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## LITERARY PORTRAIT GENRE IN AZERBAIJANI CRITICISM

*The purpose of the presented article is to provide information about the history of the genre of literary portrait, to show its characteristic features and at the same time talk about the study of this genre in Azerbaijani literary criticism. It is noted that the literary portrait, which is one of the modern genres of criticism, is one of the most common types in world theoretical and aesthetic thought. Since most critics turned to this genre. Following this, the literary portrait began to be widely used in Azerbaijani literary studies.*

*Method and methodology: The article uses historical-comparative and theoretical methods, methods of description and content analysis of texts. The main feature of the genre of literary portrait, which is one of the forms of criticism and literary criticism, is of great interest, but requires serious creative search, which determines the creation of an image of a literary personality and the assessment of creative individuality.*

*Novelty: For the first time in the domestic scientific literature, existing theoretical materials on the genre of literary portrait in Azerbaijani literary criticism have been analyzed and examples related to this genre, but actually related to the genre of literary essay, have been given.*

*Result: As a result, the meaning is summarized with the fact that among modern types of Azerbaijani literary criticism there are unique types of the literary portrait genre. Analyzing existing examples, it is shown that the fact that the mentioned genre reflects the features of other genres is accompanied by a number of errors. It is noted that in literary criticism, based on the content of the examples given, those belonging to various literary genres are sometimes mistakenly called a literary portrait. Although it shares some similarities with other forms of criticism, overall it is of great importance as a genre in its own right.*

*In summary, it is noted that most researchers call the literary portrait genre a syncretic genre, since the literary portrait genre contains shades and characteristics of an artistic style, as well as a scientific and theoretical style. In general, it is noted that the main object of the genre of literary portrait is the creative heritage of the artist, and the remaining issues raised are assessed at this level.*

**Key words:** criticism, genre, literary portrait, literary essay.

**Introduction.** Main feature of the literary portrait genre, which is one of the forms of criticism and literary studies that arouses great interest, but requires serious creative searches, is the creation of the image of a literary personality and the evaluation of creative individuality. The foundation of this genre was laid by the French writer Charles Saint Beauvais who lived in the 19th century. Charles St. Beauvais, who tried to revive the moral and psychological face of the author in his first literary portrait examples, and later emphasized creativity in his works, also defined the theoretical framework and patterns of the genre. It should also be noted that the critics after Sh.S. Bov also preferred creativity in their works written in this genre.

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literary portrait, which is one of the modern genres of criticism, is one of the most common types in world theoretical and aesthetic thought. Since most critics turned to this genre. Following this, the literary portrait began to be widely used in Azerbaijani literary studies.

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**Stage of knowledge of the topic.** If the portrait in literature is a description of the appearance of the hero, his age characteristics, then in literary criticism, the portrait, in the words of A.P. Grossman, aims to describe "the most expressive features of the creative appearance" [1, 113]. "Literary portrait author writes his works based on 3 principles, biography, the

author's world of art and the author's real activity in the context of the art world. Depending on the tasks and principles of criticism, one of them may prevail" [1, 113]. The author of the portrait can also use memoir and biographical materials, literary context. The author of the book "History and Theory of Literary Criticism", considers the following genres of literary portraiture:

a) critical biographical sketch: the inclusion of creativity in the biographical outline of the writer's life, the ratio of biographical facts and creative moments. Documents, letters, memories are usually widely used here;

b) portrait – the preface precedes any work, provides the necessary historical, literary and psychological analysis of the writer's work, brings the reader to the "necessary" perception [1, 113].

**Main matters.** At the same time, it is noted that the literary portrait genre has not yet been fully mastered in literary criticism, on the one hand, it is associated with the biographical genre, and on the other hand, with various artistic journalistic and critical genres (essay, review, monographic article, foreword, obituary). The literary portrait genre is devoted to the personality, life, fame, and contributions of great writers. It is possible to find examples of the literary portrait genre written in various volumes, from large-volume articles to monographic studies, both in Western literature and in Azerbaijani literary studies.

