

OME TYPOLOGICAL FEATURES OF AZERBAIJANIAN MOSCOVITES WRITERS' PROSE

Abuzar M. Bagirov*

Abstract: The paper briefly describes the history of formation and today's state of the Moscow Azerbaijanian literary environment. Moscow Azerbaijanian prose writers' works can be divided into three main movements: traditional realism and its variations – critical, “socialistic”, lyric, confessionary; the second one is closely related to the literary trend of magical realism, which vividly expresses national colour in the Latin American associative-imaginative literary style; the third one is a new “mixed” trend of popular literature, which includes historical-adventure, philosophical-detective, as well as real modern “detective-countercultural” prose. Typological features of Azerbaijanian moscovites writers' prose are examined in detail by the example of creativity works of one prose writer from each group (Rustam Ibragimbekov, Chingiz Guseynov, Samid Agaev).

Keywords: Azerbaijanian Moscovites, literary environment, realism, mixed trend, prose, prose writer, Azerbaijanian literature, literary relations, prose works.

INTRODUCTION

Staying of a group of creative people of the same national culture in other territory and within other cultural environment has its own peculiarities, creates specific conditions for artistic creativity, summons up the potentials of all the participants of literary process, brings a distinct creative effect. Studying this phenomenon is a historical-literary, as well as partially theoretic-literary problem. The creativity of Azerbaijanian writers, who lived in the USSR capital, and later in the Russian Federation, significantly influenced the development of the Azerbaijanian national culture as a whole. The beginning of this literary process took place against the favorable background of powerful interaction of two national cultures in post-war decades, when the Russian reader knew Azerbaijanian poets Samed Vurgun (1906–1956), Suleyman Rustam (1906–1983), Rasul Rza (1910–1981) just as well as Russian poets Nikolay Tikhonov (1896–1979), Konstantin Simonov (1915–1979), Aleksandr Tvardovsky (1910–1971). While the Azerbaijanian reader well knew not only many Russian poets but Russian prose writers Aleksandr Fadeev (1901–1956), Leonid Leonov (1899–1994), Georgy Markov (1911–1991), just as well as Azerbaijanian prose writers Suleyman Ragimov (1900–1983), Abulgasan (1906–1986), Mekhti Guseyn (1909–1965).

There always was territorial separation from national culture in the history of world literature. However, the history of the Moscow Azerbaijanian literary

* Department of Languages of the Near and Middle East Countries, Moscow State Institute of International Relations - MGIMO University, 119454, Vernadskiy Ave. 76, Moscow, Russian Federation. Email: abuzar-bam@mail.ru

environment has some peculiar features. That separation sometimes leads to abandoning the national language and national heritages. Fortunately, this fate didn't befall the Moscow Azerbaijanian writers' creativity. As we've already mentioned, the Moscow Azerbaijanian literary environment started to take its shape since the late 1940s. Many representatives of Azerbaijanian litterateurs of the Soviet and Post-soviet period created and create brilliant works in Russian and Azerbaijanian.

Every national art matters and is essential, above all, for its nation, but it's interesting and significant for all the nations of the world too. Each culture has its nation-specific coloration. The panhuman is expressed through the specific, the national. In the talented creators' hands literature is a method for creating artistic reality, which goes hand in hand with its nation's historical memory and dreaming of the future. True literature imaginatively analyzes, points out key moments of real life, revealing the essence of existence, defines the artistic concept of the world and the person. Since the old days brilliant creators, regardless of their national and language identity, have been considered the main carriers of artistically comprehended universal human values. It is these word men compose the world-wide cultural gene pool and belong to the entire world civilization ...

In general, the creativity of Moscow Azerbaijanian writers is characterized as a carrier of national traditions and set of mind by content and form; and fully corresponds to literary archetypes advocating universal human values – by ideological and artistic parameters. Resorting to the eternal subjects – love, homeland, the good and the bad... are reflected in preaching human ideas with oriental wisdom, awaking in the reader's heart the noblest feelings and an everburning desire to live a decent life for the sake of number one and his own kind...

