the means of maintaining communication with the realm of spirits. The inclusion and unification of various forms of narrative and discourse follows from the free nature of the novel genre.

In the structure of the novel, the form of memories acquires subjectivity and retrospectivity, that is, it is transmitted as an event directed to the past. The memoir mode determines the predominance of the retrospective beginning in the narrative novel, determines the structure of the narrative, the motif-shaped system, the chronotope. The retrospective point of view allows the writer to choose, “clean up” and interpret certain facts and events.

The forms of memoir narration are realized in the texts of novels at the level of theme, motive and speech genre. By the term “motive” we mean a stable formal and meaningful component of the text that stands out within one or several works, a certain set of feelings and ideas that have the property of repeating themselves. It is the concept of motive that allows us to consider the category of memory from an aesthetic point of view in works of fiction, including novels.

The memoir motive, or memoir texts, appears in the poetics of the modern Azerbaijani novel not only as a motivation for the behavior of characters, but also as a plot-forming logic in a literary text. The memoir motif does not exist autonomously in the work, it “fills” the plot structure around itself, including certain images and motifs. Children’s images and children’s memory act as one of the plot-creative motives of autobiographical discourse.

The memoir form of the narrative novel allows us to identify other motives that are intertwined in the structure of the text. Therefore, in the study, we found it more expedient to study the memoir motif, which is an important component of the writer's world, for several reasons: Firstly, the memoir motif occupies a leading

position in the modern Azerbaijani novel as an aesthetic embodiment of certain feelings and experiences; secondly, differentiation and interpretation of the memoir form and memoir motif are important as a way to restore thought and the writer's artistic thinking; thirdly, the form of memoirs is of interest as a technique that determines the genre originality of the work.

Although various aspects of the latest Azerbaijani novel have been touched upon in certain monographic studies, literary articles, its genre morphology, typology of forms and styles have not been analyzed at a sufficiently systematic level. The classification of the Azerbaijani modern novel also remains a theoretical problem. In particular, the issues of the stylistics of novels, in which memoir forms are widely represented, need to be studied in the context of trends in modern world thought. The poetics of narration, the typology of narrative forms are some of the poorly developed issues of modern Azerbaijani philological and theoretical thought.

The study of memoiristics, autobiographical genres in Azerbaijani literary studies is also important for our research. In this series, N.Samedova's monograph "Azerbaijani Memoir Literature" (2006) should be particularly noted. V.Agayeva's monograph "Memoir Literature of the Soviet Period and the Azerbaijani woman" (2015) provides brief generalizing information about autobiographical genres in Azerbaijani literature. Although both studies focused on memoir literature, the analysis of the forms of memoir narration was left aside. Elchin, I.Habibbeyli, N.Jafarov, M.Kazymoghlu, T.Alishanoglu, S.Gafarova, R.Geybullayeva, J.Yusifli, V.Yusifli, S.Sharifova, B.Ahmadov, R.Kamal, E.Mehraliev, N. Tagysoy, A. Rasulov, E. Akimova, I. Musayeva, N. Jabbarli, M. Yagubova, M. Samadova, M. Vahid, E. Karagozova, etc. in their articles and monographic studies, they touch upon topical issues of the poetics of technology and the autobiographical genre. M.Yagubova drew the category of retrospectivity to the analysis at the dissertation level, explained the category of retrospectivity in Azerbaijani prose of the period of independence as a semantic-structural element of a literary text. The studies of S.Sharifova and L.Hasanova devoted to the poetics

of fiction and documentary works, in particular autobiographical novels, create a picture of new narrative trends. L.Hasanova's research on fiction and documentary prose presents and analyzes the forms of autobiographical and memoir prose in the context of modern fiction and documentary prose.

The object and subject of the research. The object of the research are Azerbaijani novels written in 2000-2015: "Secrets" by V.Babanli, "The escape" by S.Sakhavat, "The Unwritten writing", "Attraction to the Afterlife" by S.Ahmadli, "Like Karam" by Anar, "Lonely" by N.Abdulrahmanli, "Gugark" by S.Baijan, "Confessions of a student prisoner" by S.Azeri, "Exile" by M.Bakirli, "Butterfly Model-102" by A.Talibzade and other novels are involved in the analysis at the systemic and conceptual level.

The subject of the research is the study of the memoir form of hysteria in the Azerbaijani novel of 2000-2015.

The purpose and tasks of the dissertation work. The purpose of the dissertation is to consider the memoir form of narration in the Azerbaijani novel of 2000-2015, to determine the functionality of the literary text in the plot-motive and figurative system. To achieve the set goal of the study, the following **tasks** are envisaged:

- characterization of memory as a speech genre in the plot structure of the novel;

- definition of semantic and functional boundaries of the form of memory in autobiographical and biographical novels;

- to consider the possibilities and styles of realization of forms of memories in autobiographical discourse;

- characterization of the image of the author-narrator in memoir-type novels;

- to show the functionality of memorial elements in the plot structure of novels written on the topic of the Karabakh War;

The subject of the research is the study of the memorial form of narration in the Azerbaijani novel of 2000-2015.

