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DESCRIPTION OF SOVIET IDEOLOGY IN PROSE BY SABIR AZERI

At various times, our literature continued its way under the control of the Soviet authorities. Already in the 50s, socio-political and economic processes in the country began to indicate the formation of a new management system. The most interesting and contrasting period of the Soviet era – the events that took place in rural life against the background of collectivization – is described by the writer from a different angle in the story “The fog is dissipating”. The writer tries to revive the events of that period with all their reality in the context of the difficult political conditions of the 20s. In the story “When the sun turns yellow” Sabir Azeri turns the problem of society and the environment into an object of artistic description. Here, too, events take place in the Soviet era. At various times, our literature continued its way under the control of the Soviet authorities. Already in the 50s, socio-political and economic processes in the country began to indicate the formation of a new management system. Over time, the softening of the political system (the justification of the repressed, the release of people from prisons and exile, the opening of a front against the cult of personality, etc.) also had an impact on artistic thinking. In Sabir Azeri’s prose, the question of describing Soviet realities is also important. The writer’s appeal to the descriptive problems of Soviet reality arose, first of all, from the need to write the truth, which the creative intelligentsia could not tell under the Soviet system. There were questions that were very difficult to write in Soviet times. If it was possible to express certain meanings in artistic works, then censorship did not allow expressing these ideas in a documentary, journalistic way. Therefore, many truths about Soviet society (repression, national relations, historical truths, etc.) were written and published after the collapse of the structure. Sabir Azeri was also one of the writers who deservedly represented Azerbaijani prose in the territory of the former USSR; The novel “In the alley” was published in Moscow in the magazine “Sovetski pisatel” and its supplement “Roman-gazeta” (1990). With the release of 3 million 500 thousand copies of the novel in the Russian language, Russian readers have aroused serious interest in his work. After that, “Moladaya gvardiya” and “Sovetski pisatel” publishing houses repeatedly delivered his works to Russian readers with mass circulation.

Key words: Soviet reality, prose, ideology, environment.

The problem statement. Sabir Azeri is also one of the writers who often appears in the literary process and has a certain role in its revival. The writer, who has appeared in the literary press since the beginning of the 70s, has attracted the attention of the literary environment with his stories “The Last Cigarette” and “The Green Fragrance of the Steppes”. One of the most important aspects of the writer was the tendency to naturalness in the description of natural phenomena. The publication of the story “The fog is dissipating” and the novel “In the alley” increased the reputation of the writer in the literary environment. Both works were published in literary magazines until they were published as books. In particular, the publication of the novel “In the alley” in two issues of the “Azerbaijan” magazine has brought mobility to the literary process. “The torch burns at night”, “When the sun goes yellow”, “The first push”, “Deer rock”, etc. his works strengthened the position of the writer in the literary process.

The purpose of the article is description of soviet ideology in prose by Sabir Azeri.

The main material. The writer describes the most interesting and contrasting period of the Soviet era – the events that took place in rural life against the background of collectivization – from a different angle in the story “The fog is dissipating”. Jalil Bey looks at the lonely village from afar in the night when the sky is gloomy, the stars shine like wolf eyes, deafening, thunderous darkness, “the stone and soil of these places turn into fog”. His house, which stood out from the top of Koroglu mountain, was now indistinguishable from the village houses. Bey Jalil raised his hands to the sky and said, “Yarabbi, I have never doubted you in my life, now I do. If you have a saddle, why don’t you show your strength? Why don’t you destroy this Aghgoyunlu village? Why don’t you throw stones at the heads of these minty people who grew up with my bread, and in the end my face is white? Are you deaf, can’t you hear? Pirate, don’t you

see? Maybe you really don't exist" [1, p. 3], he ran away, not reckoning with collectivization. Bey Jalil, who used to ride a gray horse, now had everything taken away from him, even his horse was seen too much. Now his horse was being ridden by Sarkhan's belly Salamander. Salamander dragged his gray horse and said in the crowd, "Hey people, the gray horse was mine from the beginning. The Central Committee forgave me, the Central Committee needs such sharp horses to make the mother of the enemies of the council government cry", [1, p. 8] Jalil Bey thought a lot. They took away all the wealth and wealth and gave it to the Shura government. The government of the Council gave this plow to Sarkhan. The author follows Mr. Jalil here not only as a gentleman, but also as a person, and explains his feelings and emotions one by one. After the arrival of the Shura government, Jalil Bey wanders around the village every night, remembers the misfortunes that happened to him, and looks at the farmlands that once belonged to him and scolds those who pass by. He sees Sarkhan, his former shopkeeper, on the plain of Bichenak. Sarkhan, who has longed for land all his life, thinks that he will sow grain and plant potatoes on this land. While in these dreams, Mr. Jalil points the Mauser at his chest. But he didn't kill him, he had nothing to do with Sarkhan. Even when Sarkhan said, "Drive the owl out of there", Sarkhan asked him, "Are you going to hit from behind, sir?" He answered, "How?! The moon doesn't bleed, so I'm like that? So I can't put a bullet right in your eye? Yes, can't I squeeze it?" [1, p. 7], tells him that he is not stupid. Jalil Bey's business was not with Sarkhan, but with his son Samandar.

