

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC COMPREHENSION OF MODERNITY  
IN RUSSIAN AND AZERBAIJANI PROSE  
(based on the works by V.F.Tendryakov and Anar)**

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## GENERAL CHARACTERISTIC OF WORK

**Actuality of research and degree of its development.** In literature at all times a desire to reflect the pressing problems of modern time, the interest in the diversity of these problems existed, and desire to understand and artistically recreate the reality in which this literature was created was displayed also. To write about the modernity means to reflect the time in which you live, to solve problems that are relevant for the time when these works were written. Thus, the text as a model of the world reveals many its features in a visual form namely in the problematic of modernity, which makes it possible to comprehend simultaneously both the past and the future. In this sense, the literature of the 1960-80s, being one of the very complicated and contradictive periods in the development of "soviet" literature, in particular, prose, provides rich material for studying the problem of "modernity and the contemporary hero." Most often, the problems of modernity in this period are realized through different spheres of life of heroes such as work and everyday life, city and country-side, the spiritual and moral world of man, etc. Each writer creates his own concept of modernity, which reflects the peculiarities of the time, as well as the author's artistic and aesthetic approach and his value-based assessment of current development.

The study of the theme pointed in the title of the dissertation work is carried out in the context of Russian and Azerbaijani prose of the period under consideration basing on the concrete material of the works by V.Tendryakov and Anar, who are especially interested in the topic of modernity. This feature makes it possible to bring to light the common and differentiating features in solution the problems of modernity in various national literatures in one of the most heterogeneous and contradictive periods of "soviet" literature, to define the peculiarities of creating the image of a contemporary and, in general, the concept of modernity. With the beginning of "perestroyka" and the entering of both Russian and Azerbaijani literatures into the "post-soviet" period of their development, an appeal to the study of the previous stage, characterized as a "period of stagnation" (it replaced the "defrosting") became particularly

significant. All points, mentioned above define the actuality of the chosen theme.

The works by V.Tendryakov and Anar are widely covered in Russian and Azerbaijani criticism and literary study. Thus, a number of works by A.Bocharov are dedicated to the work of V. Tendryakov (Infinity of Search. M., 1982); D.Bykova (Amateur. 2015), A. Gadzhieva (Poetics of modern prose. Baku, 1997), G.Zlenko (Problematics and poetics of Vladimir Tendryakov's prose. Almaty, 2005), I.Kramova (In the mirror of a story. M., 1986 ), F. Kuznetsova (Roll Call of Epochs. M., 1976), F.Nadzhieva (V.Tendryakov and his "school prose." 1990), V.Ogryzko (Eclipses and epiphanies: about the work of V.Tendryakov. 2006), E.Sidorov (About the prose of Vladimir Tendryakov (1923-1984). M., 1987), Y.Tomashevsky (Yesterday and Today. M., 1986), A. Elyashevich (Horizontals and verticals. Modern prose – from the seventies to the eighties. L., 1984) and many others.

Each new book published by Anar created a lively echo in Azerbaijan and beyond its borders (in Russia, Turkey, Germany and other countries). Today, an extensive bibliography on Anar's work is published by L.Anninsky (Размыкание круга. Анар и его герои. M., 1989), S.Bashirov (Anar. Baku, 1994), N.Aliyev (Anar – personality and artist. Baku, 1999), a number of monographs by S.Khayal (The pain of understanding. Based on the creativity of Anar. Baku, 2003), R.Uluselin (Azerbaijani literature in the global space of thought with the creativity of Anar. Baku, 2005) and others, as well as numerous articles reflecting various aspects of the writer's creativity contane.

In addition, very comprehensive research, educational literature of an overview character, both in Russian and in Azerbaijani literary criticism, dedicated to the development of literature in the 1960-80s exists, and the works by V.F.Tendryakov and Anar are involved in the analysis in the context of that literature.

**The scientific novelty of the work.** The scientific novelty of work lies in the fact that the comparative study of the creativity of two outstanding writers who began their path into literature in the late 1950s and represent two different national literatures – Russian

(V.Tendryakov) and Azerbaijani (Anar) in the second half of the XX century became the object of close attention for the first time.

The creativity of these writers is considered from the position of the artistic reflection of the modernity problems, of the revealing individual approaches to solution of the problems of modernity on the background of the general fixation of both writers to the pressing problems of modern life and to the embodiment of the contemporary image and, in general, to the creation of the modernity concept.

In the dissertation the artistic techniques and means used by writers for creating (at least in an allegorical form) an objective picture of the life of society in a totalitarian state are revealed for the first time in the context of two different literatures.

**For defence following postulates are represented:**

1. A comparative analysis of the works of two different national writers (V.F.Tendryakov and Anar) in terms of their solution of the modernity theme allows to give the most objective picture of the development of Russian and Azerbaijani literature in one of the common and most contradictory periods in the development of soviet literature, i.e. 1960-80s.

2. The time of the so-called "stagnation" in soviet literature was actually a time of posing complicated questions of time. It was also a time of creating talented literary works that gave an idea about the life of society and the literary process of that time.

3. A look at the literature of the period under review from the position of the new "post-soviet" epoch acquires special significance and makes it possible to get answers to many questions connected with the specifics of the literature of "stagnation" period.

4. Both Azerbaijani and Russian literature of the 1960-80s were closely connected both in terms of opposition to the official and aesthetic doctrines of that time, and in terms of a gradual departure from the canons of socialist realism. This peculiarity is seen most clearly in the appeal to the modernity, where urgent problems that are pressing for this time are posed and decided.

5. In the creativity of writers of the 1970s-80s quite different approaches to depicting the modernity and the contemporary man are observed. Desiring to avoid the unwanted reaction of the authorities,

the writers created various texts that contained quite different emotions. By means of these texts and described emotions writers try to convey to the reader the truth, which cannot be said directly.

