

Innovative Features of Comparative-Historical Research of European and Azerbaijani Cultural Heritage (Based on the Materials of British and Azerbaijani Literature of the XX Century)

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ABSTRACT

The beginning of the twentieth century is characterized as a period of formation of literary prose in Azerbaijan literature, which reminds already formed a new type of British prose. These new development trends appeared in plot, content, style, the world of characters, artistic-philosophical thought as well as in narrative features. The genre of stories deals almost with the same problems in the literature of both nations. The story creativity of Azerbaijan writers as Mammadguluzadeh's and Hagverdiyev's is very similar to the British writer James Joyce's. Considering all this, the mutual study of genre stories of both literature based of these authors works is one of the critical issues in the study of literature. Besides grounding the study of human and environment, self-consciousness, literary solution of other serious problems, the comparative study of Azerbaijani - British literature makes possible to define common artistic-philosophical thoughts, to clarify the typological similarities between our literatures. This comparative analysis from one hand studies the development features of the genre of stories, plot, idea trends, and on the other hand, survey the actual problems of the literature of both countries and the reasons that cause these problems.

KEYWORDS

James Joyce; Abdurrahimbay Hagverdiyev; Azerbaijani literature; Society; British literature; Artistic-philosophical thought.

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Introduction

In the early twentieth century a number of social-political events happening in the world – the wars waged by the imperialist countries attempting to preserve their main position in the political world, as well as the confrontations occurred as some peoples rose to struggle for restoration of their national independence both caused serious backwardness in the field of economy and the severe crisis of humanism. The writers and poets who tried to save the mankind from crisis of humanity considered that the human issue in fiction should be reviewed from new standpoint, reflecting the spiritual-psychological world of person, highlighting the issue of human and environment, they tried to suggest the readers self-

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consciousness, attempted to disclose social-political factors that caused the crisis of human philosophy. It is so noteworthy that at that period the Azerbaijani and British writers tried to solve the issue of human and environment, self-consciousness and other this kind of problems from the same viewpoint suggesting the same ideas. The similarities observed in the field of poetry, prose and dramaturgy specially appear in subject matter, as well as in content and form, theme, style, narrative features. The similarity in theme and idea, in narrative method, the artistic solution of the raised problem in Jalil Mammadguluzadeh's (2004), Abdurrahimbay Hagverdiyev's (2005) and James Joyce's (1984) creativity are the most markedly.

The other essential feature for exploration this important issue which has not been involved in investigation up to now - it enables not only to study the development way of our literatures comparatively in early last century, but also proves that Western and Oriental authors lived and wrote with the same human ideas, searched the ways for happiness of humanity, there was spiritual closeness among people irrespective of their religion and nationality and inseparable relation in the thinking of humanity.

In early twentieth century the developing genre of stories both in Azerbaijani and British literature bore the same importance from standpoint of national awakening, propagating national self-cognition and human values. The first works in the genre of stories in British literature appeared in the mid 18th century. "The genre of stories took a lead in Walter Scott's and Charles Dickens' creative activity in the first half of XIX century, Elizabeth Gaskell also addressed to the genre of stories in the second half of XIX century. In late-19th-century there was a suitable ground for the development of this small genre in English literature" (Bursev, 1991).

In early XX century David Herbert Lawrence, James Joyce and other outstanding British writers also created the more perfect works in the genre of stories with more original themes and ideas. So, at that period this genre appeared with more different plot, new methods in literary reflection, interesting characters. Taking into consideration the described situation, portrayal of the deepest stages of characters' feelings and psychology is the characteristic feature of British stories and novels of that period.

The genre of short stories appeared in Azerbaijani literature in late 19th century, in the first years of XX century it was specially developed and improved in Jalil Mammadguluzadeh's (2004), Abdurrahimbay Hagverdiyev's (2005) creative activity, both genre features and plot, mostly the theme and the idea were in common with the works of world literature. First of all, the narrative method in the genre of stories which causes interest, sincerity, expressiveness, simplicity and laconism in the author's speech should be valued as the main and initial compliance in story creativity of Azerbaijani and British writers.