The writer describes Jalil Bey as a proud and courageous person. He has his own ideas about today's life and structure. Although these ideas do not coincide with the current society and social life, this situation has to be tolerated. In this respect, Jalil bey is more similar to his predecessor Jahandar agha (I. Shikhli "Crazy Kur"). His contemporary is undoubtedly Geray Bey, the hero of S. Vurgun's "Komsomol Poem". These images are a continuation of each other and complement each other. The critic Vagif Yusifli, who seeks the main success of the narrative not only in describing the truth of the 20s as it is, but also in creating a complete character, called Jahandar agha (I. Shikhli "Crazy Kur"), Karbalayi Ismayil (F. Karimzade "Snowy Pass") comparing with his images, he writes: "The main success of Sabir Azeri should be sought in creating a complete character. According to what merits should we evaluate Jahandar Agha ("Crazy Kur"), Karbalayi Ismayil ("Snowy Pass"). Sabir Azeri created a human image,

with all the complexity, all the contradictions of his inner world and, of course, his attachment to the land..." [8, p. 155]. Mr. Jalil's pride does not allow him to accept the leadership and collectivization of people like his son, a baker who worked at his door until yesterday. Mr. Jalil decided to live in the forest with his wife Badam. The writer sees this decision in the society's attitude towards him. Jalil Bey had already decided to discard the new structure and not give it a place in the new society. It was already autumn and it was cold. Bey Jalil's wife Badam always thinks about her children Cichek and Eyvaz. It is clear that Badam is not used to living the life of a fugitive, she just doesn't like being separated from her husband Jalil, she wants to be with him and support him. Indeed, Badam cannot stand this kind of life. One day, he asks Jalil Bey to sing one of the lullabies that Eyvaz used to play in his crib when he was a baby. Jalil did not keep his word

"Willow heaven baby, / The bottom is the talk, baby. / My eyes stayed on the neck,

Hurry up, grow up, baby" [1, p. 68] – he sings his old song. This is the last voice that Mrs. Badam hears from her husband. The writer Jalil describes the difficult days of Mr. and his wife as follows: "Mrs. Badam had not even opened her eyes in these months. Jalil Bey saw this and said hey laila. Mrs. Badam whispered: I wish Eyvaz and Cicek could hear your lullaby". The light on his face slowly faded, his color darkened.

– Are you sleeping?

– Yes, you play a lullaby... – Her husband's hand, which was on his chest, came loose and fell to his side, and suddenly he became very heavy.

– Almonds!

He didn't make a sound.

– Badam! – He shook her, spread her eyelashes, her eyes were wide open. He sobbed and screamed. – Where are you going, Badam, leaving me alone in this world?..." [1, p. 68]. The end of the story ends with a tragedy. At the beginning of the work, Jalil Bey, who lost everything, had sworn to kill Sarkhan's son Samandar as the culprit. Samandar, who studied in Baku, also knew this. After returning from Baku, he knew that such a danger was waiting for him. But one day, by chance, Samandar lost his way and came across Jalil Bey's coma in the forest. He says he came here because he got lost. However, Mr. Jalil knew him. When Jalil Bey asked where he was from, Samandar denied that he was from Aggoyunlu. Even though Jalil Bey recognizes him, he does not kill him, he considers it impudence and betrayal of the custom of the people. They sit for a long time. Salamander asks who the lone grave next to the coma

is, and he says it is his wife's grave. His children were already dead. Mr. Jalil puts him in a coma. The conversation they had while sleeping suggested that they knew each other, but neither of them was confident, they were very worried. When Jalil Bey says, "I can't sleep for some reason", Samandar replies, "You probably miss home". Then the dialogue between them sheds some light on the relationship: "Uncle Hasan (that's how Mr. Jalil introduced himself), have you come across any smugglers lately?"