6. The concept of modernity in creativity by V.Tendryakov is based not on demonstration of the inferiority of the system existed in totalitarian state, but on depicting the conditions of modern life, in which a person feels clearly the corrupting power of this system.

7. Anar's concept of modernity is based on demonstration of the moral parameters of modern reality, revealing the internal world of people through their existence. At the same time, the writer avoids even the slightest politicization of them and attachment to any area of their work activity.

8. Even during the "stagnation" period, Russian and Azerbaijani writers managed to pose and decide the most complex problems of their time with all sincerity. Due to the aesthetic nature of their work, they were able not to sin against the truth and along with it, they become one of the most widely published writers even in a "stagnant" era.

**The aim of the work.** The aim of the work lies in study of the artistic concept of modernity and the contemporary hero in relation to the ideological and aesthetic trends of the time in the literature of the 1960-80s and in the concrete refraction of this theme in the work of two outstanding writers, representatives of different national literatures, i.e. V.F.Tendryakov and Anar.

**The set aim dictates the formulation and solution of the following tasks:**

1. To determine the main tendencies in the development of Russian and Azerbaijani literature in the 1960s-80s. To systematize observations of different types of artistic thinking of writers of that time.

2. To consider in an overview manner the evolutionary processes in the formulation and solution of modernity problems in the literature of the second half of XX century, which includes the period of the "defrosting", "stagnant years" and the beginning of the "post-soviet" stage.

3. To retrace the forming and basic moral parameters of the contemporary hero and different approaches to its creation in the works by Russian and Azerbaijani writers in prose of the 1960-80s.

4. To reveal the main problems connected with contemporary thematic in Russian and Azerbaijani literature on the basis of the concrete material of the creativity by V.F.Tendryakov and Anar.

5. To consider the methods and means of artistic representation used by writers in revealing the theme of modernity and the image of a contemporary.

6. To analyze the creativity by V.Tendryakov and Anar in the aspect of identifying the originality of the creative manner of both writers in posing and solving urgent problems of the soviet epoch.

**The object of research** is represented by samples of Russian and Azerbaijani prose of the 1960-80s, dedicated to modern problematic. The works by V.Tendryakov and Anar are involved in the analysis in a greater extent, as far as in their works the problems of modernity are touched upon most consistently, from different perspectives, in the manner inherent for each of them and on the most diverse material of national life.

**The subject of the study.** The subject of the study is the artistic concept of modernity of V.F.Tendryakov and Anar, considered on the background of the literary process of the 1960-80s both in Russia and Azerbaijan. That artistic concept is revealed through the analysis of the themes, problems of their creativity, artistic methods and means, with the help of which the image of modern time and contemporary hero is created.

**The theoretical and methodological basis of the dissertation.**

The theoretical and methodological basis of the dissertation is formed by the works of Russian and Azerbaijani literary critics about one of the most difficult periods in the development of soviet literature in the 1960-80s, and by the work of researchers about two writers' works involved in the analysis. Both writers in one degree or another, dealt with the key problems of creating a picture of modernity and images of contemporaries in their works.

The main method of analysis is based on the principles of comparative and typological methods of analyzing both the historical and literary process of the period under review as a whole and the creativity of individual writers.

**The theoretical and practical importance** of the study is defined, first of all, by its historical-literary and scientific-theoretical orientation. The factual material collected and analyzed in the dissertation work can be used in the study of Russian and Azerbaijani prose of the 1960-80s, in particular, of the creativity by V.Tendryakov and Anar. The results of the study can be used in lecture courses on Russian and Azerbaijani literature of the XX century, as well as in special courses and special seminars.

**Approbation of the dissertation.** The dissertation work was performed at the Department of Theory of Literature and World Literature of Baku Slavic University. The main postulates and conclusions of the dissertation research are reflected in published articles and materials of scientific conferences in Azerbaijan, Russia, Hungary. The published works fully cover the content of the dissertation.

**Structure of work and its volume.** The dissertation consists of an Introduction, three chapters, a conclusion and a list of references. The volume of the dissertation is 234930 characters without spaces (Introduction – 11457, first chapter – 66502, second chapter – 79882, third chapter – 69547, Conclusion – 7542). The bibliography contains 206 titles.

## **MAIN CONTENT OF DISSERTATION WORK**

In the **Introduction** of the dissertation, in accordance with the requirements of the Supreme Attestation Commission, the actuality and degree of study of the theme are substantiated, its scientific novelty, the main postulates represented for defense, the methodological basis of the work, its object and subject, aims and tasks, theoretical and practical importance, as well as the structure of the work is represented.

The **first chapter** is entitled "**Literature and modernity in Russian and Azerbaijani Prose of the 1960-80s**", it consists of four paragraphs. In the **first paragraph** – "**1960-80s as one of the stages in development of the soviet period literature**" – one of the



complicated and contradictory periods in the development of both Russian and Azerbaijani literature is characterized. It is emphasized that the beginning of this period is defined by the beginning of "defrosting" and then by years of so-called "stagnation". That period didn't last very long, but it was perceived as a time of relative freedom of literature, caused by some relaxation of censorship, by the establishment of cultural contacts with the world, etc.

In the publicism of the late 1950s -60s, the idea of the inherent value of a person, his important position in society not only in terms of public serving, but also on a personal level, began to form. The magazines, such as "Novy Mir" (New World") and "Nash Sovremennik" ("Our Contemporary") became the leading voice of these new ideas, new moods. The writers were involved in the problems of modernity from new positions and demonstrated the interest in moral problems, in the processes taking place in society and in the personality of a contemporary person, his individuality. And all this processes took place despite the ongoing ideological pressure.

In such conditions, trying to tell the truth about the reality of their time, writers were forced to do it by means of the aesthetics of the text, which helps to "mask" some ideas, which were undesirable to the authorities. This behavior line of writers was expressed by A. Kurchatkin: *"Every writer who tries to follow his nature and tell the truth under the conditions of cultural terror, has to make a certain compromise with his own nature"*<sup>1</sup>.

