

NEW TENDENCIES IN THE FORMATION OF THE HISTORICAL PROSE IN THE SECOND HALF OF XX AND AT THE BEGINNING OF XXI CENTURIES [BASED ON THE MATERIAL OF THE ANALYSIS OF CH. HUSEINOV'S THE NOVEL "MOHAMMED, MAMED, MAMISH"]

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Abstract: In this study, the specifics of the issue of a national nature are determined. The novel *Mahomet, Mamed and Memish* by the famous Azerbaijani master of words, world-famous writer Chingiz Huseynov is subject to literary analysis. The works also note that in the literary process of the second half of the XX and the beginning of the XXI centuries, the prose of Kamal Abdulla and Chingiz Huseynov appeared, which are currently vivid examples of the postmodern historical process in modern Azerbaijani literature written in Russian. The study pays special attention to issues closely related to corruption and active opposition in the person of the hero of the novel *Memish*, who came to the capital of Azerbaijan, Baku, to his mother to live there, in the house of his uncle Gulbala Bakhtiyarov. Events closely related to his life are revealed against the background of the mentality and lifestyle of the family and national relations.

Keywords: tendency, specificity, national type of character, Azerbaijani literature, artistic images, genre and associative style, mythologism

1 Introduction

Post-soviet historical prose of the second half of XX and beginning of XXI centuries, based on the systematic character creative traditions and cultural interrelations of the multinational writers in the genre of historical prose wholly presented the sum of separately taken national literatures existing within one and the same state. And their active interrelation was based on the principle ideological and artistic community. Connected with the political period of thaw, beginning from the sixties of XX century, the historical prose of Azerbaijan began to experience overestimation of moral and spiritual values in connection with the collapse of a whole state, which never seemed to be shakable.

The article discloses the specificity of the specificity of the problem of the national character by basing of the material of the analysis of Ch. H. Huseinov's novel titled "Mahammad, Mamed and Memish". It also mentions that in the literary process of the second half of XX and the beginning of XXI centuries there appeared the proses of K. Abdulla and Ch. Huseinov, which at present are striking examples of the post-modernistic historical proses in the modern Azerbaijani literature written in Russian.

The purpose of the article is to analyze the artistic trends of the late 50s – early 70s of the twentieth century in the prose of Russian and Russian-speaking Azerbaijani writers from the point of view of their representation of the national and international type of hero who replaced the national hero in connection with the extinction of the literature of socialist realism.

2 Analysis of artistic trends of the late 50s – early 70s of the XX century

The birth of new genres and stylistic tendencies in the creative activity of the Russian-speaking Azerbaijani writers in the second half of XX and beginning of XXI centuries conditioned the birth of socio-cultural determination of historic narration in traditions and customs of multinational writers. In the first stage of their creative searches they relied on the evolution of national and international the problems, which we designated with the term of "modification". Theoretical investigation in the problems of genre and style in the novels of the Russian and Russian speaking Azerbaijani writers at first reflected the events by basing on the canons of the soviet ideology, in the frames of the methodology of socialist realism. But the changes, which were connected with the peculiarities of genre and style of different epochs and national literatures in the liner and multi-liner historical narration, which vividly found their reflections in

the novels of two Russian-speaking Azerbaijani writers, who are Ch. Huseinov, who is fluent in Russian, Azerbaijani, even in Georgian, and K. Abdulla.

In the process of creation of the post-soviet Azerbaijani literature in the second half of XX century and the beginning of XXI century every creative direction in literature usually correlates with the genres of literature, with its different types and modifications. Namely, genre exerts changes in the content and form, because it is a historically formed type of combination of thematic, compositional and stylistic principles, which create an aesthetic whole. Relying on the genre and stylistic system created by the writers themselves enable the investigators and critics expose the novelties in their creative positions. Ch. Huseinov was the first to create the first examples of historical novel titled *Fatal Fatali* and *Mohamed, Mamed, Mamish*. The second was K. Abdulla, who created *The Unfinished Manuscript*, it was the first example of historical novel based on the epos of *The Book of My Grandfather Korkut*. N. Rasul-zade (in his novel "Xonxari") and Y. Samedoglu laid the foundation of a new type of historical novel in the literary process in the second half of XX and beginning of XXI centuries.

Active development of the genre of historical prose was conditioned in the second half of XX and the beginning of XXI centuries by the process of activation of public self-consciousness after "the thaw since the second half of the 1950s and 1960s inherent to the literatures of all national republics. From the study of formation of the genre of historical prose it is known to us that its successful development slowed a little at the end of the 40s. The process of the qualitative renewal of the historical Romance philology characteristic for multinational literatures started in the 60s. According to A. Chakovsky in 1976 a historic-artistic explosion took place. There appeared a type of fiction, which witnessed a total deepening in historicism in the development of historico-artistic prose. Formation of creative conceptions in the organization of the renewal genre-stylistic tendencies, as we think, in this period of time it began to be conducive to the process of modification of the problem of national and international on the basis of the material of the genre of modern and historical prose. In these years the tendency created by the Russian and Russian-speaking Azerbaijani writers was closely "connected with the creative searches and achievements of the writers of other peoples" (Сафаров 1989, 3).