It should be noted that composition of the Moscow Azerbaijanian literary environment is quite impressive, many professional men of letters created and are creating there, particularly, over twenty poets, about ten prose writers, at least five playwrights and screenwriters, over ten publicists, seven literary scholars and about ten translators. This paper deals with only some typological features of Azerbaijanian moscovites' prose. The modern Azerbaijanian prose, being created in Moscow, is comparatively poorly studied. While a few researches were dedicated to the prose of Chingiz Guseynov (year of birth 1929), Rustam Ibragimbekov (year of birth 1939), Samid Agaev (year of birth 1952) and Edward Bagirov (year of birth 1972), historical novels and stories of Guseyn Nadzhafov (1921–1989), Fatkhi-Khoshginabi (1922–1989), Abdul Guseynov (year of birth 1925), Alla Akhundova (year of birth 1939), thrilling, adventure and detective prose works on historical and modern themes of Samid Agaev and Farkhad Agamaliev (1946–2012) and other most outstanding representatives of different-genre prose, created by Azerbaijanian Moscovites, haven't been the subject of scientific research. In addition, the prose of Azerbaijanian writers, living in Moscow, represents a quite bright original

phenomenon, from the creators of which a few significant, famous names can be singled out: Chingiz Guseynov, Rustam Ibragimbekov and Samid Agaev. All three prose writers write in Russian, and Guseynov sometimes does translations of his own works or re-creates his works “from native Russian to native Azerbaijanian” (the statement belongs to Chingiz Guseynov). These authors’ novels, novelettes, stories harmoniously fit into the context of major Russian literature, bringing oriental coloring, mentality and tonality; in a word, different ethnocultural life-giving layer is being added to the Russian artistic and cultural toolkit.

Based on the development of movements, prose works created in Moscow by Azerbaijanian writers can be divided into three important groups. The first trend is related to realism traditions in its various manifestations: critical, “socialistic”, lyric, confessionary. The prose works of Guseyn Nadzhafov, Fatkhi-Khoshginabi, Abdul Guseynov, Rustam Ibragimbekov, Alla Akhundova can be considered the realistic movement. The second movement is closely related to magical realism, which vividly expresses national coloring in the Latin American associative-imaginative literary style. The best part of Chingiz Guseynov’s novels and not only novels but, generally speaking, his major prose works, can be safely ranked as magical realism. And, finally, the third movement comes from the realias of fast-evolving, globalizing modern society. This newly appeared movement is characterized by the novelty of approaches and artistic development of real-life situations and events, which are seemingly fantastically unplausible. Samid Agaev’s historical and adventure, as well as modern, philosophical and detective books; and Edward Bagirov’s realistic-modern, “detective-countercultural” novels can be classified as popular literature genres, which personify a new “mixed” movement.

PROSE CREATIVITY OF RUSTAM IBRAGIMBEKOV

About ten prose books were published by an outstanding representative of different-genre realism, a famous screenwriter, a film director and producer, an honoured art worker of Azerbaijan (1976), an honoured art worker of the Russian Federation (1995), a laureate of Azerbaijan state prize (1980), a laureate of USSR state prize (1981), a four-time laureate state prizes of the Russian Federation (1993, 1995, 1997, 1999), an Azerbaijanian folk writer (1998) – Rustam Ibragimbekov – Ibragimbekov Rustam Mamed Ibragim ogly (p.1939). His prose creativity follows the traditions of Russian realistic literature: it is no stranger to psychological motivations of characters’ actions, reveals the heart’s dialectics, raises a problem of little man, particularly significant in the context of oriental mentality. For the first time his short story *Bread without jam* was published in 1962 in *Molodyozh’ Azerbaydzhana* newspaper. He’s an author of a number of novelettes, short stories, his prose works are translated into many languages. The first book of Ibragimbekov’s short stories *Away on Business and at Home* was published in Azerneshr press, Baku, in 1970. His most popular and significant prose works are collected in the following books,