In the creativity of writers of 1960-80s, quite different approaches to the depiction of the present time and the contemporaries was observed. Being desirous to avoid the unwanted reaction of the authorities, writers created various texts that contained different emotions, through which they tried to send the message across the reader about the truth, which couldn't be said directly. In these texts, modernity is most often expressed metonymically. In this sense, many talented works both of Russian and Azerbaijani writers of that period are illustrative.

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<sup>1</sup> Курчаткин, А. Ради счастья говорить правду //Литературная газета, – 1989, 10 мая.

The **second paragraph** of the first chapter is entitled **"Problematic of modernity and contemporary heroes in Russian and Azerbaijani prose of the 1960s-80s"**. In this paragraph an analysis of the main problems that writers appealed to, wanting to reveal the defects of contemporary society is given. One of them is the problem of corruption, which was supposedly incompatible with the canons of a socialist society. The writers who addressed to this theme in their works in a veiled form, brought into question the very state system that generates the "shadow economy". "Rider in the Night", "Among the Ghosts" by N.Rasulzade" and "Death Sentence" by Elchin were the works of such kind. In these works authors demonstrated originality in decision of modernity theme and in creating a character of contemporary hero.

In Russian prose of mentioned time, there was also a re-accentuation in the formulation of problems and the transformation of the "positive hero", connected with the *"evolution of the artist's creative consciousness"*<sup>2</sup>, which was gradually beginning to free itself from the framework of "socialist realism". Both in Russian and Azerbaijani prose of this period new heroes appeared. These heroes displaced from the socialist realist "Olympus" heroes endowed with moral maximalism, who still believed in the ideas of the revolution and were ready to sacrifice themselves in the name of those ideas.

Creativity by V.Shukshin is distinguished by the ability to show modern life in all its hard-hitting truth and authenticity. The writer in his stories, which began to be published from the beginning of the 1960s, shows modern life in various aspects, by means of various characters. V.Shukshin's heroes are mainly the people who do not want to put up with "dullness and sameness". These heroes of V.Shukshin – so-called "chudiks" (excentric men) aspire to show their individuality and originality. V.Astafyev shows modernity and modern heroes in other way. In the story "The Sad Detective" the life of a Russian provincial town of the soviet epoch is shown with all its insoluble problems. The hero of V.Astafyev is also peculiar. This is a police officer who fights against an endless stream of crimes in this

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<sup>2</sup> Русская литература XX века. В 2-х тт. – М.: Academia, – т.1. – 2005. – 496 с.; т.2. – 2005. – 464 с.

small town. In the works by Maksud Ibrahimbekov, Genghiz Huseynov very interesting decisions of modernity theme and unusual heroes are represented. These writers prefer to reveal the internal world of the modern hero through which they give their assessment of modern society condition and its problems. In their works, the moral and ethical problems of contemporary man are accented.

The **third paragraph** of the first chapter is entitled "**The Countryside and the City as Leading Topos of Modernity and the Habitat of the Heroes Reflecting**". The achievements of the "country-side" prose of 1960s-80s, both in Russian and Azerbaijani prose, were significant; it is no coincidence that it was called "*the last great literary school*"<sup>3</sup>. In each of the works dedicated to the country-side, we see the desire to comprehend the truth of life, the thoughts about the fate of people who are closely connected with the land. This is one of the powerful layers of literature that studied modernity and the contemporary hero both in Russian and Azerbaijani prose. The works by V.Rasputin, V.Belov, V.Astafyev, A.Krupin, V.Lichutin and other writers about the countryside were considered as samples of socialist realism, in which socialist reality is shown in the process of transformation. That's why, using relative freedom, writers created works that were distinguished by bravery in problems posing. The works by Azerbaijani writer Movlud Suleymanli, who writes mainly about the countryside are also distinguished by the formulation of pressing problems of that time.

Along with the "country-side" literature modern problems are widely reflected in the so-called "urban prose". The structure of the modern world, recreated by "urban prose", clearly shows that existential problems arise from this structure and are its result. The heroes of this prose feel that they are enslaved by the conditions of life, by their social roles. The conflict in works of such kind is based on the opposition of people free from existential worries and, on the contrary, overmuch loaded by them.

Both "country" and urban prose, despite the fundamental differences that exist between them, from the 1960s to the end of the 1980s, were at the forefront of the literary process both in Russia and

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<sup>3</sup> Курбатов, В. Последний парад // – Москва: – 1995. №2. – с.164.

Azerbaijan. The significance of these two branches of literature in its bright samples that appeared in Russian and Azerbaijani prose of the 1960-80s lies in the fact that in them a reliable picture of modernity is created and the image of a modern hero is demonstrated. As a result of the merging of these themes very interesting literary works were created. In these works the "village writers" appealed to the life of the city, and the writers-representatives of "urban" prose turned to the life of the village and country people. This phenomenon can be observed sufficiently both in Russian and Azerbaijani prose of the early 1980s, namely in Russia – in works by V.Belov, V.Rasputin and others; in Azerbaijan – in works by Sabir Akhmedov, Movlud Suleymanli and others. The works about the city and the country, about the villager and the city dweller, created by Russian and Azerbaijani writers, made a significant contribution to the literary process of the 1960-80s, determined the "image" of that time.

The **fourth paragraph** of the first chapter is entitled **"Peculiarities of artistic forms of modernity reflection in the prose of the 1960-80s."** Along with the intensity of the development of new themes and problems, in that period as a result of the creative searches of writers great variety of genre and style forms was formed. First of all, the genre palette of works about modernity created in these years draws attention. Very often, writers purposefully violated or somehow overtook certain genre canons in order to achieve their creative aims.