The works written in the genre of literary portraits are sometimes given figurative names because they reflect shades of artistry as well as scientificity. For example, academician Bekir Nabiyev wrote "The flag didn't come down" about M.A. Rasulzadeh, "The poet victim of our independence" about A. Javad, "The wandering poet" about Almas İldırım, "The caravan of life was looted" about Mikayil Mushfig, etc [6].

Although this genre is widely used in Azerbaijani literary studies, there is little information about its theory. Thus, although the "Encyclopedic Dictionary of Literary Studies" of A. Mirahmadov, a prominent researcher of classical heritage, provides information about the term portrait, the literary portrait genre is not mentioned. This was reported only in Professor V. Sultanli's book "Azerbaijani Literary Criticism" and Gurbat Mirzazade's article "Literary Portrait Genre in Criticism". G. Mirzazadeh, who considers the literary portrait to be a genre that can be used in all fields of literary studies, summarizes the opportunities and perspectives of the genre, as well as the structural features in general as follows:

1. Literary portraits written on the occasion of the anniversary;

2. Literary portraits completed in the form of scientific articles, portrait essays, which highlight the factor of literary identity in the research conducted in the direction of literary history;

3. Literary portraits intended especially for anthologies and the history of criticism.

At the same time, the author of the article compares the characteristics of the literary portrait and the jubilee article.

In world literature, the book "Literary Portraits" by the French critic Andre Morouan can be cited as one of the authors who published a series of essays in the genre of literary portraits in book form. In the literary criticism of Azerbaijan, the book "Fikrin Karvani" compiled by the folk writer Elchi, for which he is the editor and the author of the foreword, attracts attention as a collection of literary portraits. Thus, in this book, brief portraits-essays are collected about prominent representatives of literary criticism, starting with Mirza Fatali Akhundov, the founder of Azerbaijani dramaturgy, and ending with modern literary critics. The author notes in the foreword of the work that these portrait essays, which serve a single methodological concept, create a broad idea of the idea-aesthetic, scientific-theoretical development of the critical history of Azerbaijan. Along with this, the book "Literary Portraits" by Professor Yavuz Akhundlu, which contains the works of prominent artists who wrote in various literary genres and genres and spoke about the lives and works of prominent artists belonging to various literary movements, their literary history and services to the people and the nation in a broad sense, is also of the same type. Here, articles have been collected about twenty-five outstanding representatives of Azerbaijani literature of the last century, and the creative achievements and shortcomings of writers who lived and created in the turbulent, contradictory and complex conditions of the era, especially during the persecutions and exiles of the 20s and 30s, were discussed.

One of the interesting literary portraits included in the book is about Huseyn Javid, who has a unique place among the powerful figures of the 20th century Azerbaijani literature, who started his literary activity in the complex socio-political conditions of his time, and went through a rich and multifaceted creative path. Satisfied with brief information about the biography of H. Javid, Y. Akhundlu gives priority to the dramatist's work, talks extensively about the poet's lyrics and dramatic works. Speaking about the lyrics, which are one of the main directions of H. Javid's creativity, the author wrote that the works written in this genre are expressed in the poetic forms of ghazals, couplets,

lyrical songs. The contrasts between personality and time indicate that human sadness, sympathy for simple people, love for small children, and respect for women occupy an important place in his work.

As for the analysis of works written by Huseyn Javid in the drama genre, the main goal of the author is to show the rise of ideas and artistry of the thinker poet, to draw attention to the process of gradual refinement and clarification of his humanist-democratic ideas.

Writing that Huseyn Javid's creativity is an art that instills in people noble feelings, enlightened deeds, high moral qualities, and calls them to the future, the author gave brief information about the dramatist's plays "Sheyda", "Uchurum", "Sheikh Sanan", "Iblis", "Khayyam", noted that most of his protagonists are either legendary heroes or historical figures, and the ideas of many of these images have a universal essence.