Methods of research work. The theoretical and methodological basis of the research is study on the history and theory of literature, poetics and semiotics. The unity of comparative-

typological, theoretical and historical methods, the method of semiotic analysis are important areas of research methodology.

The research and the formulation of the problem led to the use of several methods. The study uses the possibilities of comparative typological, semiotic methods.

The main provisions submitted for defense are as follows:

1. Autobiography is one of the main principles of plotting in the Azerbaijani novel of the beginning of the XXI century.

2. Childhood memories make up the motivational structure of autobiographical novels.

3. In the analyzed works, preference is given to individual memories as a form of retrospective contemplation.

4. The dominance of memoir discourse has led to the formation and development of new forms of denunciation.

5. Memories of the Karabakh war intensified the deepening of the autobiographical beginning in the novels.

6. Forms of memorization are closely related to the type of writer's memory.

7. The form of the memoir narrative has led to the emergence of new symbolic images.

The scientific novelty of the research lies in the fact that for the first time at the beginning of the XXI century (2000-2015), the functionality of the memorial form of narration is shown in the plot of the Azerbaijani novel and the motif-shaped structure is determined. Along with autobiographical novels, the memoir substratum of works written in a historical, journalistic, postmodern style is involved in the analysis.

In the Azerbaijani novel of the beginning of the XXI century, the memoir form of narration is subjected to systematic and conceptual analysis, in particular, in biographical and autobiographical novels, the memoir form of narration is considered as a plot-structural unit.

The research clarifies the characteristic features of the images of the author and narrator in autobiographical novels, specifies the genres of memoir discourse (confessional genre), the role and

significance of memoir motifs and images in the organization of the novel's plot.

Theoretical and practical significance of research work.

The theoretical significance of the research work is that the principle of autobiography determines the functionality of the plot. The functionality of the form of memoir narration in biographical and autobiographical novels has ample research opportunities in identifying trends in the development of fiction. The theoretical conclusions of the study can be used to study the problem of memory in modern Azerbaijani prose. The materials of the dissertation can be used in higher educational institutions at courses on the history of Azerbaijani literature of the post-Soviet period and at special seminars devoted to the theoretical aspects of the newest Azerbaijani novel.

Approbation and application of the research. The main theoretical provisions and theses of the dissertation were reflected in reports at international and national scientific conferences, in articles in scientific journals and collections recommended by the Supreme Attestation Commission.

The organization where the dissertation work was performed. The research work was performed at the Department "Azerbaijani Literature" of Baku Slavic University.

The total volume of the dissertation. The dissertation work consists of an introduction, three chapters, eight sub-chapters, a conclusion and a list of references. Introduction – 14749, Chapter I – 77319, Chapter II – 40162, Chapter III - 75641, conclusion – 5549, total volume – 213420 characters.

THE MAIN CONTENT OF THE RESEARCH

The “**introduction**” presents the general characteristics of the dissertation, substantiates the purpose and tasks of the work, its topicality, novelty, practical and theoretical significance, outlines the provisions submitted for the defense and approbation of the dissertation.

The first chapter of the dissertation is called “**Forms of autobiography and retrospective theology**” and consists of two sub-chapters. In the first sub-chapter, entitled “The form of memory as a plot element of modern autobiographical novels”, it is noted that at the beginning of the XXI century, elements of the autobiographical genre are strengthening in Azerbaijani prose. The forms of memoir narration stand out in the poetics of the autobiographical novel as the internal motivation of the character’s behavior, participating in the organization of the artistic world of the work. The transformation of memories into an artistic and aesthetic phenomenon becomes dependent on the author’s strategy, the degree of “contact” of artistic imagination with an individual type of memory.

The author of autobiographical prose is responsible for the honesty of the events described. The reader demands only facts from him. According to the French researcher Lejeune, the author of autobiographical prose has no right to deviate from the truth, to mislead the reader.¹ The classification of works of autobiographical type in Azerbaijani literary studies is not specified, in particular, theoretical generalizations about the functionality of memoir discourse in the modern Azerbaijani novel.

In this chapter it is noted that the forms of the memoir type in the poetics of the Azerbaijani novel not only provide retrospectivity in the construction of the plot, but also form the general atmosphere of the epic novel.

¹ Lejeune, P. Le. Pacte autobiographique./P.Le. Lejeune. – Paris: Seuil, – 1975. - p. 36

Memoir discourse has the power to influence the genre nature of the novel. It is not by chance that the authors (Anar, V.Babanli, S.Azeri, etc.) define the genre of their works under the names “real novel”, “living novel” and so on.

The genre of confession is one of the main features of autobiographical discourse, it even acts as a kind of genre of the autobiographical novel as a whole (for example, the work of Sabir Azeri “Confessions of a student prisoner”). Confession enhances the “sincerity coefficient” of the novel. In the novels of S.Azeri, V.Babanli, S.Sakhavat, S.Ahmadli the confessional discourse merges with the “reader’s chronotope” (M.Bahtin). Memoirs change the chronotopic structure of the novel as a form of narration. Memory becomes an access code to a time system called “The Past”, a system of chronotopic values. It is in A.Talibzade’s novel “butterfly model-102” that the return to the past, the memory occurs through “e-mail”. Only a spiritual and mystical connection can be maintained with childhood memories.