Modernity, with its addiction to moral problems, appeal to the eternal questions of being, interest in the spiritual life of the individual, required new forms in which the consciousness of the narrator would be close to the reader as much as possible. The engendering of works small in form, lyrical in content and "dressed" in a brief prose form is explained by this fact. Among them "Moments" by Y.V.Bondarev, "Night Thoughts" by Anar, etc. should be noted especially. All of these works can be attributed to the genre of the short story, with its laconism, concision, which made it possible to give information ideologically unpolished. There are short stories in which the rapture of every word, every phrase, the elegance of construction, the intricate interweaving of the plot

structure predominate. In the structure of such short stories, more and more space is occupied not by the dynamics of life itself, but by the consciousness of the narrator with its dynamics. The writers, unable to demonstrate their disagreement with the official guidelines, expressed their ideas by means of subtext.

Thus, in the literature of the period under review, a new poetics was created. In the arsenal of that new poetics many artistic and visual techniques, possibilities hidden in the depths of the text were observed. This is the reason for the ambiguity of these texts readings in different periods, i.e. before “perestroyka” and after it. Today, literary study has a great opportunity to “read” these texts newly in order to understand their true essence in comprehending and showing the present time and the contemporary.

Summing up the results of the first chapter, we can say that both Azerbaijani and Russian literature of the 1960s-80s were closely connected both in terms of opposing the official and aesthetic doctrines of that time, and in terms of skillful “departure” from the canons of socialist realism. This peculiarity manifests itself especially in the appeal to the modernity. In that appeal main topical problems that are urgent for a given time are raised and decided, and there a special aesthetics of deviation the prohibitions of official ideology exists.

*The scientific results obtained in this chapter of the dissertation are reflected in the following publications of the author.<sup>4</sup>*

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<sup>4</sup> Ахмедова, С.А. Художественное осмысление современности («Расплата» В.Тендрякова) // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2008. №5, – s.180-183.; Ахмедова, С.А. Современность в литературе эпохи «застоя» // – Bakı: ADU, Azərbaycan Dillər Universitetinin Elmi xəbərləri. – 2008. №3, – s.264-267; Ахмедова, С.А. Современность и ее отображение в литературе (на материале русской и азербайджанской прозы) // Doktorantların və gənc tədqiqatçıların XVI Respublika Elmi konfransının materialları. – Bakı: – 2012. №2, – s.228-230.; Основные жанры изображения современности в русской и азербайджанской литературе 70-80-х годов XX века // – Полтава: Филологические науки, – 2014. №16, – s.53-59.; Характерные особенности изображения современности в произведениях азербайджанской и русской прозы конца XX века // Днепропетровский национальный Украинский Университет имени О.Гончарова, – 2018, 30 выпуск. – s.200-206.; Приоритетные направления в современной литературе // International congress on afro – Eurasian research IV, – Budapest: 27-29 april, – 2018. – p.590-593.

The **second chapter** is entitled "**Peculiarities of modernity reflection in the work by V.F.Tendryakov**", it consists of three paragraphs. In the **first paragraph** named "**Thematic variety and problematic of works about modernity**" V.F.Tendryakov's creativity is characterized. It's noted here, that V.Tendryakov's creativity is characterized by the posing and decision of various problems of modernity on various thematic material. According to most critics, V.Tendryakov *"was more decisive than others in posing urgent problems, was more bravery in his search for artistic expression."*<sup>5</sup>

V.F.Tendryakov who aspired to show the uncovered "truth of life", stylized his early stories as essays. Written on different topics, these essays contained a purely social conflict. Gradually, the synthesis of everyday life and philosophical criticism gave the writer the key to a deeper and larger-scale understanding of modern reality. While emphasizing his main theme of his creativity V.Tendryakov said: *"Modernity holds me, does not let go."*

The writer covers the most diverse aspects of modern reality. The complicated and controversial issues of religion in Soviet times and its rejection by the authorities, the problems of faith and unbelief are set in such works as "Miraculous" (1958), "Extraordinary" (1961), "Apostolic Mission" (1969), "Eclipse" (1977), as well as in the last novel, "Attempting to Mirages", published in 1987, after the death of the writer. In these works an analysis of the religious consciousness of people at a time when this topic was, may be said say, under a ban, is made.

The theme of art was one of the problems which always troubled V.Tendryakov. The work "Date with Nefertiti" by V.Tendryakov is interesting in this aspect, besides, it's the writer's most autobiographical novel. Here, the views of the writer not only on art, but also on the atmosphere of life in that time with all the creative disputes and political situation prevailing in the country are expressed very clearly. G.Lebedev wrote: *"The novel is nothing but one huge search for truth, and in essence, it's a dispute"*<sup>6</sup>

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<sup>5</sup> Крамов, И. В зеркале рассказа / И.Крамов. – М.: Советский писатель, – 1986. – 271 с.

<sup>6</sup> Лебедев, Г. Под открытым небом // Звезда. – 1965. №8, – с.172-174.

Essays by V.Tendryakov written later, such as "The Flesh of Art" (1973), "The Divine and Human of Leo Tolstoy" (1978), "Country Conversations" (1981) also adjoined novel "Date with Nefertiti" in term of main problem. In all these works the moral and aesthetic credo of the writer, his views on modern life and the place of art in it are expressed. The so-called "memory of the heart", characteristic for works about the country-side, makes itself evident in the "country" prose by V.Tendryakov.

The theme of the country, begun by a series of essays about the modern village, such as "Under a Lying Stone" (1954), "In the Northern Territory" (1954), "The Knight of the Tutelka in Tyutelka" (1956), etc., in which the "everyday life" of the soviet village was revealed, later was continued by a number of stories and novels and was closely connected with the beginning of "defrosting". Therefore, "The Village" by V.F.Tendryakov is written in a quite different way, with another intonation than it was observed in all years of soviet literature. The display of defects, troubles, the setting of questions requiring answers, trouble for the future of the countryside – all these problems contradicted the established opinion about the socialist countryside. The story "Unwanted" begins with the words: *"Defrosting continued for about a week"*<sup>7</sup>. In these words the belief in the "warming" of the social-political atmosphere in society as a whole and the hope on the opportunity to say what has been silent for so long is heard.