At that period plot and idea in the genre of stories possessed multisided qualities in British literature. The outstanding writers of that period achieved to highlight the problems of great importance, serious issues in a small genre of great literature from different directions. Some great British writers dealt with complexity of human's inner world (Rudyard Kipling), some used psychological plot in their stories livening human feelings on the background of tense occurrences (Joseph Conrad), other preferred thoroughly to reflect real-life scenes (Thomas Hardy). Generally, R. Kipling, T. Hardy, J. Conrad, G. Chesterton, J. Galsworthy, K. Mansfield and others form tried to highlight the most important social-political,

spiritual-moral issues, the problem of life and human which is the main topic of philosophy and fiction.

Irish-born James Joyce's short story creativity has preserved its actuality up to now from artistic-philosophical standpoint. "Besides Proust and Kafka, in Western literary science James Joyce who is considered the father of modernist novel" (Anikin, 1985) was born in Dublin in the capital of Ireland in 1882. The writer started with the story "The Sisters", finished the story collection in 1903-1905 and published it wholly under the name "Dubliners" in 1914. His stories are considered "a new type of short story" (Parrinder, 1986) in British literature not only for their idea-content style, but also for their language, style, genre and other qualities. "In Dubliners Joyce was indeed something of a stylistic innovator in the short-story genre, that the plainness of the style was an effect as carefully crafted as any of his later marked stylistic deviations" (Wales, 1992).

The stories which are collected under the title "Dubliners" do not have any connection from plot standpoint, but the heroes of each story are residents of Dublin, as it is seen from the title. And they are connected to each other not only by one place, but also by their spiritual world. "People in Dublin, and perhaps by implication in the Ireland of the twentieth century, are shown to be running on empty in Dubliners (Norris, 2003). Though it is not described concretely, past and future fates of Dubliners are depicted on present artistic background and with this Joyce tries to reflect the gained fate which is the combination of thoughts and feelings of Dubliners who surrendered to "fate". Besides that in J. Joyce's creativity Dublin becomes a generalized image reflecting many important ideas of the writer. J. Joyce wrote about those stories: "Dubliners is a chapter of the moral history of my country" (Ellmann, 2003).

As it was mentioned, J. Joyce is one of the outstanding figures of modernist literary trend in British literature and dealt with the concept of human in his novels from different standpoint. The writer in the novel "Ulysses" as if wrote the fate of characters of ancient Greek mythology in a new version, but presented his heroes persistent in their decisions, unlike Homer's heroes. Homer described his heroes physically as a fighter. And also their victory was not physical, but spiritual. "Homer represents Ulysses as a good warrior, too. Joyce makes his modern Ulysses a man who is not physically a fighter, but whose mind is unsubdued. The victories of Bloom are mental, in spite of the pervasive physicality of Joyce's book. This kind of victory is not Homeric, though Homer gestures towards it; it is compatible with Christianity, but it is not Christian either, for Bloom is a member of a secular world" (Ellmann, 1982). Even C. Jung, the great philosopher wrote to him a letter and thanked him for writing such complicated deep philosophical work (Joyce, 1998).

Besides dealing with a number of essential problems in his creativity Joyce demonstrated a distinctive creative style, developed the literary prose from artistic standpoint. "Artistic progression from Dubliners to Portrait to Ulysses suggests that Joyce's mapping of the urban aggregate as symptomatic of an endemic paralysis produced in time a progressive amelioration of that original vision, indeed of Joyce's reconciliation with Dublin as a city in history" (Harding, 2003). His first work "Dubliners" was written in a realist style, it has an exclusive narrative style and the mass of different characters. Just this collection of stories possesses common characteristic features with Abdurrahimbay Hagverdiyev's (2005) stories specially with the story collection "The Deer" both in form, idea features and artistic-philosophical nature. It is an interesting aspect that each of the above

mentioned Azerbaijani and British authors sometimes created very small in volume, depicting the smallest moments of the hero's life, highlighted great troubles and problems in literature. So, without reminding any social issues, on the background of hero's fate they touched the most complicated social-political issues in an abrupt style, highlighted various social problems. But naturally, first of all, the human issue, human and environment, citizen and society, human and his inner world determined the main idea direction of mentioned stories. It is wondering that in each of two authors' works depiction of thoughts and feelings of unlike human character, views about life exposes shortcomings and deformities of the society, besides that the features such as inertia, slavery, unthoughtful surrender to "fate" are depicted as one of the main factors that causes these social shortcomings.

