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ARTISTIC INFLUENCES-TRANSFORMATIONS IN THE CONTEMPORARY AZERBAIJANI NOVEL (ON THE BASIS OF G. MARQUEZ'S "AUTUMN OF THE PATRIARCH" AND A. MASUD'S "FREEDOM" NOVELS)

The purpose of the article is to raise the problems of transformation of the Azerbaijani novel under the influence of examples of world literature of foreign cultures, to study the influence of classical and inter-literary foreign traditions in the genre of the novel, similar environments and characters, the problems of the evolution of the genre.

The study is based on the method of comparativeism, a comparison of literary works is carried out, Western influences, which intensified in Azerbaijani literature after gaining independence, are investigated similar themes and heroes.

For the first time, the article analyzes Azerbaijani and Latin American literature, as well as a comparative analysis of G.G. Marquez and A. Masud. Since the end of the twentieth century, after gaining independence, the peoples of the post-Soviet space began to become more familiar with the world literary schools.

Of course, there have been similar moments in the literature and philosophical thought of different peoples of the world, as well as influences and transformations from tradition or foreign literature. Likewise, subjects of famous Azerbaijani writer Nizami Ganjavi's "Leyli and Majnun", "Iskendername" and other works are addressed by Western and Eastern. In the article, these points are also touched upon.

The influence of G. Marquez's "Autumn of the Patriarch" on A. Masud's novel "Freedom" is also studied. The images of the historical figure that left his mark on the history of Azerbaijan, Elchibey ("Freedom"), and the Patriarch ("Autumn of the Patriarch") are compared. In both works, we encounter the images of the president (and general). A. Masud translated the work into Azerbaijani, apparently for this reason, he was influenced by the work, transformed certain images and motives.

The magical realism of Marquez and the writers who influenced his work are analyzed. Traditions and new creative tendencies arising from the literary social environment of the authors are compared.

As a result, it turns out that artistic influences in the literature are also a regularity arising from socio-psychological processes. Although there are similarities between the presidents' images created in two different environments and at different times, each of them has a different way of thinking (belief), character, and qualities. However, both style influences and transformations in analogical narrations, motifs, and images are undeniable.

Key words: modern novel, magic realism, "Autumn of the Patriarch", "Freedom", transformation, artistic effects, tradition, A. Masud, G. Marquez.

Introduction. Since Azerbaijan gained its independence, the novel genre of literary and cultural evolution did not stay ineffective in the field of artistic creativity. Issues such as modifications of novel forms, new constructions, new designs, and new forms of creativity have sparked the creation of different discussions and considerations about the novel.

The novel is an open genre to transformation. Modern public and social processes, external factors influence the character of the novel, transformations

in the protagonist's speech, in the narration, in the depiction of characters, in the content of ideas, in the modifications of genre draws attention.

When talking about the transformation of the novel analysis can be done in several ways: influences which come from the classical literary text and their transformations because of the requirements of the modern world, the transformation of folklore traditions or examples of world literature – transformation of foreign cultural influences. We have

enough writers who are writing novels today, and these writers, on the one hand, are nourished up with classical literature, including the literary-artistic tradition of the twentieth century. On the other hand, they demarcate the same traditions and mostly seek to establish a dialogue with the culture of recent times. It does not stay ineffective in the artistic perception of the world. On the one hand, the classical tradition, on the other, the different cultures and experiences, leads to a new artistic paradoxical construction. The process of absorbing new cultural values of literature does not occur in harmony and without conflict. At the dawn of the 21st century, literature is turning to contemporary poetry, a new type of cultural consciousness, a new paradigm of artistry, and the integration of conflicting aesthetic tendencies. The relationship between tradition and modernity with its multi-layered and unique content makes the learning process of artistic consciousness dynamics actual. At the end of the twentieth century, new literary experience (culture) in the Azerbaijani novel's genre stems from the social context itself. Writers are influenced by foreign cultures (foreign texts) and conflicting aesthetic tendencies and created different heroes, forms, and styles. In the one hand, the classical tradition, on the other, authors who benefit from different (W. Faulkner, E. Hemingway, F. Kafka, M. Proust, C. Joyce, C. Aitmatov, U. Eko, G. Orwell, P. Coelho etc.) experiences and foreign cultures creates similar heroes and describe the same social environment differently. At this time, they preserve the old tradition (the traditional hero) and keep alive (e.g., V. Babanli's "Strange Love", S. Sahavat's "Obituary", S. Ahmedli "Hiddens" etc.) or they completely destroy and create the new tradition (new hero). (e.g., E. Huseynbeyli "Again between the two Fire", "Don Juan...", I. Fahmi "The Shadow"). "Track" by M. Ismayil, "My dead World" by I. Shikhli, "Day of Murder" by Y. Samadoglu, M. Suleymanli's "Prayer of Sin", N. Abdulrahmanli's "Kurban, Century's "Ali and Nino" legend" and in other similar works, different approaches to a similar environment and similar heroes are remarkable.