The forms of memories in the novel are not always given in the first person (the autobiographical hero-narrator), an extraneous, external point of observation may also participate in the plot.

In the dissertation, the search for form and style in the Azerbaijani novel of the late XX-early XXI century is characterized as a new stage in the development of the genre. So, during this period, the traditional plot forms of the classic novel begin to change, synthetic genre forms begin to arise under the influence of artistic and documentary genres.

In the second half, entitled “The form of memory as a type of memory and a method of epic contemplation”, philosophical-psychological, ethnic, etc. are considered, its essence is mentioned and its possibilities of expression in a literary text at the level of discourse or motive are noted. “The phenomenon of memory can be reflected in artistic creativity as an artistic subject, as a poetic category, as a means

of determining the structure of the work as a whole, as a type of artistic thinking, as a way of the writer's worldview"¹.

Memory is not just a spare source of impressions, images, details preserved in the writer's mind, but also his spiritual ore, that is, the measure-criterion of his spirituality. From this point of view, the discourse of memory as an artistic and aesthetic embodiment of the memory of each writer V.Babanli, S.Ahmadli and others participates in their autobiographical novels. The memoir motif, unlike other components of the art form, is directly connected with the world of the author's ideas and feelings. On the other hand, memoirs as a form of intrigue are important for understanding the basic idea of the writer and techniques of plotting.

In A.Rahimov's novel "Memories living in memory", the author's memory has a plot-creative function. In Sh.Agayar's novels "Gulistan", "Harami", "The City after a Dream", "The lost world of childhood" is restored through autobiographical memory (the life of a displaced refugee of his family, relatives). The portrait of the characters is an artistic expression of compressed stories from real life.

In S.Baijan's novel "Gugark" we observe the functional activity of autobiographical memory, the form of memories. The transfer of memoir forms from the hero's language in a journalistic collage style enhances the "Documentary" effect of the text. The plot of the novel "Tell me a thousand roads" consists of the author's memories of his student years in Russia. The narration is conducted on behalf of Edik, the prototype of the author. In this novel, the "Texts of Dreams" also have a retrospective character. In E.Huseynbeyli's novel "Metro Valley", the memorial complex is built on a detail of children's memory – a symbolic image of a toy ship. In the novel "Exile" M.Bekirli expresses the hero's memories of his homeland through symbolic images (a dream, a melody). The way dreams are "pronounced as the text of memories" is also characteristic of the

¹ Yaqubova, M. Müstəqillik dövrü Azərbaycan nəsrində retrospeksiya: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2012. s.87.

works of S.Azeri “Confessions of a student prisoner”, Sh.Agayar “The city after dreams” (see about it)¹.

In the novel “Hail” by A.Abbas, symbolic images act as associative moments of the memory of the author-narrator, as a retrospective act. One of the factors that ensure the autobiographical atmosphere of the work is the emotional boundaries of the author in relation to his homeland – “The richest city in the world” (Aghdam), his “Biographical approach”² to the events taking place.

In memory, the bitter reality of the Karabakh war with childhood memories is brought to the plot denominator, a relation is created, “rooted” in symbolic images and associative details. Corresponding member of ANAS T.Alishanoglu characterizes the poetic system of “Hail” as “grotesque realism”: “the poetics of the novel is based on grotesque realism; he speaks of meanings that are based on the meanings behind this realism, and not on the direct description of events...” Thus, neither descriptive realism, expecting an epic sequence, nor psychological or socio-psychological realism, aimed directly at the analysis of human existence, are applicable here; these moments are the content, the element in the novel. The truth is built from the essence and meaning of what is, and goes to the description and disclosure”³.

In this sub-chapter, in S.Ahmadli’s novels “Unwritten writing” and S.Sakhavat’s “The escape”, childhood memories are considered as a form of retrospective contemplation and it is noted that memories

¹Baxşəliyeva, S. Müasir Azərbaycan romanında retrospektiv təhkiyənin və yaddaşın assosiativ-simvolik kodları. Azərbaycanşünaslığın aktual problemləri // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş XIII Beynəlxalq elmi-praktik konfransın materialları. – Bakı: BSU – 4-5 may, – 2022, – s. 168-171.

²Cəfərov, N. “Dolu” ədəbiyyatın “Qarabağnamə”sidir // “Tənqid.net”, – 2008. №5. – s. 46-52.

³Əlişanoğlu, T. Bir daha Aqil Abbasın “Dolu” romanı haqqında // “Tənqid.net”, – 2011. №8, – s. 314.

act as an act of the author's self-knowledge, self-awareness (see about it)¹.

The memorable form of S.Sakhavat is one of the ways of self-expression, self-awareness. The author (autobiographical hero) also actively copies "others" into his "chronotope of memories". Although his novel "The escape" is dominated by elements of memoirs, autobiographical facts and artistic imagination are in unity. The sincerity inherent in S. Sakhavat also includes various motives in the denominator of the plot.