Materials and methods

Problems of research of resemblance in historical features of literature traditions

"Dubliners" is distinguished by its deep psychological context. In some instances the author's subtle irony clarifies the depicted moment. This irony is replaced with satire in A. Hagverdiyev's (2005) stories. The personal fate of characters, the world of individual thoughts in each of this writers' works reflect wholly the common scene of the society in reality. The authors do not show any attitude to the depicted incidents at all, do not interfere with the reader's thoughts, creating the live scene of incidents with simple narration submit the situation to reader's reasoning. It is interesting that both J. Joyce and Azerbaijani author used different artistic symbols to achieve cognition of disturbing social-political issues, relations between people. In other words, "death", "cold", "darkness" and other that kind of notions are the symbols used by the author to explain his idea deeply.

The writer specially uses the word epiphany in his stories, by that word he meant a sudden consciousness of the "soul" of a thing. In Joyce's creativity "epiphany" means "a sudden spiritual manifestation, whether from some object, scene, event, or memorable phase of the mind – the manifestation being out of proportion to the significance or strictly logical relevance of whatever produces it" (Morris, 1971).

As it was mentioned in Azerbaijani literature A. Hagverdiyev's (2005) collection of stories under the name "The Deer" is close to "Dubliners" from idea, context and etc. standpoint. In "The Deer" the author also highlights regressing environment due to false thoughts of people. There is a subtle and at the same time tremendous irony as the images, character types which represent criticism targets, social wounds of that period are called "The Deer". The author describes inhuman deeds, spiritual futility and deformities of negative characters – "The Deer" that combines the social wrongs of the whole moslem East" (Huseynov, 1986). Like in J. Joyce's work it also has a unique plot, it is clearly seen that there is an inseparable connection which logically ties the incidents and characters dissimilar by plot. As a whole the stories explain the reason for every-sided regression of the nation. If such environment for J. Joyce is "the paralyzed" doomed to death, for J. Mammadguluzadeh (2004) is the world of "the dead", for A. Hagverdiyev (2003) is "The Deer", not the environment of humans, but the environment of other living things. A. Hagverdiyev (2005) directly and sharply criticizes those who have become innerly inhuman creatures due to their ignorance, obscurantism, slowness,

incomprehensibility. “When reading these stories we both laugh, grieve and get angry” (Zamanov, 1979). The author’s approach to the depicted characters with more strict and open disclosure method, dominance of the satiric method in the work differentiate the collection of stories “The Deer” from the work “Dubliners”. But many common features which exist between both works – form identity, idea of dependence, authors’ purpose community show that both stories possess the same meaning by nature. In both works passive, willfully feeble people without concrete and decisive intentions, aimlessly living, regarding insignificant to struggle against “the fate” or being ignorant about that, those with just frozen thoughts are depicted here. The authors narrate the incidents in a convincing way. J. Joyce (1997) goes to the deep of his heroes’ feelings, the world of thoughts and psychology, portrays the slowness of thoughts, wrong views about life on the background of some incidents, A. Hagverdiyev (2005) describes the dull thoughts and feelings of outwardly “beautiful”, but inwardly “ugly” creatures in a natural way stressing the comic situations, the characters’ ridiculous thoughts and aims. J. Joyce’s (1984) heroes are mostly spiritually lonely, but A. Hagverdiyev’s heroes are even those beyond themselves, alien to themselves. In both cases these people are unaware of tragedies and distress, the wretched and doomed. For example, both of the heroes of “Two Gallants” by J. Joyce and “Doctor from Starvation” by A. Hagverdiyev are equally “capable”, “brave” and “poor” people.