Methods. The research is based on the method of comparativism, comparisons are made between literatures, western influences which strengthened in Azerbaijani literature after independence, similar themes and heroes are investigated. For the first time, in the article analyzes are performed in terms of Azerbaijani and Latin American literature, and the novels of G.G. Marquez and A. Masud are involved in a comparative analysis.

Review of recent publications. There are a number of research works written on transformations

in the contemporary novel. For instance, Z. Serova's "Ways of the transformation of the novel form in Russian prose at the turn of the XX–XXI centuries" (Kazan, 2011), Y. Matyushkina's "Transformation of the historical novel genre in the works of B. Okudjava" (St. Petersburg, 2012), A. Baxtina's "Transformation of the plot and character of the hero of A.T. Bolotov in the works of Russian literature of the XX century" (Nizhny Novgorod, 2013) works deal with the novel forms, historical novel genres, as well as transformation of plots and characters, and transformations from folklore, tradition, and external influences studied. As for the specific topic we are researching, the issue of transformation-artistic influence is posed as a problem, for the first time, the works of writers from two different countries and cultures are analyzed and compared in parallel. Transformations-artistic influences in images, plot, content are studied. Although the works of G.G. Marquez and A. Masud are analyzed from other perspectives separately, for the first time in our article, their work becomes the object of comparison. Not a single article has been written on this topic before.

Mine materials. Since the 1990s, in Azerbaijan prose, similar themes and similar heroes from the world literature stimulate the evolution of the new novel. In fact, it begins to manifest itself in the literature of many post-Soviet countries. In the article "Transformations of aesthetics and modern Uzbek novel" Islamjan Yakubov (2017: 56) linked the introduction of the Uzbek novel to a new stage of development exactly after independence with the writers those move away from the influence of socialist realism and the emergence of a new regime. Especially at that time, Uzbek writers got acquainted with the artistic creativity of various world literary schools, mastered new methodological traditions, did not content themselves with traditions of socialist realism, refused ready-made stereotypes. As a result, contemporary philosophical and ideological works are being created based on a new tradition. In her work "Integrating into European Literature in Azerbaijani Literary Thought" R. Mammadova also believes that most of the works that can draw attention have been written with some affections from Western literary examples. The author referring to the 1990s prose considers with being relatively right, in our literature, "the prevailing view of sparse ideas based on western perspective and their application in literature was in foreground" [2, p. 47].

However, similarities in philosophical thinking and literature of different nations, influences, and transformations from tradition or foreign literature

also occurred in antique periods. For example, Aristotle uses similar historical comparisons in the analysis of political forms of the antique period. Or, the pantheism philosophy – cultural concept, which arose in ancient times, spread in the Middle Ages, the source of the spiritual culture of the East and the West. This concept is manifested in western culture in the works of D. Dinant, N. of Cusa, M. Eckhart, G. Bruno, B. Spinoza, and in the East in the works of M. Hallaj, J. Rumi, S. Tabrizi, F. Naimi, I. Nasimi, and others. This is also an indication of the synchronization of different approaches to the same problem, as well as approaches from the view of historical and moral values. The parallel points in the creativity of A. Nabati with M. Fuzuli and I. Nasimi, J.B. Moliere with M.F. Akhundzade, A. Ostrovsky with N. Vazirov, A. Griboyedov with J. Mammadguluzadeh, I. Shykhly and M. Sholokhov, H. Javid and T. Fikret, M.A. Sabir and Mahdingulu and other many writers have been talked about in the literature.