In S.Ahmadli's novel, the memoir plot is formed on the basis of semiotic conflicts "then / now", "past / present", "child – adult". Although the composition of the work at first glance seems chaotic, inconsistent, it represents the past as a process of "memory". The plot sequence of events becomes dependent on the moments of the narrator's (author's) memories. S.Ahmadli does not separate childhood memories from the ethnographic history of his generation or the Jabrayil district.

M. Niyarlı's novel "From Motherland to Motherland" is based on his memoirs. Each recollection of the heroine of Halima's work (narration is given from her language) contains microtemes, episodes related to her childhood, homeland. The associative nature of the memories corresponds to the spirit of the work as a whole.

Chapter II of the dissertation is called "**The functionality of forms of memories in autobiographical discourse**" and consists of three sub-chapters. In the first sub-chapter ("Vidadi Babanlı's novel "Secrets" as a retrospective plot form") it is noted that autobiographical discourse is not only a retrospective point of view on past events and facts, but also a kind of plot form. In the novel "Secrets" by Vidadi Babanlı he declares not only his desire to tell the hidden moments of his life, but also gives a description of the era, the environment in which he was a contemporary."²

¹ Baxşəliyeva, S. Uşaqlıq xatirəsi avtobioqrafik romanda süjetqurma üsulu kimi. – Bakı, Filologiya məsələləri, – 2022. № 9, – s. 261-268.

The novel “Secrets” creates an artistic chronicle of the literary, socio-political environment of the time in which the author lived. This novel can be described both as “a work of fiction written in the genre of memoirs” and as “historical material about the literary environment of the Soviet era, telling future generations about the writer’s life”¹.

In the novel “Secrets”, the form of memory has an interesting structure. Although at the beginning of the novel a place is given to memories of childhood, youth, the main and important part of it is memories of the literary environment, about fellow writers-confessions. Through artistic portraits, he presents the image of the literary environment.

The memoir form is an opportunity to understand the past, to understand the meaning or scope of the life of the author and the hero. Memories are an opportunity to “go into the past”, to evaluate the events of the present. The writer is trying to change our attitude to time through the form of memoirs.

Epic memory, or the act of memory, is one of the characteristic features of V.Babanli’s poetics. Having created a sample of fiction from real biographical material, the author calls it a “real novel”. The ethnographic layers of the narrative language, poetic details, lyrical digressions, dialogues “demonstrate with great accuracy that the boundaries of the documentary novel and the literary text intersect” in the work, the writer’s epic sincerity also expands the artistic scope of the real biographical text.

In writing, visual and verbal means are used (photography, conversations of witnesses, etc.), refers to conversations, memories of different people as sources of memory. In his autobiographical novel, the writer gets the opportunity to restore the true secrets of life through

² Həsənova, L. *Obrazlaşan talelər və ictimai-siyasi reallıqlar (müasir Azərbaycan bədii-sənədli nəsr)* // – Bakı: “Azərbaycan”. – 2019. № 9, – s. 187.

¹ Şərifova, S. “Gizlinlər” romanı haqqında // Bakı Dövlət Universitetinin Xəbərləri. Humanitar elmlər seriyası. – 2006. №4, – s.38.

the form of memories. In V.Babanli's novel, the retrospective narrative is transformed into an epic narrative, into an epic intonation.

In the second sub-chapter ("The Confession of Sabir Azeri and the artistic logic of memory"), the writer's novel "Confession of a student prisoner" is brought to analysis as an example of the genre of confession. "From the very beginning, I declare my goal: through this novel-confession – I decided to reveal to everyone the secrets that my life, my fate, our family, my peers and my contemporaries in general, who have just become gloomy, squeezed our hearts even more because they remained unknown."¹

Although in the first magazine version the novel was presented to readers as a biographical-documentary narrative, later the genre of the work was defined by the writer as a "confession novel". The structure of the novel consists of fifteen parts. The titles of the sections ("There is no return", "Then I also had happy days", "My dreams fell in the fall", "I sheltered you, my native village", "We were pleased to see, my native university!", "My first appointment and official place of work", "My past life in "Ulduz", etc.) - chronology of the author's memory of pain. It is the type of memory that determines the appropriate dedication, genre-confession. The word "confession" in many cases is synonymous with the word "memory". The writer recreates a picture of the moral values of the epoch, presenting in the form of memories of real people and events, life situations. S.Azeri also includes "dream texts" in the structure of the memorial complex. The sequence of events, stories in the novel allows you to restore the process of self-awareness of the autobiographical hero.

In his "Confessions" S.Azeri touches on the spiritual and moral values of the epoch. He expresses an attitude to the meaning in life experience of such values as masculinity, dignity, honesty, conscience.

The third sub-chapter ("Chronotopic image of a retrospective narrative") is theoretically a continuation of the second half, Ali

¹Azəri, S. Tələbə məhbusun etirafları. Bioqrafik sənədli roman. / S. Azəri. – Bakı: "Çaşıoğlu", – 2007. – s. 5.

