

## ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

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DOI <https://doi.org/10.32782/2710-4656/2025.1.2/13>**Aliyeva S. A.**

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### THE INFLUENCE OF JAMES JOYCE'S MODERNISM ON THE PROSE OF THE SIXTIES IN AZERBAIJANI LITERATURE

*The article determines that the content of each literary movement is associated with certain historical, socio-political and cultural factors. The analysis showed that as a result of the flourishing of industry in Europe, the rapid development of urbanization and industrialization paved the way for the formation of modernism in the Western literary environment. In addition, an important feature of modernism was its manifestation in new forms, through rewriting, and its connection with tradition through the development of a number of literary techniques. Naturally, the modernist literary movement moved away from a number of traditional qualities. At the same time, it is noted that the issue of bringing to the agenda what existed before modernism, through rewriting, is assessed as its connection with tradition. It is revealed that the scope of the modernist movement was very wide and manifested itself in a unique way in the literatures of different peoples. The fact that it also took place in Azerbaijani literature is emphasized. Azerbaijani literature of the 20th century also underwent a unique development path under the influence of a number of factors, and the literature of the 1960s was distinguished in this regard by its innovative features. It was concluded that many representatives of the prose of the 1960s bypassed the established rules of socialist realism in literature and tried their pen in a completely different style, thereby breathing new life into Azerbaijani literature. We turned to the creative examples of Anar and Elchin, who are among the most prominent representatives of the generation of the 1960s, enriched their national prose with new themes, styles and ideas. After the period of socialist realism, the prose of the 1960s brought a different style of thinking and writing to literature, which was not directly subordinated to the established rules of that period, and one of the various qualities that must be assessed as innovation in their work, in our opinion, is the traces of the modernist literary movement. To explain this idea more precisely, the article examines many of the features inherent in the modernist literary movement in prose of the 1960s based on a comparative analysis with the work of the outstanding modernist writer James Joyce.*

**Key words:** modernism, stream of consciousness, epiphany, internal monologues, novel, story.

**Introduction.** The literary trend of modernism emerged in the West from the beginning of the second half of the 19th century, both in literature and in other fields, as the result of the high development of industry, the acceleration of the process of urbanization and secularization. "The conflicts that arose as a result of the complex socio-political events taking place in the world created tension in the spiritual life of humanity, seriously affected people's worldview, feelings and emotions, and gave rise to an acute crisis of humanism" [18, p. 6]. This process took place on the background of considerable changes that ignored all the stable norms and principles in the literature and all other fields.

From this point of view, one of the brightest representatives of European modernism was James

Joyce, who revolutionized the literary world with his works and paved the way for many writers with his creative samples. Through analyzing his creative examples, it is possible to present the characteristic features of modernism. In this regard, it is important to emphasize the distinctive features of modernism prevailing in Western literature ending to the 19th century until the middle of the 20th century, taking the works of James Joyce into account, as follows:

1. The disappearance of the concept of chronological time while narrating the events.
2. The readers' imaginary participation in the characters' thoughts, inner feelings and emotions without the authors' interventions and exaggerations.
3. The stream of consciousness technique and internal monologues in the works.

4. An appeal to mythology.

5. The description of events in the background of memories and dreams.

6. The influence of the subconscious on the characters' thoughts and behavior.

7. The use of symbols, especially epiphanies.

As mentioned above James Joyce is regarded as one of the main personalities who made a great contribution to the development of the literary trend of modernism in European literature with his specific literary style. It was emphasized in the epigraph of the writer's novel "A Portrait of the Artist as a Young Man" that "Et gnotas animum dimittit in artes" ("He turned his mind to unknown arts") [5, p. 49]. James Joyce managed to distinguish himself from other prose writers turning his mind to quite unfamiliar styles in the literature. Almost no other writer has been able to use puns as skillfully as J. Joyce, whose works are characterized by extreme freedom and self-confidence. "Many of the earliest readers of *Ulysses* found themselves stymied by Joyce's experiments with form" [16, p. 65].

One of the main issues dealt with by the modernist novel is the alienation of the individual who cannot keep up with the lifestyle formed within the concept of modernism as a reaction to this situation. This feature can also be observed in the protagonist of James Joyce's "A Portrait of the Artist as a Young Man" [13].

"Stephen is alienating himself, acting differently from his peers, not doing what his society expects him to do or that he is making his own mind subjectively about what he wants to be. And the approach that suits this subjective individualism is existentialism" [12, p. 199].

James Joyce, who turned to mythology in many of his works, skillfully used literary parallelisms. Thus, in the novel "A Portrait of the Artist as a Young Man", the character of Stephan Dedalus was named after a Greek mythological hero of "The myth of Icarus and Daedalus" [13]. The novel "Ulysses" [15] is organized based on the structure and scheme of Homer's poem "Odyssey" [11]. "Joyce's adaptive use of Homer's epic in general and of *Nostos* in particular is a comic transformation of the Greek hero Ulysses into the modern-day Dubliner Leopold Bloom" [10, p. 162].