published in Baku, Moscow and St. Petersburg: *Collected Prose Works* (Moscow, *Molodaya Gvardiya*, 1974); *Park* (Moscow, *Sovetsky Pisatel*, 1982); *Waking up with a Smile* (Baku, *Yazychy*, 1986); *Selected Works* (Baku, *Azerneshr*, 1989); the *Nomad* novel (St. Petersburg, *Amfora*, 2006); *Selected Prose Works* (St. Petersburg, *Amfora*, 2008), etc.

There are novelettes and short stories on the national theme in his creative heritage, in which Azerbaijanian's life is refracted in Russia in a number of ways. In *Away on Business* (1970) the protagonist Baku native Altay Mardanov meets a fellow-countryman in Moscow, who passionately persuades him of the need for settling down for life: "Books are books, work is work, but you need to live your life as well. What is your children fault? If you sit for today at the table, they'll be born bold and with glasses..." (*Away on Business*). Adventures in the capital in that time were also complicated by women Moscovites' stereotypes towards non-resident Caucasians: "All of them are merchants and deceivers of women"; and when the scientist met a girl, he had to prove that there are "not only laurel leaf merchants and deceivers of women but also nice people" among Caucasians, particularly, among Azerbaijanians, such as he, Altay Mardanov (*Away on Business*). Destroying the stereotypes, a "dashing" intelligent Azerbaijanian didn't leap at the opportunity suggested by a woman, when they were alone, and in the end of the story inhibited a scientist's generous desire to help a teenager whom his sister didn't let in the apartment for meeting with a strange man. Altay appeared a classic reflecting and queer intelligent character, who looks much like a character of Russian literature and cinematograph of the 20th century than "swashbuckling" Caucasians, who allegedly came to Moscow only for careless partying.

The novelette of *Church of Air*, published in *Druzhba Narodov* journal (Ibragimbekov, 2001) describes the life of Azerbaijanians in several time layers. One of the characters, Amirusein, embodies a distinctive image of cosmopolitan Baku native, who can raise snakes at wedding because he dozed away the shashlik time, and work as a cook in a French city of Marseille, and give money to his friends at interest. Being in anger on the most ridiculous occasion, he may lurch from one extreme to the other, ready to wither his friends and family with words: "God damn you! All your family! It is because of you I fled my hometown, but you did get to me even here. No rest for me anywhere! I had been growing that rabbit for two months, gave him water, food. And everything has gone to smash, gravy had burnt, and now the haricot will be bitter ..." (Ibragimbekov, 2001)

The second, more extensive plan of narration describes the post-war period in Azerbaijan, when "even stranger Baku natives said hello to each other" (Ibragimbekov, 2001), and even a speculator who belied innocent people, has a peculiar honor code, and a young wife leaves his wedded husband with a man she loves, who finally got back from the war. Tragic events of the past are reflected in the present, and the subject of the God's grace becomes the major insolvable problem

of the story – does it exist? Why does God let innocent people suffer? A house in Kislovodsk named Church of Air by the name of the nearest restaurant becomes the key point, which unites epochs and families, weaving a many-coloured carpet of family ties. The novelette, despite its Azerbaijanian material and colouring, is nonetheless within the tradition of classical Russian literature, touching upon the issues of honour, faith, commitment to the chosen way.