R. Mammadova says that European historians consider the work of “Tristan and Iseult” – an example of 12th-century European literature as the work of “Leyli and Majnun” of Europe. So the subject of Leyli and Majnun spread in countries such as France, Italy, England and Spain. However, Western and Eastern moral thinkings were very different.

The same author considers Lambert de Tort's “Alexandre en Orient” (Alexander Romance) (1175–1190), the best of the “Alexander Romance”'s written on a similar topic (this time in the topic of “Iskendername” (Alexander Romance) in Western Europe. However, according to the author Azerbaijanian writer Nizami Ganjavi's “Iskendername” (Alexander Romance) (written in 1200–1203) goes beyond simple novels, rising to the level of philosophical, socio-political, moral, and literary encyclopedias [see, 2, p. 62].

Writers who say that there are highlights in creativity styles in Anar's “White Harbor”, “Macal”, “The Sixth Floor of the Five-Story Building” with writers like G. Maupassant, H. Balzac, G. Flaubertin, or E. Huseynbeyli's works with H. Murakami, A. Masud's works with F. Kafka, G.G. Marques are not mistaken.

In Anar's works, the existence of similar moments with a prominent representative of Azerbaijan classical literature, Fuzuli's creativity is discussed [3, p. 65].

Writer E. Huseynbeyli called artistic influence a creative process and said that first the writer is influenced by someone, and then finds himself in his interview with Aykhan Ayvaz. “Orhan Pamuk has never denied that he was influenced by Eco. Not everyone can be affected. This is the work of talented people ...” [4].

Let's note that O. Pamuk's book “The Black Book” is a modernized version of Sheikh Galib's “Beauty and Love”. The writer Jalal's image described in work represents Mawlana Jalaluddin Rumi, Galib represents Love, and Roya represents Beauty.

We see the effects of G. Marquez's “Autumn of the Patriarch” in A. Masud's novel “Freedom”. M. Masud translated this work into Azerbaijani, apparently influenced by the work, and transformed certain characters and motives.

E. Poletayeva's reasoning that translation of the anonymous French novel of the 12th century “Fluar and Blanchefflor” into Spanish in the 16th century created a new literary context, influences of its separate motives and narration constructs to epic genre effects on, and writing that anonymous Spanish novel “Flores and Blankkaflor” is its transformation and provides correct reasoning that the translator (or text worker) is influenced by all the complex situations when translating the work. And the literary context that it's in it is not the last in this line” [5, p. 98].

Apparently, A. Masud was also influenced when he translated the work “The Autumn of the Patriarch” and wrote the novel “Freedom” under these influences.

Thus, Marquez himself expresses that he was inspired by F. Kafka in his first stories. Researchers also say that it stems from Hemenquey's style, though the author also admits that he inspired by the creativity of East Americans.

J. Golenko analyzes young writers' creativity comes to the right conclusion that in their works, the plot is universal, and there are influences and taken plots from leading countries in social, political, economic other levels. The author calls the young national prose in the 20th and 21st centuries mostly as “taken plots” which comes from West through literature and writes that “in the mentioned books, if we judge them by their publishing year, then we can see that they already met a lot before with the social, political, and economic problems that we face today have already met. But by bringing together works just because of the similarities of the plot, we see the literary theory as a common science, without any awareness of it, and even in inherited forms, there is some pattern arising from social and psychological processes” [6, p. 81–82].

This regularity in A. Masud's work stems from the social environment itself, national psychology, historical memory, national mentality. The author writes his protagonist in accordance with his social environment, concerns and problems, political goals, as well as the writer's own idea, however, both genre influences and transformations in analogies, motifs, and images are undeniable.