Amirli's novel "What I left in Aghdam", written in the genre of memoirs-confessions, is analyzed. The plot of the work consists of author's confessions, the disclosure of "secrets", memories of childhood and youth. It is the impressions of childhood and youth that determine the emotional and stylistic atmosphere of the work.

The main chronotopic images of the novel ("Mill yard", house) are associated with memories of the childhood and youth of the serf-author, in this chronotope the activities of the main characters, important events take place. The "Mill yard" is a cult theater stage. The writer literally gathers real people from his memory into one scene and presents each in his own dialect, behavior, turning readers into spectators of events. In this "retro spectacle" everyone has their own role. A.Amirli uses the possibilities of the dramatic genre, turning real people into "entertainment and game characters", and readers into spectators or virtual participants in events.

One of the characteristic features of A.Amirli's retrospective narration is visibility. Portraits of memorable characters enhance the effect of the image in a court setting. The retrospective visual memory of the author allows you to focus on the details.

A.Amirli also uses the possibilities of the dramatic genre, turning real characters into "stage characters", and readers into spectators and participants of events. In research, confession in European literature is considered as a kind of autobiographical genre. "Confessions of St. Augustine", "Confessions" of L.Tolstoy – in this order.

The third chapter of the dissertation is called "**The form of memory as a means of artistic plot construction**". In the first half ("The image of an autobiographical hero and narrator"), S.Sakhavat's autobiographical novel "The escape" is analyzed and it is noted that the transformation of individual memories into a work of fiction is one of the writer's favorite methods of narration and plotting.

S. Sakhavat's memoir narrative form of memory is associated with her epic type of memory. B.Vahabzade described the originality of his narration as follows: "1) the talent to reveal the inner world of the image in seemingly trivial details; 2) a mixture of thoughtful

humor and lyrics; 3) a good knowledge of the village, rural life and the spirit and psychology of the people as a whole; 4) the naturalness and nationality of his language, manner of utterance, etc.”¹

The narrator-author makes extensive use of artistic portraits, non-verbal techniques, speech genres in the novel to enhance the effect of the “reality” of events and characters. The predominance of the form of memories in the novel is associated with the type of memory of the writer and the experience of autobiographical narration.

In the novel, the author-narrator “speaks” characters in various “speech genres” (in the sense of Bakhtin), widely uses non-verbal means (gestures-facial expressions, posture) and dialect color, making them “visual”. S.Sakhavat fragments everyday-behavioral and communicative episodes. But he also maintains a certain aesthetic “distance” from the events and characters he portrays.

In the second sub-chapter (“Memoir form as a type of internal monologue”), it is noted that autobiography is an integral part of S.Ahmadli’s writing technique. In his novels “The Dough of Life”, “Attraction to the Afterlife”, “Unwritten writing” autobiography prevails. In particular, the Karabakh war is viewed as an autobiographical experience. The study touches on the connection of memoir forms of narration with the types of individual memory and notes that the autobiographical memory of the writer is realized in the forms of monologue and dialogue, internal dialogue.

The internal monologue also allows you to recreate the psychological portrait of the narrator. Confessions, doubts, imaginary conversations, rhetorical questions and exclamations reflect his monological way of thinking. The “subconscious flow” of the father, consisting of metaphysical ideas and questions, is also one of the factors that strengthen the inner monologue. “The fusion of the hero’s voice and the author’s voice in the narrative ensures the naturalness

¹ Vahabzadə, B. Oxudum, heyran oldum // “Ədəbiyyat qəzeti”, – 2000, 29 sentyabr. №38-39, – s.2.

and sensuality of transitions to pure internal monologues”.¹ In addition, the nature of the internal monologues in the first person determines the autobiographical nature of the novel.

The dominance of the inner monologue in S. Ahmadli’s novel depends on the emotionality of the subject and the author’s strategy of creating an image. In the inner monologues of the author-narrator, various life scenes replace each other, like frames from movies, facing each other, such speech genres as “confession”, “repentance”, “doubt” are actualized. The hero of the work (the father) plunges into metaphysical reflections on death-life, heaven-hell, mortality and the eternity of the world, asks rhetorical questions to himself and others on these topics. Even in the general atmosphere of dialogues, there is an atmosphere of monologue (non-guarantee, despair).

The accused’s “internal observations” are “consonant” with situations and specific motives. S. Ahmadli skillfully uses the possibilities of an internal monologue to “tell” about the experiences, worries and pains of the autobiographical hero (father). The image of the son wanders like a soul in the inner monological space. “Mohammad does not take a direct part in the plot, it is about him in the plot, the plot reflects the father’s search for his son and the father’s worries and thoughts in this process. Therefore, it is correct to assume that the main thing in the novel is the memory of him, and not about the soldier himself”². Thoughts turn into memories, and memories turn into a “stream of consciousness”. The virtual image of Mohammad comes to life, the episodes associated with him are recalled. In the novel, imaginary father-son meetings, intriguing dialogues and internal monologues create a mystical atmosphere of the narrative. Internal dialogues and monologues are sounds of horror, they become a means of communication with the spirit world. The category of memory, or the associative act of memorization, is the basis of the