One main feature that characterizes James Joyce's modernist works is the stream-of-consciousness technique, which presents human realities and the inner world without any means. It is a psychological process that must be distinguished from the literary style of internal monologue. Thus, while the principle

of logical consistency and coherence manifests itself in the internal monologue, while the presence of the narrator is an essential condition, the stream of consciousness is explained by observations, memories, impressions, judgments, and perceptions, that revolve between the past and the present.

As mentioned, one feature that characterizes modernist works is the use of epiphany. In this regard, epiphany is a symbol consistently used in James Joyce's works, which is considered a word that expresses the momentary perception and understanding of a situation or a dream awakened in a person. This word, which means "manifestation," "appearance," "manifestation of God," and other different meanings, is also the name of a ritual related to Christianity [17, p. 25]. However, James Joyce approached this expression from every point of view and added unique shades, according to his creative direction, and "placed" it in the stream of consciousness of his heroes. A Joycean epiphany is not a divine manifestation. The writer brought a worldly tone to this term in his works.

"The epiphany did not mean for Joyce the manifestation of godhead, ... although that is a useful metaphor for what he had in mind. The epiphany was the sudden 'revelation of the whatness of a thing,' the moment in which 'the soul of the commonest object... seems to us radiant.' The artist, he felt, was charged with such revelations and must look for them not among gods but among men, in casual, unostentatious, even unpleasant moments" [9, p. 83]. Because of this reason, the writer's works are called "psychoanalytic novels".

This revolution created by James Joyce in literature not only inspired the authors of the writer's own country but also the whole world to form a new literary style taking into account the features illustrated above.

The listed distinct aspects above are the issues we also encounter in the examples of literary prose of the 1960s in Azerbaijani literature, which gives us a reason to present them as traces of the literary trend of modernism. From this point of view, it is more appropriate to explain all the above-mentioned features based on our outstanding writers Anar Rasul Oghlu Rzayev's and Elchin Ilyas Oghlu Afandiyev's creative examples.

Anar Rasul Oghlu Rzayev is a prominent Azerbaijani writer born in Baku on March 14, 1938. He began his literary career in 1960, and since then, he has made significant contributions to Azerbaijani literature. He is the author of great literary works, including novels, stories, plays, poems and so on.

Anar, an outstanding public figure, cinema producer, writer, screenwriter, poet, playwright and translator, is also the Chairman of the Union of Azerbaijani Writers.

Elchin Ilyas Oghlu Afandiyev is also a remarkable representative of the 1960s born in Baku on May 13, 1943. He began his career with writing numerous stories of which he created the masterpieces in the 1960s and 1970s. In the 1980s novel writing, in the 1990s playwriting was a leading direction in his creative activity. Writer, prose writer, playwright, critic, literary critic, and member of the Azerbaijan Writers' Union, Elchin has made great contributions to our literature with his rich literary heritage.

**Level of investigation of the problem.** Since the existence of modernism in Azerbaijani literature is still a controversial issue among literary scholars, the study of the topic is of great importance and relevance. Our scientists do not have an unambiguous approach to this issue, in most cases the idea that there are no works of this trend in our literature is more supported. However, in our opinion, the manifestation of some of the main features of this trend in our national literature since the beginning of the 20th century gives grounds to talk about the position of this trend in our literary art. Thus one of the researchers of 20th century British and Azerbaijani literature Javida Mammadova, has studied the problem and her investigation gives grounds to say that some of the main principles of modernism are present in some examples of our literature that appeared at the beginning of the 20th century, especially in the years 1900–1930 [18].

In terms of this article, it will present a detailed and unique examination of the manifestation of modernism in Azerbaijani literature of the 1960s in the context of James Joyce's work.

**Aims and duties.** The idea that 1960s prose has modernist qualities, or that some works are written in a modernist style, may be controversial among Azerbaijani literary critics. From this point of view, the current study aims to investigate the traces of modernism in Azerbaijani literature in some prose works written by Anar and Elchin, who are the outstanding representatives of the literary generation of the 1960s. We are going to explain these features in the context of great Irish writer James Joyce's modernist novels. While researching this theme, some factors are determined as essential duties of the article. These include the following: A) investigating the characteristics of Western modernism based on James Joyce's works, B) identifying the innovations brought to Azerbaijani literature by the representatives of the

1960s, and C) presenting the traces of the modernism in Azerbaijani literature by comparing the style of James Joyce's novels with the innovative features in Anar's and Elchin's prose examples.

**Methods.** The research was conducted according to the historical-comparative, analytical and descriptive methods by citing both Azerbaijani and English language sources.