The Russian and the Russian-speaking writers began to include the features of their own national and international peculiarities into the plots of their fictions mainly in the second half of XX and beginning of XXI centuries. In the genre and stylistic formation of the historical narration the writers began the comprehension of the events of history and contemporaneity in the process of reproduction of national and international traits of the character of a contemporary hero possessing the thinking and the world outlook of the writers. It was important to understand the causes and understand the laws of the birth of new aspects of genre and style in the post-soviet literature. With the purpose of confirmation of the truthfulness of the proposed thesis we appealed to the analysis of the figurative material of the novels of Ch. Huseinov and K. Abdulla.

Creating the traits of national and international type of character in the genre of the historical novel at the end of the 70s and beginning of the 80s of XX century, they already do not simply study the historical facts and their numerous documents and evidences of the contemporaries of the historical epoch, but they themselves become pathfinders of the history, by resorting to the exposure of different layers of provisional layers of time on any thematic plane. In the prose of the Russian speaking Azerbaijani writers as Ch. Huseinov, N. Rasul-zade, K. Abdulla, Y. Samedoglu, R. and M. Ibrahimbeyovs, Anar, A. Solzhenitsyna,

B. Shukshin, Y. Trifonov, B. Astafyev, B. Rasputin, B. Makanin, S. Borodin, who created in the post-soviet period of XX century, in connection with the intensive enrichment of the plot of the modern and historic narration, traditions and customs of multinational peoples there emerged new qualities and traits in the typology of national and international types of characters. They witnessed, as we think, the deep interest of the writers in the events of their country and nation.

The active work of a number of scholars witnessed the existence of different views in the study of the literary criticism in Azerbaijan. They confirmed that only in the 70s, when the historical prose got strengthened in new positions in the exposure of social-psychological qualities of the hero, it was a new stage in the development of historical prose. Relying on the principle of typological comparison of a number of opinions on this issue led to contradictory views. So that in particular the popular Azerbaijani literary critic A. Jahangir began to confirm that the development of historical prose only of the 1990s may be characterized as a period of internal preparation for a new stage" (Джангир 2006). His opinion is refuted by another Azerbaijani critic by name of V. Yusifli, who declared concretely that "the 90s did not create a special stage in the development of the form of novel. There took place only interesting "experiments". In such a case what can we answer to the popular literary critics, by basing on the analyses of historical novels of the Russian and Azerbaijani writers like Ch. Huseinov, N. Rasul-zade, Y. Samedoglu, K. Abdulla, who have created splendid examples of historical novels already at the beginning of the 60s-70s of XX century?

The contents of those historical works contain information on the fates of ancestors, on their wisdom, on the historical experience of the people obtained at the expense of their bloods, deprivations and sufferings in the process of heroic struggles for the freedom and independence, which became the objects of description of the Russian and Azerbaijani writers. They write that an ordinary event, as a rule, emerges and develops in the form of a chain following each other as independent events resting upon different types of plots connected with purely external ties. The Azerbaijani scholar A. A. Mammadov analyzes A. Nijat's novel *Life, which became a Novel*, fights for the necessity of leaving the boundaries of known facts found in documents (Мамедов 1989, 122) and confirms that namely this moment allows disclose the internal world of the national consciousness of the historical figure, when it is based on the national world outlook and manner of the thinking.

Once in their articles the Azerbaijani scholars and literary critics (B. Guliyev, Y. Samedoglu and A. Mammadova) focused attention on the national and international problems and noted that a great number of the Azerbaijani writers appealed to the genre of historical novel. But the quality of reproduction of historical events and the methodology of reproduction, which they used for the creation of the images of historical Azerbaijani heroes like Babek, Shah Ismail, Khatai, and Mirza Shafi Vazeh and their personalities were "pushed to the background and it overshadowed their unique individuality and humane qualities" (Мамедов 1989, 122).

On the background of the statement of humanistic and aesthetic conception of the type of character and in connection with the manifestation of historical narration in the plot of a new type of conflict, the fiction of the Russian and Russian-speaking Azerbaijani writers began to favour the description of historically established typology of structural elements in the form of narration of the content. The common character of traditions of the Russian and Azerbaijani writers in the genre of historical novel demanded from them possession of new problems and themes in order to create new types of heroes which allow them possession of new problems and themes for the creation of a new type of hero on condition that they include new expressive means into the canvas of the fiction, which we think that they are full value recreation of the modern Russian and Azerbaijani historical reality. In the reproduction of one of the stable categories of *Poetics* of Aristotle, called a literary

character, an enrichment of the compositional and stylistic structure of narration took place there.

The plots of works of a number of the Russian and Russian-speaking Azerbaijani writers on the topic of history on the self-consciousness of the peoples in original national forms, in which the authors began to look over "the confusion of time" on the account of such compositional devices as a conditional form of narration, parodying, satirical mockery, the scale of mentioned problems, the variant of unnoticed presence of the person of the author. They led to concentration and dynamism of multi-liner and single liner historical narration, which enabled to the exposure of the active opposition of stagnant phenomena in the Russian and Azerbaijani societies. On the background of new aesthetic functions, which emerge as a result of evolutions in the genre and stylistic structures of historical prose while disclosing the critical state of the society, which leads the contemporary hero to his spiritual degradation, but not consented with the higher instances, which are Ch. Huseinov's novels of "Magomed, Mamed, Memish" and *The Family Secrets* and Y. Samedoglu's *The Day of Execution*.