The **second paragraph** of the second chapter is called **"Spiritual and moral coordinates of the image of a contemporary and the forms of his embodiment."**

Starting with the story "The Falling of Ivan Chuprov" (1953), in the works by V.F.Tendryakov, an interest in the artistic embodiment of hero of his time is observed. This interest is realized in a whole series of artistic types that defend their right to be a person, but not a "cog" in a huge "socialist machine". The moral aspect in these types created by V.F.Tendryakov predominates over the social one, and that feature contradicted the general tendency of

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<sup>7</sup> Тендряков, В. Собрание сочинений в пяти томах / В.Тендряков. – М.: Художественная литература, тт.1-5. – 1987-1988.

the literary works in that time. In this book V.Tendryakov created an interesting type of the collective farm chairman Ivan Chuprov ("Falling of Ivan Chuprov"), who deceives the state for the collective farm "good". Even in the title of the story, the main idea of the writer is revealed and the main aim is cleared up to show the story of the "falling" of a person who finds himself in a situation of difficult choice. But this is not problem only of Chuprov himself, but it's problem of the system as a whole, pushing a person to "lie for good".

In following works, the writer varies this theme in the types of different personages. The hero of the story "The Hollows" (1956) also finds himself in a situation of choice. Here dramatic situation is recreated, it reveals one of the main contradictions of that time - the good of man and the good of the state do not coincide, since the person and the state are fenced off from each other. It is interesting that official criticism did not see sharp criticism of soviet reality in the story.

The study of transformations, taking place in the souls of people in the atmosphere of "real socialism" has always been the main thing for V.Tendryakov. This principle is realized in the novel "The Tight Knot" (1956). In the character of the secretary of the district committee, Pavel Mansurov, the psychology of a voluntarist of the soviet era, of communist functionary is embodied. Pavel Mansurov is going towards his moral "falling" because he doesn't follow moral principles and doesn't distinguish good and evil. Revealing by means of the character of Mansurov the psychology of the official of the soviet formation as a whole, V.Tendryakov presents it in his own manner. So, writer did it so skillfully that he did not provoke the indignation of the official press by picturing of a typical representative of party power in such an unattractive perspective.

In the 1960s, V.Tendryakov continued the creative line marked in the works mentioned above and deepened it. Writer created new heroes who are shown not so much as bearers of negative qualities, but as victims of the existed system. Among these characters, first of all, the heroine of the story "**The Day Labour – a Short Age**" (1965) should be mentioned. The heroine is high-placed pig-breeder



Nastya Siroyegina, who stepped on the path of bluff. It was noted in criticism that by means of this story "*V.Tendryakov returned to the world that gave birth to him as a writer*", having in mind to the world of the country-side.<sup>8</sup>

But the most ominous picture of the collective farm reality of the soviet period was created in the story "Death" (1968). In the center of story the character of the collective farm "Power of Labor" chairman Yevlampy Likov is placed. In his character and in the types of his "retinue" the essence of the collective farm society is revealed and all its defects are exposed. Likov is a typical representative of his time, the time of "collective farm reality", he personifies the exposing of the very idea of collective farm construction. This is explain that Likov's name becomes a common one, giving rise to the term "likovshchina".

V.Tendryakov does not limit himself in creating characters of modern heroes within the framework of the "country theme". In his creativity, we can observe a whole gallery of artistic types, shown in various spheres of life. In the story "The Miraculous" very interesting characters of a believer girl and a young man – an atheist Rodka Gulyaev are represented. The writer is not interested in religion in itself and the attitude towards it, but his interest is focused on "*moral problems, so to speak, the criteria of the soul values*"<sup>9</sup>.

The image of a person who comes to the idea of God that saves him is at the center of the story "The Apostolic Mission" (1969). This idea, according to V.Tendryakov, is of a moral nature, since it states that there are as many people on earth as there are ways to God.

A person's search for moral and philosophical truths, his reflection is another leading theme, another stable motive in prose by V.Tendryakov. In many of his works of the 1960s, the writer conducts his aesthetic searches namely in mentioned direction. Whatever topic the writer addresses, he is most interested in the

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<sup>8</sup> Радов, Г. О повести В.Тендрякова «Поденка – век короткий» // Комсомольская правда, – 1965. 16 сентября, – с.4.

<sup>9</sup> Тендряков, В. Нравственность и религия // Наука и религия, – 1987. №2, – с.122-128.

philosophical and moral basis of all steps of the hero, which explains a lot in his behavior and actions.

The stories "Trey, Seven, Ace" (1960) with its images of rafters, "Court" (1961), in the center of which the image of a bear-hunter is placed, "Nakhodka" with a stern fish inspection controller are very interesting in this sense. The writer, outlines a socially pressing problem and then passes it into the mainstream of moral search and philosophical understanding of it on a universal scale. That scale is much wider than social types, a specific social environment, time and space.

Every new work by V.Tendryakov surprised readers and critics with the most unexpected turn, appeal to the most diverse aspects of modern life and various personages. Each new hero of the writer surprised with his dissimilarity to others. And even people who knew the writer well and were acquainted with his creativity, were sometimes surprised by the diverse characters that V.Tendryakov managed to find and picture.