**The main part. The Prose of the Sixties and the Literary Trend of Modernism.** As stated above, it is important to have historical and socio-political factors for the formation of every literary movement. Due to those factors traces of modernism emerged in Azerbaijani literary environment late. World War II had a direct effect on our literature for its moving away from socialist realism and creating entirely new content. This, in turn, led to the development of fertile conditions for innovations in our literature.

"The beginning and the end of World War II, even though it was through war, the citizens saw beyond the borders of the USSR, got to know the people's life there, and finally, with Stalin's death, the shaking of the belief in the necessity and eternity of power prepared the ground for the formation of a new ideology" [19, p. 23].

One of the most important contributions made by the 1960s is that they approached the human being from a completely different point of view and brought simple human images to the literature together with their daily worries, inner emotions and turmoil. From this point of view, in our literature, the type of "leader", or "savior" hero has been replaced by simple, ordinary characters [19]. These images of people and their fates were new and different, like most images in European modernist prose, and the writers managed to portray their problems from a completely different perspective. Urbanist spirituality, urban lifestyle and its consequences in society, and most importantly in human destiny, the presentation and investigation of the subconscious psychology of characters are the fundamental issues observed in both Anar's and Elchin's creativity.

It is known that modernism is a literary trend that ignores the rules and laws that existed before in the literature, presenting free-thinking, completely different images without any exaggeration, revealing both their outer and inner world as they are. From this point of view, the above-mentioned writers' heroes are also different. The moral and psychological world of the heroes in the works of both Anar and Elchin, their desires and wishes, goals and aspirations, their reactions to the events taking place around them, and the decisions they make contain the character

specific to James Joyce's heroes. That is, the moral and psychological situations described in their works, the issue of the social environment, coincide with the problems that James Joyce wrote about, as well as the methods of reflecting these problems. However, a more important issue cannot be overlooked here, that these common qualities in the prose of both peoples should be understood not only as the influence of James Joyce on Azerbaijani literature, but also as traces of the modernist literary trend in Azerbaijani literature in general.

Like James Joyce's Stephen, some characters created by Anar, such as Tahmina and Zaur [2], can also be considered existentialists. When these images are presented to the reader, certain existentialist overtones are observed in them. Existentialism is a literary-philosophical trend that includes concepts such as individual existence, freedom and choice. The characters realizing this fact that they are in charge of the choices which will lead their lives are deeply fond of their freedom. They choose to live with their truths, ignoring the fact that they will always have opponents in society due to their outlook on life and lifestyle. They continue to exist as a spiritually and intellectually alienated element. All of them are regarded as existentialist ones.

In the novel "The Sixth Floor of the Five-Storeyed House," Zaur expresses his feelings and thoughts toward his inner world, his desire for liberty, making independent decisions for his life, and making a choice freely, despite the outsiders, especially his father and mother, who will not accept him to show that he is fond of his freedom. In the other part of the novel, it is emphasized about him: "...After all, he knew very well that this is exactly Zaur's weakest point – the questioning of his independence and freedom" [2, p. 271]. These characteristics can also be observed in the character of Tahmina.

The character of Ogtay in the story "Georgian Surname" [3] can be shown as an example of alienated, indifferent images of existentialism as well. At the end of the story, he sends Asmar away and returns. Still, he represents himself alienated, thinking only about his matters. In this regard, G. Guliyev emphasizes that in the 1960s, Anar and many writers presented existential problems in our literature and tried to find their solutions [20].

In many works written by the representatives of the sixties, the chronological time sequence is not considered the main characteristic feature as in many modernist works. In these works, the disruption of chronological time sequence against the background of the characters' thoughts and emotions is presented

in a style typical of modernist prose. For example, in the background of the description of the events in the story "Georgian Surname," the hero of the work, Ogtay, travels to the past and then returns to the course of events. When he narrates his meeting with Asmar, referring to past memories, the dialogues between them, and against the background of those dialogues, Ogtay's thoughts and feelings are described, at which point the narrative is interrupted and the events of the past come to life [3, p. 58]. In the light of these memories, in his conversations with Asmar, Ogtay realizes the truths and his own feelings that he was once unaware of. But just as Ogtay involuntarily remembers what happened, he forgets the same way after Asmar leaves and returns to his daily life. Asmar's arrival plays a role of impetus for his "return" to the past, therefore, Asmar's departure also returns Ogtay to his previous alienated state. In fact, this state of the hero, who is unaware of anything, his alienation, the events that led to it, the awakening of memories buried deep in the hero's memory, and then the hero's return to his previous state and life are written in the work in a modernist style. This way of describing and explaining the problem posed in the work, the events depicted, is one of the main qualities inherent in modernist prose. It can be easily observed in the stories and novels of James Joyce as well. The heroes of the writer, both in Stephen and in his other characters, especially in "Dubliners" [14], are explained against the background of the thoughts and lives of each of the characters.