An active development of the genre of historical prose in the period after "the thaw" began in the second half of 1950s and mids of 1960s, which witnessed the publication of P. Makulu's novel *Sattar khan*, Q. Musayev's novel *The Northern Wind* (for which the author got the state award named after M. F. Akhundov), I. Shikhli's *The Violent River Kura*, M. Ibrahimov's novel *The New Times (Pervane)*. According to N.M. Shedrina (author of the dissertation on the topic of *Historical novel in the Russian literature in the last thirty years of XX century: The road of development not once An active development of the historical novel took place in the last thirty years of XX century*. According to the opinion of the future doctor of philological sciences, it was connected with the public necessity of comprehension of the real, genuine Russian historical prose, she noted that in the seventies the writers, who had not worked in this field like V. Shukshin, Y. Trifonov, V. Chivilikhin, and B. Okujava and others appeared in this field. In the 80s A. Ananyev, V. Ganichev, V. Lichutin and others also became recognized there. It gave a strong impulse to strengthening of the formation of genre and stylistic dominants of the historical novel (Гейбуллаева 2000).

Relying on a number of historical realities Doctor of Philology, Professor R.M.Geybullayeva in her monograph titled *Comparative typology of prose and the literary types* noted that each example of the multi-national literature leaves its imprint on the processes of culture and on its peculiarities. The peculiarities of the Azerbaijani literature, which once represented "a part of the Soviet and united world culture (diachronic – a part of the Iranian, genetically a part of the Turkic literature" (Гейбуллаева 2000, 236). She confirmed that "this piece of literature remains as a bearer of the previous socio-cultural space - pre-Islamic, Islamic, Moslem, soviet, but in it there are inclinations of new culturological system, which opens new pages in the history of Azerbaijani statehood and literature" (Гейбуллаева 2000, 217). Historically appearing in the zone of influence of the Moslem culture, the Azerbaijani culture, sharing common literary traditions with the Russian and multinational literature, images, types different from the tendencies of these literatures and being the product of its own epoch, as in the world and in national and international scale.

3 The evolution of the problem, designated by the term "modification"

In the literary process of the Azerbaijani prose, beginning since the second half of XX and beginning of XXI centuries the genre of the historical prose, stories and novels began to obtain the signs of novels in connection with such a fact that the Russian speaking Azerbaijani writers, including Ch. Huseinov and K. Abdulla assimilated the traditions of post modernism, which allowed the expression of new spheres of life with the aim of possession of problematics in the search of expressive opportunities for the creation full-value fiction. In the renewal of

typological properties in poetics of their fiction, the outdated tendencies, inherent multinational prose of the first half of XX century, which determined the problematics, thematics in the genre of historical novel and genre-stylistic idiosyncrasies in their creative activities underwent considerable changes. It is necessary to note that already in the early stages of their creative activities Ch. Huseinov and K. Abdulla began to appeal to the interpretation of the national mentality and mode of life of the Azerbaijani hero by taking into account the evolution of problem of national and international. The term “*modification*” which we use, is connected first of all with collapse of the USSR and together with it the loss of the communist ideology. It is important to note that as a result of interaction of multinational literatures, which played a certain role in each stage of the modification of the problem, conditioned by economic and socio-political events, which have an impact on the lives heroes, who are his or her contemporaries, inapplicable formed new traits and qualities of national and international type of the character. What in its turn, we think, became the basis, which confirmed the novelty of traditions of Ch. Huseinov and K. Abdulla in the genre and stylistic structure of the Azerbaijani historical novel, allowing the investigators appreciate their creative activity, the valuable artistic creeds coined by them, allowing them fill it with spiritual values inherent to the heroes-contemporaries.

Disclosing the complicated axiology of the national type of the character of the Azerbaijani characters of the works of K. Abdulla *Unfinished Manuscript* and historical novel *Mohammed, Mamed and Memish* began to witness the formation of a new stage in the interpretation of artistic peculiarities of the genre and stylistic structure of the modern historical Azerbaijani novel. We note that in the individual disclosure of “*the artistic map of the world*” there happened the rapprochement of their ideological-artistic system with genetically close real map of the world, nation and mankind. In connection with that it is necessary to say that the historical-genetic approach of the writers include not only the manifestation of the concept of the man, society, existence, but also the deep (archetypical) imagination about the world, in the poetics of their creative activity there took place the formation of some genetic relation and mentality of the external and internal existence of the hero-contemporary. Relying on the aspects of modification of the problem, which is inseparable relation with the epic folklore traditions in the semantic of understanding of “*the map of the world*”, created by them the principles of a new artistic construction of historical narration. In the plots of the Russian speaking Azerbaijani writers they fixed their authorship attitudes, in which there emerged a close correlation of their creative tasks with common popular tasks. Their novelty in the reflection of serious changes in the life of the Azerbaijani and Russian societies finally brought to the creation of new postmodernist model of thinking.