Y. Akhundlu, who provided detailed information about the biography of Yusif Vazir Chamenzaminli, a prominent representative of the 20th century Azerbaijani literature, limited himself to a few sentences about the writer's stories: "Yusif Mirbaba oglu Vazir (Chamanzaminli) was born on September 12, 1887 ... in Shusha. Y. Vazir's father... was a person who was seriously involved in the education of children" [2, 44]. "Y. Vazir's stories are distinguished by the variety of topics. The author criticized the negativity of the times in his stories "Shahgulu's Good Work" (1907), "Ticket to Heaven" (1909). "Wrath of the Khan". In the stories of "1905", the writer's hatred of social inequality is clearly felt" [2, 45]. He spoke extensively about his large-scale novels such as "Students", "Girls' Spring", "Between Two Fires".

In the brief article dedicated to the Azerbaijani poet Ahmet Javad, the author gave information about his life and creativity, as well as his social activities: "Ahmed Javad Mahammadali oglu Akhundzade was born on May 5, 1892, in Seifali village of Shamkir district. His father was an akhund"... The first poems of A. Javad, who started his work in 1908, were in the folk spirit [2, 55]. While talking about the poet's work, he touched upon his poems written on socio-political, nature, love and patriotism themes. In different years, Ahmed Javad translated some Russian poems, world famous English writer Shakespeare's verse tragedy "Othello", Turkish writer A. Hamid's drama "Indian Girl", Georgian poet Shota Rustaveli's "Wrestler wearing tiger skin". He noted that Ahmed Javad translated the latter with high skill.

In the article dedicated to the poet Mikayil Mushfiq, who has a rare innate talent and boundless love for his country and people, he gave information about his difficult and tumultuous life, and talked about his creativity and artistically rich poems covering a short

period of only ten years. "M. Mushfiq's creativity covers a short period of only 10 years. His endless passion for poetry since childhood, his in-depth study of classical poetry... strengthened his innate talent"... Mushfiq's first poems were still weak in terms of artistry. "Yaram", "Homeless", "In the Shadows" and other poems show that he spent a period of searching [2, 162]. In the article, Yavuz Akhundlu gave a place to the poet's works written for children, as well as his translations.

From the above, it can be seen that the writings included in critic Yavuz Akhundlu's book "Literary Portraits" are essay in nature and do not meet the requirements of the literary portrait genre. Although the articles published in individual books and press agencies are called literary portraits, we often see that they are not scientific essays.

Although the book "Azerbaijani Writers" published in 1958 is written as a collection of literary portraits, in our opinion, the works reflected here are essays and do not meet the requirements of the mentioned genre. It should also be noted that the articles in the book about prominent representatives of the 20th century Azerbaijani literature are clearly influenced by the Soviet ideology. Let's focus on the following examples to justify this conclusion. For example, Mammad Mammadov, the author of an essay written about the powerful dramatist Jalil Mammadguluzade, writes: "C. Mammadguluzade was welcomed by the Soviet authorities as a native structure... At this time, writer continues to regularly publish the magazine "Molla Nasreddin" with great enthusiasm, despite some shortcomings. He turns it into a body fighting against internal and external enemies of the Soviet state" [3, 32]; or Kamran Mammadov in his essay on Abdurrahim Bey Hagverdiyev notes: "... Hagverdiyev expressed the people's tendencies towards freedom and democracy in his works before the October Socialist Revolution, and in his stage plays and stories written after the establishment of Soviet power in Azerbaijan, he described free Soviet Azerbaijan, reflected the truths of socialism" [3, 39]. The works written about other authors reflected in the book are also of this type.

It should be noted that the works written in this genre should not consist of dull and dry information, but should contain shades of the text with figurative thinking as well as scientificity. Only the facts of life and creativity in most cases allow not only to create a portrait of outstanding personalities, but also to obtain scientific information about them. If the author of a literary portrait personally knows the hero he is writing about, it is easier to portray him comprehensively and objectively. In the absence of personal acquaintance, small memories, scientific writings, letters, interviews

about the personality and character of the writer or poet written about help the author in reviving this portrait.

In our opinion, the work written by the honored scientist Yashar Garayev about "Mirza Ibrahimov" is one of the interesting examples written in the literary portrait genre. From the very first sentences of the work, the critic began to create a portrait of Mirza Ibrahimov: "Every morning he walks from one to the other of the two neighboring buildings on the street named after Khagani. The familiar sound of restrained, quiet, pedestrian steps is heard from the corridor of the Institute named after Nizami" [4, 627].

