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RESEARCH ARTICLE

PROBLEMS OF DEVELOPMENT OF RUSSIAN AND AZERBAIJANI HISTORICAL NOVELS AT THE INITIAL STAGE OF SOCIAL REALISM

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ABSTRACT

The article discusses the emergence and development of historical novels in Russia and Azerbaijan at the stage of social realism. It is noted that from the 20s of the 20th century in Russian literature the historical novel was developed in a new direction. In the late 20s - at the very beginning of the 30s, many novels and stories about Pugachev, Razin, Bolotnikov appeared. In Russian historical novels, the most famous figures of Russian history were brought into literature and their work was appreciated before the people. Russian historical novels portrayed statesmen (Peter I), the Decembrists (Kuchelbecker, Bestuzhev-Marlinsky, and others), commanders (Suvorov, Kutuzov, etc.), and in Azerbaijani historical novels - the closest historical events. Interestingly, until the 60s in our historical novels, we are not confronted with the creation of the artistic image of our generals and heroes. Mostly in the written novels you can see the creation of images of Azerbaijani poets. In the 60s, in the writing of a historical novel, as in all spheres, a new stage begins. During this period, such writers as I. Huseynov, F. Karimzade, M. Ibragimov, A. Jafarzade, A. Nijat brought to the center of artistic conflict an important history and the most powerful personalities of our history and managed to create their images.

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INTRODUCTION

The emergence and development paths of Russian and Azerbaijani historical novels at the stage of social realism, one might say, continued in the same context. Moreover, a long period of development of these historical novels occurred in the same literary environment, as they say, historical novels originated in one umbrella. In the Russian literature since the 20s of the 20th century, the historical novel appeared and developed as a new genre. "Stepan Razin" was the first historical and revolutionary novel, created on the basis of material of the mass peasant movement. The "historical-revolutionary" face distinguished the present novel from the previous one and gave it preference. At this stage, where everything was connected with the revolution, in historical novels the period, time and ideology leave their mark. After him in the late 20s, in the early 30s, many novels and stories about Pugachev, Razin, Bolotnikov appeared. At the same time, novels about the Decembrists were written, and the authors tried to link the story of the assassination of the aristocrats with the situation of the masses. Thus, the depiction of the revolutionary history of the country and the struggle of the villagers who were subjected to exploitation occupied one of the central places in the historical novels of the 20s and 30s. It would be interesting to recall that this period in Soviet

literature was expressed by such works as "Razbeg" and "Stanitsa" V. Stavsky, "Lapti" by P. Zamoysky, "Bruski" by F. Panferov, "Podnyataya Selina (Raised virgin)" by M. Sholokhov. In these works it was told about the modern life of the peasants, the processes that occurred in the village. It was during this period the works of Al. Altaev "Stenkina freemen", A. Chapygin "Stepan Razin", I. Shishkevich "Ivan Bolotnikov", A. Akushkina "Decembrists", V. Zalezhsy "On the Ways to Revolution", Y. Tynianova "Kuhlya", O. Forshun "Wrapped in stones", A. Karavaeva's "Golden Beak" was the first examples of the genre of a historical novel in Russian prose. However, the differences between these novels and the concepts of the historical novel in world literature have shown themselves. So, if we consider that in the 1920s and 1940s, ideology played an important role in Soviet society, it cannot be said that the development of the genre of the historical novel proceeded smoothly. This influence in a weak form was manifested in the works of S. Borodin "The Last Bukhara", "The Stars Above Samarkand", A. Tolstoy "Peter I". Researcher S. Zlobin M. Gorky's novel "Mother", M. Sholokhov "Raised virgin" considers historical. According to the literary critic "Mother" and "Raised Virgin" - historical novels. Because, in the center of these novels are events affecting the future life and the fate of the masses, classes, the whole people "(1, 173). S. Zlobin comes to this conclusion because of the ideological approach and the novel also includes the struggle of classes. The truth is that the very view