Comprehension of the aesthetic position of K. Abdullayev by the literary critics and scholars of literature in the exposure of national problems in his novel “*The Unfinished Manuscript*” enabled to have a basis to regard the created works based on the epos of the Turkic peoples *The Book of My Grandfather Gorgut*, with a post-modernist plot is still a rare example for the imitation. In compliance with the aesthetics of post modernism the events in it were disclosed not in chronological succession, but in the frames of a condensed, chaotic time, inherent to the traditions of post modernistic direction. Composition of *The Unfinished Manuscript* includes three temporary pieces not depending on each other from the point of view of time; one of them is connected with the epoch of Dede Gorgud and the Sefevid ruler Shah Ismail Khatai, which was disclosed in extracts as legends about the Shah, which is of an episodic character.

In connection with the publication of this work the literary critics and the investigators of the creative activity of K. Abdulla began to speak about the birth of the post modernistic direction in the Azerbaijani prose. Its confirmation was the 1990s. “*By basing on the said there was all proofs to speak about a definite system of artistic thinking as summing up fresh energy in the direction of*

literature with all its stylistic and genre preferences” (Лейдерман, Липовецкий 2003). Based on the ancient Turkic ethnic stories and legends about Dede Korkud his *Unpublished Manuscript* provoked negative (Niyazi Mehdi called this novel *an artistic bluff*) as well as a positive estimation. The critics of the Azerbaijani literature regarded that in the plot of his works there was a doubtful interpretation of legalized rules and canons of the folk epos. The number of novelties in the traditions and in the figurative material of the novel, which consist of an artistic generalization and details inherent to the level of a great pen man, for the estimation of the creative activities of the Russian speaking Azerbaijani writers are closely connected with the reflection of the objective relations and laws of the surrounding reality becoming a true reflection of events and phenomena of history of the measure of artistic truthfulness.

The writer Ch. Huseinov, who is fluent in Russian, Azerbaijani and even in Georgian, and appeared for the first time in fiction at the beginning of the 60s with his first story titled *My Sister* (1961). But At the beginning of the 60s of XX century was already popular as mater of short stories (*The Dark Wall*) and his first big story *Gold*. Further, in his fiction the literary critics and investigators began to look for the reflection of the spirit of epoch in the interrelations of man and society, which was closely connected with the topic of friendly association of people from the same area, speaking the thieves’ cant, protectionism, corruption reigning in the society in Azerbaijan. Then Ch. Huseinov devoted all his life and creative activity to the exposure of the manner of life, mentality of the Azerbaijani nation and the complicated axiology of the Azerbaijani national type of character. We think that all his novels *Mahomet, Mamed Mamish, The Fatal Fatali*, which were created in the 70s-80s of XX century, revealed two approaches of the writer to the reflection of the spirit of the epoch. The first one was based on the internal laws of the construction of his prose. It demonstrated the novelty of the genre and style of his creative activity. In the second approach we see clearly the writer’s interest in the reflection of the thoughts of his heroes and characters from the point of view of appealing to the models of real, conditional and to more abstract level of construction of the type of character.

According to G. I. Lomidze, investigator “*of national and international problems, the new searches of the writers in the genre of historical prose were noticed particularly in the projection of the great fifty-years old historical road of our soviet society*” (Ломидзе, 1968, 6). When the Ch. Huseinov’s prose is analyzed, the scholars usually focus attention on the close relationships of the writer with the analysis of the very morbid problems of contemporaneity. Relying on the reflection of social-psychological foundations of the life of man the writer challenged a complex systemic-analytical study of specific peculiarities of his historical novels (S. Asadullaev, S. Chuprina, P. Ulyashova, V. Kolmanovskiy, A. Marchenko, S. Andreyeva, K. Sultanova, E. Shafranskaya, N.M. Shadrina,, etc.); to represent the full number it is necessary to mention a number of other dissertations: I. F. Farxatova *Character and conflict in the novels of Ch. Huseinov* (1994), M. K. Imanov *Psychologism in the modern contemporary prose of Azerbaijan (1960-1980)*, E. S. Babaeva *Genre-stylistic idiosyncrasy of the novels of Ch. G. Huseinov Mahomet, Mamed Mamish, The Family Secrets* (2007) and others began in the 70ies of XX century.

4 Transformation of the national character and its modification in the 2 halves of the XX – beginning of the XXI century

According to a number of investigators his creative activity as his prose is basically are experimental. One may see in them cinematographic principles of composition in the narration, dialogic monologue and elements of symbolism, used in nonlinear and multiline plot. We do not think that unlike a number of investigators his narrationin principle is based on “florid” irony, which in general is not visible, “hidden” in the text, but only the signal wandering lights designate the direction of the writer’s narration-reasoning. And it means that in the comprehension and description of the reality of Azerbaijan, its