– Yeah? A fugitive? – Bey Jalil wanted to lift the stove, he pulled his hand back. – Where is the fugitive? The council government eradicated them all.

– It's not completely cut yet!

– The root of gentlemen who despise the government, fugitive bandits. – Salamander yawned – We will get to the end of them anyway. – There was no more sound from him, it seems that he was asleep" [1, p. 72].

It was clear that they were both worried by the way they were both sleeping in their clothes and asking questionable questions. The next morning, when Mr. Jalil was sending him off, he saw that two people were on the way and left Samandar without saying goodbye. Because those who were waiting for Samandar were his father and uncle. If they had come closer, they would have recognized him. As it happens, they also recognized Jalil Bey. When Samandar was told that this is Mr. Jalil, he could not believe his eyes. Because they sent him from Baku just for him. At this time, Samandar's cousin, uncle and father want to go after Jalil Bey to kill him. Samandar did not know that Jalil Bey had promised to kill him. However, Samandar tries to stop them, because even though Jalil Bey recognized him, he did not kill him. He tells them this too. And they follow Jalil bey, saying that he did not kill him because he did not know him. During the shooting, Salamander orders him not to shoot and protects him. Jalil asks Mr. Why didn't you kill him yesterday, because you didn't know him? Mr. Jalil admits that he knows him, but he did not kill him because he brought shelter. When they meet for the second time, it turns out that both of them are more determined than each other. Mr. Jalil wants to force him to say the words "I am the son of Gada Oghlu Gada". But Samandar doesn't say that, "My grandfather Sarkhan, a butcher, was also a man, and so was his son, Samandar, a tanner", he says. Samandar wants to hear these words from Mr. Jalil: "You are a male Samandar, the son of a male Sarkha". Mr. Jalil says, "Baby, protect me, let me go". Jalil Bey instead said, "No one has ever called a poor man a man". Do you know what your cycle will say?

He will not say..." [1, p. 78] – he answers. Jalil shot him to the ground with two bullets while Salamander said "he will say" in return. Jalil bey kills Samandar as he promised, but he also kills himself. His life was already ruined, he had no one left, and his single-handed struggle against the Soviet system did not bring any results. He does not accept surrender and kills himself: "Jalil Bey put the Mauser in his mouth and pulled the trigger. And after a moment, he also fell near Samandar, between two rocks, and his eyes were open, but Jalil Bey's eyes were not funny like Samandar's eyes, they were sad, enlarged, crimson – filled with blood..." [1, p. 78].

Thus, in the context of the complex political conditions of the 20s, the writer tries to revive the events of the time with all their reality. During the establishment of Soviet power in the village, some of the gentlemen whose land was taken away fled to Iran and Turkey, and some were declared class enemies. Those who were declared class enemies found their way in the mountains and forests to fight against the Soviet government. However, Jalil Bey, the hero of S.Azeri, does not do any of these at first, in his opinion, it is impossible to leave native land. Therefore, he stays in the village for a while; tolerates the confiscation of their land. Here, the writer connects Mr. Jalil's retreat to the mountains with spiritual problems. Thus, Jalil Bey, whose property and land were taken from him, endures these things. As soon as the matter turns to moral problems, he can't stand it anymore. Mr. Jalil cannot bear the trampling of the pride of the people who were once his servants, humiliating him. When the leaders of the new structure trample his pride, humanity and honor, he cannot stand it and leaves the village. However, he does not harm anyone, he just cannot cope with this situation. He also promises to take revenge on Salamander, who trampled on his pride. In the story "The fog is dissipating", the writer does not describe the events of the period in a very accurate, trending way, he does not take the side of any image (as well as the public opinion represented by this image!). The writer's goal is not to characterize the characters as class enemies, but to show them as human beings. It is a good thing that the writer does not aim to expose Jalil Bey, as in other works. In this sense, the narrative "The fog is dissipating" has a special place in our literary prose. Modern literary studies come to the correct conclusions about the story "The fog is dissipating", its idea and hero. Literary critic B. Ahmadov draws attention to the idea of the work and the description of the philosophical aspect of the era and writes: "Jalil Bey understands that his time has passed, so he does not fight against

the new society, he just withdraws from the square himself (one of the many meanings of the removal of the fog is precisely that's it!), wants his son and daughter to live comfortably in this society. However, those who consider it an honor to marry the bridegroom's daughter, seeing that the situation has changed, decide to leave because it is too difficult for him to live among those who divorced his daughter. The author describes the image of Mr. Jalil with original colors, he has his own conclusions about life and the world; The philosophy of masculinity takes the main place among these conclusions revealed throughout the entire work" [5, p. 2].