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of the historical novel in the initial and final stages of social realism has been changed. In both Russian and Azerbaijani historical novels, the ideological influence in the subsequent stages of social realism was weakened and disappeared. And in Azerbaijan fiction, the genre of the historical novel began to appear in the 1930s. The novels of M. S. Ordubadi "Tabriz foggy", "Secret Baku", "Sword and Pen", Yu. V. Chemenzemenli "Between Two Lights", "Maiden Spring", A. Zohrabbekov's "Land of Lights" are among the first novels created in these years. But between these novels there is both subject and problematic diversity. If in the first years various problems of Russian history were more highlighted in Russian historical novels, then either the distant history becomes the subject of a work of art in Azerbaijani prose, or poets are the main characters in historical novels. Apparently, the existing ideology did not make it possible to cover the past of Azerbaijani history, to write a true story. In any case, in the initial stage of social realism (1930-50s), images of commanders and heroes connected with the fate of the people were not created in our historical novels, individual works were not written. A common feature of both historical novels was that they were subjected to the same ideological barriers. Olga Forsh's novel "Dressed by Stone" in this respect is slightly different from previous works. Each of the images in the novel has its own character, way of thinking and an individual speech structure: purposeful and passionate Mikhail Beideman, for the sake of his ideas and principles, is ready for all actions, even to pronounce revolutionary slogans to the king. Faith in her youth was in love with Michael and retains this love until the end of her life. Finally, Sergey Susanin, hypocritical and weak-tempered - although he loves Michael and Vera, but ultimately becomes the cause of their death.

Published in 1920, the works of Yuri Nikolayevich Tynianov, who is an active supporter of the "formal method", "Kühl" and "Death of Wazir-Mukhtar", mainly modern factors were used in relation to history. The novel tells about the life and work of the poet-Decembrist V.K. Kuchelbecker. Compared with the principles of O. Forsh, which form the basis of the above-mentioned works, the novel "Kühl" allows us to observe the movement of the genre. The protagonist of the novel is a non-fictional character, a fairly well-known real image (unlike Beideman, whose biography and portrait of Forsch restored). In the novel "Kühl" and in other novels of Tynianov, one might say, there are no fictional characters. A friend of Pushkin and Griboyedov, a Decembrist who has a tragic fate, Wilhelm Kuchelbecker was remembered by readers as a romantic, militant poet, in the noble sense of the word "violent" person (from a conversation with Griboyedov with Grechev). Due to the fact that in the center of the novel there is a famous historical figure, sometimes in Russian literature Tynianova is called the father of the biographical genre. Along with this, "Kukhlya" is a historical novel, because, here Kuchelbecker was shown as the son of his period. In the novel, the signs of this period are widely described, then, when Kuchelbecker grows up and becomes an adult, Tynianov brings him together with important events (as in reality) and famous figures of that historical epoch. In the novel proportion was correctly observed. Kuchelbecker interests us not only as a separately taken person, but first of all, as a representative of the Decembrists, having both strong and weak sides. For Forsh, the interruption of the connection between the period when the works of the trilogy Radishchev, Crazy Ship, and Crow were written, and for Tynianov the beginning of a

completely new era of creativity was the unfinished novel Pushkin, the first part of which was published in 1936 year. Looking at the works of O. Forsh and Y. Tynianov, we are witnessing the extreme similarity of the stages of their creativity. On the eve of the centenary of the Decembrist movement, N. Ashukin's novels *The Decembrists* and A. Altaeva's *Great Rebellion* were written. These novels showed certain outlines of the genre of the historical novel. M. Gorky, referring to this, wrote: "By the way, we have written real and valuable artistic historical novels" (2, 254).

Looking at the creative way (20-30s) of S. Sergeev-Sensky, who plays an important role in the development of the Soviet historical novel, this picture becomes clearer. In 1926, the three-volume novel "Stepan Razin" by A. P. Chapygin was published. In critical literature, such an opinion was formed, such a thesis that Stepan Razin is the first novel describing the struggle for public interest against the injustices of the boyars. In many novels written in the pre-revolutionary period, Stepan Razin is portrayed as a cunning, ignoble, bloodthirsty man (D. Mordovtsev, I. Alekseev, and others). The names of some of the novels clearly reflect the idea of their directions - "Blood Feast", "For whose sins?" etc. The tendency of protection that extends to these works made the authors reveal all social motives, describe the exploited popular struggle as robbery, robbery, mix horror stories with sentimental descriptions of young girls (hawthorn) and glorious and respected defenders of the throne. A. P. Chapygin in this work definitely abandoned the tradition. As a result of the dramatic change in attitudes towards the public and exploiters, the assessment of events also changed. Despite the fact that many such novels were written in the 1920s, most of them did not confirm themselves. Because the works written in accordance with the requirements of the era, gradually lost their artistic influence. Over time, Russian researchers paid more attention to his artistry in evaluating a historical novel. Historical novel, first of all, should be a work of art, only in this case it can be a living literary event, deeply affecting the readers. The influence of Soviet reality is felt in historical novels written in that period. This period is the initial stage of social realism. At the next stage, in our opinion, the ideological barriers in social realism were somewhat weakened, and some progress was made in the development of historical novels. From the point of view of the approach to history and its laws, this influence reveals itself both in new works and in those written in the 30-50s. Of course, this influence was not only manifested in the historical novel, for all literary genres it was characteristic to indulge in the place and path of intellectuals, and for this reason, this problem was at the center of many historical novels. One of the main themes in Russian literature was rural life and attitudes toward historical events that took place here.