contradictions and conflicts from the point of view of repudiation from the manner of narration in traditional epic constructions, which are characteristic for the genre of historical fiction of the writers of the first half of XX century (A. Tolstoy), the writer followed his own road of creative activity. In the analysis of the peculiarities of his creative activity first of all we must note the presence of an associative style in the genre and plot of novels. A striking example is the extract from the novel *Mahomet, Mamed Mamish*, in which the benefactor of the family of the Bakhtiyarovs, Khasay Gulbalayevich, thinks of the transiency of his life: “*Oh, how the years are running rapidly! He pities the death of the old ma, who played the musical instrument tar and he had died recently, what a pity, when he was young and full of strength, sank into oblivion and it is impossible to return those days*” (Гусейнов 1988, 65). Associative parallel with the tar (an Azerbaijani string musical instrument), which they once confiscated from his owner without a twinge of conscience, when the frail man, who was not taken to the army for service because of some disease, came “*to Khasay to cheer up their company! Khasay guessed at once that the man had been called to serve in the army, but now he had come to him to express his gratitude. How many years have passed, but the encrusted nacreous, sensitive and obedient tar is looking as a new one*” (Гусейнов 1988, 65) as has remained the house of Khasay.

As an element of artistic narration the associative style will enable the comprehension of the text by the reader not once in order to allow him clear up the events from the life Гусейнов of the hero of the novel *Mohammed, Mamed, Memis*, not polishing the sharp angles in the interrelation of the members of the family of the Bakhtiyarovs, who were not his relatives on the line of his father. The lines of plot in the novel of the writer we think that are exposed in succession of the events, in the interrelations of Khasay Gulbalayevich, first of all, with his relatives: brothers, nephews and with those who are “*sick*” (the player of the tar), or incapable people (mentally ill Ildyrim), whose relatives appealed to him for help in order to get a permission not to serve in army.

Mentioning the richness and variegatedness of Ch. Huseinov’s prose the French writer Andre Vyurmsr highly appreciated the Azerbaijani writer’s novel *Mohamed, Mamed, Memish*. He, the Russian and Azerbaijani investigators of the creative activity of Ch. Huseinov mentioned the peculiarities of his style, in which “*skillfully were combined different layers of time, short extracts of the internal monologue, high speed of narration. And what excites the investigators of his creative activity is the problem of correlation of the genre with the style. Here we speak of the problem, which became the topic of the dissertation of E. S. Babaev titled Genre and stylistic peculiarities of the novels of Ch. G. Huseinov’s Mohamed, Mamed, Memish and The Family Secrets (2007). She declared about the genre and stylistic peculiarities of the narration of the writer as the main problem of poetics of his creative activity, more or less elaborated. His standpoint in the process of analysis of the novels of the writer: “Style is not only a means of cognition and evaluation, a means of convincing: in the process of cognition style organizes the cognized, being realized in the genre, forming the genre”. Not at all disclaiming the importance of elaboration of style and genre in historical novels of the writer, we are obliged to accept the main inferences of the dissertation, in which it is said clearly that its development demonstrates to us the refinement of the structure of narration on the background of style and linguistic idiosyncrasy, which represents complicated genre formations, which makes them interesting on the plane of investigation of the genre and stylistic peculiarities of poetics of his creative activity. A similar arrangement of the study of immanent laws of the text of literature is the condition of for achieving its aesthetical idiosyncrasy. In it the birth of the notion of style and precondition of its birth in the creative activity of Ch. Huseinov rests, first of all, on the elucidation of the specificity of the genre peculiarities of his historical novels. Ch. Huseinov himself defines the genre of his works highly arbitrarily, but as we see, proceeding from the main task of the work. The writer gave the following definition to his historical novel *Fatal Fatali*: “It is *documentary fantasy about the life which has already been**

lived”. But he defined his novel *Mohammed, Mamed, Memish* as a novel full of dreams with their clues, with naïve symbols, fantastic grotesques, sentimental retreats with epilogues similar to the prologue, - in the writer’s own translation from his native Azerbaijani language into his native Russian language”. Yes, they are not traditional and it is necessary to note the post-modernist writers, as if following the tendencies of the writers in this direction arbitrarily began to determine the genre of their works. But, in principle the individual author’s interpretation of the genre at the beginning of the narration reflects the fate of the writer, enlightener and revolutionary Mirza Fatali Akhundov and the history of the life and fate of Memish, native nephew of Khasay Gulbalayevich, son of his sister Tukezban, nicknamed in the family as “*nomad*”. Disclosing the life history and fate of Khasay Gulbalayevich in the world divided into two: one of them is those who had a blood connection with them, and of course here is Rena khanum, the other is, for example, the one where are Kazim or Varvara khanum. Kazim has found for himself subsistence, Varvara khanum supplies Khasay with food and drink. And there is nothing to be offended that she has been called after Gulbala, someone needs help, somebody needs support, the third one needs collaboration, but expressed in the material form. You understand, it is also extremely important.