It should be noted that in Latin America, Marquez is considered one of the creators of magical realism. In "A Hundred Years of Solitude", the writer, who synthesizes magical and fantastic elements, focuses on ironic and grotesque descriptions rather than creating real-life scenes. However, "the process of cultural, ideological search in Latin America is connected with the history of literature that looking at reality differently and creating a new tradition or genre, rather than arguing with tradition and denying it" [7, p. 104].

Considering Marquez to be one of the magical realism representatives, Danijela writes that magical realism originated in Latin America. "Magic realism particularly focuses on specific spatial and temporal relationships without establishing a clear boundary between real and surreal. Everyday life is depicted as imaginary and an illusion, while the incredible and fantastic events become a reality" [8].

In "The Patriarch's Fall", Marquez continues the tradition of magical realism that comes from "Hundred Years of Solitude", creating a mythical archetypal image of many dictators with the image of a tyrant of the president. The Patriarch becomes the generalized voice of people who are weak, dependent on the opinions of others, cowardly, and create idols of themselves. The author ironically describes him as an embodiment of inviolability and manhood. The reader is sometimes afraid to believe, both terrified and fascinated by the image.

Marquez makes alike the image he created, like Juan Vicente Gomez, a historical figure whom Venezuelans justified as a prominent Venezuelan more than other dictators. He admits that he enjoyed his work: without haste, without forcing himself.

It should be noted that Marquez came to the Soviet Union as a journalist with a delegation team in 1957, and until 1998, an essay on his impressions was kept as a secret in the library and did not translated. While in Moscow, Marquez tried to gather information about Stalin, and even secretly, he could enter the mausoleum where Stalin was buried and protected. They also note that much of the information he collected here is rightly included in "The Patriarch's Fall" and consider it undeniable that there are features of Stalin in the image of the Patriarch [see. 13]

Existentialist A. Camus also portrays a tyrant ruler in the drama "Caligula" (1945). Thus, the atrocities of the Patriarch (in "Autumn of the Patriarch"), the unusual sexual habits are also characteristic of the character of Caligula. Literary criticism also deals with the transformation of Dostoevsky's Grand Inquisitor motif in Camus's "Caligula" [see. 9].

In the novel "Freedom", Azerbaijan writer A. Masud created the image of Elchibey, a historical figure who left his mark on the history of Azerbaijan. The influence of "Autumn of the Patriarch" in the novel cannot be denied. In both works we encounter the images of the president (and general).

"In The Autumn of the Patriarch", Marquez creates the image of a dictator as ruthless, cruel, immoral, a gambler, as well as a pitiful man. The tragedies caused by the Patriarch throughout the work reveal the visible and invisible aspects of governance. The dictator, who wiped out the generals who brought him to power one by one, thought details of these deaths as if each of them had died by their own death. Nobody thinks that "all these sudden deaths are carried out directly by his secret command" [11, p. 288].

He keeps about 2,000 children indoors to cover up the scams in the lottery game, and when the rumors grow, he takes them out of the castle, fills them to vans, and sends them to a faraway, desolate province at night. The tragedy of children does not end there. At his command, three officers load the children into a barge loaded with cement, take them out of the territorial waters, blow up the barge, and the children go to the bottom of the water. The Patriarch raises the positions of the three soldiers who perform this task by two steps, awards them with medals, and then shoots them as criminals, "because the execution of these orders is a crime, damn the devil, poor children". The president not only wipes off the secret of children but also frees himself from the burden of conscience, blames the officers who carry out the order and thus creates irony.

As General Rodrigo Aghi's body is brought to the table in a vase decorated with orders on his chest, the Patriarch's ruthlessness terrifies the reader as well as everyone else. The waiters pull the general's meat on trays as if nothing had happened.

There are many such cruel scenes in work.

The Patriarch is also immoral. Even intimate relationships with the women around him are reminiscent of such animal feelings. Even after he falls in love with the young Manuela Sanchez - who came out of the crowd, in his old age, we see his immorality as well as his unimaginable dictatorship. All of Manuella's fans and friends die of strange diseases. Everything around her is being ruined and rebuilt. The broken trams that take her to her house are replaced with new ones, a special velvet-covered seat is placed for her, a flag is hung on a pole that provides information about the weather, and a part of the beach is fenced off for Manuela to swim separately. He evacuated the largest building

and gave it to Sanchez to meet her there. Thus, he takes away all of Manuela's freedom.