Shades of imagery belonging to the literary portrait genre can also be seen in the following sentences: "Yes, he walked that way throughout his life. It has been on the road for half a century. Just like in the fairy tale: he bought an iron staff, put on an iron lamp and went on a journey. But roads. He is always ahead of the wayfarer, and only he is ahead of the way – time itself gallops its horse. Hand-in-hand with the roads and time, this wise traveler still gets the power of life from the soil" [4, 629].

In the article, Yashar Garayev expressed his opinions about M. Ibrahimov's works "Life", "Big support", "The coming day", "Parvana", and also talked about his scientific creativity.

There are interesting articles of this genre in the book "Caravan of Thought", which attracts attention as a collection of literary portraits. One of them belongs to the folk writer Anar. Anar's teacher, Jafar Jafarov's place in his life, wrote in a sincere language: "Since when did I know him?" Is it possible to determine when he remembers his uncle, uncle, closest family member? I opened my eyes and recognized him as the intimate person of our family, my father's close friend, "Uncle Jafar" [5, 333]. He talked about his teacher's character as a person and his position as a critic. In the literary portrait, J. Jafarov comes alive in our eyes as a person who is humble as a person, free from flattery, cheap flattery, hypocrisy, arrogance, and envy, brave as a critic, consistent in his opinions, principled, and stable in his convictions. At the same time, Anar included memories of J. Jafarov in the work and added pieces from his diary.

Mammad Jafar Jafarov was one of the authors who wrote in literary portrait genre in Azerbaijani literary studies. In the "Literary Portraits" section, included in the first volume of his Selected Works, there are articles dedicated to Mirza Fatali Akhundov, Hasan Bey Zardabi, Mirza Alakbar Sabir, and Jalil Mammadguluzade.

The author wrote about Jalil Mammadguluzadeh, who is known not only in Azerbaijan, but also in the whole cultural world as a herald of progressive ideas,

that his great fame was caused on the one hand by his artistic works written with high skill, and on the other hand by the satirical collection "Molla Nasreddin", which he published and edited. The critic noted that the main creative ideas are sincere philanthropy, internationalism, the celebration of the ideas of spiritual friendship, brotherhood, solidarity between peoples, rooting out national oppression, rooting out superstition, superstition, religious and national bigotry, and developing education and culture, and contented himself with a little information about the life of the playwright, gave more priority to his artistic activity. Evaluating the narrative "Stories of Danabash Village" as a satirical novel, Mammad Jafar talked about both his artistic works and articles. Although MC Jafarov called this work a literary portrait, in our opinion, this article is also a literary essay and does not meet the requirements of the portrait genre. The author's article about Hasan Bey Zardabi is of the same nature.

Although the preface of Academician Bekir Nabiyev's book "Shoreless Sea" states that the work consists of portrait-articles written by the author, we also found examples written in the genre of jubilee articles and reports. (The author of the foreword is Nikpur Jabbarli) Thus, in the article "World knows that you are mine..." dedicated to the famous folk poet Samad Vurgun, the author himself mentions that it is his jubilee article. In addition, the academician's essay dedicated to Fikret Goja called "Poet's individuality" is also a speech he gave at the Agdash cultural house. The book dedicated to Ismayil Shikhli, the essay "Vugar va zamat massamasem" tells about the life and creativity of the prose writer, about the author's beginning with poetry, and later becoming famous as a prose writer, his diary during the war, "Separated Ways", "Dali Kura", "My "dead world" novels, and in our opinion, this article is written in the genre of an essay, not a literary portrait [6].