Sabir Azeri's story "When the sun goes yellow" was published in the 11th issue of "Azerbaijan" magazine in 1981. In the story, the writer turns the problem of society and environment into an object of artistic description. Here, too, the events take place during the Soviet era. All the intricacies of the time and environment are described in the background of Mustafa's thoughts. According to critic A. Efendiyev, "...every personality depicted in works of art first of all grows up in a certain environment. It is influenced by him" [4, p. 37] in a certain sense it can be applied to this work of S. Azeri as well. Mustafa, the hero of the story, is described in a difficult situation from the beginning of the work. Because he grew up in this environment, he has to come to terms with and perform some of the tasks of the environment. He must see to the delivery of gazelle meat for the birthday of one of his superiors' children. For this purpose, the raykom secretary sends him to hunt in a state-protected reserve with sweet promises. The happenings are described in the past-present context through retrospection during Mustafa's hunting process. They talk about what happened to Mustafa, who was lost in the swamp for three days, and what will happen next. Events become more and more dramatic and change course. It is at this time that the attitude of the hero, who faced death here for three days, to life and events is determined. The narrative begins in a quiet style, as if Mustafa's being in the bosom of nature, hunting is described as an ordinary event. The nature of the writer's experience in this direction is characterized by the uniqueness of the description. In more than ten stories written by S. Azeri from the "Hunter's Memories" series ("The First Day of Autumn", "The Guest", "My First Boar Hunt", "Who Tricked Whom", "Cranes Return", "Blackbird", "The Green Fragrance of the Steppes", "Legend of the Eagle", "Violet of Tabriz", etc.) in the background of the description of nature, the analysis of social problems had a special place. Therefore, with this beginning of the narrative,

it can be assumed that the events will continue in a calm manner: "The sound of tapping was heard again. Mustafa couldn't believe his eyes when he looked through the thicket – a herd of gazelles came running towards him. Mustafa slept on the floor. It seems that something has disturbed them, otherwise they would not have come out of nowhere. Yes, it seems that God heard my wish and extended a helping hand to me. I don't want too much, no, no, I needed a lot, if I hit one of them, I wouldn't be embarrassed in front of a man" [3, p. 250]. But gradually, social motives in the narrative reveal a more serious and social meaning of the events. It turns out that Mustafa actually repented not to shoot the gazelle, but he came to hunt for the sake of the "man". The hero of the story lies on the wet ground and remembers what happened. From memories and memory, it is known that Mustafa was forced to do this. However, this very act determines a point of view of his work, the reader gets an opportunity to get acquainted with his philosophy of life. May this be his last hunt. The main purpose of coming to the hunt is not to be embarrassed next to the "man" above. It is true that he has his own personal interests here, so that with the help of the superior, he can get rid of his boss Sattarzade and take the chance to replace him. His desire to take over is not due to his greed for his position, it is because his boss is too meticulous, makes a scumbag out of everything, and generally hurts him for no reason. Here the development of the writer and the development of the image are combined, the events are described in Mustafa's language. Sattarzade, who was an old Bolshevik and had one foot in the world, was jealous of Mustafa, and was jealous of his promotion. That's why he always had various thoughts running through his mind when he called him to a meeting of the district committee, he instructed him, even though the meeting ended at midnight, he waited for him to see what they asked him in the district committee. He does not believe Mustafa, he thinks that he will take the conversations in the office and bring it to the top. Mustafa also wanted to get rid of Sattarzade, but it was not because of his replacement as a manager, but simply because of Sattarzade's meticulousness and the fact that he talked about everything. That's why the words of district commissioner Jabbarov, "Don't be bored, be patient, the field of culture is your specialty, you are a specialist with a higher education, you are a party member, Sattarzade was an old man, he will retire tomorrow, you will pass and sit in his place", made him take a stand in his current position. Sattarzade, on the other hand, could not leave, he did not allow anyone with his sobriety, he kept an eye

on everyone and kept him under control. He didn't even allow you to laugh at work because this was an official place and you were an official person. That's why Sattarzade always occupied Mustafa's mind. In Mustafa's opinion, Sattarzade's desire to give the house that was given to the administration for the sixtieth anniversary of October to Kazim, who has been waiting for a year and a half, was one of the injustices. Because Pari had been standing in line for six years. Sattarzade ignores this fact, "they also know this in the Raispolkom", he instructs Mustafa to write the decision of the first organization. Mustafa could not tolerate this injustice at all. When Mustafa tells this to his wife Yasemen at home, she confirms that you cannot stand injustice. It is true that Mustafa promises Sattarzade about giving the house to Kazim. However, he changed his mind at a crucial moment and stands on the side of justice. Although Mustafa promised Sattarzadeh to do this, his conscience did not allow him to do it at the last moment, he could not do it: "Mustafa hurriedly wrote the protocol, drew a hand from under it and handed it to Pari as his wife.