E.S.Babaeva notes that his novels attract attention to the critical state of the socialistic society, to its spiritual degradation. According to him the writer strives to be wholly “*open*” to the society, objectively reflect the reality by occupying the position of an unnoticed observer, with it allow the reader appreciate and independently comprehend the created picture of life and living of the clan of the Bakhtiyarovs, drawing the real state of things. Written in the historico-literary context of the 1790s-1980s of XX century and beginning of XXI century, when in the high society everything was idealized and politicalized, threatening the elimination of national peculiarities in the narration, the writer became the pioneer, who laid his road through the clod of falsity and prohibition, thawing in the family relations and society. It explains why the writer appealed to the topic of the corruption of protection reining in the public life of the Azerbaijani society leading it to the lack of spirit enabling decomposition of the human spirit under the influence of totalitarianism. Along with the disclosure of the very acute, actual and painful problems in the republic the author focuses his attention on the exposure of family problems, which as if in miniature reproduce the traditions and customs of the Azerbaijani nation and people. In the family of Khasay, the main hero of the work, his brothers and sons respect and observe these traditions and customs. Relying on the events of the family clan the writer relies on several facts forming the line of the plot of the narration, on the example of the personal life of his son Khasay, Gulbala, Teymur Memish and his brothers.

What does the writer inform us on the road of life of Khasay? First of all, which he is particularly proud of? First of all, of his simple family origin, when he filled in the autobiographic documents, quite often connected with trips, or all kinds of travels: in one of the years he wrote proudly: “*I am the son of a porter, worked as a conductor of the tramway, then adriver, finished courses, public activity, then again courses, trade unions, then war and so on*” (Гусейнов 1988, 38). Yes, what to hide, it is true, my father was a porter, farm labourer, a farm labourer in the family of a bey. “*Memish’s grandfather from Baku, walked in the town, far and wide, how many loads he carried on his back; some will say “hambal” – porter, some will say pehlivan - a wrestler*” (Гусейнов 1988, 32). Memish’s grandmother from his mother’s side Melek-xanum was the daughter of an impoverished distinguished bek, Memish’s father porter Gulbala helped the bey, worked as a farm labourer for him, then after the death of the bey in the cold winter of 16 saves his daughter Melek from death. Then he married the bey’s daughter and his children were born.

When we studied the specificity of the composition of the novel *Mohamed, Mamed, Memish*, which consists of ten chapters, we paid attention to such a thing, which reminds the composition of N.V.Gogolol’s poem *The Dead Souls* with some excuses. The

main hero of N.V.Gogol's poem Chichikov calls on the landowners from the town of N with the aim to buy dead souls, then to pawn them to get some capital. Khasay Gulbalayevich, unlike Chichikov, does not travel, or go anywhere, but in his own family clan "buys" the souls of his own children and relatives in order to raise own and public image. Owing to the support of the composition of *The Dead Souls*, we think that the writer wraps up the novel with family plot lines, exposing the activity of Khasay in rendering help to his relatives and close to him people, but turns out that he did it only for his own self in order at the end not to have any censure against his own self.

"The porter Gulbala died when he was not yet forty years old and Khasay was only thirteen years. He was obliged to take care for the whole family, including his brothers Aga was ten years old, Tukezban - eight, Heibat - even younger, Teymur had his teeth just appear" (Гусейнов 1988, 37). And when in their street the first tramway appeared, he began to work as a conductor. An interesting author's impregnation into the plot of narration, in which Khasay's father, a farm labourer, appeals to his son: *"Well, what will you do if I die?" - Father asks threateningly - Talk at random, bragging? Show to me your lying face to see. How dashingly you ride the horse, as if you are trampling my bones, you use my name to get fit from it!"* (Гусейнов 1988, 37), as if reminding the reader about the illegal activity of Khasay.

Thinking about his own authority and prestige for a long time, Khasay did not know what to do. His brother Ali from the same parents was taken captive and then worked in the mine. He sent a letter to his mother. The family asked his sister Tukezban to learn what the matter with him was. Khasay nursed everybody in the family, helped. It was necessary to drag him from there by all means, but how? His wife helped in it. They began an active activity. First they sent Uncle Heibat to learn how and why Ali had been exiled, in what he was accused. From half of the road he was asked to return back. At the beginning of the next year collecting all the necessary documents Uncle Heibat went there again. It became clear that Aga was in deportation, he was in the same address, lived in the house of a Russian woman. But how to release him from the exile and take him home, it was an action of honour. The third time Khasay went there himself. Accidentally he found himself on the same floor and the same hotel with the chief of the mine where his brother was. With the help of a crafty plan he took home his brother, cursed him that why he had come there with his wife and son. And again with endurance and persuasion they sent Ali's wife to deal with the necessary documents. In a month he got an unexpected letter that his son Alik was dead.

A striking example of kind actions of Khasay is in relation to his own son by name of Gulbala. It forms one of the main lines of plot, which narrates one of the main pretensions of the son to his father. The father knows that his son loves that girl and wants to marry her; the father compels the son to marry a well-known man in the town. But there takes place a misfire.

On the day before the suicide Gulbala called Memish to come to him in order to disclose his spiritual and what he had in his heart. His dialogical and mono-logical speech discloses the confrontation of relations of Gulbala with his father, with Rena, whom the father made her his lover, but then married a second woman and made all his brothers admit her duly. Gulbala got acquainted with Rena on the beach, saving her from a completely young boy, who stuck to her. He saved himself, because a great number of those young boys' friends attacked him. There was love between them, his first confession of love and said that he wanted to marry her. He took her to his grandfather's summer house and there was nobody. And Rena's mother went to her neighbor and had to stay there the night till the morning. In the dialogue-revelation of Gulbala Memish was interested: *"Why have you not married?"* In the reply to his question heard from him: *"I told father that I wanted to marry"*. But he asked: *"Whom do you want to make our relatives?"* I turned towards my mother for defense; I thought she will defend me, she loves me, trembles over me, always saying *"my beloved,*

my dear" and so on, but she also asked: *"Who are her parents?"* But she had even not a father (Гусейнов 1988, 78).

