

**REPUBLIC OF AZERBAIJAN**

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**REFLECTION OF HISTORICAL AND ARTISTIC REALITY  
IN THE PROSE OF AZIZA JAFARZADE**

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Science branch: Philology

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

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## GENERAL CHARACTERISTICS OF THE STUDY

### **The relevance of the theme and the degree of development.**

It is known that reference to the historical past is always one of the most pressing issues. Events in the past, traditions, national and spiritual values, etc. has always been the subject of artistic research by writers. The historical novel genre, which started in the early 30s of the XX century with M.S.Ordubadi and Y.V.Chamanzaminli, has undergone great development in a very short time. This genre which continued by Anatoly Zohrabbeyov, Mirza Ibrahimov, Mir Jalal, Anvar Mammadkhanli, Ayyub Abbasov, Chingiz Huseynov, Ismail Shikhli, Isa Huseynov, Farman Karimzade, Alisa Nijat, Jalal Bargushad, Movlud Suleymanli, Mahmud Ismayilov, has changed and been updated in terms of content, form, plot and structure. Appeal to history, the people's past has been one of the most actual themes in the last century. It also means rewriting our history in an artistic way, creating a historical-artistic chronicle, which was tried to be forgotten in the Soviet political system. The head of Azerbaijan, Heydar Aliyev, who paid special attention to this issue during the Soviet era, stressed the seriousness of writing on a historical topic at the VII Congress of Azerbaijani Writers: *"...literary works that create images of historical figures and glorify very important periods of our history should be written at the highest level"*.<sup>1</sup>

The relevance of the topic is due to the fact that the attitude to the past and history always goes hand in hand with the factor of modernity. To organize the future, we need to study the past. In this sense, one of the main issues is to revive the history, ethnogenesis of the people, the way of life, the events that took place in history, the personalities that played a role in different times using sources and artistic imagination. Aziza Jafarzade, who devoted more than sixty years of her life to writing, is the author of up to twenty works with historical style. In the historical novels such as "Aləmdə səsim var mənim" ("I have a voice in the world") (1973-1978), "Vətənə qayıt"

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<sup>1</sup> Əliyev, H. Azərbaycan yazıçılarının VII qurultayında çıxışı // Kommunist. - 1981, 8 iyun. - s. 1-3

(“Return to homeland”) (1977), “Baku-1501” (1981), “Jalaliyya” (1983), “Sabir” (1989), “Gülüstandan öncə” (“Before Gulustan”) (1996), “Eldən-elə” (“From country to country”) (1992), “Bir səsin faciəsi” (“The tragedy of a voice”) (1995), “Zarrintaj-Tahira” (1996), “İşığa doğru” (Towards the light) (1998), “Rübabə Sultanım” (“My Rubaba Sultan”) (2001) etc. Different periods of the history of Azerbaijan, historical events, literary personalities are described. The author has given artistic life to many historical figures, events and realities in these works. The study and evaluation of historical and artistic reality in the prose of A.Jafarzade is one of the important issues facing our literary criticism. The historical works of the writer retain their modernity and relevance not only in their idea, content and sociological nature but also in their artistic and aesthetic spirit.

One of the factors determining the urgency of the subject is the creation of an art chronicle that includes the importance of national history and various stages of our history throughout A. Jafarzade's career.

Not extremely extensive and comprehensive research has been conducted on the life of A.Jafarzade, her historical novels, images in her works, the world of characters and, in general, her literary-historical activity. Literary critics of the time rarely wrote a separate article or research on her works. Only in the review articles about historical works, a certain place is given to her works. However, the author is often criticized in these articles. These criticisms covered issues such as the weakness of artistic truth, distortion of history, and the abundance of ethnography in the writer's work. Of course, it cannot be said that literary criticism was completely unjust in this matter, and there were some justifications. However, the complex approach and evaluation of the writer's concept of freedom, novelty, and artistic imagination, which he brought to the historical novel genre (the subsequent development of the historical novel genre showed how right the writer was), was sometimes misunderstood. A.Jafarzade's historical novels have been examined and evaluated in terms of various problems by Yavuz Akhundlu, Akif Huseynov, Vagif Sultanlı, Vilayat Guliyev, Nazif Gahramanlı and other literary critics at different times. Problematic research on the writer began to

be written after the 2000s. Ifrat Aliyeva's "El anası - Əzizə Cəfərzadə" ("Mother of the Nation - Aziza Jafarzade", 2001), Arif Zeynalli's "Qüdrətli sənətkar" ("Mighty Artist", 2001), Parvana Bayram's "Azize Caferzade hayatı, edebi şəhsiyyəti, hikayelerinin incelenmesi" ("The analysis of the life, literary personality and stories of Azize Jafarzade", 2013), Ali Hashim's "Əzizə Cəfərzadə yaradıcılığında tarixi povest" ("Historical story in the works of Aziza Jafarzade", 2017), Ahmad Sami Elaidi's "Müstəqillik dövrü Azərbaycan ədəbiyyatı" ("Azerbaijani Literature of the Independence Period", 2017) and other researches have included Aziza khanum's historical works in one way or another. Aliyeva Asifa Telman turned the author's works into an object of general analysis in the dissertation "Əzizə Cəfərzadənin bədii yaradıcılığı" ("Aziza Jafarzade's artistic works"). Also in the doctoral dissertation of Turkish researcher Murat Deger "Semiha Ayverdi və Əzizə Cəfərzadənin tarixi roman janrının inkişafında və formalaşmasında rolu" ("The role of Semiha Ayverdi and Aziza Jafarzade in the development and formation of the historical novel genre"), the historical novels of the famous turkish writer Semiha Ayverdi and the historical novels of A.Jafarzade were analyzed in parallel. Various articles have been written by different authors on the works involved in the study. However, the problem of historical and artistic reality has not been fundamentally studied in the historical works that make up a large part of A.Jafarzade's prose. Such specific issues in the dissertation are systematically involved in the research.