– Oh thank you. Ashi, you are a good boy... – When Sattarzade got angry, instead of turning dark or white, his color became even worse. And now it happened, he flipped the protocol back across the table to Mustafa. – Are you kidding me? How can the room be given to the fairy wife? – Yes, the room belongs to our Pari wife, not to Kazim. – When Mustafa stood up, Sattarzade jumped and grabbed his arm" [3, p. 269]. With this, the writer wanted to show that Mustafa is a supporter of justice and that his conscience does not allow him to trample on the truth. He gave the consent to the above "man" in order to get rid of gazelle meat when he needed it. But even there, at the last moment, the gazelle stops delivering the meat to the "man" above. Although this is also helped by the fog factor, and Mustafa does not know which direction to go in the reeds. The writer gives the Sattarzade-Mustafa plot when Mustafa observes gazelles on the hunt. At the same time, these events seem to coincide with the writer's observation of gazelle movements. Mustafa considers Sattarzade the hegemon in the herd of gazelles, and Jeyran, who runs away from him, as himself, and observes them for hours. By describing the approach of the wolf to the herd of gazelles, the writer wanted to draw attention to the struggle in nature. Even though the day was over, Mustafa still could not hunt gazelle. The monsters couldn't get close, so he couldn't shoot. Finally, he sees the goat approaching, separates it from the herd and shoots, the wounded goat walks through the water for a while in the reeds. Then he turned back to Mustafa

and came to him: "The goat gathered his last strength and stood up, Mustafa raised the gun to his face and had to shoot it at that moment, because the goat was walking towards him. He came and stood face to face with Mustafayl, looked straight into his eyes and groaned and fell down. Mustafa's cheeks and lips moved. "Let Sattarzade's house fall down", he said. Forgive my namesake, otherwise I wouldn't have shot you" [3, p. 278].

Mustafa is somewhat happy that he fulfilled Jabbarov's task by shooting the gazelle, but regrets that he could not catch it alive. Jabbarov advised him not to peel his skin. Whoever it was that birthday boy, he thinks about him and about his own children. It was getting dark, so it was difficult to drag the gazelle to one side. He would have to carry it to the motorcycle himself. He was thinking about his life, the future of his children and how he would find his way in life while he was bringing the gazelle to herd in the water. However, he could not go ashore, the roar of the wolves scared him. On the other hand, the December cold confused him. His hope of going ashore was fading. In fact, Jabbarov needed the gazelle yesterday. Hitting the gazelle late and losing his way makes him think. He thinks that what I will do with this gazelle. After all, Jabbarov needed gazelle yesterday. Now the main goal was to get rid of the reeds. Mustafa makes a noise to make his presence known and fires a bullet into the air. They answer his bullet with a bullet. He was shouting, calling out to people, telling them that he was lost, calling them for help. Finally, they give a voice to his voice: "Holding their ears with their hands, "Hey, people, come to help! I'm lost, guys! Show me the way!" he shouted and took his hands from his ears. The voice from the shore became louder and clearer for a moment:

– Aya, come to the sun.

Mustafa, checking himself, asked aloud:

– Which way should I come? I'm lost, my brothers. Which way should I come?

A new voice was heard before his voice was disturbed by the face of the lake:

– Come to the sun yellow. Yellow to the sun! Yellow to the sun! [3, pp. 317–318].

For a while, Mustafa trying to find the direction by yelling with the people whose voice could be heard did not bring any results. Finally, in an apartment where the hunters saw him, Mustafa could not stand and fell into the water.