One of the interesting literary portraits reflected in B. Nabiyev's writings is the "Shoreless Sea" written about Nigar Rafibeyli. At the beginning of the work, the author gives information about the turbulent life of the poetess and revives her portrait before the eyes of the readers with a small story. So, when the Rafibeyli family was persecuted by "Bolshevik" Azerbaijanis at that time, a poem called "The Sun will rise from the East" by the poet and critic Mikayl Rzaguluzade was found in their house. Aliheydar Garayev, who is mentioned in some sources as an agent of the communists in Musavat, and of Musavat in the communist party, mercilessly criticizes Nigar Rafibeyli for this poem. However, in such a difficult situation, the poet never turned to any office or editor and never asked who was the real author of this poem,

which was written in response to the amendments to the law of nature, which is the law of nature, where the sun rises from the east, comparing Lenin and the October revolution led by him to the sun, which led to the destruction of a young and talented Azerbaijani intellectual. B. Nabiyev notes that Nigar Rafibeyli, who was a child of his time, followed the same path as most of his fellow writers, and wrote works with public content. He wrote about her works on this topic: "In general, Ms. Nigar was able to write honestly, without any fuss or outward pomp, even on very important social and political issues" [6, 398]. In the article, the correspondence of the poetess with Rasul Rza and Anar was also given, in addition, it was mentioned that she had important services in the field of Azerbaijani literary translation.

**Result:** As a result, the meaning is summarized with the fact that among modern types of Azerbaijani literary

criticism there are unique types of the literary portrait genre. Analyzing existing examples, it is shown that the fact that the mentioned genre reflects the features of other genres is accompanied by a number of errors. It is noted that in literary criticism, based on the content of the examples given, those belonging to various literary genres are sometimes mistakenly called a literary portrait. Although it shares some similarities with other forms of criticism, overall it is of great importance as a genre in its own right.

In summary, it is noted that most researchers call the literary portrait genre a syncretic genre, since the literary portrait genre contains shades and characteristics of an artistic style, as well as a scientific and theoretical style. In general, it is noted that the main object of the genre of literary portrait is the creative heritage of the artist, and the remaining issues raised are assessed at this level.

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#### Зейналова Г. Е. ЖАНР ЛІТЕРАТУРНОГО ПОРТРЕТУ В АЗЕРБАЙДЖАНСЬКІЙ КРИТИЦІ

*Мета представленої статті дати інформацію про історію жанру літературного портрета, показувати його характерні особливості і водночас розповісти про вивчення цього жанру в азербайджанському літературознавстві. Зазначається, що літературний портрет, що є одним із сучасних жанрів критики, є одним із поширених видів у світовій теоретико-естетичній думці. Оскільки більшість критиків звернулися до цього жанру. Після цього літературний портрет став широко використовуватися й у азербайджанському літературознавстві.*

*Метод та методологія. У статті використані історико-порівняльний та теоретичний методи, методи опису та контент аналізу текстів. Головною особливістю жанру літературного портрета, який є однією з форм критики та літературознавства, викликає великий інтерес, але вимагає серйозних творчих пошуків, що обумовлює створення образу літературної особистості та оцінка творчої індивідуальності.*

*Новизна. Вперше у вітчизняній науковій літературі проаналізовано існуючі теоретичні матеріали про жанр літературного портрета в азербайджанському літературознавстві та наведено приклади, пов'язані з цим жанром, але що фактично належать до жанру літературного нарису.*

*Результат. У результаті узагальнюється сенс про те, що з сучасних видів азербайджанської літературної критики існують унікальні типи жанру літературного портрета. Аналізуючи існуючих прикладів показується, що той факт, що згаданий жанр відбиває особливості інших жанрів, супроводжується низкою помилок. Зазначається, що у літературознавстві за змістом наведених прикладів належать до різних літературних жанрів, іноді помилково називають літературним портретом. Незважаючи на те, що він має деякі подібні риси з іншими формами критики, загалом має велике значення як самостійний жанр.*

*У підсумку зазначається, що більшість дослідників називають літературний портретний жанр синкретичним жанром, оскільки жанр літературного портрета містить у собі відтінки та характеристики художнього стилю, а також науково-теоретичного стилю. Загалом наголошується, що основним об'єктом жанру літературного портрета є творча спадщина художника, а інші питання, що порушуються, оцінюються на цьому рівні.*

**Ключові слова:** критика, жанр, літературний портрет, літературне есе.