**The third paragraph of the second chapter is called "School" prose and its place in a series of works about modernity: problems and heroes."**

Modernity with all its problems is also reflected in the whole cycle of V.Tendryakov's works about school and schoolchildren. This theme attracted the writer, since the school for V.Tendryakov was, first of all, the sphere of education, the formation of the younger generation. At a meeting at the Pedagogical Institute. The writer said *"When you appeal to this theme, it is impossible to pass by the education of teen-agers and those to whom they are entrusted – parents and teachers"* (from a speech at the V.I.Lenin Pedagogical Institute in 1982).<sup>10</sup>

The novel "After the Running Day" and the story "Spring Changelings" became the writer's first appeal to "school" theme. That theme will be continued later in original trilogy: "The Night After Graduation" (1974), "Payback" (1979), "Sixty Candles" (1980). In this trilogy, the writer goes to philosophical generalizations through

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<sup>10</sup> Тендряков, В. Собрание сочинений в пяти томах / В.Тендряков. – М.: Художественная литература, тт.1-5. – 1987-1988.

the dramatic nature of the plots. The polemic mood involved readers in heated debates. The story "The Night after Graduation" is formed as a conversation that takes place on two levels – pupils' and teachers'. They discuss very serious problem – what is a person and how it is formed. Contrasting pupils and teachers, the writer does not create conflicts, it is important for him to understand the characters of people representing these two sides- teachers and pupils -that are interesting to him.

The plot of the next story "Payback" is based on murder. A school pupil killed his father. All those who somehow or other were connected with Kolya and his father are got involved to the investigation and each of them feels himself connected with the murder, and they all consider Kolya right. To their mind Kolya punishes evil in order the good triumphs. This is the main question of the story, and the writer does not give an definite answer to it. The comprehension of modernity finds its interesting artistic decision in the story "Payback", and let the writer once again set the problems of "being" on the material of "everyday life".

The story "Sixty Candles" in some sense continues and develops many of the problems of "Payback". Here again, the writer's attention is focused on the relations between the teacher and his pupils. On the day of his 60th birthday, teacher Echevin receives a letter from a "former student" who blames him for his "crippled life" and is going to kill him with his own hands. Wanting to "figure out" his judge, Echevin sorts out all his past. And then his memory reminds him facts that call into question his impeccability. He remembers all the people he once offended. And there are a lot of them. In the story "Sixty Candles" there are neither right nor wrong. Everyone is right and wrong at the same time and in different ways. The main thing for V.Tendryakov is not the search for right and wrong, but the search of Truth, the search of answers to questions that life sets in front a person every day, every hour. This is one of the most important artistic principles of the writer - to raise burning questions, to activate the reader's attention on them through the deep drama of the described events, to bring the reader as close as possible to decision of the problem. At the same time writer in no case give

reader ready-made answers, he leaves him himself to figure out everything. The life of the school is a model of the whole society, the structure of society, the trouble in it signals the trouble in society as a whole, it lets consider critically not only what is described in the story, but also the existing order in general.

The social analysis of modernity and the contemporary, given in the works by V.Tendryakov, strikes with the originality of poetics, which makes it possible to raise even everyday topics to the heights of the philosophical development of human existence. The assertion of humanity, trouble for tomorrow, the struggle for a person in the modern world – these features constitute the essence of V.Tendryakov's works, no matter what he writes about.

*The scientific results obtained in this chapter of the dissertation are reflected in the following publications of the author.<sup>11</sup>*

The **third chapter** of the dissertation, entitled "**Modernity and the contemporary hero in creativity by Anar**", consists of four paragraphs. In the **first paragraph**, entitled "**The Artistic Paradigm of Modernity and the Character of the Contemporary in Early Stories**" early creativity by Anar is discussed. In this paragraph it's noted that an interest in the problems of the present has already been outlined in early creative period already. It is no occasional that Ch. Aitmatov called Anar "contemporary from fate"<sup>12</sup>.

The early short stories of the beginner writer, due to the problems set in them, were not published and appeared in press many years later. One of them was the story "The Conscience of Suffering", dedicated to the theme of Stalin's repressions. In the center of the story the confession of a hero is placed. That hero himself took part in these repressions, and then himself became their victim. This theme was also continued in the story "The Next Morning after that Night."

In all early short stories by Anar that appeared from time to time in press since the early 1960s, modern life with all its problems and heroes

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<sup>11</sup> Ахмедова, С.А. Герой современной прозы (на материале произведений В. Тендрякова и Анара) // Журнал научных публикаций аспирантов и докторантов. Курск, июль 2009. №7, – с.77-79.; «Правда жизни» и произведения В. Тендрякова 50-60-х годов // – Баки: Filologiya məsələləri, – 2013. – с.306-311.

<sup>12</sup> Айтматов, Ч. Современник от судьбы. Предисловие // Анар. Сочинения. В 5-ти томах. – Баку: «Юрд» – ИПО, – т.1. – 2005, – с.3-7.

was reflected. The short story is one of the writer's favorite genres, within which throughout all his creativity Anar created a number of magnificent genre samples ("The Last Night of the Outgoing Year", "A Conversation with the Wardrobe Mistress", "The Next Morning After That Night", "Taxi and Time", "Georgian Surname", "I, You, He and the Phone", satirical stories in the cycle "Molla Nasreddin-66", etc.).

In every story by Anar, we observe the quite different characters of our contemporaries, revealed by the writer through the description of individual events, sometimes insignificant moments of their everyday life. In them Anar's innovative aspiration to "write differently" is seen clearly. In each of these works a non-standard situation and a non-standard hero is described. The hero of Anar is a person who aspires to learn not the events happening around, but, first of all, to learn himself, his internal world, through the prism of which the outer world is evaluated. It can be said that Anar sees the central phenomenon of modernity in the depiction of the character of a modern person, through which the modern world is modeled.

Early short stories play a big role for understanding later creativity by Anar. In these stories already definite features of Anar's writing are outlined, they will characterize the poetics of his works in future. First of all, it is an interest in the topical themes of time, civic activism in declaring of his position, a manner of writing in which the revealing of the moral essence of a person's image, of his psychological depth, an analysis of the inner world of a person placed in a critical situation prevails.

Attention to the personality, to its spiritual needs, moral condition, psychological conflicts experienced by him – these are the main characteristic features of works by Anar. They were also reflected in future, larger-scale works of the writer – in his stories and novels. By virtue of their genre form, they let the writer cover a wider range of events, touch upon a greater number of themes and problems, show a number of artistic characters in order to embody his ideas about the contemporary and modern reality.