¹ Kazımoğlu, M. Epos, Nəsr. Problemlər / M. Kazımoğlu. – Bakı: “Elm və təhsil”, – 2012. – s. 113

² Mehraliyev, E. Mühəribə və ədəbiyyat / E. Mehraliyev. – Bakı: “Azərənər”, – 2000. – s. 116.

novel by the writer N.Abdulrahmanli “Lonely”. Associative imaginative memory caused a multi-tiered narrative, a poetic attitude to events and facts. According to the researchers, “this is an association of the life path of our contemporary, fitting into one day, the writer seeks to bring a novel out of it. Its relevance lies in the fact that life does not satisfy, but leads to suicide, because the unpretentious hero actually decides that his claim should be greater.”¹ Events, voices merge together, and the rite of initiation becomes an internal monologue, giving memories the effect of a “second life”. In this regard, critics (B.Ahmadov) characterize the novel “Lonely” as polyphonic. The author “slips through” in time, he either returns to his past, or remembers the characters’ past, or finds himself in the present.

One of the characteristic features of the novel is that the image of the author appears in two planes – the hero and the narrator. The whole burden of the narrative falls on the inner monologues of the hero. The hero (lonely) is constantly engaged in introspection, asks himself a lot of rhetorical questions.

The attitude of the autobiographical hero to his past is also determined by the social environment, the scale and degree of communication with other people. Associative inner monologue allows you to restore the inner memories and thoughts of the hero in different ways.

The last sub-chapter of the third chapter (“The functionality of the form of memories in biographical and historical works”) describes the role and function of the author’s memories and real historical figures in the plot structure contained in the structure of biographical novels. The study notes that one of the reasons that led to the development of our modern documentary fiction precisely at the end of the XX – beginning of the XXI century is the increased reader’s interest in works of this type. In modern Azerbaijani philological thought, biographical works are presented and analyzed as examples of documentary and artistic prose.

¹ Əlişanoğlu, T., Həsənova, L. Realist-psixoloji romanlar // Müstəqillik dövrü Azərbaycan ədəbiyyatı. – Bakı: “Elm və təhsil”, – 2016. – s. 177.

Although documentary, biographical facts prevail in biographical novels, the possibilities of artistic imagination are also used. Sometimes their “dialogue” takes place so intensively and organically that it is difficult to define the boundary of “artistry” and “documentary”.

“Like Karam” by Anar, “Gurban. “Ali and Nino” legend of the century” by N.Abdulrahmanli occupies a special place among the biographical and documentary novels of the period under study. The novel “Like Karam” is dedicated to the life and work of the great Turkish poet Nazim Hikmet. Although the work is written on the basis of rich facts and documents, much attention is paid to the personal and family memories of the author (Anar). People’s writer Anar deeply immersed himself in the life and work of the great Turkish poet Nazim Hikmet, using archival documents, photographs, epistolary sources, live conversations and memoir texts in detail. The work organically combines artistic imagination and documentary. Critics and researchers call the work “an artistic and documentary novel” (I.Habibbeyli), “a documentary novel” (N.Jabbarli), “a novel from the point of view of sophistication, style” (T.Melikli). And the author presents his work as a “novel of memories and reflections”.

In the structure of the novel, memoir fragments allow us to restore the living image of the hero (Nazim Hikmet). The chronological discreteness of Nazim Hikmet’s life, “turning points”, moments of “meeting-separation” are determined at the level of memories, “although Hikmet does not relate directly to Nazim, his own memories of details that the writer indirectly used as small strokes in the letter, his deviations from the subject to reflect his attitude to certain events and the facts, give the work an additional shade, bring variety”.¹

In Anar’s biographical texts, the “chronotope of meetings” is characteristic of memoir forms. The writer likes to recall and describe situations of meeting with his heroes. This work also presents his

¹ Cabbarlı, N. Bədii publisistikamızın vəziyyəti və ya publisistik janrların ölümünün səbəbi nədir? // – Bakı: “Azərbaycan” jurnalı, – 2011. №9, – s.163.

meetings with Nazim Hikmet in different places and at different times as unforgettable moments of his life.¹

Anar refers to memories to reveal and illustrate the character of Nazim Hikmet, and these “memories do not go beyond the life story of the person whose biography was written. Memories to the extent that they can help reveal the character of the hero, comprehensively illuminate him”.² Anar tries to give a fair assessment of the poet’s life and struggle using forms of memoir poetry. In the novel “Like Karam”, Anar also presents his memories of the great poet as a “text within a text”, which allows the author of the biographical novel to act as an “autobiographical hero”. It includes fragments of memories with phrases such as “*I haven’t forgotten*”, “*Remember*” into the epic reality of the narrative. The inclusion of the author’s memoirs in the structure of the biographical text gives it a kind of autobiographical character, in which the writer also presented his “biography of the soul”. In general, restoring the life path of his hero with the help of personal memories is one of Anar’s favorite artistic techniques. “The way of life” is one of the most functional metaphors in his artistic and journalistic work.

The novel “Like Karam” is a vivid example of the synthesis of scientific and analytical thinking in an essay. Anar’s artistic skill lies in the fact that he combined philological analysis with the memoir narrative form and created his “myth of Nazim Hikmet”.

