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PSYCHOLOGICAL HEROES CREATED BY TIME (A STUDY OF AZERBAIJANI PROSE IN 2000S)

This article discusses the psychology of prose in Azerbaijani literature in the 2000s. The impact of socio-political events in Azerbaijan on the emerging literary examples, new types of psychological heroes in prose are analyzed. The heroes that society has given to literature are so diverse and numerous that as if no author could save his/her hero from the grip of social problems and raise him/her to a level where he/she could live with the feelings of becoming a world hero. Either they could not free the protagonist from social problems and bring the world to the level of literary thinking, or they had difficulty in doing so. The socio-political, moral and spiritual environment in Azerbaijan in the 2000s did not pass unnoticed in our literature. In this regard, Azerbaijani poetry, like Azerbaijani drama, our prose works could not remain indifferent to the problems created by time. As a result, people who carried the horrors of war in their souls and minds even after the war, people who sought ways to get rid of unemployment, despair and other social problems or could not get rid of these problems became the literary heroes of our prose. The article will focus on the works of Sabir Ahmadli and Agil Abbas. In the prose of Azerbaijan in the 2000s, we often see the achievement of our independence, the horrors of the January 20 tragedy, the tragedies of the Karabakh conflict, the deep despair of the social problems of the people. Sabir Ahmadli's "Ömür urası" ("Hurray of Life") and Agil Abbas's "Dolu" ("Hail"), which we pay more attention to, are about the struggle for independence, the horrors of the Karabakh war, the social problems faced by people, the miserable situation facing society, the death of hopes. The heroes in the works of the above-mentioned writers – commanders, tigers, dragons, teachers, secretaries, etc. are the psychological heroes of the time. The spiritual and psychological world, thoughts and feelings of each of them described in the works formed the socio-political environment of Azerbaijan at that time. In the prose of the 2000s, we will begin to follow the odyssey of the heroes of the period, as if dictated to the author. The human images and characters of the works we are going to discuss are the fruit of the Azerbaijani society of this period. Therefore, during the analysis, we will pay attention to the real event, social situation or historical fact that gave rise to the psychological hero. In this case, we think that we will be able to more accurately analyze the psychological portrait of the hero created by time.

Key words: Azerbaijani prose, psychology, psychological hero, hero of the time, social environment.

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ПСИХОЛОГІЧНІ ГЕРОЇ, СТВОРЕНІ ЧАСОМ (ДОСЛІДЖЕННЯ АЗЕРБАЙДЖАНСЬКОЇ ПРОЗИ У 2000-Х РОКАХ)

У цій статті йдеться про психологію прози в азербайджанській літературі 2000-х років. Проаналізовано вплив суспільно-політичних подій в Азербайджані на нові літературні приклади, нові типи психологічних героїв у прозі. Герої, яких суспільство надало літературі, настільки різноманітні та численні, що жоден автор не міг би врятувати свого героя від стискання соціальних проблем і підняти його до рівня, коли він / вона міг би жити з почуттям стати світовим героєм. Або вони не могли звільнити головного героя від соціальних проблем і вивести світ на рівень літературного мислення, або у них виникли труднощі з цим. Соціально-політичне, моральне та духовне середовище в Азербайджані у 2000-х роках не залишилось непоміченим у нашій літературі. У зв'язку з цим азербайджанська поезія, як і азербайджанська драматургія, не могла залишатись байдужою до проблем, створених часом. Як наслідок, люди, які переносили жахи війни в душі та розумі навіть після війни, люди, які шукали способів позбутися безробіття, відчаю та інших соціальних проблем або не могли позбутися цих проблем, стали літературними героями наших прозових творів. Дослідження присвячено творам Сабір Ахмаді та Агіла Аббаса. У прозі Азербайджану 2000-х років ми часто бачимо досягнення нашої незалежності, жахи трагедії 20 січня, трагедії карабахського конфлікту, глибокий відчай народу внаслідок соціальних проблем. "Ömür urası" Сабіра Ахмаді та "Dolu" Агіла Аббаса, якому ми приділяємо більше уваги, – це боротьба за незалежність, жасливі війни в Карабаху, соціальні проблеми, з якими стикаються люди, жалюгідна ситуація, що стоїть перед