The **second paragraph** of the third chapter, is entitled "**Short novels as a new stage in the revelation of modernity theme and of the contemporary image**". In this paragraph an analysis of a number

of works by Anar about modernity, written in the genre of the story is contained. First of all, this is short novel "Dante's Jubilee" by Anar. Anar's hero is the "talentless" actor Feyzulla Kyabirlinsky. The moral concept of the author is expressed here very clearly. By means of his hero, Anar reveals the tragedy of an unfulfilled fate.

The short novel "The Circle" (1965) occupied special place in creativity of Anar. Here writer represents an analysis of the internal life of a person and everyday events, which have the most important significance for the person himself. The events take place during two days. The hero of the work is Neymat, the editor of one of the publishing houses. Neymat is another unremarkable person with a "failed" fate. Neymat's main problem is the understanding of the closed circle of his everyday life despite of all his material well-being. All these moments are expressed by Anar through the hero's internal monologues. Alongside with the "Neymat line", here the "Tahmina line" is also developed. As a matter of fact, Tahmina is some "lighthouse" for Neymat in his unsightly life.

In the story "Circle" the need to understand the world, which was characteristic of the heroes of early stories, got its further development in this work the writer demonstrates once again his special predilection for demonstration modernity through the reflective experiences of the characters. This is the deep social meaning of Anar's prose about modernity, as well as about the thoughts and feelings of his characters.

Among Anar's stories about modernity, one work stands apart. In Russian it is translated as "Contact" (1976). This story is based on artistic convention, it is a continuation of the development of modernity theme and the embodiment of a contemporary character, begun in previous works. In this work in quite original form, sometimes using elements of irreality, Anar (as in the "Circle"), thinks over the problem of the illusory nature and authenticity of human communication. *"The writer, poses a very real problem of the completeness of contact between man and the world, of man and the universe in a paradoxical, frankly conditional form..."*<sup>13</sup>

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<sup>13</sup> Латынина, А. Форма для мысли //Литературное обозрение, – 1979. №7, – с.10-14.

In all the short novels analyzed above, Anar makes the modern reality, the modern man the main object of his attention and investigate him not in term of industrial, socio-political problems, but placing him in the sphere of family, everyday life, personal and even unreal situations. In these works, so different, Anar creates a picture of modernity with all its real and "unreal" problems that his hero has to face.

The **third paragraph** of the third chapter is entitled "**The novel as the quintessence of the author's concept of modernity.**" In this paragraph Anar's novels are analyzed from the point of view of reflecting modernity and creating modern heroes. Due to the peculiarities of the genre, novels cover a wider layer of modern life and a greater number of characters.

"The Sixth Floor of a Five-Storied Building" has often been called a "love story", but in fact, from a love story it develops into a deeply worked theme of "non-existent floor". So, by such means, Anar gives an idea of modern society and modern man with all his moral characteristics. In the center of the story the character of Tahmina is placed. Tahmina represents a quite new type of woman in the Azerbaijani literature of the period under review. Tahmina is a person who has existential power. The complex and multifaceted character of Tahmina does not elude an straight-forward analysis. This woman is not "chained" by the conventions of the surrounding in which she lives, she obeys only the call of her heart, putting love above all else. As A.Hadiyev says: "*Tahmina is the most feminine and tragic woman in our modern literature*"<sup>14</sup>. Her tragedy is that the surrounding, which she considered philistine, eventually overcome her, destroyed both herself and her love.

The theme of modern society, the modern city with its "codices" of behavior rules, with its heroes, representing the modern Azerbaijani intelligentsia, is seen clearly in the novel. Thus, the moral theme is gradually transformed into the social theme of "harmonic correlation between the individuality and society."

The theme of modernity and the contemporary hero is interestingly decided in the story "Zeitnot" (Time-trouble).

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<sup>14</sup> Гаджиев, Ар. В поисках героя / Ар. Гаджиев. – Баку: Язычы. – 1981. – 203 с.

Psychologism, which occupies a large place in the structure of the story "Dante's Jubilee", in "Zeitnot" is intensified, or rather, turns into the main method of revealing the heroes' characters. With this novel, a new stage in Anar's creativity begins. Now, the writer is interested not only in concrete individuals and their problems, but in general philosophical problems of being. The existential problems, characteristic for Anar's work got an interesting decision in this novel. In the center of the novel the character of Fuad Salayev, another "non-standard" hero of Anar is placed. His image is revealed both in relationships with the people around him, and from within, in his internal monologues.

The concept of Anar's modernity in two novels analyzed above is based on the moral positions of the people of the modern world, the moral conflicts in which they fall, the choice that they face.

The **fourth paragraph** of the third chapter is entitled "**New Reality and the Heroes of the Works of the 1990s**". This paragraph is dedicated to the analysis of Anar's works about modernity from the position of surrealism. These are the short stories "Red Limousine", "Obsession" and the short novel "Hotel Room".

In the short story "Red Limousine" all action takes place in the poetics of a dream, closely connected with reality. Here the writer creates a special, surreal reality. The hero of the story acts under the influence of some forces that makes him go towards his fate, his death.

The short story "Obsession" also ends with the death of the hero. His hero Dr. Orudzh, in contrast to the nameless, lonely hero of the "Red Limousine", lives a full-blooded life. But his measured, carefree life comes to an end when he begins to be disturbed by thoughts that have run in his head, subconscious long ago. Just like every surrealist hero, Dr. Orudzh comes to the understanding of the truth not through rational thinking, but intuitively.

As in the previous short stories, the plot of the short story "The Hotel Room" is also based on the realities of present day. In the center of the story a modern hero with all his difficulties, worries and experiences is described. This is Kerim Askeroglu, university lecturer, turkologist. Anar shows the hero in the context of the



problems of modern society, among which, along with everyday, family problems, the main problem of the whole nation and our present history – the Karabakh problem – is mentioned.