This type of description and narration is also observed in the writer's narrative "Opportunity" [3]. Thus, the hero of the work, Fuad, returns to the past in his imagination – to the time when he was in elementary school; the writer presents Fuad's relationships at that time in such a way that the reader understands the impression that all the events left on him and the effects of all this on his psychology [3, pp. 292–296]. Thus, the writer both reveals the main aspects of the events and explains the depths of human psychology to the reader. Anar, in a Joycean-like style, exhibits the psychological state of his hero in a stream of coherent and incoherent thoughts [3, pp. 305–306].

The writer's novel "The Sixth Floor of the Five-Storeyed House" also draws attention from this perspective. Thus, although in the first chapter of the work the reader witnesses that a new page has been opened in Zaur's life, that he has escaped from his past and come to Africa in search of happiness, from the second chapter the events return sequentially; the continuation of the events in the narrative "White



Port" [4], the beginning of the past life story that Zaur is trying to get away from begins to be described [2, p. 150]. Throughout the work, as the events that occurred in the past, Tahmina's words, and the author's narration are presented, Zaur's reaction to these events in the modern time is also presented in a disorder of the chronological time sequence. For example, "... Tahmina was right..." [2, p. 192]. In the 17th chapter of the work [2, p. 303], the events return to Zaur's contemporary time. The chronological time section leaps into the future and describes the events that will occur at the end of the 20th century- in the 1990s in the novel's epilogue.

In this regard, many of Elchin's works are of interest, too. Thus, the author's novel "The White Camel" [6], like James Joyce's works, consists of a chain of fragmented memories and does not describe a specific event. As in James Joyce's novel "A Portrait of the Artist as a Young Man" [13], events are described with leaps back and forth in the flow of time. While the reader encounters the image of the elderly Alakbar at the beginning of the work, as he reads the novel, he encounters the young Alakbar, returns about 40–50 years ago, and gets acquainted with the world of a small child. The description of events begins with his childhood, and at the end of the work we again meet Alakbar, an elderly writer. In many respects, Alakbar reminds us of James Joyce's Stephen Dedalus. Thus, as in the novel "A Portrait of the Artist as a Young Man", throughout the work, our hero's childhood and youth memories are described in different time periods without following chronological order, reflecting his spiritual development as a person.

The novel "Death Sentence" [8] is also one of Elchin's notable works in this regard. Thus, throughout the novel, while an event is narrated through the author's narration, the writer, traveling to the past of a character who is a direct participant in the event, provides detailed information about him. Sometimes the writer describes events and characters by going back many decades. The interesting point is that at this time, the events are interrupted and the reader has to cycle back and forth in the historical time period again.

In the novel "Mahmud and Maryam" [6] there is a unique feature of the events not being subject to the framework of chronological time sequence, in that while the events in the work are narrated through the author's language, the concept of time jumps from the present to the past, from the present to the future, or from the past to the future. For example, in the novel, when presenting the journey of Sofi and Mahmud, the author returns to the past – 5 days ago, and describes

the prelude to the battle of Chaldiran and the battle itself. At this point, Shah Ismail Khatayi, his feelings, philosophy of life, and inner world are presented to the reader in the finest details, so that at this time, even if the writer is in a historical background, he penetrates the inner world of the character, which is typical for modernist works [6, p. 317].

It is known that the depiction of the same character in several works is one of the characteristic features observed in James Joyce's creative activity. In this regard one of the similarities between Anar's works and the ones written by James Joyce may be considered the appearance of one character in two or more works. It is known that Stephen Dedalus in the novel "A Portrait of the Artist as a Young Man" [13], as well as the character of Stephen's father – Simon Dedalus, was represented by the author in the novel "Ulysses" [15]. The heroes of the story "Georgian Surname" – Ogtay, Asmar, Jamal – come alive in Fuad's memories of his youth, who is the hero of the narrative "Opportunity" [3]. Ogtay acts as one of the characters of the mentioned narrative, both as a direct participant in many of Fuad's memories and past experiences and as an old student friend who came to him in the real world and attended the same funeral. At the same time, the characters of Tahmina, Zaur, Firangiz, Spartak, Alya, and Murtuz Balayevich encountered in the narrative "White Port" [4] are also presented in the author's novel "The Sixth Floor of the Five-Storeyed House" [2].

In many works written by Anar and Elchin internal monologues were used to describe the characters more clearly, to present their inner world and thoughts to the readers. In Anar's story "Taxi and Time" [3, pp. 33–34], in the story "Opportunity" [3], the inner world of a person, his feelings, the emotions he experiences, and the questions the character addresses to himself are directly described. In these works, the thoughts and feelings of the heroes are written in a manner typical of modernist prose. Even the reader, being caught up in the flow of the character's thoughts, feels the character's feelings and problems more deeply, which is one of the main qualities characteristic of modernist works.

