



DOI:10.29013/EJHSS-25-3-27-29



MODERN AZERBAIJANI PROSE FUNCTIONALITY OF GENRE POETICS

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Cite: Mammadli S. M. (2025). *Modern Azerbaijani Prose Functionality of Genre Poetics*. *European Journal of Humanities and Social Sciences* 2025, No 3. <https://doi.org/10.29013/EJHSS-25-3-27-29>

Abstract

The article analyzes the genre changes that have taken place in Azerbaijani prose since the 1980s. The process of transformation and dynamics of prose genres over time is studied on the basis of works already well known in the literary process by Yusif Samedoglu, Elchin, Anar, Vagif Sultanli, Magsad Nur and other writers.

Keywords: *genre, mayor, dynamics, Day of Murder, Magsad Nur, Mubariz Jafarli, myth, parable, Azerbaijani prose*

Main part

As a rule, (and we can think so logically!) it is quite natural for the author to look for new forms in order to express the idea he sees in his own spirit and in the depths of reality in a more artistic way. The main author's idea, stimulating the creation of the concrete literary work can find its perfect artistic solution only in a condition if the multi-layered reality, the complexity of life and human destiny would be seen in all angles in the text hereof and the reader would be sent the signs from a deeper path inside the work. The rapid internal changes in the cultural sphere have led to a cardinal transformation in the texts of literary works, the structure of genre thinking that turns these texts into prose. What really happened? Since the 1980s, changes in genre caused by transformation process in Yusif Samedoglu's novel "The Day of Murder" have transformed style and reality into an artistic

text, and the element of modeling it from different angles has intensified. The main reason for this was the dictation of the author's will in the "genre-author" tandem, or rather, its dominance. The reason for the strengthening of the author's will over the genre, as noted above, was the irresistible process of transformation in the cultural sphere. Hence, the dominance of the author's will lead to the emergence of various turning points in the genre, already established literary models collapse, intra-genre processes, so to speak, result in a strong change in different forms of prose. Vagif Sultanli's novels published in Azerbaijan, America and Europe can be taken as an example in this regard. In these works, we see the most distinctive features of the author's will, conditioning the secrecy of the composition and other such circumstances are the distinguishing features of the new Azerbaijani novel. As noted, "... The Desert War" differs, first of all,

by its perfect plan, i.e. composition, there is no fracture or disorder between the transitions (from event to event, from image to image), and the most important aspect of the composition and its philosophy. It is not the judgment in the prose, but the giving of the subject matter in detail, that is, the exaggeration of the associative, direct, and conditional-symbolic connections between the details. It should be noted that although the author predicts the path he has chosen in the story, in a sense it “deceives” the reader, which, due to its stylistic quality, leads to the projection of the literary text, the artistic intention expressed by him on the images; consequently, the energy within the image and detail emerges and is intertwined with the metaphor of the desert. In this sense, it is clear that the author “built” the work. Because such perfect passages, the fact that the plot does not breathe in the vortices, the continuity of the passages ... all this is the fact that it aspires to a single point and then sinks at different frequencies of motion is one of the conditions for a new novel thinking”..

The rhythm of development of modern culture is such that the formal structure of works of art written under its influence or “pressure” changes, the meaning and style are renewed. In the novel, the outdated forms of storytelling (the structure of the story -!), the expression of meaning remain under the carcasses that jump beyond that development and are handed over to the archives of history. It is clear that today's culture is multidimensional, essentially multilingual, and, most importantly, highly contradictory compared to previous periods; The present period is such that in various prose works all the writing methods that existed before it is intertwined – in the texts that seem to be modern writing style, there is no subdivision of both realism – classical and modern realism. In presenting an extremely new form, the author speaks of those old, “erased” forms, and the intermingling of these two alliances essentially helps to understand literary texts, but at some point hides the parameters of this clarity. Of course, we are not talking about Franz Kafka's novel “The Castle” or his short story “The Transformation”, we are talking about texts that are different from “the Castle” and “the Transformation” in modern times. Multilingualism (a set of languages instilled in us or given to us by a culture that flows with our

blood -!) creates new genres and variations, as a result of which prose rapidly separates from old traditions; so, today, if someone presents a prose text in the style of Suleyman Rahimov, Suleyman Valiyev, Alibala Hajizadeh and other classical authors, how will they be received? Of course, in silence. In our opinion, such works cannot be included in the literary process today. The question of how to write is imitated by a specific period, the period of cultural development itself, and the dominance of the author's will over the genre occurs after this event. Today's story, today's novel is not a stereotype of fifty years ago ones, the forms of prose have changed cardinally, and the novel-essay, novel-parable and other forms in world literature are also characteristic of Azerbaijani prose. Today, there is a changing process in Azerbaijani prose, which is influenced by this change. Controversies about world prose luminaries on websites and portals, differences in tastes, and fragmentation of ideas and opinions are the result of this. Let's pay attention to one detail. The essence of the distinction is that the stereotypes about the luminaries of world prose are gradually being abandoned, and each of them begins to be marked by both friendly and hostile signs by the creators of our prose, as well as readers. It is obvious that the authors of the 100 most popular novels in the world, which are popular in various fields, and which are to be read in polls, cannot be loved at the same time and in the same way; this means that the prose writer and the reader who chooses a work to read in the national literature is already “discriminating” between writers, and the label “my writer” changes from time to time. The confusing and very radical views of the writer Seymur Baycan about Salman Rushti and other very famous writers on various websites did not go unanswered in the literary process. After a while, the temperament of this panic cooled down, almost to zero, and now it is known what process took place on that eve. The process of change and transformation in Azerbaijani prose, which began at the beginning of the XXI century, had to crack and reveal itself at certain points. That is, the evaluation of world prose texts is inextricably linked with the development trends of the processes taking place in the thinking of the national prose, and in this case the evaluation is nothing more than a sign of what lines the

national prose is advancing. Authors and readers react to the world prose process with the sound inside the texts we write and read, with the amplitude of that sound.

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submitted 28.04.2025;
accepted for publication 12.05.2025;
published 30.06.2025
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