**Object and subject of the research.** The main object of the dissertation work is the artistic prose of the outstanding representative of XX century Azerbaijani literature Aziza Jafarzade. The author was able to creatively convey the historical and artistic reality in the form of synthesis in her work. Therefore, the problem of historical reality and artistic truth used creatively in A.Jafarzadeh's prose is considered as the subject of the dissertation.

**Objectives and tasks of the study.** The purpose of the dissertation work is to study the historical truth and artistic reality in the prose of A.Jafarzade, the role of source and artistic imagination in the reflection of historical events, to determine the place and

position of historical themes in the writer's work. In order to achieve the main purpose of the dissertation, the following tasks are highlighted:

- To study the problem of historical reality and artistic truth in scientific-theoretical context in A .Jafarzade's prose;
- To determine the place and position of the historical theme in the works of A.Jafarzade;
- To investigate the problem of historical reality and artistic truth in the writer's stories and narratives;
- To investigate the role of source and artistic imagination in the description of historical events;
- To investigate the historical event and the problem of artistic truth in the “Shirvan” trilogy;
- To study the artistic image of literary and historical figures in the writer's prose;
- To turn the artistic reflection of historical events in the prose of A.Jafarzade into the object of analysis;
- To determine the synthesis of history and art in the description of Soviet reality, etc.

**Research methods.** The historical-comparative and analyst methods were preferred in the research. In this method, the problem of historical and artistic reality was studied and analyzed in the works of the writer. Historical and artistic truth is studied not only in practical but also in theoretical context. The genre features and typology of A.Jafarzade's historical novels allow to study these works in the context of the writer's attitude to historical material. In A.Jafarzade's historical novels, problems such as the essence of historical existence, the spirit of the epoch, the role of artistic imagination in relation to events appear in a comparative and theoretical way.

**Basic provisions for defense.** Aziza Jafarzade's historical works are involved in the study in the dissertation. The main task is to find out whether the historical facts in the writer's works coincide with the sources, or whether the events written by the writer are the product of the artistic imagination, the artistic approach to reality. Although the author writes more novels on historical topics, she also

has stories and narratives in this style, which are also involved in research. Covering all the works of the writer, the following provisions are defended:

- Theoretical view on the problem of historical reality and artistic truth in artistic prose.
- Historical and artistic concept of A.Jafarzade's historical works.
- Synthesis of historical reality and artistic truth in the interpretation of events and images.
- A new look at the problem of distortion of history in the work.
- Research of genre features of historical novels.
- Restoration of historical memory in the description of Soviet reality.
- Research of historical events and images in “Shirvan” trilogy.
- The attitude of literary criticism to A.Jafarzade's historical novels.
- A theoretical view of the writer's approach to the problem of historical source and artistic imagination.

**Scientific novelty of the research.** The scientific novelty of the work is conditioned by the fact that for the first time the author's works on historical themes are analyzed from the point of view of literary criticism and various conclusions are drawn. It is argued that the author's past critique of literary criticism is based on an extreme artistic or historical trend that reflects the emerging characteristics of the historical novel genre. Freedom of artistic imagination in the historical work gained citizenship in the process of further development of the historical novel.

One of the scientific novelties of the dissertation is to reveal the writer's approach to historical facts, the relationship between the use of history and artistic imagination in the description of events and personalities on the basis of analysis.

**Theoretical and practical significance of the study.** The dissertation work has both theoretical and practical significance. This work examines the writer's reflection on historical events, her attitude to it, as well as the problem of artistic reality. These

problems have been little studied in Azerbaijani literature from a theoretical point of view. A comprehensive approach to the problem in both Azerbaijani historical novels and A.Jafarzade's work increases the theoretical significance of the dissertation.

Dissertation is also of practical importance. Thus, historical personalities can be used as one of the main sources of history, literary personalities in the process of teaching literature. The study can be an important source for issues such as writer and history, historical novel, historical distortion, view of history in fiction, the role of artistic imagination in the description of the past, historical reality and artistic truth.

The study work can also be used in the teaching of historical prose in universities.

**Approbation and application.** The main content, scientific provisions and conclusions of the dissertation are reflected in the periodicals recommended by the SAC in scientific publications and journals with impact factor, reference index, as well as in reports at international and national conferences.

