

## Section 2. Philology and linguistics

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### FACTORS DETERMINING THE EVOLUTION OF LITERARY GENRES

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#### Abstract

There are a number of factors that indicate the change of genres in prose. The most important of these is the change of the rhythm of time, the formation of a new socio-moral environment. The change of the ideological atmosphere also influenced the development of Azerbaijani prose.

**Keywords:** *genre, factors, evolution, magic realism, Azerbaijani literature, aesthetics, poetics*

#### Main part

If we compare novels written from the early twentieth century to the present day and prose works in general in terms of genre dynamics, very interesting nuances can be revealed. In this regard, the question of which prose genre an author chose at a particular time is an interesting one. It is clear that many people can read short stories and novellas, both due to their brevity in volume and the desire to quickly review objects in the “kaleidoscope of time”. Unlike the short story, the novel is not intended for a wide readership. There are quiet and controversial, that is, noisy, readings of the novel. Once upon a time, in the 80s and 90s of the XX century, two novels by Movlud Suleymanli were published: “The Mill” and “Migration”.

These works are very different in terms of genre functionality and social problems. The novel “The Mill” depicts the fate of the Sovi-

et era, the ideology that weighed heavily on people’s souls and was hostile to humanity. In the novel “Migration”, the genre functionality and stylistic palette comes from a different direction. While the first novel focuses more on social problems, the second focuses on the things that mold and shape the soul of an Azerbaijani from childhood to old age. Over time, this second direction became prominent and dominant in Mevlud Suleymanli’s novels.

The work “The Nobility of Yel Ahmed” traces the secrets of the world of folklore and the paradoxes of myth that shaped the Azerbaijani nation. The secrets of the soul, embodied in poetic texts since the time of the Hurufi poet Imaddadin Nasimi, wander in a story “invented” by the author in his native language. The work “The Mill” caused wide resonance and controversy immediately after its publication. Later writers of the Soviet era

criticized the “pompous atmosphere” of the novel, stating that such a reality is extreme fiction. Some members of that generation praised the work. It is well known that the mill is a symbol of abundance. If this vessel of abundance is broken, the water in it dries up, and the mill becomes a place of pleasure and fun, abundance will eventually depart from man. Immediately after the publication of *The Mill*, all conservative authors mobilized, which meant the end of Soviet-era aesthetics. Mevlud never again wrote works with such pathos. When “Migration” was published, readers praised it as a work worthy of Marquez’s pen. There was even a saying that “Migration” was a novel written under the influence of Márquez. Probably, at that time, works of this type also appeared in the literature of other peoples, that is, sometimes the energy of a great literary tradition is inevitable. If you pay attention, that tradition, that is, the «Marquezean influence», manifested itself in the literature of most Turkic peoples. But that was not the point. The author claimed that at the time of writing he was not familiar with Marquez’s texts. Time can to some extent dictate what genre a writer chooses. In the nineties of the last century, saying goodbye to the old aesthetics simultaneously required laying the foundations of new poetic systems. This conditioned its integration into world literature. Starting from this period, the style of magic realism entered our prose experience. First, about magic realism. Although this style appeared in the early 20<sup>th</sup> century, it gained special popularity in the middle of the 20<sup>th</sup> century. Marquez’s novel “One Hundred Years of Solitude” is a great experiment for the art of the novel as a whole. What is the main point of magic realism? In a fabricated text, the author deliberately replaces real events with a utopian reality. One of the studies on this subject states: “In fact, magical realism is a closer relative to literary fiction than fantasy – which helps in identifying it in the books we read. Series like *The Lord of the Rings*, *The Kingkiller Chronicle*, and even *Percy Jackson*, are fantasy fiction for myriad reasons, but a simple way to differentiate fantasy from magical realism comes from Gotham writers: “This enchantment of Latin American marvelous reality originates “from an unexpected alteration of reality (the mir-

acle), from a privileged revelation of reality, an unaccustomed insight that is singularly favored by the unexpected richness of reality or an amplification of the scale and categories of reality [...]” (CARPENTIER, 1995, p. 85–86). Carpentier’s explanation denotes a relationship between reality and observer imbued with both modifying and mimetic operations by describing the ideas of alteration/amplification and revelation/insight (CHIAMPÌ, 2015, p. 33). It follows that his concept simultaneously considers magic a product of human perception and a component of reality (CHIAMPÌ, 2015, p. 33–34).” (Bruno Amaral Dariva, 201).

In another study we read: “I was reminded of the short story “Two Words” by the Chilean writer Isabel Allende, whose novel *The Japanese Lover* was recently published. In general, this writer is one of the strongest prose writers who makes people, especially women, read with the plot of her prose texts. Before we talk about the story, let’s pay attention to one moment in her interview. The question is asked, “Is love really the driving force of your life?” Isabel Allende’s answer is, “Love is really the driving force of the whole world.” It is a question that still intrigues us today, even though we exploit it mercilessly. My books have been translated into many languages, and readers in any language understand the love I speak of because the sentiment is universal. But consciousness is not always so. That doesn’t mean I’m a completely irrational person. Sometimes I have to think...” (Yusifli C., 2012, 19).

The researcher continues: “We want to pay attention to the technologies of plot construction in prose. Experience shows that sometimes a very interesting story changes, shrinks, loses its meaning under the writer’s pen, or rather, the constructed plot line either shrinks, eliminates the meaning of the story, or changes it and is used to reveal the essence of the amazing events of a great epoch. The story, undoubtedly, must change throughout the plot, so to speak, melt, until it is woven into the fabric and cells of the work, until it is transformed, then in time (that is, throughout the plot time) it will become no more interesting than an advertising poster. The hero of the story “Two Words” is in the business of selling words, trading in words.

We wrote about this story in another coincidence. A woman sets up a tent in the big cities of the world and waits for customers. The words she offers are not ordinary, they are magical, these words bring light into people's hearts, make them taste the taste of happiness. But everyone gets his share – nei-

ther more nor less.... The one who takes these magic words home is also deceived, because the light and the aura of happiness also involve lies and deceit, and the soul is in one heart. "These lies are made to keep people from the tragedies and terrible hardships of life" (Yusifli C., 2012, 67).

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