Another Ibragimbekov's novelette *Summing up Waves*, published in the same journal *Druzhba Narodov*, also touches different time levels. From modern days the narration turns to the Soviet times, when father of one of the characters "taught Murtuz ride a horse, butcher sheep and cook shashlik", but died soon after: "In the mosque they hastily washed him and wrapped into a piece of white cloth – father was a party man and the rite was performed secretly". (Ibragimbekov, 2001). Murtuz, a butcher in Azerbaijan, expands his shop and tries to occupy a nearby library, which hadn't enjoyed popularity in a long while because of the changes in the country's language policy: "People almost abandoned reading books, because the best part of them are in Russian. The remaining part is in the Cyrillic alphabet, but the country shirtd to the Roman alphabet" (Ibragimbekov, 2001). Using this simple earthy argument, the author demonstrates the depth of the cultural split that befell the country, since modern Azerbaijan changes its writing system in the 20th century three times: the Arabic alphabet was changed with the Roman alphabet in 1929, the Cyrillic alphabet was introduced in 1940 and a shift to the Roman script took place once again in 2001.

A terrible twist of the plot involves the murder of a respectful man, academician Asadov – owing to the same problem, library liquidation and torture of his comrade, who is forced to admit his guilt. The work's title reflects the main intrigue and the point of events, taking place in Baku and engulfing waves of violence, waves of actions, which shaped a descending, unavoidable cyclone: "Eldar tries to understand why acts committed by different people whom he knows well or not, rather, consequences of that acts, running on each other with subtle waves, eventually formed the whole, and a huge roll battered him like a carefully arranged cunning stroke of fate?.." (Ibragimbekov, 2001). The butcher's victory over the library is considered a victory over a man of honour; waves of unjust consequences are unstoppable: "One never can tell when, where and who of our offsprings will be washed over by a wave emerged in the city of Baku at the beginning of the third millennium, because of small library liquidation" (Ibragimbekov, 2001). The disappointing end of the story indicates the author's profound concern about his dear land's destiny, that unworthy acts and their consequences may assume an irreversible nature, and this is fraught with consequences in the independent country on its way to developing a rule of law state and democratic society.

In general, Rustam Ibragimbekov's prose, vividly demonstrating his active citizenship and confirming the relevance of the author's reflections on the Azerbaijan

destiny, is a worthwhile example of an artistic study of native culture and history regularities by means of realistic movement that shaped both Azerbaijanian and Russian literature of the 20th century.

CHINGIZ HUSEYNOV AND HIS MAGICAL REALISM

An outstanding prose writer among Azerbaijanian writers of Moscow, a member of Union Soviet Writers (1959), a literary scholar, a culture expert, a translator, a Doctor of philological sciences (1979), a professor (1980), an honoured art worker of Azerbaijan (1988) Chingiz Guseynov – Chingiz Gasan oglu Guseynov (p.1929) is the only prose writer from Azerbaijanian Moscovites, who always creates works in the movement of magic realism in the Latin American associative-imaginative literary style with distinctive oriental colouring. The first Chingiz Guseynov's artistic work in Azerbaijanian – *My Sister*, consisted of small novelettes, was published in Baku in 1962 in Azerneshr press. His first prose novel in Russian *Wind over City* was published in Moscow in 1965 by *Sovetsky Pisatel* press. The book novelettes and short stories weren't translated works from Azerbaijanian, but the author's early tests of the pen in Russian. Let's indicate Chingiz Guseynov's most popular novelettes: *My Sister* (1962), *Wind over City* (1965), *Didn't Tell his Name* (1973), *Corner House* (1976), *Islands* (1980), *Inevitability* (1981) and others were published in Baku and Moscow in the original – in Azerbaijanian and Russian.

Chingiz Guseynov is also an author of over twenty original prose works in two native languages: Azerbaijanian and Russian. He wrote seven novels translated and published in many languages. Novels original in form and social in matter brought him popularity in the Soviet times: *Muhammed, Mamed, Mamish* (Moscow, Sovetsky Pisatel, 1977), narrating about a mafia nature of government agencies, frank pledge and deep-seated nepotism; *Fatal Fatality* (Moscow, Sovetsky Pisatel, 1983), a model of philosophical, historical and biographical novel, which discovered the colonial policy of tsarism in the Caucasus, Caucasian wars, inevitable rise of a rebellious historical character under conditions of despotism, life and activities of brilliant philosopher, enlightener-realist Mirza Fatali Akhundov, and *Family Secrets* (Moscow, Sovetsky Pisatel, 1986), narrating about the rule of a high-profile clan, dictating conditions of life throughout the whole corrupting society in an allegedly fictitious state with fictitious inhabitants.