In the novel "The Sixth Floor of a Five-Storey House", the character's inner monologue is even described against the background of the presented dialogues. For example, during a conversation with Mrs. Ziver, Zaur talks to himself, discussing in his own world the thoughts that do not leave him alone for a moment [2, p. 222], this feature is also one of the features that we often encounter in James Joyce's work.

The well-known writer Elchin also successfully uses inner monologue in his novel "Mahmud and Maryam" [6, pp. 243; 305; 329/330; 347/348] and in his story "Ten Years Later" [7], presenting the inner world of the characters to the reader in a more vivid manner, in a style typical of modernist works.

It is known that through inner monologues, the writer presents the subconscious thoughts of the characters, which informs the reader about both the inner world and nature of the characters, as well as the human psyche.

In the story "White Port", Tahmina's thoughts are described in broken, incoherent sentences. Thus, in her imagination, sometimes the coast, sometimes Moscow, sometimes Pirshaghi, and sometimes chaotic thoughts related to them come to life [4, p. 72]. This part of the work reminds us of James Joyce's novel "Ulysses". For the reader, the events, places, etc. described in the hero's dream world seem to suddenly change their appearance.

The use of Joycean epiphany is also observed both in Anar's and Elchin's works. Sometimes, Anar's heroes also encounter sudden and unexpected events that will change their life paths and get them to make specific decisions about their destiny, which serve as an epiphany for them. For example, in "White Port," the three strikes of the clock are symbolically presented as an epiphany, helping the hero Nemet to find out the thoughts stuck in his mind, as if they wanted to remind him of something, but it looks like all their efforts were in vain. "...He realized that no matter how charming, picturesque, and beautiful the window view was, Nemet hated this view. He hated it because he was doomed to this view" [4, p. 111]. This situation, which we can characterize as an epiphany, reminds our hero of the monotony of life and makes him realize that he is approaching the end with every step. He reminds us that "There is no point in writing. That's it. It would have been enough. The book is closed. Fullstop" [4, p. 112]. Although this moment is not able to change his life, it can create a turning point in his way of thinking. Thus, Nemet says, "Today I have understood many things; I have realized that I can no longer live the way I have lived up to now" [4, p. 116].

The heroes of Elchin also encounter events that will suddenly change their paths and perspectives on life. For example, the hero of the novel "The White Camel" Alakbar experiences a sudden realization that will determine his life path and future career, or, in James Joyce's words, an "epiphany." The fountain pen that Aunt Ziba's son Gavril took out of his pocket suddenly and inexplicably changed the mood of this

child living during the war, bringing him enthusiasm and optimism. The magical sound of Balakarim's flute also inspires him with incomprehensible feelings. This Joycean-like "epiphany" plays the role of a spark that will influence the child's future life and choice of profession: "...Listening to Balakarim's beautiful flute, I suddenly thought that one day I would write down what this beautiful flute said with the words that flowed from the small and beautiful nib of that fountain pen. This idea excited me all over, because it was completely unexpected, in fact, this idea was a great discovery for that little Alakbar, and that discovery brought new feelings to my heart, as if I had suddenly grown up in my own eyes, as if I, having filled his thin ears and played his thin chin, looked at Balakarim, who played that beautiful flute, at that double mulberry tree, and at the sky visible through the leaves of that double mulberry tree, and at the newly emerged stars with completely new eyes" [6, p. 123]. The image of Alakbar reminds us of the images of young children in James Joyce's "Dubliners" with these and other features [14].

In the novel "Mahmud and Maryam", the epiphany occurs when the Baba Darvish meets the Holy Old Man in the Holy House. Thus, the old man, who has spent his life in prayer without hesitation for 64 years, 3 months and 7 days, experiences a strong shock while looking at the forested mountain, despite always seeing it. That sight seems to make the old man realize many things at that moment and radically change his life path. He realizes that by being a fool and ignoring the beauties in the world, he has actually committed the greatest sin in the world. This sight becomes an "epiphany" for the Holy Old Man [6, pp. 397–398].

Elchin also succeeded in creating an epiphany in his story "The History of a Meeting" ("The Silver Van"). Thus, the accidental meeting of the heroes of the work on a summer night changes their life paths and outlook on life. "In this part, it becomes clear that the unexpected meeting of Mammadaga and Mesmekhanim on that strange summer night inevitably pushes them to look at their own life paths" [7, p. 319]. Or "Messemkhanim realized that something had happened on that strange summer night that made her no longer the Mesmekhanim she was before" [7, p. 338].

All of these mentioned can be cited as examples of epiphany in Elchin's creative activity.