One of the works written in the biographical genre belongs to N.Abdulrahmanli “Gurban. “Ali and Nino” legend of the century”. N.Abdulrahmanli’s novel tells about the tragic fate of the outstanding Azerbaijani writer Yusif Vazir Chemanzaminli, about the essence of the search related to the authorship of the novel “Ali and Nino”. The work is based on newspaper and archival materials, the diaries of Yusif

¹ Baxşəliyeva, S. Bioqrafik romanın süjet strukturunda xatirə elementlərinin funksionallığı (Anarın “Kərəm kimi” əsəri əsasında). – Sumqayıt: SDU-Elmi xəbərlər. Sosial və humanitar elmlər bölməsi. – c.18. – 2022. № 2, – s. 37-41.

² Rəsulov, Ə. Türk sənədli-bədii nəsr / Ə. Rəsulov. – Bakı: Elm, – 2004. – s. 38.

Vazir Chemanzaminli, Betty Blair's research, as well as other studies on the fate of the novel "Ali and Nino". The memoir elements included by the writer in the structure of the work allow, on the one hand, to reveal and show the character and philosophy of the era and environment (in particular, emigrant life), and on the other – to believe in the life stories and life adventures of the main characters (Yusif Vazir Chemanzaminli and Muhammad Asad Bey), "immerse" in the events. In the novel, Yusif Vazir Chemanzaminli gets acquainted with various historical personalities (M.A.Rasulzade, J.Hajibeyli, A.Topchubashev, B.Javanshir, etc.), details of his views are revealed, a number of issues of our socio-political history of the early XX century are treated in an artistic and fictional spirit.

According to researchers, the writer constructed a differentiated biographical text by deconstructing historical sources. The writer convinces the reader in the "whirlwind" of historical events, in the fateful stories of his heroes, in life adventures, on the other hand, he "creates the character of the epoch, the environment and seeks to reveal its essence, philosophy. It should also be noted that in the structure of the novel "The Messenger of the soul, or the Story of Don Juan de Persia-Oruj Bey" there are also autobiographical forms of narration. This work also combines scientific and essayistic discourses. Inclusion in historical memory passes through the individual retrospective memory of the author.

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Elements of memoirs are actively involved in the plot organization of the novel “Collage from the history of Baku” by I.Fehmi. Although the novel is written as a cultural excursion into the history of the capital, the general atmosphere of the plot is created by nostalgic emotions, lyrical memories of old Baku. The biography of the city merges with the biographical moments of the author. Children’s memory was able to give birth to a retro image of the city to the reader.

The “Conclusion” of the dissertation summarizes the scientific conclusions obtained during the research:

1. The change of topic-problems, the formation of new ways of expression and description in the Azerbaijani novel of 2000-2015, in turn, determines the change in the forms of narrative-plotting. In works written not only in traditional autobiographical genres, but also in documentary and biographical genres, the functionality of memoir forms of narration changes. In autobiographical and biographical novels, memoir forms of narration are widely used. The form of the memoirs gives the modern Azerbaijani novel new plot-forming principles.

2. The “freedom” and “boundlessness” of the form inherent in the genre of the novel allow it to build relationships with other genres or discourses at the plot level, forming a “memorable discourse”.

3. Autobiography is becoming one of the leading methods of plotting in modern Azerbaijani novels. “Attraction to the Afterlife”, “Unwritten writing” by S.Ahmadli, “The escape” by S.Sakhavat, “Trace” by M. Ismayil, “Secrets” by V.Babanli, “Confessions of a student prisoner” by S.Azeri, “Memories Living in Memory” by A. Rahimov, “What I left in Aghdam” by A.Amirli are autobiographical materials, real personal memories.

4. The search for new aesthetic and artistic forms of expression in Azerbaijani prose determines the trends in the development of the genre of the modern novel as a whole.

5. Childhood memories are given as “paradise lost”, “dreams”. In the novels of V.Babanli, A.Amirli, S.Sakhavat, A.Talibzade, E.Huseynbeyli, A.Rahimov, I.Fahmi and others childhood memories

are presented in different ways of description and expression, acting as a motive at the level of “text within text”.

6. In the Azerbaijani autobiographical novel, among the retrospective forms of narration, preference is given to memorable discourse. Allows you to determine the aesthetic integrity of artistic texts, such as memoirs, confessions, everyday plot and ritual forms. Retrospective plot forms are also important structural elements of a literary text.

7. The functionality of the memoir discourse has led to the emergence of a new type of novel. In this prose, there is no daily sequence of events, a wide detailed description of age stages (childhood, adolescence, youth), cause-and-effect relationships between events-stories are not established. Through dialogues, a living image of the past is created.

8. The issue of the initiation of the Karabakh War in autobiographical memory is one of the important areas of research. Although the Karabakh war as a topic occupies a special place in Azerbaijani prose, its forms of artistic expression have remained out of the attention of literary critics. In “Attraction to the Afterlife” by S.Ahmadli and “Hail” by A.Abbas the autobiographical beginning is realized in a different “memorable language”.