**Name of the organization where the dissertation work is performed.** The dissertation work was prepared and discussed at the “Languages and Literatures” department of Khazar University. The subject of the dissertation has not been a separate research topic until now.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation was written by the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

The dissertation consists of introduction (12737 conventional signs), three chapters (chapter one consists of two paragraphs: 77234 conventional signs, chapter two consists of two paragraphs: 103259 conventional signs, chapter three consists of two paragraphs: 83625 conventional signs) the result (9696 conventional signs ), and the list of the used literature.

The total volume of the dissertation is 287958 symbols.



## MAIN CONTENT OF THE STUDY

In the **“Introduction”** part of the dissertation, the general nature of the research work is given, the relevance and theoretical-practical significance of the topic is substantiated, the main provisions, goals and objectives are defined, the scope of the problem is studied, scientific novelty, methodology are characterized, approbation and structure are noted.

**Chapter I**, entitled **“The Problem of Historical Reality and Artistic Truth in Aziza Jafarzade's Prose”** consists of two sub-chapters. The first sub-chapter, **“Historical reality and the boundaries of artistic truth”** provides theoretical information on the reasons for turning to the past and the boundaries of historical reality and artistic truth. It is noted that the writer, unlike the historian, looks at the past through the eyes of the artistic imagination, dresses events and facts with historical meaning and content in a new way. In other words, the writer conveys the history to his contemporaries by giving it a new meaning and spirit, rather than showing it as it is. According to the Polish writer Tadeusz Goli, the appeal to history is to deepen and understand the meaning of modern events.<sup>1</sup>

Although history has a great influence on artistic thought, it is impossible to confuse the boundaries of historical reality with artistic imagination. By the power of artistic imagination, the writer removes the veil of darkness that covers the past, sheds light on the contradictory, complex and confusing events of history, and manages to bring history to life through the artistic description. Although the objects of the historian and the writer are the same, the possibilities and forms of description in their hands are different; the historian is based on facts, and the writer is based on facts as well as artistic imagination. Here, the boundaries of the historian and writer, history and artistic imagination are defined.

M.S.Ordujadi, Y.V.Chamanzaminli, A.Zohrabbeyov, M.Jalal, M.Huseyn, I.Huseynov, I.Shikhli, A.Jafarzade, F.Karimzade,

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<sup>1</sup> Горский, И.К. Польский исторический роман и проблема историзма / И.К.Горский . – Москва: Издательство Наука, – 1963. – 264 с.

A.Nijat, C.Bargushad, M.Ismayilov, Ch.Huseynov and other writers preferred the description of the historical thought scope. Since the problem of historical reality and artistic truth is not an extensive research object in Azerbaijani literature, every new historical work creates a dispute between a historian and a writer, or a writer and a researcher. From critics and literary critics Y.Akhundlu, A.Huseynov, N.Gahramanli, B.Ahmadov, B.Asgarov and others conducted interesting research on the reflection of the problem of reality and artistic truth, gave some theoretical ideas. Prof. Yavuz Akhundlu's research has taken a complex approach to the problem and made such a conclusion, arguing that the writer should reflect both full reality and artistic reality: *"...events that have taken place for a certain period of historical development should be reflected, the principle of historicism as a philosophical basis of the genre should be expected and the color of the described period should be given. But the role of the artist's imagination is also incontrovertible"*<sup>1</sup>.

From time to time, A. Jafarzade's works were criticized in the context of "writer's attitude to historical events". For example, the description of Jalaladdin's occupation of Azerbaijan in the narrative "Jalaliyya" did not satisfy critic V.Guliyev. The critic objected to the fact that the rulers of Atabay - Uzbeks, Abu Bakr and Kutlug Inanj - were almost ridiculed, and that the new prince was presented as "the saviour and defender of our people". All the controversy here stems from an understanding of the essence of historical reality and artistic truth. We say that a work written on a historical subject must be "accurate" from a historical point of view, and we limit the writer's artistic imagination. In our opinion, this was primarily due to the method on which the writer relied when working on a historical subject.

Z.Bunyadov and A.Rahimov also comment on A.Jafarzade's novel "Baku-1501", known as the author of the most historical novels, in the article "Historical truths ... or distortions". In this novel, the authors criticize the different presentation of place and person names in relation to historical events. In all three novels about

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<sup>1</sup> Axundlu, Y. Seçilmiş əsərləri: [3 cilddə] / Y.Axundlu. - Naxçıvan: Əcəmi, - c. 2. - 2013. - 448 s.

Shah Ismayil (A.Jafarzade “Baku-1501”, A.Nijat “Gizilbashlar”, F.Karimzade “The Battle of Chaldiran” – EU), the authors note that there are conflicting views on the identity of the Tajli khanim, they note that this condition eventually causes confusion.<sup>1</sup> The authors state that the Double Fortress Gate in Baku is mentioned in A.Jafarzade's novel, citing sources that the gate belongs to the 19th century.