The brief plot of the work is full of many digressions, reminiscences, associative memories of the hero. All these peculiarities widen the borders of the story, increase its content capacity, let author not only give the life story of the protagonist, but also to set a number of universally significant, national, universal problems. Through the hero's perception we begin to understand a number of people who became modern social types, we begin to understand the whole background of happened events. This background helps once again feel the imperfection of the world in which we live. It's interesting, that a purely realistic narration ends with a surreal ending.

From work to work Anar conducts a search for the human matter in a person, studies a tragic “failed” life, even in its everyday refraction. The position of the author, reflecting modern life and the life of his contemporaries, is becoming more and more clear, it demonstrates the moral position of the writer, his concept of contemporary man.

*The scientific results obtained in this chapter of the dissertation are reflected in the following publications of the author.*<sup>15</sup>

In a generalized form, the results of the research can be formulated as follows:

- The 1960-80s in the history both of Russian and Azerbaijani literature are a certain landmark, which serves as a designation of a

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<sup>15</sup> Ахмедова, С.А. Современность в творчестве Анара // – Баки: Filologiya məsələləri, – 2013. – s.373-379; Ахмедова, С.А. Герой современной прозы (на материале произведений В.Тендрякова и Анара) // Журнал научных публикаций аспирантов и докторантов. Курск, июль 2009. №7, – s.77-79; «Несостоявшиеся судьбы» в произведениях Анара // – BSU: Azərbaycanşünaslığın aktual problemləri, – 2015. – s.123-126; Творчество Анара: проблема современности // – Горно-Алтайск: МИР науки, культуры, образования. Международный научный журнал, – 2020. – s.307-309; Художественное познание мира в произведениях Анара // – BSU: Azərbaycanşünaslığın aktual problemləri, – Баки: – 4-5 may, – 2022, – s.338-341.

special socio-cultural atmosphere, when the interest of writers in modern subjects and the contemporary hero is especially activated.

- V.F.Tendryakov and Anar, each in their own way, by virtue of their creative individuality, created their own concepts of modernity. V.F.Tendryakov did it on the material of the life of the countryside and school, Anar did it on material of modern city. Both writers were united in their desire to give an objective picture of the modern world and contemporary man in different means.

- V.Tendryakov is interested mainly in the problems of the modern epoch in the social aspect, and the person is shown as a product of this epoch. As for Anar, he puts the contemporary person at the forefront, through the image of which modern reality is comprehended with all its moral and psychological problems.

- Ideological prohibitions led writers to search for artistic forms that would let them convey to the reader the truth about time in a subtextual form (parable nature of the narration, symbolism, etc.).

**The main postulates of the dissertation are reflected in the following publications of the author:**

1. Художественное осмысление современности («Расплата» В.Тендрякова) // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2008. №5, – s.180-183.
2. Современность в литературе эпохи «застоя» // – Bakı: ADU, Azərbaycan Dillər Universitetinin Elmi xəbərləri. – 2008. №3, – s.264-267.
3. Герой современной прозы (на материале произведений В. Тендрякова и Анара) // Журнал научных публикаций аспирантов и докторантов. Курск, №7, июль 2009. – s.77-79.
4. Современность и ее отображение в литературе (на материале русской и азербайджанской прозы) // Doktorantların və gənc tədqiqatçıların XVI Respublika Elmi konfransının materialları. – Bakı: – 2012. №2, – s.228-230.
5. Современность в творчестве Анара // – Bakı: Filologiya məsələləri, – 2013. – s.373-379.
6. «Правда жизни» и произведения В.Тендрякова 50-60-х годов // – Bakı: Filologiya məsələləri, – 2013. – s.306-311.

7. Основные жанры изображения современности в русской и азербайджанской литературе 70-80-х годов XX века // – Полтава: Филологические науки, – 2014. №16, – s.53-59.
8. «Несостоявшиеся судьбы» в произведениях Анапа // – BSU, Azərbaycanşünaslığın aktual problemləri, – 2015. – s.123-126.
9. Характерные особенности изображения современности в произведениях азербайджанской и русской прозы конца XX века // Днепропетровский национальный Украинский Университет имени О.Гончарова, – 2018, 30 выпуск. – s.200-206.
10. Приоритетные направления в современной литературе // International congress on afro – Eurasian research IV, – Budapest: 27-29 april, – 2018. – p.590-593.
11. Творчество Анапа: проблема современности // МИР науки, культуры, образования. Международный научный журнал. – Горно-Алтайск, – 2020, – s.307-309.
12. Художественное познание мира в произведениях Анапа // Azərbaycanşünaslığın aktual problemləri, Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIII Beynəlxalq elmi-praktik konfrans, – Bakı: – 4-5 may, – 2022, – s.338-341.
13. 1960-80-cı illər “Rus və Azərbaycan nəsrində müasirlik və müasir qəhrəmanlar problemləri” 5-ci Beynəlxalq elm və təhsildə innovativ texnologiyalar konfransı, – Şamaxı, Azərbaycan: 24-25 may, – 2022, – s. 226-228.
14. Yeni reallıq və 1990-ci illərin əsərlərinin qəhrəmanları (Azərbaycan yazıçılarının materialı əsasında) // Azərbaycanşünaslığın aktual problemləri, Ümummilli lider Heydər Əliyevin anadan olmasının 100-cü ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIV Beynəlxalq elmi-praktik konfrans, – Bakı: – 4-5 may, – 2023.
15. Художественная парадигма современности и образ современника в ранних рассказах Анапа // Icress 2023: international Conference on Research in Education and Social Sciences, – Budapest: Hungary, 06-09 July, – 2023, – p. 294-297.

16. Религиозно-нравственные координаты образа современника и формы его воплощения в русской литературе. Международный научный конгресс по теме «Ислам и мусульмане в русской литературе и культуре», – İzmir: 26-27 oktyabr, – 2023, – s.170-171.







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