The writer worked hard and wrote many interesting prose works in the post-Soviet period. In the *Igra Directory* novel (Moscow, Rusavos' Publishing House, 1996), the author called a "computer" one, is full of dialogues similar to chats or Internet commands. It shows ethnic conflicts in the country, as a result of games of politics for power seizure. A historical novel *NMD* (Moscow, Moskovsky Rabochy, 1998) in two books, by the author's definition "the pages of an unwritten novel exist only in the mind's eye", covers events in Russian and in the Caucasus in the early 20th century, the empire collapse; also the historical roles of two outstanding

Azerbaijani public figures and statesmen: Nariman Narimanov (1870–1925) and Mamed Emin Rasuladze (1884–1955) are revealed in the nation's destiny against the background of that events. The novel ends with a historical vocabulary, which includes over five hundred real and fictitious characters. All the above novels: *Muhammed*, *Mamed*, *Mamish*; *Fatal Fatality*; *Family Secrets*; *Igra Directory*; *N MD* also feature magic realism.

The *Never-ending Letter* novel abstract (Guseynov, 2006: 184) contains a highly interesting but precise definition: "According to professionals, this time Chingiz Guseynov wrote a geopolitical novel, where the author's excellence of craftsmanship manifests itself while addressing such complex and tricky category as Time. Compulsive reading and revelation of new realities of the previous times are waiting for everyone who will open this book... (Guseynov, 2006: 3).

A religious and mythological novel *Meradzh* (Baku, Ganun, 2008) is based on a paradoxical myth about prophet Muhammad's transferring from Mecca to Jerusalem, and his ascending from where to seven heavens, where prophets Adam, Nukh (Noah), Ibrahim (Abraham), Musa (Moses), Isa (Jesus), and Allah (God) live. The novel concept, interpreting a phenomenon of prophesy and Abrahamic monotheism, opposes the confrontation of ethnoses and religions, standing for harmony and peace on Earth. This novel is, in fact, a revised and enlarged edition of two previous artistic and research works of the author on religion, particularly, about Quran surah and Quranic narration about prophet Muhammad: *Ibn Gasan. Quran Surahs, Placed as They were Sent Down to the Prophet* (text preparation, translation, comments of Guseynov Ch., Moscow, Tri Kvadrata, 2002); *Do not let the water spill from an overturned jug. Quranic narration about Prophet Muhammed* (Guseynov, 2003:511). In this narration the writer comprehends the prophet Muhammad's legacy, creatively revises Quran, proves the internal unity of Abrahamic religions. The writer who did his own translation of Quran was driven by a wish to unite nations of the world, reach mutual understanding between "Book religions", to prevent misunderstanding on the basis of religion. Not only Quranic theology but also a world view of Russian religious philosophy (Solvov V.S. (1853–1900), Chaadaev P.Ya. (1794–1856), Khomyakov A.S. (1804–1860)) (Vidadova, 2011: 511) becomes the basis for such unification. In the novel, discussing the theme of persecutions of prophet Muhammed in his lifetime, a set of ethical commands, which the Arab world supports, becomes a particular supra-narrative formation. The novel style is decorative, full of genre-stylistical cut-ins, fragmentary: "The prophet shivered, a jug full of water, which he had lowered to perform ablution, fell out of his hands, <...> It lasted only a moment, and Muhammed came back from heaven-walking and managed to hold the jug that had fell out of his hands – it explains the title: *Do not let the water spill from an overturned jug*. And cities – New York, Jerusalem... And then I heard that, it was deafening me: Jihad! Jihad!.. Stop! – shouted to self-murderers, who thought they'll go to Heaven, having killed

innocent people (Guseynov, 2003:7; Farkhatova, 1994: 5). The sacred book of Islam and apocryphal life of the prophet are taken as a base of “magic” component of the author’s style.