One of the main features that characterizes modernist works is the presentation of events, sometimes against a dreamlike background, as well as the depiction of hallucinations and nightmares. In

particular, one of the techniques used by James Joyce is the technique of "hallucination". An example of this is the "Circe" section of the author's novel "Ulysses" [15], where the characters Bloom and Stephen wander between half dream and half reality. Such kinds of features are observed both in Anar's and Elchine's creative activity.

In Anar's novel "The Sixth Floor of a Five-Storey House" Zaur's dream is a good example of this. Also, the course of events throughout the work has such a strong impact on the character's subconscious that Zaur sees all the events and participants in these events in his dream against the background of doubts that eat away at his soul. Even the dreams he sees foretell his future fate: "...At that moment, Tahmina grabbed the steering wheel and turned it sharply to the left, the car turned left, and both of them saw that on the left side of the road there was a bottomless abyss, and the car was heading straight towards this abyss..." [2, p. 275].

In "The Sixth Floor of a Five-Storeyed House", Zaur's thoughts and narration in his dream are presented. At the end of this novel, the writer also describes a hallucination, typical for modernist works. In this unreal reality, as if in a half-asleep, half-awake state, Zaur's old age and Tahmina's red-dressed, young and beautiful age meet; even this situation suggests to Zaur that Tahmina went up to the sixth floor of a five-storeyed building in the elevator [2, pp. 320–322]. In the first lines of the story "White Port", the reader encounters a chaotic, hallucinatory-like state, but then it turns out that the protagonist of the work, Nemat, has been dreaming [4, pp. 7–9]. These dreams convey to the reader more clearly the nature of the characters and their relationship with people, which is a characteristic method of explaining the image of the modernist literary movement.

In Elchin's novel "The White Camel", the character of Sona, like Joyce's Stephen, cannot distinguish whether the event that appears before her is a dream or reality. In the work, Sona's standing in front of the enlarged painting of Gulaga and perceiving the image as a living being can itself be an example of hallucination. She lives in a world of so many memories that she does not even remember cutting out Gulaga's photo, and thinks that he is the liberated Gulaga who came out of the photo [6, pp. 175–176].

In the novel "Death Sentence", the character of Khosrov, the teacher, constantly sees in his dreams the daughters of Kelentar, who was shot because of his mistake, and suffers spiritual torment. Teacher Khosrov is condemned to live with the bitterness of this memory throughout his life [8, p. 252]. A dream

or a similar situation is also described in relation to the student Murad Ildirilmli. "What happened next? Was it a dream? Was it a nightmare? Was it everyone running after the fox..." [8, p. 314]. In the work, Malik Ahmadli's encounter with an unusual humanoid creature on the tram can be cited as an example of a nightmare [8, pp. 331–334].

We also encounter this situation in the novel "Mahmud and Maryam". "...and at that time an event occurred that Mahmud did not know whether it was reality or a dream, he did not delirium, but he looked at his hands and saw that his hands were stained with blue color" [6, p. 393].

As we have mentioned, the stream of consciousness technique is a technique frequently used by modernist writers, including James Joyce. This technique is also often encountered in the works of Anar and Elchin. For instance, it can be supported by the following samples taken from the story "The Georgian Surname": "...the ground in the early spring, moonlit night in Zagulba, rain after crossing Agsu windings, winter in Tallinn, Georgia, and the big slow horses written by Hemingway – horses in Monsuri Park, Monsuri Park is in Paris... I have never been to Paris either. And the eternal stones of the Icheri Sheher – stones that no one can destroy or blow away" [3, p. 61]. Or "...The truth of each person is bound up in him. Like a safe, like a closet. No one else can open this safe, this cabinet, because the key of one does not fall to another. When every person dies, they also bury his keys in the ground. And when we die, they will bury us in the ground – never open closets" [3, p. 62].

By using the stream of consciousness technique, Elchin is also able to create certain connections and associations between events by using illogical, chaotic sentences and expressions, as well as incoherent sentences. There are enough descriptions in Elchin's works that express the realities and the suffering of the hero in this way. Thus, in the novel "The White Camel" when the war with all its horrors draws its black curtain over the neighborhood, the sons of Aunt Khanim also go to war. These brothers, who are dear to little Alakbar, never leave his mind. Even when he looks at the water pipe in the middle of the yard, those seven brothers appear before his eyes. "...and my heart was beating violently, it seemed to me that a bullet would pierce their wet and naked backs and chests, the blood from that bullet would mix with the water flowing from their bodies, then that red blood would flow and pour under the tap in our yard, into that small pond; ..." [6, p. 151].