суспільством, смерть надій. Герої у творах вищезгаданих письменників – командири, тигри, дракони, вчителі, секретарі тощо – це психологічні герої того часу. Духовно-психологічний світ, думки та почуття кожного з них, описані у працях, формували суспільно-політичне середовище Азербайджану на той час. У прозі 2000-х ми почнемо слідувати одисей героїв періоду, ніби продиктовані автором. Людські образи та персонажі творів, про які ми будемо говорити, – плід азербайджанського суспільства цього періоду. Тому під час аналізу ми звернемо увагу на реальну подію, соціальну ситуацію чи історичний факт, що породив психологічного героя. У цьому разі ми думаємо, що нам вдасться більш точно проаналізувати психологічний портрет героя, створений часом.

Ключові слова: азербайджанська проза, психологізм, психологічний герой, герой часу, соціальне середовище.

Formulation of the problem. In the work “Theory of Literature”, co-authored by Rene Wellek and Austin Warren, both authors divided literary criticism into two main branches: *“Some literary critics have studied the external conditions of the work and the formation of the protagonist, while others have done so by studying the inner layers of the work. Scholars who defined these two directions for themselves and developed both in parallel considered those who viewed literary works as the fruit of a social context to be one-sided. They preferred a comprehensive approach to literary works and literary heroes”* (Quliyev, 2011: 85). *“Wellek has repeatedly stated that when studying a literary example, it is necessary to take into account external factors, of course, the social problems that affect it. However, he also noted that when evaluating and comparing the factors that determine the essence of a particular work of art, it is necessary to pay attention not to the problems of real life, but to the individual features of the work.”* (Quliyev, 2011: 86).

Although Wellek evaluates the approach to the literary work and the analysis of the protagonist from one angle, he deviates from this conclusion in later chapters of The Theory of Literature. Wellek and Warren reviewed Sigmund Freud’s writings on the writer’s personality and psychology in the book “Theory of Literature”, considered them one-sided, and noted their shortcomings. Along with the author, drawing attention to the psychology of the hero he/she created, the authors believe that the psychological truth in a work of art has an artistic value only in one case. This is the case if the psychological point coincides with the order of the structure of the work, and if that truth itself is an art, then it has artistic value.

The aim of research. By researching psychological heroes created over time to explore azerbaijan prose in the 2000s.

Presenting main material. In the “Literature and Society” part of the work, even if they accept the immanence of literature, they do not deny its connection to public life. They argue that the literary process is related to social and even, in a sense, economic factors. The authors note that each author is undoubtedly a member of a society (Wellek, Warren, 1983: 102). The conclusion is that the social meaning

of literature should not be its artistic value. Or it may not be the only condition that indicates whether a work has been purchased. The problem can be solved at this point so that social or socialist literature can be considered a variant of literature, and it can be accepted that it consists of imitation of public life. From this point, before moving on to the analysis of a specific literary text, we must pay attention to the processes taking place in Azerbaijani literature in general during the period of independence, and in our literature in the XXI century, against the background of public life. The generalizations show that our literature of the independence period got its source from the socio-political and social events of the time. Literature developed itself to be adequate to these events, and as a result, Azerbaijani literature became a part of world literature. I. Habibbayli, while substantiating on what social and spiritual bases our literature was formed in this period, notes that In modern Azerbaijani literature we can see the preservation and development of the native language and national consciousness, the restoration of national-historical memory, the revival of the Azerbaijani ideal, the spirit of patriotism, the artistic reflection of the image of the Azerbaijani man, the artistic reflection of the call to salvation.

The most important feature of the prose of Azerbaijan in the 2000s is that the realities of real life, the events of modern times from a psychological perspective, and the deep expression of feelings in the character of the heroes have increased compared to previous periods. Sabir Ahmadli was perhaps the first to give boost in this direction. Because Sabir Ahmadli introduced psychology in Azerbaijani prose of the 60s to the reader with its participation by absorbing new topics (Əhmədli, 1990: 11). The last novel “*Ömür urası*” (The Hurray of the life) of the trilogy “*Axirət sevdası*” (“Love of the Hereafter”) can be explored in terms of both the subject and the prism of the approach to the subject, as well as an in-depth description of the psychological portrait of the protagonist.