A. Masud calls his president a "patriot of the nation", who is not as cruel and ruthless as Marquez's hero. "... with his inexplicable strangeness and incomprehensible love of country he aroused everyone's interest in a short time" [12]. His protagonist spends his free time in libraries, and in the evenings, sometimes in the most expensive restaurants of the capital, and sometimes in the cheap canteen of the embassy staff. Even though from one point the author calls his hero a "patriot of the nation", from other point he regrets that despite the fact that he committed two bloody massacres in two years, the people could not draw conclusions about him after these events, "like a hypnotized armed army, again they continued to go after him" [12].

The president image created by A. Masud is an honest, cowardly, faceless, humble, hypocritical, moral, selfish, sickly but brave man who loves his nation madly. His protagonist was "not interested in worldly possessions, money, fame, position, shortly values that people adore" [12].

One of the highlights of the novel "Autumn of the Patriarch" is that the president is forced to sit in power, not voluntarily. He also said that "the president was very poor and did not have the power until foreign troops left the country" [11, p. 282].

The Patriarch is a stranger in his own palace. He is not the one who commands his servants, but others. He also destroyed his army and isolated himself. The dictator who gains absolute power is lonely, he has no friends or enemies, he wipe the out. The dictator is also a foolish old man suffering from an illness. He not only does not stand in front of the guests who come to the 100th anniversary of his rule, he does not even want to see anyone by lying on the dry floor. Even when he dies, his body is found on a dry floor.

Throughout the work, the loneliness of the tyrant, despite his dominion, has a catastrophic effect on his destiny. During his brutal rule, authoritarian regime, in fact, the Patriarch's private life was taken away, and he became a victim of the political regime.

A. Masud's protagonist was also forcibly brought to power: "... at a meeting in the presidential administration, it is said that the president crossed his thin, long legs on top of each other and sat down in a free and relaxed position in his place. He suddenly he was annoyed by the horrible look of mad general from behind the glasses, reminiscent of blind glasses and he agreed to become president at that moment..." [12].

We continue to feel the pressure of this general on the president. The reforms he undertook when he came

to rule are somehow reminiscent of the Patriarch's reforms. Sometimes he ran away from his residence, from one hand was a protest of the current system of governance, and perhaps from another hand he pursuit his freedom.

Until the president who is an ordinary researcher at "Freedom", came to power, his family always stayed with his mother-in-law's in remote villages, and he often stayed in someone's house, but often in dormitories. He does not have anything except an old worn black suit and sports uniform, an old history and literature books with torn covers. The Patriarch ("Autumn of the Patriarch") also had a poor life and came to power without having any education.

The president's night wandering in the novel "Freedom" is associatively reminiscent of the scenes in the "Autumn of the Patriarch", where the president walks in his palace at night and quietly goes to the house of the girl he loves. The Patriarch falls in love with Manuella, whom he loves, and loses his head and gathers sins over his sins. The night wandering of the protagonist of "Freedom" is not related to the fact that he is in love with someone, it is the "freedom" that this strange man fell in love with, lost his head in love and he has never find at all and dreamed of in all his life.

Other influences in the work are related to the families of both presidents.

Marquez's protagonist, Bendisio Alvarado, is the mother of Patriarch. She is a woman of unknown origin, naive, hated by the courtiers. To avoid grief, he wears a knot of black cummin on his chest, feeds the bees, keeps chickens in the government building, sells birds at the market, and wash clothes on the president's balcony. All this causes the hatred of the courtiers. At official receptions, he talks about the difficulties of the presidential palace and his prayers for his son's liberation from presidential slavery.

Alvarado, who saw his son in a parade dress for the first time, embarrassed his son-president by saying, "If I had known, my son would be the president of the country, at least I would provide him to education" [11, p. 280]. Therefore, she is moved from the palace to the mansion on the outskirts of the city. Here, also, Alvarado attracts attention with his naive actions. He does not live in the part of the house where the rulers live, but in the servant's room with the servants, and again he spends his day in front of the sewing machine and in front of the bird cages.