The novel "Tsushima" by Alexey Silich Novikov-Priboy occupies a special place in the genre of the historical novel of the first half of the 30s. Beginning in 1932, when the first volume of this novel was published, for many years publications and reviews of this book were not interrupted in newspapers and magazines: reports of conferences discussing the book were published in the pages of newspapers and magazines, correspondent conversations were posted with the writer. In the 30s, the novel "Tsushima" was very famous: the book was repeatedly published during the life of the author and his circulation in 1940 reached 2.5 million copies. The reason for this popularity is that, first of all, the events

described in the book relate to the patriotic feelings of the Soviet people and excite them, leading to fluctuations. So, the novel "Tsushima" is a tough, real and merciless trial of the damn recent past. No general judgments, personal fortunes and no fictitious force can be compared with the description of this real historical event. The work of A. Tolstoy "Peter I" is considered the best historical novel of the early stage of socialism. Artistic optimism, adorned with brilliant, beautiful and slightly ironic words of the author, the power of imagination, excited passion, the rapid movement of ideas, active and powerful movement in describing the paintings of this period, etc. made the work extremely attractive. A. Tolstoy was able to bring new features to the historical novel. One of these features is a sharp increase in the dynamics of a historical novel and a description of events from the point of view of modernity. A. Tolstoy wrote: "I am always looking for actions so that my characters can speak about themselves in sign language. My task is to create a new world and send the reader to where he can contact characters not with my words, not written, heard words, and sign language" (3, 569-570). If in the novel "Peter I" in the description of reality there would not be figurativeness, clarity, conspicuity, no other dignity could save him from oblivion. Researchers rate Peter I as the best novel of this era. To reflect the language of his time, A. Tolstoy uses the words of the characters. As is known, the period of Peter I was characterized by rapid coups, innovations, selfless struggle for the old, mixing a variety of styles in all spheres of life, especially in language.

A. Tolstoy in his novel "Peter I" quite clearly shows the color, the characteristic features of the Petrine period. It describes events of great historical significance, shows the conditions of battles and military processions, the thinking of the boyars and rioters riots, assemblies organized by Peter, the burning of the schismatics themselves, and they all enliven the features of the period, unique aspects.

The moving conflicts of the novel are, on the one hand, supporters of the reforms of Peter I among the ruling classes, and on the other hand, the contradictions between the ruling layers supported by the church and archers colonels, consisting of feudal lords and boyars. Tension is growing due to the antagonism of the royal family itself. Not all directions in the novel are well lit. The first two books mainly show contradictions within the class, the third book (incomplete) is devoted to conflicts with foreigners. Literary critic S. Petrov wrote: "A. N. Tolstoy in the novel Peter I solved an important compositional problem and images of the masses with extraordinary success. As is well known, in classical historical novels, famous people even in important components, mainly in secondary place. And we see "Peter I" by A. Tolstoy in the center, as well as Kutuzov in the novel "War and Peace", in constant development" (4, 123). Since the Azerbaijani historical novel compared to the Russian appeared a little later, he was freed from certain ideological tendencies, that is, the ideological curvatures through which the Russian historical novel passed in the 20s did not manifest itself in the Azerbaijani historical novel. It happened so because the national historical novels were not dedicated to the Azerbaijani commanders. It should also be noted that the traditions of the Russian historical novel occupy the main place in the development of the historical novel of Azerbaijan. This is natural, in the 1920s and 1930s, Azerbaijani literature emerges and develops in the same context as Russian literature. If you