Literary critic T. Alishanoglu, who wrote a short summary of the novel, notes the content of the novel: *“The subject of the Karabakh war enters our literature in general with this trilogy; “Ömür urası” already gives the apogee of the writer’s thoughts*

from the “war and the world” series ((Reference to L. Tolstoy’s novel, which was mistakenly translated “War and Peace”). The assumed plot is as follows: the Armenians began to withdraw from the occupied territories; As one of the first, the man visited Arazbazar (in some places directly – Jabrayil district), his native village, to visit the house he built before the Karabakh war. This visit is based on meeting with the country” (“Tənqidnet” jurnalı, 2008:40).

In general, the content and themes of Sabir Ahmadli’s novels are different, but there is a single concept that goes through all of them with a red line. This is the concept of HUMAN. The human in the novel is a man. The man is the hero of the war. In this sense, the hero is reminiscent of Erich Maria Remarque’s heroes whose lives were ruined as a result of the war. The main purpose of Remarque’s novels was to convey to the world the humanism of the potential of the German people, who had waged two world wars and killed millions. In this novel, Sabir Ahmadli also tried to express the Armenian character and the spiritual world of the Azerbaijani by comparing the desires and intentions of the Azerbaijani people suffering from this war with the aggressive and terrorist intentions of the Armenians who occupied the land of the man. The architecture of the novel, which begins with a description of the refugee, is based entirely on the hero’s memories and inner monologues. Occasionally there are dialogues that do not play a significant role in determining the psychological identity of the protagonist. The human problem raised in the novel is expressed in the context of the consequences of war on the basis of individual thoughts and memories.

The writer himself is the father of a martyr as a hero, and the writer is from the Jabrayil region as a hero. Both lands are occupied. Both experienced the horrors of war. Both have lived in Baku for part of their lives, and it is possible to find other similarities. At this point, we come to the issue raised by Welleck and Warren in their book, “Theory of Literature”. Although they considered it necessary to evaluate the literary text as an immanent event away from social influences, they did not deny in another chapter of the book that the author was a person formed by any society. The novel “Ömür urası”, the similarities in the tandem of the protagonist man and the author, the projection of the author’s life and destiny on the fate of the hero also proves this point.

Another example of prose created by the socio-political environment in Azerbaijan, Agil Abbas’ s novel “Dolu” (Hail) takes its theme from the war as in Sabir Ahmadli’s “Ömür urası”, Movlud Suleymanli’s “Erməni adındakı hərflər” (“Letters in the Armenian Name”), Sharif Aghayar’ s “Harami”, Seymur Bayjan’s “Gugark” novels, but differs from them in an important way. In novels other than “Dolu”, the war is over, and the resulting characters are included as heroes. But the novel “Dolu” is directly about the war, the process of active combat operations. Therefore, his heroes are more morally and psychologically tense and in many cases full of surprises. Among the works on the subject of Karabakh, Agil Abbas’s novel “Dolu” has a special place both in terms of the subject, the relevance of the topic, as well as the description and presentation of the images to the smallest detail of feelings and thoughts (Abbas, 2008: 4). The social scene in the novel is very strong, and the reader is confronted with the diversity of events in the work. If we look at the plot line and the world of images of the novel, we can see in the text the images of real people living under the pseudonyms Dragon and Tiger, Commander, Chief and others, who evoke living, endless love and sympathy, leaving deep psychological traces in the reader with their tragic deaths. While the image of the Dragon and the Tiger in the novel attracts attention with its emotional aspects, the image of the Commander is remembered not only for the tension left by the war in his identity, but also for his restraint, wisdom, justice and humanity in any situation.

Conclusions. Speaking of human freedom, Spinoza, the founder of modern psychology, argues that freedom is not a sign of human nature. He notes that a person can gain his freedom only through correct observation and struggle within certain limits. If a person is brave and knows his/her own courage, he/she has the freedom to choose. It is difficult to get freedom, not everyone can do it. Spinoza firmly states that the victory of freedom is simply moral. Regardless of space and time. If we look at the Commander, the protagonist of the novel “Dolu”, from this perspective, we can see that he was created as a truly perfect character. Even in the most difficult situations he finds himself in during the war, he maintains his characteristic psychological self and maintains his identity until the end of the events. His morals, strength, and will are sufficient for this. From this point of view, the discovery of the psychological identity of the Commander and other characters provides a basis for further research.

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