"Working in the office of the metro he helped Rena to get a job in one of the offices of metro. Could Rena even think that her gold medal did not mean anything for the entry into the Turkish department of the university" (3, p. 84). And in one of the days Khasay came to one of the offices of metro unexpectedly and met the girl, which he had seen her with Memish for the first time. After two days he telephoned to that office and asked quite unexpectedly: *"By the way, what about the girl who worked there, did she enter the higher school?"* - Care fore the employees. And when he learned that she had failed, he was glad, but with a voice full of grief: *"Very pity, Send her to me"*. And Rena came (Гусейнов 1988, 81). Her mother Varvara khanum taught her daughter all the time: *"It is necessary to have strong support all the time"* (Гусейнов 1988, 81). But when she saw a brilliant ring on her finger, she understood everything.

Convinced that the high position of Khasay and his big incomes, his son began to support the complaints of his mother with anonymous letters written against his own father. He even was ready to kill his father and rob his own parents. He decided to be on the wait of his father when he was returning from Rena's house. He stood at the entrance of the house waiting with a knife in his hand. The knife was with a spring support, it could enter the body as soon as it touched the body. While waiting for the father his throat grew completely dry. But when his father coughed in the entrance, his heart sank to his boots. He could not murder his father and then he chose to take revenge in some other way.

His fight with anonymletters against his father turned to be a useless loss of time. There was a friend and chief of Khasay, a man by name of Jafar (as a sign of respect people added the word *"miällim"* (teacher) to his name), whom his father was not thinking to dismiss, therefore Khasay wrote an application for being dismissed, then the thought: *"I shall write complaints, keep facts, but fill them with gossips, in this way we shall bring you up! We shall bring you up in this way! Yes, yes, we shall bring you up. We have brought up lots of men like you"* (Гусейнов 1988, 92). Then it became obvious that Gulbala *"did not write facts, but poured all kinds of dirt on his opponents! Now come and investigate, dismantle his castle with a goat's hogs! Not any trace of them will remain"* (Гусейнов 1988, 91). When Gulbala met his father's assistant by name of Amiraslan, the latter sobered him. The assistant exposed to him the methodology of writing and sending the anonymous letters. *"Of course, writing anonymous letters is a very mean action, but a very cunning science! For instance, take your father, my dear chief, he is a good organizer, very experienced and with lots of ties, knows his work, profession and so on. Do you agree with me?"* (Гусейнов 1988, 93). But Gulbala did not believe the words of that *"bald-headed fox"* (Гусейнов 1988, 93) and even began to pin him up: *"Excuse me, Amiraslan, you speak in a manner as if you have dealt with it yourself"*. *"Do you mean me? To fight by writing anonymous letters is very primitive!"* And he began to expose the kitchen of writing anonymous letters: *"It is better to sign it with your own name, family name and signature. In order to make everybody know you" - "Crank, not your name and your family name, but those of someone else. I tell you to learn the relations of the people! It is necessary to know who has a grudge against your enemy! Whom he will suspect! By doing it you will attract someone else to your game! Your enemy by all means will put to shame not the real one, but the one who will deny it. The person who was a neutral person yesterday becomes an enemy of your enemy! But in such cases certainly in anonymous letters there had to be the details concerning the person whose signature was in the letter"* (Гусейнов 1988, 93).

Amiraslan taught many other things to Gulbala and he was only sorry why he had not met him earlier. Through the history of the family of Khasay Gulbalayevich and Rena, who was accepted by all his brothers, despite the fact that he legally had a wife by name of Husniye, through whom the writer describes the history of love of Gulbala to Rena. But at first about Memish, whom the

beautiful Rena abandoned, she called Memish “*a taciturn*”, neither fish, nor meat. But about Gulbala, who was a relative of Memish, she did not think of him a bit at all. He guessed. “*Father wanted to become related with a great man and they proposed me his daughter, but then he bit his elbows, when he was dismissed with a crash*” (Гусейнов 1988, 56).

Memish did not stop with his questions and wanted to know what he had proposed her. “*What can I propose Rena? To take and marry her! But what about the money, where to get it from? From you? Shall I take it from your rich aunt Tukezban?*” (Гусейнов 1988, 78) When he learned that his beloved Rena had fallen into the hands of his father, it was too late. Rena had spoken to him about a handsome grey-haired old man before, yes, Gulbala did not attach any importance to it, because he also liked to compose whatever happened the more so he never saw a man with her.

The circle closed and once early in the morning Gulbala remembered his parents and Memish with his morals and his own wife! It was offensive to him, for his ownself, he would have a final talk with Memish, and he would put an end to the problem. The more so, Gulbala fell down from the window in front of the eyes of the woman who did cleaning and sweeping in the yard and in the street.