The best part of Chingiz Guseynov’s prose works for artistic elaboration use evidential material related to Azerbaijanian and eastern themes: modern, historical, religious, mythological, fictitious, and any other idea. His prose distinguishes by the combination of the real and the fictitious, which makes it similar to modern literary movements within the decorative style, which allows defining their genre as magic realism. Chingiz Guseynov’s creative works can be considered magic realism by a number of indicators: two realities (primary and hidden one), distorting real-life plausibility, time subjectivity and relativity, replacing the man of education’s view by a primitive and direct one, mythologism, denying psychological determinism, dystopian nature; finally, “national, spiritual, historical experience as motivation of plot situations and characters, as cultural context of narration” (Kislitsyn, 2011: 276).

One of the first researchers of the writers’ creativity Inga Farkhatova, thoroughly analyzing his prose works, notes that “characters in Chingiz Guseynov’s novels are depicted in a manner somewhat unusual for a realistic work – in a grotesque, fairily- mythological style” (Guseynov, 2003: 511; Farkhatova,) 1994: 25. The author also intentionally abandons the principle of successive narration, building the centres of plotlines, sandwiching dialogues with lyric monologues, dream with reality. His first novel *Muhammed, Mamed, Mamish* has a title, which differs it from the realism traditions: “A novel with dreams, their solutions, with naive symbols, fairy grotesque, sentimental asides, with an epilogue, which is rather a prologue”. (Guseynov, 2010: 9; Kalyam’s Dreams).

In the meantime Guseynov’s prose is thematically allied to contemporary development of Russian realistic literature. Thus, in his novels *Mohammed, Mamed, Mamish* and *Family Secrets* he raises burning issues of corruption, parochialism, moral decadence and souls’ degeneration under the impact of totalitarianism. According to Farkhatova I.F., the similar issues had been discussing and became leading in the works of Viktor Astafyev (*Sad Detective*), Chingiz Aytmatov (*And the Day Lasts Longer Than a Century, Scaffold*), Valentin Rasputin (*Fire*) (Guseynov, 2003: 511; Farkhatova, 1994: 25). The phenomenon had been called “shocking therapy” in literary studies of the Soviet period. It should be noticed, starting from his first novels, the author went beyond the limits of raw national problematics, raising universal moral issues. He dealt with national reality in quite a dialectical way, using interaction of characters to reveal both - positive customs and traditions, for example, mutual help, responsibility for family, mutual concern of generations, respect for the elders; and negative aspects - clan system, nepotism, corruption, etc.

In recent years Chingiz Guseynov often publishes short essays in Azerbaijani and Russian under the general title *Kalyam's Dreams*, which represent retelling of dreams of a teenager boy named Kalyam, which means "pen". These dreams are separate completed stories being independent art samples interrelated by common subject and problematics. In such a way, we can consider *Kalyam's Dreams* an essay-novel, the title of which contains genre definition of the entire work. The narration about dreams is one of traditional genre forms of prose ascending to biblical sights of prophets. Text of the essay-novel has not been finished yet - the author once in a while adds new tiny gems - dream by dream - forming the necklace of the whole work and cutting new social and political problems within it. In this work Guseynov also holds true to his creative creed, appearing as critic and exposé of social evil taking root in our society.