Regarding A. Jafarzade's novel “Baku-1501”, the critic Gulu Khalilov, noting that there are as many historical sources and information about it, notes the main factors of dissatisfaction. In our opinion, there is a tendency for historical novels in general in the critic's remark that “... as we read the work, we encounter a completely different character instead of Khatai, whose activities are clear from history and depth”.<sup>2</sup> So, we want to see Khatai in our memory in this work as well. However, the desire to see Khatai engraved in our memory from textbooks means to limit the writer's artistic imagination. If every writer presents us with a different Khatai, it is more a matter of artistic interpretation than a distortion of history.

In the second sub-chapter of Chapter I, entitled “**Searches in the artistic perception of historical reality in the prose of A. Jafarzade**”, the writer's stories and narratives became the object of artistic analysis. Thus, despite the fact that her short story “Azrael” was banned by Soviet censorship after its publication in the “Literary Newspaper” and her first book (1948) was burned, the writer insists on appealing to historical memory. In her stories, which cover the history of the war years, he focuses on describing the hard life, hunger and misery of the people during the war years. In the stories “Sahibsiz ev” (“Derelict house”), “Şəkil” (“Picture”), “Şəfqət bacısı” (“Sister of mercy”), “Ana” (“Mother”), “Pencək” (“Jacket”), etc., the reality of the time is reflected by the power of artistic imagination without bringing specific historical facts.

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<sup>1</sup> Bünyadov, Z., Rəhimov, Ə. Tarixi həqiqətlər... Yoxsa təhriflər // - Bakı: Azərbaycan, -1989. №4, -s.164-181

<sup>2</sup> Xəlilov, Q. Tənqidçilik çətin peşədir / Q.Xəlilov. - Bakı: Yazıçı, - 1986. - s. 390

The series “Stories about Natavan” (1963) is a direct appeal of A.Jafarzadeh to history. The life, destiny and historical past of the poet Kh. Natavan, the Karabakh environment of the XIX century are described through the Khan's daughter, the central image of series. Although there is not a single plot line between the 15 stories collected in four headings (“Kirkhbugum”, “Poet”, “Meeting”, “Bibiheybat”, “Gift”, “Tax”, “Man comes to the world”, etc.) connects the image of Natavan to one. The writer portrays this image from different angles - Khan, Poet, Mother and philanthropist. In the work, we see Natavan as a poet who benefited from Fuzuli's work, first writing poems under the pseudonym “Khurshid” and then “Natavan” (weak, helpless, sick). The stories “Gift” and “Tax” included in the series provide information about the famous album “Flower Book”, which collects the poet's poems. According to M. Alioglu, the writer “tried to generalize Natavan's individual human qualities, her high moral merits through effective realistic boards and lines” .<sup>1</sup> In addition to mentioning the name of the literary assembly “Majlisi-uns” in the series, Kh.Natavan's relations with the famous people of the time Fatma khanum Kamina, Navvab, Novras, Piran, Mamai, Fani are also included. While writing about the meeting between Khurshidbanu Natavan and Alexander Duma (1858-1859), the writer also used the work of A.Duma “Visit to the Caucasus”.

In the first narrative of the writer “Jalaliyya” (1983), events take place at a time when the Atabegs state, formed in the XII century, began to weaken and collapse as well as the local feudal strife continued and foreign policy was not carried out properly. The writer creates the image of a hero in the person of Jalaliyya, the daughter of Mahammad Jahan Pahlavan, the main protagonist of the work, distinguished by justice and fairness. Also, the images of Turkan khatun, Momina khatun and Zahida khatun, distinguished by their high moral qualities, were created. The writer wanted to show that the traitors who betrayed the country would sooner or later face a bad fate, through the image of the Aydoghmush in the palace, who

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<sup>1</sup> Əlioğlu, M. Böyük ana, şair və vətəndaş // - Bakı: Azərbaycan qadını, - 1964. № 4, - s. 22

gained the trust of Jahan Pahlavan, then Jalaliyya, and finally became a victim of his own selfishness.

The conclusion of marriage diplomacy between Jalaladdin and the ruler of Nakhchivan, Jalaliyya, was sometimes described as a realistic and sometimes absurd idea. This historical fact has been inappropriately criticized by critics as a fabrication. Although the critic Vilayat Guliyev noted that the narrative had a successful impact in terms of mastery, he concluded that *“the disregard for historical facts and their completely free interpretation, in other words, the presentation of a historical figure who came to Azerbaijan as an invader as the saviour of the Azerbaijani people, is confusing”*<sup>1</sup>. In addition, the occupation of Azerbaijan by Jalaladdin, a “typical feudal lord” who led to the collapse of the Atabegs state, does not satisfy the critic. One of the critic's remarks is about the marriage of Jalaladdin and Jalaliyya. Thus, the critic states that there is no information about this marriage in historical sources. However, in the thirty-third and eighty-third chapters of Shihabeddin al-Nasavi's work translated into Russian by academician Z.Bunyadov, the fact that Jalaliyya married Jalaladdin is confirmed.<sup>2</sup>

The scene of the meeting with the 12th century Azerbaijani poet Nizami Ganjavi was also described in accordance with historical reality. Thus, the series “Stories about Natavan” and the story “Jalaliyya” confirm that when describing the past, the writer does not just become a registrar of history, but tries to achieve a synthesis of historical reality and artistic truth by filtering it through artistic imagination.