look at the first historical novels of M. S. Ordubadi, then we will see that these works reflect recent history. The historical events of the next 20 years are revived in his novels Tavriz Tumanny, The Hidden Baku, Fighting City. True, recent novels as a historical novel are less involved in the analysis of literary critics, however the historicism of the local events, the historical features of some images, especially the assessment of the described events in the future as a historical event do not deny the existence of a historical concept in these works. Considering that during this period revolutionary processes took place, one can see that in the first novels of M. S. Ordubadi not historical figures come to the fore, but historical events. The work "Tabriz Misty" reflects the events that occurred in Tabriz in the years 1905-1911. In the novel, a wide place is given to questions of the influence and conclusion of the Russian revolution on the socio-political events that occurred here. In this novel, called the first historical novel by Soviet literary criticism, the events reflect the sociopolitical processes witnessed by the author. In the work of historical figures act Sattar Khan and Bagir Khan. Many images of the novel are given as a product of the author's artistic imagination. According to one of the writer's researcher, N. Bagirova, "In the novel, in addition to artistic portraits of historical personalities, the author, from young to old, created about 60 images. These images, in accordance with the tasks they perform in the novel, are animated by their own breathing, individual characteristics" (5, 129). In the novels of M. S. Ordubadi, historical events with real events are always given in synthesis, sometimes even these descriptions are so intertwined that they cannot be distinguished. A literary critic, J. Akhundlu, with this in mind, writes: "In historical novels of M. Ordubadi, real events and those cases that were not at that time constitute unity, it is even difficult to determine which of them is fictional and which is real event" (6, 31). To this opinion, the literary critic must also add that M. S. Ordubadi, describing any history or social event within the framework of family life, love intrigues, adventures, tried to ensure the readability of the novel. Literary critic M. Aliogly, evaluating the writer's adventure style in historical novels, writes: "In the Fog Taboris," as in other works by M. Ordubadi, adventure style has also found its place. This style is in works of art that are the product of the writer's imagination, or in works written in the historical theme about specific events, how important and consistent with the goal, as in works written in a serious political theme, describing specific events of history, leads to a change in the main first idea, dispersion of thought, pettiness, to mitigate the sense of the theme" (7, 390).

In Azerbaijan prose, the first novel devoted to a distant history is the novel "The Spring of the Girls" by Yu. V. Chemenzemenli. This novel can also be considered the first work where the ideological trends of the epoch do not appear. Thus, in this period, both in Russian and Azerbaijani historical novels, political manifestations showed themselves in one form or another. In the novel "The Spring of the Virgin" taking events from a distant history did not allow it. Only in the prologue of the work describes the modern era. The main goal of the writer to link historical events with the modern period is to teach students of the university of history and in this work their appeal to history. Thus, the writer, describing the past from a modern position, showed compliance with the ideological demand of the period. This novel is also different in that the work is not based on any historical figure or historical event. He is formed in Azerbaijan prose as a new

structure and type of historical novel. In spite of the fact that it was possible to write about social and political events in which the author himself participated. But Yu. V. Chemenzemenli, referring to a distant history, was able to describe the past, about which there was very little information in the archives. The writer in the novel "The Spring of the Virgin" describes the events of zoroastrism and fire worship. In the novel, he in parallel shows the life of two uluses BC, the tribe of Aries and the Ulus Wind. In both regions, the traditions are quite diverse and colorful. Although some of these traditions are not considered acceptable today, they clearly show the path of development of society. These traditions, described by the writer, are confirmed in scientific sources. And this shows that the author, before starting the writing of the novel, turned to many sources about "Avesta" and Zoroastrianism and carefully studied this period. Interestingly, literary criticism, praising the novel, denied that it is a historical novel. Historian Ali Huseynzade, hinting at non-compliance with the requirements of the historical novel, wrote: "The historical novel should freely reflect the period and the event that it covers, not abstractly and fantastically, but within the framework of the requirement of history, as a complex of acts complementing that period or event ... "The novel" The Spring of Girls "cannot be considered a historical novel" (8, 32). Critic G. Efendiyev, although he considered the work a successful step on the path of a historical novel, but came to the conclusion that it cannot be called a full historical novel "(9, 49)". Subsequent literary criticism was also afraid to call this novel by Yu. V. Chemenzemenli a historical novel. According to J. Akhundlu, "... coming up from the point of view of modern requirements, it's difficult to call a novel historical" (6, 86).