In *Kalyam's Dreams* the role of "pen" as the ambassador of divine will is being very important for the author, since it defines his main intellectual task: "the word 'kalyam' (the pen) was taken from Quran and means not just a pupil's stylus leaving blots, but the Godly pen that writes the great truth being undesirable as for the noble obsessed by Satan's spirit, so for plebs with their slave nature" (Igra Directory). The work represents common for postmodern multicultural prose combination of various genres' fragments and allusions. Thus, first of the dreams *Red-Eye Lamb* can be considered an allusion to Russian folk story about sister Alyonushka and brother Ivanushka. The stylistics of dreams' description now resembles metaphoric language of biblical prophets, then refers to Soviet stories about Lenin (*The Dead like the Living*), dystopia genre (*Flip-flopping Year*) or erotic essays (*Hard-boiled Kalyam or a Bomb*).

The distinguishing feature of Chingiz Guseynov's prose is the mixing of styles and lexical layers, which are consolidated mainly by the unified rhythm: "Kalyam took heart of grace - all his relatives are here, even mother and someone from Fortress, maybe mother's second cousin - she sometimes comes to share gossips: who had a scrap, how houses are being destroyed... They can be dispossessed too - some dynasty, Tower or Windsor, is going to settle here. Bomb and Siyavush are here as well. So he plucked up courage and affirmed, understanding he gives offence to Bomb, he is going to marry!" (*Kalyam's Dreams*). In author's style there is fascination with the Russian word and its wide syntactical capabilities that is combined with an urge to convey the stream of spoken language, which is painted with the national emotion, color, special intonation: "And here is old Shaitanbazar, its narrow and noisy bends, blended talks, in which one can recognize Turkic, Armenian, Georgian and Russian words. There are many Persians and Arabs too. Spring is coming, it's getting warmer day after day. So he has passed under dark arcs of caravansarai, by the stores of craftsmen and huge brazen cauldrons, through the rumble of tinsmiths, and hardly thrust in between train of camels endorsed with

large bales, which impounded narrow street, and it seems they will now balk the walls and arcs will fall down” (Guseynov, 1987: 14).

Guseynov’s creativity is a bright example of literature in the Russian language, created not only on Azerbaijanian and east themes but in an ongoing dialogue with other language, with Azerbaijanian, oriental style, which gave rise to an extensive literary phenomenon – “Russian nature of non-russian people”, introduced for scientific use by Chingiz Guseynov. In this respect his creative destiny was similar to those of outstanding talented Russian-speaking national writers – Chingiz Aytmatov, Olzhas Suleymenov, Yury Rytkeu, Gennady Aygi, Timur Zulfikarov and many other writers, representatives of different nationalities, who enrich in his own way, giving the Russian language a national colouring in their works, at the same time expanding its stylistical potentials, push its limits.

For all their distinctiveness, Chingiz Guseynov’s novels are largely culturological studies of history, mentality, spirituality, culture of Azerbaijanian people – rather than artistic works; they often has a touch of essayistics, which, nonetheless, doesn’t diminish his significance in the cultural dialogue of Russia and Azerbaijan. Most probably, his prose should be considered most consistent artistic narration of the entire Azerbaijanian realia and vivid mutually useful, mutually enriching example in the potential development of the cultural dialogue and Azerbaijanian-Russian literary ties. It should be noted that Chingiz Guseynov is the only one professional bilingual among Azerbaijanian Moscovites prose writers – a two-language writer, who writes both in Russian and Azerbaijanian, creating author’s versions of his prose works in both languages.

HISTORICAL-PHILOSOPHICAL SHORT STORIES AND NOVELS IN THE WORKS OF SAMID SAKHIB OGLY AGAEV

Azerbaijani Moscovites writers also paid tribute to “genre” belles-lettres – popular literature, traditionally qualified within the context of mass culture. Samid Agaev’s detective-adventure and historical-philosophical short stories and novels hold a specific place in this “mixed” literary movement.