**Chapter II** is called **“Artistic reflection of historical events in the prose of Aziza Jafarzade”**. In the first sub-chapter of this chapter – **“Historical and artistic truth in the “Shirvan trilogy”**, the “Shirvan” trilogy, which is at the centre of A. Jafarzade's work, is studied. With this trilogy written in the 70s, the author entered the

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<sup>1</sup> Quliyev, V. Сәлаліууә // Әдәбиууат вә инсәсәнәт. - 1984, 3 fevral. - s.6

<sup>2</sup> Шихаб ад – дин Мухаммад ан Насави. Жизнеописание султана Джалал Ад – Дина Манкбурны / Шихаб ад – дин Мухаммад ан Насави, перевод с арабского, предисловие... и указатели З.М.Бунятова. - Баку: ЭЛМ, - 1973. - 452 с.

genre of historical novels, and in the works included in the trilogy, he reflected a certain period of the interconnected history of Azerbaijan for about two hundred years. Nishat Shirvani, who lived and worked in the late 17th and early 18th centuries in the novel “Vətənə qayıt” (“Return to the homeland”) included in the trilogy, Seyid Azim Shirvani, a prominent enlightenment poet of the 19th century in the novel “Aləmdə səsim var mənim” (“I have a voice in the world”), and Abbas Sahhat, a prominent representative of romanticism in the novel “Yad et məni” (“Remember Me”) reflected the events that took place. One of the main lines uniting all three novels is the love of the Motherland and the people.

Before writing the trilogy, the writer adhered to her traditions, conducted extensive research, got acquainted with the sources about the historical events and also appealed to our folklore. Certain periods of the life of the protagonist of the novel “Vətənə qayıt” (“Return to Homeland”) Nishat Shirvani and signs peculiar to the environment are worked out in parallel. The main character of the work is the philosopher-poet, who stood up for the protection of freedom of his people, who opposed superstition, as well as his uncompromising position against discrimination created by religions and sects. The “Gabula khanum” part of the novel was considered “unnecessary parts” by censors and was not allowed to be published. In this part, it was mentioned that General Zimbatov, who was building a military camp in Salyan, was killed by Salyan khan Hasan khan's wife Gabula khanum.

The second work of the trilogy, the novel “Aləmdə səsim var mənim” (“I have a voice in the world”), makes the writer even more popular. The writer describes the events of the Shirvan environment on the background of the life of Seyid Azim, whose life was difficult. He is presented in the novel as an educated, enlightened person who shines in the dark, spending his life on his people. He realizes the special role of school and education in solving the problem of self-awareness and self-education of the nation and manages to open the first school in Shamakhi where secular sciences are taught. Seyid Azim helped the girls to get an education along with the boys, wanted to eliminate discrimination of the Sunni-Shiite sect, which

was introduced into the minds of the nation for centuries, and named his children Ayisha, Omar and Osman. At the end of the work, we see that the death of Seyid Azim was caused by mullahs and monks who wanted to keep the people in ignorance.

The events in the last novel of the trilogy “Yad et məni” (“Remember me”) take place in Russia and Azerbaijan at a time when public opinion was developing in the early twentieth century. The Shirvan environment of the time is fully reflected in the context of the life and activity of the main character of the work A.Sahhat. The author approaches the image of A. Sahhat through three prisms; poet, translator and doctor. The novel also covers A.Sahhat's close friendship with M.A.Sabir and M.Hadi. The author reflects the opinion of all three friends and raises the issue of the need for education. A.Sahhat and M.A.Sabir approached this issue with high sensitivity, analyzed the current state of society and took certain measures for the benefit of the people. Thinking about the issue of “How a new poem should be”, A.Sahhat advocates that the poem be in the native language, as well as a clear and understandable language. Touching upon the close cooperation of the writers with the press agencies of the period, newspapers and journals are said to be a necessary factor in the life of the people.

The novel also features images of many historical figures, which increases the relevance of the novel to history, since they are regarded as the carriers of progressive ideas. Literary critic PhD, prof. Tayyar Salamoglu, who notes this, writes: "The revival of the artistic image of historical figures in the language of art gives a serious impetus to the discovery of undiscovered" secrets "of the past era, knowledge and information of the modern reader about the historical period as well as strengthening of national memory." The investigator is absolutely right with this idea, as historical figures also embodies the national historical memory of the people.<sup>1</sup>

Although the trilogy of A.Jafarzada ends with this novel, the topics included here continue. That is, both the Shirvan environment and the image of literary personalities continue in the writer's novel

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<sup>1</sup> Salamoğlu, T. Müasir Azərbaycan romanının poetikası / T.Salamoğlu. – Bakı Elm, – 2005. – 280 s.

“Sabir”. In fact, the image of Sabir is found episodically in the author's earlier novels “Aləmdə səsim var mənim” (“I have a voice in the world”, 1972) and “Yad et məni” (“Remember me”, 1980). In this sense, the writer completes the literary environment of Shamakhi and the theme of literary personalities of the recent times with the novel “Sabir”.