When the mulberry tree, described as one of the old residents of this neighborhood, was being cut down,

“...As I cut the tree, it seemed to me that the white-yellowish wood shavings that fell from both sides of the cut were the blood of that mulberry tree, and then that little Alakbar made a discovery that he would not forget for a long time and that seemed very meaningful to him: blood is not always red” [6, p. 160]. Or “It seemed to me that Ibadullah suddenly entered my heart, because the greed in Ibadullah’s dark red eyes shone, that greed rejoiced that Jafar, Adil, Abdulali, Goja, Jabrail, Agarahim would die in the war, and that Aunt Khanim would go crazy” [6, p. 162].

From the above examples, it is clear that throughout the work, thoughts seem to chase each other in the mind of little Alakbar. One thought is revived by another, a memory gives rise to a memory within a memory. “... and those two drops of tears that flowed from Aunt Khanim’s eyes at that time now flowed in my imagination not only for Abuzar, those tears now flowed also for Adila... Then it seemed to me that our entire neighborhood had embarked on a journey of orphanhood, of loneliness, and those two drops of tears of Aunt Khanim in my imagination were drops of water thrown after our neighborhood” [6, p. 201]. It is enough to compare these states of little Alakbar with the thoughts and feelings, imaginations and impressions of the little hero of James Joyce’s work “The Sisters” [14].

As we know in James Joyce’s works, Dublin is described with extraordinary love, and it seems that this city is one of the images created by the author. This situation is typical for Anar’s creativity, too. Thus, Baku, especially Icheri Sheher (Inner City) has a particular position in his works. It seems to be a living image with a boisterous beginning and a sad end, bearing the burden of people’s fate. For example, in the story “The Georgian Family”, the writer emphasizes: “...What does the Icheri Sheher have in comparison to the comfort of the modern city? Its uncleanness, filth, anxiety, patches... Its crooked streets like the wrinkles of an old man’s face. Its crippled and disabled houses standing on their sides. Yes... But also its humanity, the joy of communication, the irreplaceability of a common destiny, which nothing can replace. And also our childhood. Our childhood, the traces of which are left on every stone. – This is the Icheri Sheher” [3, pp. 56–57].

In Elchin’s works, Absheron, the Caspian Sea, and the villages of Baku are presented with the same love and sensitivity like James Joyce’s attitude towards Dublin. From this point of view, we can say that these cities act as one of the main images in the works of both authors. For example, in the stories “The History

of a Meeting” (“The Silver Van”) and “Dolcha” [7], the writer presents the villages of Baku, the Caspian Sea, and Absheron with special sensitivity and love. In the novel “The White Camel”, the neighborhood where Alakbar opens his eyes to the world, which represents purity, friendship, and grandeur in the dreams of this little boy, is a sacred image that constantly lives in his dreams. Alakbar provides such detailed information about this neighborhood and its inhabitants that it seems as if the reader also becomes a native resident of this neighborhood.

For example, when Alakbar tries to remember from whom he heard the news of the outbreak of war, he says: “...Sometimes it seems to me that I first heard about the outbreak of war from the neighborhood, that is, our empty street whispered this news to me, our empty alley whispered, that orphaned Yellow Bathhouse whispered...” [6, p. 115] or “... , because I listened to Balakarim, but at the same time, the orphanhood of our neighborhood, the sadness and grief of our neighborhood were always inside me. It never left me for a moment” [6, p. 148]. Also, this neighborhood acts as a symbol of people. Because at the beginning of the work, the cheerful neighborhood, which was the embodiment of residents and families, lived every day in parallel with their fates. After the war, it was left orphaned like children left without parents, widowed like women left without husbands, and heartbroken like mothers whose children had died. This neighborhood, along with its good and bad, was dear and dear to the writer in the person of Alakbar, and was the very essence of all the people he knew and his relatives.

As mentioned above, one of the main features characterizing modernist novels is the writers’ appeal to mythology. The novel “White Camel” also attracts attention in this aspect of Elchin’s creative activity. Thus, in the mythology of the Turkic people, including the Azerbaijani people, animals such as camels, wolves, horses, bulls, snakes, etc. had sacred significance. From this point of view, the camel has an important meaning in the mythological memory of the people [1, p. 24]. The name of the novel itself is called “White Camel” in connection with mythology. In the novel, the reader does not encounter the White Camel as a character, but in the stories narrated in the work [6, pp. 126, 206]. In those sad stories, the White Camel is also described as a symbol of death. It is no coincidence that little Alakbar is also afraid of the White Camel. He thinks that death will set foot in that house where the White Camel sleeps at the threshold, and the White Camel will take someone away forever.



The symbols in Elchin's works also share the same meaning with the symbols in the works of modernist writers. This is manifested either in the use of symbols with the same meaning, or in the description of the same concepts through symbols rather than explicitly. The symbolism of colors expresses the same meaning in the works of Elchin and James Joyce. Another concept that is symbolically brought to attention in the works of both writers is death. For example, in the works of James Joyce, the concept of real death is expressed with various symbols, and in Elchin's work it is characterized by the White Camel. The concept of sadness is also one of the special symbols in modernist prose. In this regard, the sadness that falls on the black eyes of the black crow, the White Camel and the Traveler in Elchin's work cannot be overlooked: "They said that the crow lives for three hundred years, and the sadness in the eyes of the black crow was the sadness of those three hundred years."