Of course, during this period the boundaries of the genre of the historical novel were not yet fully defined. Moreover, with this novel Yu. V. Chemenzemenli somewhat broadened the scope of the historical concept, that is, in the Azerbaijani literary process, this type of historical novel was not yet created. Therefore, in assessing the features of the genre of the novel "The Spring of the Girls" one could understand these contradictions. Now the boundaries of the historical novel have expanded, and the possibilities and means of expression have become even more enriched. Yu. V. Chemenzemenli in the novel "The Maiden Spring", ahead of this stage, was able to describe the historical concept in a new dimension. Interestingly, the work of M. Suleimanly "Relocation" was also subjected to such a dispute in the 80s, critics discussed whether this work meets the requirements of the genre of the historical novel. In our opinion, the work "Maiden Spring" in its theme and problematics, historical context and historical concept, from the point of view of describing a specific time and place, fully meets the requirements of the genre of the historical novel and modern literary criticism also fits from this position.

The second historical novel by Yu. V. Chemenzemenli "In the Blood" was printed 30 years after writing the novel, that is, during the period when the writer received an excuse from repression. This weakened the ability to influence the development of the genre of historical novel in the 30s and 40s. Here the writer placed the most important events of the 17th century Azerbaijani life at the center of the conflict. In the novel, in addition to such historical figures as the Azerbaijani poet M.P. Vagif, Aga Mohammed Shah Ghajar, Ibrahim Khan, Vidadi, events of this period were given.

Despite the late printing, the novel "In Blood" as the best work that responds to the demand of this genre of Azerbaijani historical novels, was investigated by subsequent literary criticism. Among the historical novels written in the early stages of social realism, it should be noted two works. These are the historical novels *The Sword and the Pen* by M. S. Ordubadi and *The Land of Lights* by A. Zohrabbekov. There are certain factors that link these works with each other. This lies in the fact that in 1941 the 800th anniversary of the birth of N. Ganjavi was celebrated. In this regard, the works of N. Ganjavi are translated into various languages, works and articles are written about the poet himself. Roman M. Ordubadi was written during this period. But with the beginning of the Second World War, the seal of the novel slowed down and it was only after the war in 1946 that it was printed. Previous activities and works of M.S. Ordubadi in the field of historical prose are best described in the historical novel *Sword and Pen*. The novel complied with almost all the requirements of the genre of historical work. In the novel, along with such historical figures as Nizami Ganjavi, Mehseti, Akhsitan, Atabek Mohammed, images of Amir Inanj, Seb, Gatiba, which are the product of artistic imagination, were also created. The researcher F. Vezirov, calling the work "a multi-pronged historical novel", writes: "The *Sword and the Pen*" is a novel covering the state of broad layers of the times of Nizami, internal and external relations of the country, literature and art, skill, statesmen, struggle for freedom of the XII century. The writer was able to unite all the personalities and events around an interesting plot, and also to find a structure that attracts the reader and interests him to the end of the novel "(10, 110-111). One of the novels devoted to N. Ganjavi during these years is Anatoly Zohrabbekov's novel *The Land of Lights*. This novel, written in Russian during the Second World War, was translated into Azerbaijani by Mikail Rzaguluzade. The novel depicts the Azerbaijani life of the XII century, especially the palace of the Shirvanshahs, the years of Ahistan's rule. The writer in the novel uses very little historical dates, but the period and time, as well as the description of historical personalities, fully meet the requirements of the genre of the historical novel.

Thus, considering the development paths of Russian and Azerbaijani historical novels, we observe a similar trajectory of their movement. Because, the similarity of literature, developing in the same context, naturally. However, in writing the genre of the historical novel there are several distinctive aspects. First of all, Russian historical novels underwent a certain development process in the 1920s. True, it would be wrong to say that all these novels meet the requirements of the genre. However, as a first stage, this period played an important role in the development of the genre of the historical novel. The second difference is that in Russian historical novels, the most famous figures of Russian history were brought into literature and their work was appreciated before the people. Russian historical novels portrayed statesmen (Peter I), the Decembrists (Kuchelbecker, Bestuzhev-Marlinsky, and others), commanders (Suvorov, Kutuzov, etc.), and in Azerbaijani historical novels - the closest historical events. Interestingly, until the 60s in our historical novels we do not encounter the creation of the artistic image of our commanders and heroes. Mostly in the written novels you can see the creation of images of Azerbaijani poets. This was based on the fact that the existing ideology did not allow the nations to write their own history or idealize it. During this

period, such writers as I. Huseynov, F. Karimzade, M. Ibragimov, A. Jafarzade, A. Nijat brought to the center of artistic conflict an important history and the most powerful personalities of our history and managed to create their images.

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