The novel covers all stages of the poet's childhood, youth and the last days of his life. Sabir's environment, attitude to him in this environment, the scope of his poems, his travels, his relations with many media outlets, including “Molla Nasreddin” journal, his closeness to intellectuals, his pedagogical steps, etc. reflected in reality. The writer says that his teacher Seyid Azim Shirvani played a great role in the formation of Sabir as a poet. For a while, Sabir went to the new type of “Usuli-jadid” school opened by Seyid Azim, but left the school due to the weakening of his father's work. Although Sabir managed to open a new type of school called “Umid” in Shamakhi, the school was closed due to both financial and pressure. We see that Sabir continues his further activity in Baku. Here, too, the poet, who could not live comfortably, died after a serious illness.

Thus, A.Jafarzade created several centuries of artistic landscape of Shirvan environment with the trilogy “Shirvan” and the novel “Sabir” included here. It is clear from the research on this series that the author preferred the synthesis of history and artistic imagination in creating the events and characters of the period.

The results obtained in connection with the “Shirvan” trilogy are reflected in the article “Shirvan environment in Aziza Jafarzade's novels”.<sup>1</sup>

In the second sub-chapter of the second chapter, entitled **“Problems of social and artistic understanding of various historical events”**, it is stated that biographical, ethnographic and historical aspects predominate in A.Jafarzade's historical novels. A.Jafarzade reflects one of the most ancient periods in the history of Azerbaijan in his work “Hun Mountain” written in the historical genre. The story is about the Huns, who spread from the Far East to

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<sup>1</sup> Babazadə, A. Əzizə Cəfərzadə romanlarında Şirvan mühiti // - Bakı: Filologiya məsələləri, –2018. № 13, –320-328



Western Europe, with deep traces in the glorious history of the Turks. The work deals with the historical past, fragmentation, migration, religious beliefs, weddings, mourning, etc. of the Huns, which were taken as the object of artistic research, related traditions, way of life, associations with other Turkic tribes, etc. are discussed.

The author's appeal to this subject was not accidental. It is known that during the Soviet period, baseless opinions were expressed about the history of the Turks, and their arrival in Azerbaijan was deliberately delayed. Like other Turkic tribes (Kimmers, Saks, Khazars, Pechenegs, Kipchaks, etc.), the Huns also played an important role in the ethnogenesis of the Azerbaijani people. Therefore, the narrative is actual in terms of studying our great past. The arrival of the Huns is a historical fact, and the writer wanted to improvise this fact. It is difficult to write a work about the Huns, which put no written sources about themselves, learned only on the basis of archaeological evidence and reference to Chinese sources. Because, as history goes away, it becomes difficult to find historical evidence for the writer. Therefore, by giving preference to the artistic imagination Aziza khanum enriched the historical facts with bayatis, geographical names reflecting the past itself, using elements of the Turkic language at that time, she managed to describe the past of the Azerbaijani Turks.

The story "Bəla" ("Trouble") written during the independence period gives wide coverage to the issue of tribalism, partisanship and Sunni-Shiite. Another issue that attracts attention in the work is the problem of the ruler and the people. It is not in vain that the writer mentions the thirty-seven numbers, which have a symbolic meaning in the history of Azerbaijan. Thirty-seven was not only a figure associated with the period of repression, but also symbolized the division of the tribes that he united under the name of a single state after Shah Ismail I. Therefore, the topic is interesting both in terms of relevance and similarity to a period of inter-party political strife. After Shah Ismail II, the centralized state once established by Shah Ismail I completely lost its former power due to the lack of proper governance and the protection of the interests of tribal leaders. The story tells about the events that took place in the Safavid state during

the reign of Mohammad Khudabend (eldest son of Tahmasib I, grandson of Shah Ismail Khatai-AB), the transfer of power to his wife Kheyranisa bey, the dominance of Persian forces in the palace, sectarianism and so on. reflected. The historical facts written by the author mostly coincide with historical sources.

A.Jafarzade's novel "Zarrintaj-Tahira" is dedicated to the theological theme. The work reflects the life and struggle of Zarrintaj Tahira (also known as Qurrat al-'Ayn ("Solace/Consolation of the Eyes", "dear child") – A.B.), a famous representative of the Bábí movement in Iran in 1848-1852. Although the writer's only goal was to introduce the Azerbaijani Turk Qurrat al-'Ayn, at some points he had to give information about Babism.

The novel "İşığa dođru" ("Towards the light", 1998) can be considered a continuation of "Zarrintaj-Tahira". The novel is about the Baha'is, a continuation of the Bábí movement. While writing this novel, which has a historical and philosophical content, she conducted in-depth research on the history and philosophy of the Baha'is. Most importantly, the writer prefers to describe situations here rather than events. Apparently, this is why N. Gahramanli calls the *work a novel of more situations than the novel "Before Gulustan"*.<sup>1</sup> The novel, which has a simple, fluent language, addresses the history and philosophy of the Baha'is. The historical reality prevails in the pages about the founder of the movement, Bahá'u'lláh, Mullah Sadiq, who joined his ranks, and Ataullah, a prominent representative of the Bábí movement.