The relocation of the president's family (in "Freedom") to a residence from a remote mountain village, the smell of marinade bottles brought by the wife of the president, the smell of moth skins

containing churn oil and cheese, the explosion of fermented eggplant balloons which surprise everyone and other images are reminiscent of Alvarado's ("Patriarch's Autumn") habits in his poor life, reminds her inability to give up her simple life, even as the president's mother. "It was said that the armed group entering the palace was suffocated by the strong smell of vinegar, their eyes were burned, and they first wanted to retreat, thinking that this suspicious, pungent odor was poisonous tear gas. Later, when they were shocked to see the service staff at the top of the vestibule, collecting vinegar spilled on the floor on their knees with large rags. When they saw the staff, they were shocked ..." [12]. The "peasant" movement of the president's wife is associated with the naive actions of Alvarado.

While "Patriarch's Autumn" describes the realities of the dictatorial government throughout the work, the main idea in "Freedom" is based on the concept of "freedom". Is there freedom, is it possible to achieve it, what is freedom?, "maybe not, the truth was that man is not free?" and other such questions have humanistic and philosophical content and form one of the main ideas of the work. Although man has been searching for freedom since his birth, no matter how many revolutions he has made for freedom, in the end, he still cannot be free. The president, who claims to be free and is ready to sacrifice his whole life for the freedom of his people, also realizes that this is not the freedom he seeks, thinks and captures his life. What he sees in the governance does not live up to the expectations of this strange man. The fight for power of those around him, his disinterested and as well as incompetent management, his coercion in his own chair, and his eventual abandonment intensify the chaos in the country, lead to internal conflicts, and lead to the tragedy of a nation deceived by the idea of freedom.

In the "Autumn of the Patriarch", the rule of the dictator is not due to his political incompetence but to his cruel self-assertion and absolute claims to power. By inviting all six of the generals who survived the tragedies of the war together with him from his birthday, the Patriarch, convinced that there was not the slightest threat to his power after his assassination, thought that only then would he breathe comfortably.

The Patriarch is an artistic image of dictators. As a political figure, he is an unconditional, comprehensive, contradictory political figure. He is more powerful than man, a demigod with the power to control nature and suppress unrest with one voice. The people themselves believe in this deified myth.

The old dictator, who suffers from various diseases, is both weak and cowardly and is deceived by his relatives and others. Often his character changes. In

fact, he sometimes believes the myth that surrounds him, believes in his deified image, his boundless power, cannot choose right and wrong, and does not doubt the purity of his dead mother. However, sometimes the blows of life make him think about the realities of the environment, the futility of illusions about himself.

In "Autumn of the Patriarch" the author, together with the fate of the hero, is interesting thoughts about the social environment and the events. The description of the hero's inner world and suffering is also important. His thoughts about the people he sentenced to death, his love affairs, his repeated desire for self-assertion, his hatred of the government, and his inability to renounce it all indicates the hero's contradictory nature.

People liken A. Masud's hero to Cervantes' Don Quixote with his strangeness. He "did not look like the product of this society's swamp or the country's turbulent times" [12]. Marquez's protagonist is remembered as a concrete prototype of dictatorial rulers.

A. Masud himself calls "Freedom" a psychological-mystical tragedy, and although the novel covers the socio-political processes and personalities in the life of the country, he does not consider it an example of political literature.

In both centuries, the motives of death, sleep and loneliness are also noteworthy. These motives create a boundary between reality and unreality, confuse the reader, and although it may seem fantastic, the reader can perceive it as real events.

The novel "Freedom" is read differently as two novels. N. Jafarov rightly considers it more correct to consider "Freedom" as a crossover novel rather than a whole (and normative) novel in all respects [see. 10].