Before serious professional literary activities a member of Union Soviet Writers (1996), a Kataev V. award winner (1996) and Moscow Government award winner (2002), an assistant professor of literary craftsmanship department (1998) Samid Sakhib ogly Agaev (p.1952) had a difficult but exciting life journey. In 1978 he moved to the capital, he worked as locksmith, welder, driver, car service mechanic, and engineer at plant after graduation of the Moscow Automotive Institute. In the early 1990s following the collapse of the Soviet Union Samid formed his own production cooperative, and then became the director of a private business that existed for nearly twenty years.

Having gained sound experience and “material” for prose works, Samid Agaev began to work in the writing field in the early 1990s. His debut novelette *The Romance of People Who Don't Love Each Other* published in the Yunost' journal was awarded Kataev prize. Professor Vladimir Orlov (1936–2014), the author of *Viola Player Danilov*, a bestseller of the 80s, taught Samid Agaev in the Maxim Gorky Literary Institute, where he was a part-time student. Samid Agaev graduated from the Institute in 1998 and stayed there as a department assistant upon the recommendation of the rector, a well-known Russian writer and literary scholar, professor Sergey Esin (year of birth 1935), where the writer successfully works to the present time.

Samid Agaev is an author of over fifteen prose works issued by different publishing houses of Moscow. His most popular works are collected in the following books: collection of novelettes and stories *The Dream Shop* (Moscow, 1996); novel “*The Seventh Perfect*” (Moscow, Pressverk, 2001); novel *Wolf's Night* (Moscow, IP Strelbitsky, 2005); novel *Rules of Loneliness* (Moscow, Vremya, 2007); novel *Khafiz and Sultan's Captive* (Moscow, Algoritm, 2013); novel *Princess Lada and Sultan* (Moscow, Algoritm, 2014); novel *Maiden's Tower* (Moscow, Algoritm, 2015), etc.

A talented writer, Samid Agaev, actively works almost in all the genres of popular literature: criminal detective, action-packed modern detective, lyric, fantasy, historical, philosophical, modern adventures, etc. In his works the writer gives preference to true human values and self-sacrificing love, faith and unfaithfulness, relations between men and woman; that's why his characters always continue their moral search (*Wolf's Night*). The prose writer doesn't keep away from burning social problems – the collapse of the Soviet Union suddenly made all Soviet citizens immigrants – “outlanders”, “strangers” in modern Russia. The writer vividly describes particular realities of the today's economic state of the country, in particular, business; corruption, criminal squabbles, ethnic riots are the main enemies of the country's economic growth and development (*Rules of Loneliness*). Plot dynamism and thrill, subtle humour and deep psychological implication, as well as essential folk-adventure oriental colouring are typical for Agaev's prose. It's clear that the major creative task of the prose writer is all-round artistic development of the human life and activities on this side of the grave and the man's place in this world, as well as finding answers to eternal philosophical questions: Who are we?; Why did God create us?; What are our functions in this frail world?

CONCLUSION

The work examined the development of Azerbaijani national culture under the influence of Moscow-based Azerbaijani writers. The introduction of eastern culture in Russian literature is shown using some works of such writers as Chingiz Huseynov, Rustam Ibrahimbekov and Samid Agayev.

Thus, Rustam Ibragimbekov's works are connected with psychological features, the human soul, which plays an important role in the eastern mentality. The prose writer's works also reflect the national themes and the author's thoughts about the fate of Azerbaijan.

The works of Chingiz Huseynov were written in the eastern style, but he is the only representative of the Moscow-based Azerbaijanians, who constantly created in the direction of magical realism using imaginary and mythical themes. The author wanted to unite the peoples of the world and to achieve understanding between the "religions of the Book", making the translation of the Koran.

The motive of true human values, faithfulness, love and betrayal is traced in Samid Agayev's work "The Night of the Wolf". The writer works in many genres – from criminal detective, fantasy, to modern adventures. And this is exactly what makes his works so special in the "genre" fiction.

Considering the typological features of the prose of the writers of the Azerbaijani Muscovites, their important role in the formation of national culture was established.

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