Thus, the writer, who wrote about different periods and events in his novels such as "Hun Mountain", "Zarrintaj Tahira", "Towards the Light", tried to follow the reality in the description of historical facts and events. The issue of the controversial artist's adherence to historical reality did not go unnoticed in A.Jafarzade's work, but in all cases, the writer was able to preserve the spirit of historical events in these works, convincingly described the actions and thoughts, dreams and deeds of the characters.

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<sup>1</sup> Qəhrəmanlı, N. Ədəbiyyat və əbədiyyat (Ədəbi tənqidi məqalələr) // .Qəhrəmanlı. - Bakı, - 2009. - 384 s.

The first sub-chapter of the third chapter **“The character of the period and the hero in the works of A.Jafarzadeh”** entitled **“The image of the period and historical figures in the novels and stories”** analyzes the character of the period and the hero on the basis of the writer's novels and stories. A.Jafarzade's works on historical themes differ from the historical works of other authors not only in terms of themes and problems but also in terms of style, view of history, synthesis of reality and artistic imagination.

In A.Jafarzade's prose, the creation of images of literary figures who left their mark on Azerbaijani literature and history was a continuous process. Kh.Natavan (“Natəvan haqqında hekayələr” (“Stories about Natavan”), 1963), N.Shirvani (“Vətənə qayıt”, (“Return to homeland”), 1977), S.A.Shirvani (“Aləmdə səsim var mənim”, (“I have a voice in the world”), 1972-1978), (“Yad et məni”, (“Remember me”), 1980), Sh.I.Khatai (“Baku-1501”, 1981), Sabir (“Sabir”, 1989), Z.Shirvani (“Eldən-elə”, (“From country to country”), 1992), Z.Tahira (“Zarrintaj-Tahira”, 1996), M.Fuzuli (“Eşq sultanı”, (“Sultan of love”), 2005) are literary personalities in A.Jafarzade's prose. Among the mentioned literary personalities, M.Fuzuli had a special role in A.Jafarzade's works. In most of his works, the writer mentions the great Fuzuli, refers to his work and gives examples from his ghazals.

Undoubtedly, literary figures are also known in history as historical figures due to their role in the destiny of the people. However, the author also has works that highlight the character and historical heroes of the time. A.Jafarzadeh was the first to apply to the image of Shah Ismail, the protagonist of the historical novel “Baku-1501” (1981), during the Soviet period. Appeal to the image of Shah Ismail Khatai was an inevitable necessity both for the writer. Because the writer had already created the image of literary personalities in several historical works, and now it was necessary to turn to a new and important historical personality of history for the people and the nation. It was from this point of view that to determine the future fate of Azerbaijan, such historical personalities as Shah Ismail Khatai came from here.

The plotline of “Eldən-elə” (“From country to country”) is based on the creation of the character of the period and the protagonist. According to his travel diary, the author began writing the first part of the work in 1986, but finished it after 1988. The work was published in 1992. The author writes about the places visited by the traveler while traveling in many foreign countries (African countries, Iraq, Iran, Turkey, Central Asia, India, Malaysia). The work was originally called “Xoş gördük, səyyah” (“Welcome, traveler”). It should be noted that in comparison with other historical novels of A.Jafarzade, the protagonist of this work Zeynalabdin Shirvani was not so well known. The writer got acquainted with the places visited by Zeynalabdin, their culture, clothes, traditions, way of life, learned the names and features of the cities from his own notes.

A.Jafarzade in the novel “Zarrintaj-Tahira” described the image of Qurrat al-‘Ayn, a mujtahid of freedom, in the context of the environment in which she lived. The writer has to revive the environment in order to show the struggle of Qurrat al-‘Ayn in reality. People who speak in this environment use religion as a tool, they do not allow the people to wake up. Any innovation that sounds in society is cursed, and the person who does it is threatened to be stoned at any moment. The fact that Qurrat al-‘Ayn fought in such conditions raised her as a hero. The writer presents her protagonist as a supporter of the Bábí movement, a talented poet, mother, and, where appropriate, a scientist, philosopher, and perfect teacher.

A.Jafarzade's latest novel “Eşq sultanı” (“Sultan of Love”, 2005) is dedicated to the master of words Fuzuli. Due to her health, the work was dictated to a tape recorder without being written by the author in manuscript form and was copied on paper by her son. The novel covers almost all stages of the poet's life. Since there are very few records about Fuzuli's life in the sources, information about him was obtained mainly through the poet's diwan, poems and the poem “Layla and Majnun”. The writer describes Fuzuli as a member of the Turkic Bayat tribe. As for the fact that Fuzuli lived in Iraq until the end of his life, the writer concludes that this is due to the covenant of his father. Despite living far from his homeland and writing poetry in

all three languages, Fuzuli has always been a Turkish thinker. Based on the fact that he was originally from Shirvan, the author calls him Mahammad Fuzuli Shirvani.

In the novel, along with literary personalities (Fuzuli, Yusif, Khayali, etc.), we also come across the names of historical figures. Compared to Yavuz Sultan Selim, the image of Sultan Suleyman was developed in a positive way and presented as a real conqueror. It is also said that he wrote poems under the pseudonym “Muhibbi”.