Khasay’s work was to communicate with people, to be careful, to know the men with high positions and to communicate with them and how Khasay would continue Amiraslan’s work. His own sister was married to Jabbar, chief of Khasay. Her husband Amiraslan achieved in the life himself. Assimilated the laws of how to rise in service, he even chose his future wife himself, taking into consideration the position of her parents in the society. But Khasay succeeded to overdo him. He married Husniye, who was an activist, a member of the Young Communist League. Nevertheless, Amiraslan found a kind and clever girl to marry.

Memish remember and knew. He taught and fed everybody and they knew it and tried to please him in everything. But Memish needed to disclose what he had in his mind after the suicide of Gulbala and consult and he would begin his talk with Gaya, who asked Memish: “*And what do you want in order Khasay leave Rena and return to Husniye khanum?*” (Гусейнов 1988, 12).

As it is seen from the plot of the novel, the main burden in the case of the exposure laid on the shoulders of Memish, who became an oilman Baku. He lives the honest life of a vanguard conscientious worker. With his image will be connected the fighting enthusiasm of the work The Investigators acknowledge that he will become the megaphone of the ideas of the writer in the struggle against Khasay’s activity aimed only to enrichment. After the service with the advice of his mother he came to Baku to live in the house of his uncle Khasay. The room of Khasay’s mother Tukezban was still unoccupied. But could she know how her brother’s charity would turn out?

Memish began to work in a multinational team of drillers headed by Gaya. A Russian young man Sergey, an Armenian Aram and Rasim from Dagestan were filled with pride for their labour and kind sense: their team produced a billion tons of oil for the country. Naturally, multi-number pages of labour days are filled with the romance of creation. The writer binds the events from the life of that team, what was designated after the death of Gulbala in the type of complicated struggle apposite forces – Memish and the Khasay brothers.

The image of Teymur comes into the mind of Memish, who refused his parents’ help and joined the army. In the family of the Bakhtiyarovs he was a person with natural gifts. He repeated all the qualities of his mother. As pure as the snow of the mountain. He was the best pupil at school. His obstinacy ruined the Bakhtiyarov family. Khasay was against his desire to serve in the army, but he joined the army, thinking that he fulfilled civic debt. His mother’s heart broke, when she got the news of his death.

Ali, one of the images did not know for more than twenty years that his mother had been alive. If there had not been the machinations of Grandmother Husniye, he would have not known that his mother was still alive. Nobody in the house knew how modestly they saw off his mother of the Russian nationality. Khasay found a new wife for his brother, who had saved him from exile, and he even did not remember what his Russian wife did for him, sheltered a sick Azerbaijani having pity on him. When he grew up thanks to the crafty machinations of Husniye and her desire to harm Khasay he went to look for his mother. Machinations laid the beginning of the turn of the terrestrial knot, which with its own hands have created Husniye and Khasay.

5 Summary

For some reason in Memish’s thought there appeared the lame old man with a stick, who very often passed under the window of Memish’s house, in the morning of that day, when there would take a dramatic murder and Memish would be killed by his relatives, he again met him on the road. He thought that perhaps there had come a punishment for Khasay and Husniye. After the second interrogation of Memish, after the end of the talk Sattar heard him say: “*You will hear of me! You will have a murder!*” (Гусейнов 1988, 123). At the end of the novel the bashful attempt of Memish to fight with Khasay ended with his death. With the instruction of Khasay his native uncles beat him at first, but Memish was from the same mother and father with them, smothered when they learned that Memish did not stop, but continued to disgrace their dynasty, again were in arms against him. The Khasay brothers, benefactors and the main support of the family, not thinking that him.

In the individual genre and stylistic current of the author’s narrative style an introspective layer is distinguished. The nuclear of which correlates with the native post modernistic form, which is characteristic for the creative activity of K. Abdulla. In it, the son of Khasay tries at the expense of his life to blow “the genealogy” of his father. In it Khasay’s son tries at the expense of his life to blow up “the dynasty” of his father. Memish, who was brought up in patriarchal traditions of the Azerbaijani nation, tries to judge the society of the affairs of his uncle Khasay. The moral purity of the spirit as of his cousin Teymur allows him to adapt to those, which took place in the family clan in the family of the Bakhtiyarovs. His aspiration for the discovery of negative occurrences along the whole novel will be shown in tense spiritual searches of Memish, as in the searches of other characters of the novel: Gulbala, Teymur, Fatali, who was a historical figure and enlightener, who in conditions of hypocrisy, falsehood and consumption of the contemporary and historical time chose individual-moral-spiritual means of fighting with a whole family mafia in the diagnosis of the public disease: money-grubbing, protectionism, thieves’ cant and other negative phenomena in the life of the Azerbaijani society.

Specific is the denouement of the plot of the last chapter of the novel, which has a double tail-piece. It informs that after the known session of the town committee of the party Memish was smothered and his corpse was hung. There were rumors that he had committed a suicide. But in the second denouement of the plot the live Memish hurries. One can feel the smell of shashlik, but it is deceptive. With this scene the writer shows that there is still an opportunity to hope that not everything has been lost in the fight with family mafia, in miniature reflecting the mafia of the country, “*in which the national pride is exchanged to the aspiration for enrichment, career and enjoyment with blessings of life*” (Сафаров 1989: 116).

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