The second part of the work is related to dreams, the memory factor. Dreams have become the occupation of a professor of psychiatry. The professor, who seeks the realities of everyday life in the magic of dreams, also builds a bridge between life and memory. His research on dreams also disappears in the dreams he sees. The reader caught between reality and unreality, confuses the boundaries between dream and real life, time and timelessness. The mystical spirit of the work is also connected with the fact that these dreams haunt the hero like nightmares. The professor's patients also seem to wake to look out from his sleep. These dreams are mixed with each other and cause the boundaries within the text to disappear. The reader (and perhaps the writer as well) is no longer interested in the character and identity of the protagonist, but in the purpose of the mystery, magic, mystery. Man is not free in this life or in his dreams. The mystical layer of the work is also connected with this idea.

There is a closeness between the life of a professor who suffers from sleep and the life of a president who is captivated by the desire for freedom. The professor and his patients, who cannot get out of their dreams, parallels not only the inability of the president, who is seeking freedom in power, to find him, but also his own imprisonment.

Conclusions. Thus, both in Azerbaijan and in world literature, both stylistic influences and transformations in analogical narrations, motives, and images manifest themselves. Although such artistic influences lead to

the creation of similar themes, heroes, and plots, this in itself allows the evolution of literature. A writer who transforms an image also adds new content to it, transforms it into a different social environment and idea. Moreover, artistic influences in the literature are also regularly arising from socio-psychological processes. Although there are similarities between images, themes, and plots created in different environments and at different times, each of them has a different way of thinking (belief), character, and qualities.

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Маммадова Тора Кямаль кизи, Хамзаєва Севіндж Сайяд кизи. ХУДОЖНІ ВПЛИВИ-ТРАНСФОРМАЦІЇ В СУЧАСНОМУ АЗЕРБАЙДЖАНСЬКОМУ РОМАНІ (НА ОСНОВІ РОМАНІВ «ОСІНЬ ПАТРІАРХА» Г. Г. МАРКЕСА ТА «СВОБОДА» А. МАСУДА)

Мета статті – порушення проблем трансформації азербайджанського роману під впливом прикладів світової літератури, зарубіжних культур, дослідження впливу класичних і міжлітературних зарубіжних традицій у жанрі роману, схожих середовищ і героїв, проблем еволюції жанру.

Дослідження засноване на методі компаративізму, проводиться порівняння літературних творів, західних впливів, які посилюються в азербайджанській літературі після здобуття незалежності, вивчаються схожі теми і герої.

У статті вперше проводиться аналіз азербайджанської та латиноамериканської літератури, а також порівняльний аналіз романів Г.Г. Маркеса й А. Масуда. З кінця ХХ століття, після здобуття незалежності, народи пострадянського простору стали більше знайомитися зі світовими літературними школами.

Звичайно, у всі часи були схожі моменти в літературі й філософській думці різних народів світу, а також вплив і трансформації традицій зарубіжної літератури. І західна, і східна література також зверталася до теми «Лейли і Меджнун», «Іскендернаме» відомого азербайджанського письменника Нізамі Гянджеві.

Вивчається вплив «Осінь патріарха» Г. Г. Маркеса на роман А. Масуда «Свобода». Образ Патріарха («Осінь патріарха») порівнюється з історичним діячем Ельчібея («Свобода»), який залишив свій слід

в історії Азербайджану. В обох творах ми зустрічаємо зображення президента (і генерала). А. Масуд переклав роман азербайджанською мовою, мабуть, тому твір на нього вплинув, він трансформував певні образи й мотиви.

Аналізується магічний реалізм Маркеса й письменників, що вплинули на його творчість. Зіставляються традиції й нові творчі тенденції, що впливають із літературного, соціального середовища авторів.

З'ясовується, що художній вплив у літературі також є закономірністю, що впливає із соціально-психологічних процесів. Хоча є подібності між образами президента, створеними у двох різних середовищах і в різний час, у кожного з них свій образ мислення (переконання), характер і якості. Однак і стилістичні засоби впливу, і трансформації аналогій, мотивів і образів незаперечні.

Ключові слова: сучасний роман, магічний реалізм, «Осінь патріарха», «Свобода», трансформація, художнє вплив, традиція, А. Масуд, Г. Г. Маркес.