The fact that Mustafa, the hero of the work, lost his way in the reeds and could not follow Jabbarov's task (in fact, he was internally dissatisfied with this task and expressed his dissatisfaction several times during

the hunt) is interpreted as a logical artistic solution. Because with this, the writer wanted to express any underlying meaning. The writer wanted to show Jabbarov's inability to find his way in society. He has gone astray in nature. Not being able to deliver the gazelle on time is also connected with the fact that he lost his way. Even so, he was going to the sun yellow, his thoughts and ideas were clear. However, the environment did not accept his thoughts and ideas, they wanted to lead him astray. Mustafa was one of the heroes who were dying for the sun. Going yellow to the sun leads humanity to spirituality, purity, and cleanliness. This is exactly the idea that comes out of the story "When the sun goes yellow". The writer uses symbolism in the work, which increases its artistic value. Literary critic B. Ahmadov, referring to this symbolism in the work, writes: "One of the main features of Sabir Azeri's prose is that symbolism, artistic conventionality, and metaphorical layers are in the form of a system; all this opens wide opportunities for the author to reveal the problems of a society and make the reader think. In the novel "In the alley", "When the sun turns yellow", and "A man who can't die", these features are more prominent" [5, p. 2]. Mustafa fulfills a part of Jabbarov's task, shoots the gazelle, but cannot deliver it, thus this task is not fulfilled. Mustafa never goes the way he didn't want to

go until the end. The purpose of the writer is completely different here. At the end of the work, the critic Y. Garayev correctly evaluates the main goal of the writer and the idea of the work and writes: "However, the narrative raises legitimate questions and thoughts in us: will the hero be able to get out of the reserve where he has been wandering for how many days?" Will Mustafa's heart be able to withstand the fire of memory on the wet ground, painful, incriminating evidence, analysis? The author rightly leaves the answer to these questions open" [6, p. 530].

Conclusion. Thus, in the novel, the writer describes the socio-political events of a forty-year period, starting from the end of the 50s and ending with the fall of the Soviet system. It is interesting that the dark streaks of his life did not cause despair even in the most difficult times, on the contrary, he always remained loyal to the national values formed in his character from his youth. Highlighting the problems in our social life and the literary process after the life of a prisoner, expressing his civic attitude towards them became one of the main actions of the writer throughout the novel. The work "Confessions of a Student Prisoner" is one of the best examples of our literary prose in terms of showing Moscow's psychological pressure on the people, as well as the contradictions of Soviet society.

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Нухова Ш. Б. ОПИС РАДЯНСЬКОЇ ІДЕОЛОГІЇ В ПРОЗІ САБІРА АЗЕРІ

У різний час наша література продовжувала свій шлях під контролем радянської влади. Уже в 50-ті роки суспільно-політичні та економічні процеси в країні почали свідчити про формування нової системи управління. Найцікавіший і контрастний період радянської епохи-події, що відбувалися в сільському житті на тлі колективізації, – письменник описує під іншим кутом в оповіданні «Туман розсіюється». Письменник намагається відродити події того періоду з усією їх реальністю в контексті складних політичних умов 20-х років. В оповіданні «Коли сонце стає жовтим» Сабір Азері перетворює проблему суспільства і навколишнього середовища в об'єкт художнього опису. Тут теж події відбуваються в радянську епоху. У різний час наша література продовжувала свій шлях під контролем радянської влади. Уже в 50-ті роки суспільно-політичні та економічні процеси в країні почали свідчити про формування нової системи управління. Згодом пом'якшення політичної системи (виправдання репресованих, звільнення людей з в'язниць і заслань, відкриття фронту проти культу особистості і т.д.) також зробило свій вплив на художнє мислення. У прозі Сабіра Азері також важливе питання опису радянських реалій. Звернення письменника до описових проблем радянської дійсності виникло, перш за все, з необхідності написати правду, яку творча інтелігенція не могла розповісти за радянської системи. Були питання, які було дуже важко написати за радянських часів. Якщо в художніх творах можна було висловити певні смисли, то цензура не дозволяла висловити

ці ідеї документальним, журналістським способом. Тому багато істини про радянське суспільство (репресії, національні відносини, Історичні істини і т.д.) були написані і опубліковані після розпаду структури. Сабір Азері також був одним з письменників, заслужено представляли азербайджанську прозу на території колишнього СРСР; роман «У провулку» був опублікований в Москві в журналі «радянський письменник» і Додатку до нього «Роман-газета» (1990). З виходом роману тиражем 3 мільйони 500 тисяч примірників російською мовою у російських читачів виник серйозний інтерес до його творчості. Після цього видавництва «Молода гвардія» і «Радянський письменник» неодноразово масовими тиражами доставляли його твори російським читачам.

Ключові слова: радянська дійсність, проза, ідеологія, доккілля.