The White Camel kept its eyes fixed on the apartment and moved forward with the same harmonious steps, and if the Traveler had got off the White Camel's back and looked into its eyes, he would have seen in those black eyes the sadness that had settled in the depths of the eyes of that black crow" [6, p. 34].

"The light of the hearth fell on the Traveler's face, and a deep sadness settled in the depths of the Traveler's large, black eyes... Of course, none of the people sitting by the hearth that night knew that that deep sadness was like the sadness in the eyes of a black crow" [6, p. 41].

It is no coincidence that those eyes are depicted in black. Since that sadness, on the one hand, was the embodiment of the sorrow, grief, and calamities that engulfed all of humanity, and on the other hand, the monotony and mortality of the world.

In the writer's novel "Death Sentence", black is also used as a symbol of sadness. "Shirin was smiling, but there was something worried in Shirin's smiling eyes, and it was as if the color of Shirin's eyes had turned into that worry, and that worry had been given a black color" [8, p. 99].

In Elchin's work, symbols such as white, black, sadness, smell, etc. express the meanings expressed by those concepts in James Joyce's work, and criticize socio-political evils.

**Conclusion.** When doing a comparative analysis in the context of James Joyce's works, it becomes clear that there are many features of the modernist literary trend in Anar's and Elchin's works, and these features allow us to determine the extent to which the modernist literary trend exists in the Azerbaijani literature in the mentioned period. Representatives of the new prose, whose members were Anar and Elchin, managed to present their works in a completely different way: they preferred to create a new type of hero, to approach the characters against the background of their emotions and thoughts, to expose their inner world in front of the reader's eyes. They succeeded in introducing Azerbaijani readers to completely different literary examples. In this regard, many of Anar's and Elchin's works are similar to J. Joyce's style, the stream of consciousness characteristic of his heroes, the form of thought, the method of investigation that expresses all these are coincidental. In some of their works, Joycean epiphany, disruption of the chronological sequence during the description of events, using symbols to convey certain ideas to the reader, using the possibilities of the stream of consciousness technique, turning to mythology and so on draw attention. Taking all these into account, we can accept the presence of creative features of modernist prose in Azerbaijan literature in the example of Anar's and Elchin's works.

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#### **Алієва С. А. ВПЛИВ МОДЕРНІЗМУ ДЖЕЙМСА ДЖОЙСА НА ПРОЗУ ШІСТДЕСЯТНИКІВ АЗЕРБАЙДЖАНСЬКОЇ ЛІТЕРАТУРИ**

*У статті визначено, що зміст кожної літературної течії пов'язаний з певними історичними, соціально-політичними та культурними чинниками. Аналіз показав, що в результаті розквіту промисловості в Європі швидкий розвиток урбанізації та індустріалізації проклав шлях для формування модернізму в західному літературному середовищі. Крім того, важливою рисою модернізму був його вияв у нових формах, через переписування, зв'язок із традицією через розвиток низки літературних прийомів. Природно, модерністський літературний рух відійшов від ряду традиційних якостей. Водночас зазначається, що питання винесення на порядок денний того, що було до модернізму, через переписування оцінюється як його зв'язок із традицією. Виявлено, що розмах модерністського руху був дуже широким і своєрідно проявлявся в літературах різних народів. Підкреслюється, що воно мало місце і в азербайджанській літературі. Своєрідний шлях розвитку під впливом ряду факторів пройшла і азербайджанська література 20 ст, причому література 60-х років відрізнялася в цьому плані новаторськими рисами. Зроблено висновок, що багато представників прози 1960-х років обійшли усталені в літературі правила соціалістичного реалізму і спробували своє перо в зовсім іншому стилі, вдихнувши тим самим нове життя в азербайджанську літературу. Ми звернулися до творчих прикладів Анара та Ельчина, які є одними з найвидатніших представників покоління 1960-х років, збагатили свою національну прозу новими темами, стилями та ідеями. Після періоду соціалістичного реалізму проза 1960-х років принесла в літературу інший стиль мислення та письма, який не був прямо підпорядкований усталеним правилам того періоду, і однією з різноманітних якостей, яку слід оцінювати як новаторство в їхній творчості, на нашу думку, є сліди модерністського літературного руху. Щоб уточнити цю ідею, у статті на основі порівняльного аналізу з творчістю видатного письменника-модерніста Джеймса Джойса розглядаються багато рис, притаманних модерністському літературному течії в прозі 1960-х років.*

**Ключові слова:** модернізм, потік свідомості, епіфанія, внутрішні монологи, роман, повість.