9. Forms of memory are closely related to the type of writer’s memory and to his possibilities of artistic expression. The people’s writer Sabir Ahmadli has a monologue, Seyran Sakhavat has a dialogic type of memory. Nariman Abdulrahmanli’s autobiographical memory is “voiced” mainly by internal monologues. Dialogues and monologues are the very artistic structure that ensures its integrity. A monologue is typical for S.Ahmadli’s novel, a dialogue is typical for the novel of S.Sakhavat. Sabir Ahmadli and Nariman Abdulrahmanli prefer internal dialogues, which give an existential character to their works, as well as memoir discourse. The autobiographical genre includes the novels of the people’s writer Sabir Ahmadli “Unwritten writing”, “Attraction to the Afterlife”. In the poetic system of the novel “Attraction to the Afterlife” the leading position is occupied by internal monologues. Internal monologues allow you to determine the

type of thinking of a serf or to restore the image of his thoughts, a psychological portrait. The inner monologues of the autobiographical hero perform the function of memorization.

10. The memorial form allows writers to create their new symbolic images. In the novels of A.Abbas "Hail", A.Amirli "What I left in Aghdam", by M.Bekirli "Exile" special attention is paid to the creation of symbolic images. In Sh.Agayar's novels "Harami" and "Gulistan" the images are mythologized. In modern novel historiography (A.Talybzade "Butterfly model-102", E.Bashkechid "A thousand ways will tell me...", etc.), the memorable discourse is represented by various structural elements-dreams, grotesques, hallucinations, "a stream of foreboding".

11. "Like Karam" by Anar and the famous writer-translator N.Abdulrahmanli "Gurban. "Ali and Nino" legend of the century" is occupied a special place among biographical and documentary novels. Although these works are written on the basis of biographical facts, documents, memoir forms are devoted a large place in the plot structure.

The main content of the research was reflected in the following publications:

1. Особенности мемуарно - автобиографического жанра Азербайджанской прозы. // Инновационные подходы в современной науке. Сборник статей по материалам XXXVI международной научно-практической конференции № 24 (36) Декабрь 2018 г.

2. Мемуарно-исповедальные формы повествования в современном азербайджанском романе. Горно-Алтайск, «Мир науки, культуры, образования», 2019, № 4 (77), с. 423-425

3. Müasir Azərbaycan avtobioqrafik romanında xatirə diskursu. "Mütərcim", 2019, № 4, s. 21-32

4. Memuar-romanda müəllif mövqeyi və təhkiyə formaları. BSU-Elmi əsərlər. "Dil və ədəbiyyat" seriyası, 2019, № 2, s. 33-36.

5. “Yalqız ” Avtobioqrafik roman kimi. Doktorant və gənc tədqiqatçıların XXIII respublika elmi konfrans materialı: 2 cildə, II c. Bakı, 2019. s.69-71

6. Qarabağ müharibəsi xatirələrin simvolik məkanı kimi (S.Əhmədlinin “Axirət sevdası” və A.Abbasın “Dolu” romanları əsasında).Filologiya məsələləri. 2020. № 2, s. 324-333

7. S.Əhmədlinin “Axirət sevdası” romanında daxili monoloq xatırlama tipi kimi. Humanitar və ictimai elmlər üzrə III Beynəlxalq elmi konfransın materialları. 2021-ci il 6 aprel, Bakı, s. 111-114

8. Müasir Azərbaycan romanında retrospektiv təhkiyənin və yaddaşın assosiativ-simvolik kodları. Azərbaycanşünaslığın aktual problemləri. Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş XIII Beynəlxalq elmi-praktik konfransın materialları. 4-5 may 2022-ci il, Bakı, BSU, s. 168-171

9. Bioqrafik romanın sujet strukturunda xatirə elementlərinin funksionallığı (Anarın “Kərəm kimi” əsəri əsasında). SDU- Elmi xəbərlər. Sosial və humanitar elmlər bölməsi. 2022, Cild 18, № 2, s. 37-41

10. Uşaqlıq xatirəsi avtobioqrafik romanda süjetqurma üsulu kimi. Filologiya məsələləri. 2022, № 9, s. 261-268

11. Vidadi Babanlıın “Gizlinlər” romanında xatirə diskursu / Humanitar elmlərin öyrənilməsinin aktual problemləri. 2022, № 3, s. 126-131

The defense of the dissertation will be held on 29
November 2024, at 14⁰⁰ at the meeting of the Dissertation
Council - ED 1.27 of Supreme Attestation Commission under the
President of the Republic of Azerbaijan operating at the Institute
of Folklore of the Azerbaijan National Academy of Sciences.

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The dissertation is available in the Scientific Library of
the Folklore Institute of the Azerbaijan National Academy of
Sciences.

The electronic versions of dissertation and its abstract are
available on the official website of the Higher Attestation
Commission (aak.gov.az) and the ANAS Folklore Institute
(folklor.az).

The abstract was sent to the required addresses on 28
October 2024.

Signed for print: 16.10.2024
Paper format: 60x84/ ¹/₁₆
Volume: 20
Issue: 39613 sign