A.Jafarzade did not act in a tendency in the description of historical events and personalities, he tried to describe both the period and historical personalities with all their contradictions. This can be clearly seen in the description of the character of Shah Ismail Khatai. To preserve historical reality, the writer shows the character of the era in different ways. Among them, the main place is to describe the life, psychology and life of the people in accordance with reality. The preservation of these two factors was the best means of showing the objective legitimate development of the time, society and the spirit of the time.

In the second sub-chapter of the third chapter, entitled **“Historical and social contradictions of recent events and artistic reality”**, it is noted that the description of recent historical events had its difficulties for the artist. Because, compared to distant history, recent history was in the ideological monopoly of the time. From this point of view, it took great courage for the writer to describe the dynamic development and dialectics of the historical chronicle of that period as it was. Such an opportunity arises for a writer during independence years. The writing of the novel “Gülüstandan öncə” (“Before Gulustan”, 1992-1993) aimed to close this gap. The novel reflects the period before the signing of the “Gulustan” agreement. By this, the writer means that in fact, the Russian occupation of Azerbaijan began with the treaty of “Kurakchay” (1805) before “Gulustan” (1813) and “Turkmenchay” (1828).

The protagonist of the novel is Mustafa Khan, who ruled the Shamakhi khanate for more than thirty years (1787-1820) and always tried to protect the independence of the khanate. In the novel, the events take place around Mustafa Khan; he is portrayed as

intelligent, prudent, far-sighted, and contradictory in character. He was considered suspicious of Russia for not agreeing to every Russian proposal and for not signing the Kurakchay agreement for the first time, and thus focused all his attention on it. Vaxtilə Qacara, Mustafa khan, who once defeated Gajar, Zubov and several local khans, seeing the escalating situation, signing an agreement to prevent the bloodshed of innocent people was nothing but outward obedience. A.Jafarzade's novel "Xəzərin göz yaşları" ("Tears of the Caspian Sea", 2001) reflects the recent period of the people, the events of repression written in the historical memory. This is the last work published in the life of the writer. The novel tells of the 38th anniversary of Stalin's policy, which is not known to many. Little is known about these events in historical sources. Sometimes this historical period was not touched, and sometimes it was partially touched. In the description of the events in 38 years, the writer's imagination takes part in the historical memory. Historicity lies in the fact that the writer lived at that time and described the tragedy of the people he knew and witnessed. The characters in the novel, such as Bakhish, Aganisa, and Mashadi Gulsum, are also real human characters. The work is about moral losses, damage to the genetic background. Azerbaijani turks orijinaly South Azerbaijan who used to come to Baku from the south to work in oil fields and other jobs are being relocated to the south under the pretext of not having Soviet passports. Just as Stalin looked at the Germans who began to work in Iranian official circles as spies, so the Iranian side looked at those deported from Azerbaijan to Iran as spies. This work, which is an artistic reflection of the truth of life in connection with the events of 38 years, reflects the historical past of the people.

The work "Rübabə Sultanım" ("My Rubaba Sultan", 2001) is dedicated to the author's own family. To the family that was also persecuted. Many historical data also take their place in the autobiographical work. The work, based on the notes of the author and his brothers, touches on many issues. At different points in the novel, the tragedies that befell our people during the Soviet era are touched upon. It turns out that the Bolsheviks, guided by the motto to lead the people to a happy future, actually pursued a policy of

enslaving the people, separating them from their roots and forgetting their traditions. The Armenians were zealously helping the Russians in the implementation of this policy. The “Kurakchay”, “Gulustan” and “Turkmenchay” agreements, which caused the appropriation of our lands by foreigners, are mentioned, and the events of the year 38, about which little is known, are mentioned. In these works, as in previous ones, the author has skillfully used documents and artistic imagination in the description of historical events.

The savings obtained in the **Conclusion** part of the dissertation are summarized. Some of the conclusions obtained in the dissertation are:

- Although her first book was censored, burned, A.Jafarzade did not give up the historical theme and continued her studies.
- In the series “Stories about Natavan”, small literary-historical stories are described in parallel with historical and artistic reality.
- Efforts of the Soviet ideology to keep the population away from its roots, to forget its national memory, are weakened by A. Jafarzade's appeal to the historical subject.
- A.Jafarzade effectively wrote the historical events that took place from the V-VI centuries to the present day.
- A.Jafarzade's historical novels and narratives are very important sources for the study and teaching of the history of Azerbaijan, as well as the history of literature.
- A.Jafarzade preferred to introduce historical figures through his works rather than praise the Soviets.

**The main content and provisions of the study are reflected in the following articles of the author published in Azerbaijan and abroad and in the materials of the conferences attended:**

1. Babazadə, A. Əzizə Cəfərzadənin “Natəvan haqqında hekayələr” silsiləsində Xan qızı obrazı // – Bakı: Filologiya məsələləri, – 2017. № 7, – s. 275-284.
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5. Babazadə, A. Sabir obrazında tarixi gerçəklik və bədii təxəyyül // – Bakı: Dil və ədəbiyyat beynəlxalq elmi-nəzəri jurnal, – 2018. №4, – s. 364-368
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