“Two Gallants” is one of the following interesting stories in “Dubliners”. “Joyce once said that “Two Gallants”, along with “Ivy Day in the Committee Room”, was the story that pleased him most in Dubliners. When his publisher Grant Richards threatened to omit “Two Gallants” on the grounds of sexual impropriety, Joyce retorted that he would sooner sacrifice five other stories than allow this masterpiece to be amputated. Given Joyce’s sense of importance of the story, “Two Gallants” demands close attention. (Ellman, 2010).

In the above mentioned stories author’s narration, serious artistic presentation of the situation display the same attitude of Oriental and Western writers to similar incidents.

Portrayal of dispersiveness in the society, inner deformities of people, spiritual defects, alienation from the feeling of conscience and self-respect are identically interpreted in both writers’ works.

Innovative approach to the study of systematization of the basic materials of literary heritage

In J. Joyce’s (1982) stories Dublin is described with alien immobility, like a world beyond, as if it has been torn away from the whole world. The described place in “The Deer” is also a land isolated from the world, with strange laws, customs, and rituals, alien to the world, a far away country.

Generally, in J. Joyce’s and A. Hagverdiyev’s story creativity there are common features in selection of both ideological-artistic features and incidents serving to problem raising and idea disclosure. There is a multisided similarity between the story “A Little Cloud” by J. Joyce and the story “Father and Son” by A. Hagverdiyev which was created independently and not the part of the collection of stories “The Deer”. The heroes of each above mentioned stories are the young who met after long years. Both A. Hagverdiyev’s hero Akbar and J. Joyce’s hero Thomas Chandler by nickname Little are willfully weak people who are not able to make up their mind and evaluate the real situation. Both Akbar and Little Chandler’s feelings and

thoughts undergo changes after a long break, as a result of their friend's talk. So, after his friend Rustam's talk Akbar's life, after Ignatius Gallaher's talk Chandler's thoughts and feelings get ruined. In A. Hagverdiyev's work tragedy in Akbar's life is thoroughly narrated. But as mentioned above exclusively psychological elements prevail in J. Joyce's work the hero's inner monologue, psychological tension, chaos in thoughts and feelings, tragic start in his life with the influence of spiritual crisis which have started to go deep in his inner world are described in a touching way.

Research of historical development of similar traditions in different literatures

A. Hagverdiyev's hero narrates: "Dear Brother Akbar! I had so many troubles all these years, I can't finish my story by telling or writing. Only God knows, I do not know where to start, from Paris, Berlin, Vienna or our Petersburg?! You know that I did not want to study here and told my father to send me to Paris by all means... Oh, Paris, Paris! If I say that it is the paradise of the earth I will not commit a sin! Beautiful streets, markets, hotels and cafes... If you see you will go mad. The ladies I saw in the cafes if you see them you will become Majnun and run away into the wilderness. Oh, those ladies: with vivid gaze, large eyed, sweet gait, polite speech! You say that you have seen the world? You spend your days soiling yourself with apricot, raisin juice and say that this is the life" (Hagverdiyev, 2005).

There is a similar conversation between J. Joyce's characters: "Tommy," he said, "I see you haven't changed an atom. You're the very same serious person that used to lecture me on Sunday mornings when I had a sore head and a fur on my tongue. You'd want to knock about a bit in the world. Have you never been anywhere even for a trip?"

"I've been to the Isle of Man," said Little Chandler.

Ignatius Gallaher laughed.

"The Isle of Man!" he said. "Go to London or Paris: Paris, for choice. That'd do you good."

"Have you seen Paris?"

"I should think I have! I've knocked about there a little."

"And is it really so beautiful as they say?" asked Little Chandler.

He sipped a little of his drink while Ignatius Gallaher finished his boldly.

"Beautiful?" said Ignatius Gallaher, pausing on the word and on the flavour of his drink. "It's not so beautiful, you know. Of course, it is beautiful... But it's the life of Paris; that's the thing. Ah, there's no city like Paris for gaiety, movement, excitement...."

Little Chandler finished his whisky and, after some trouble, succeeded in catching the barman's eye. He ordered the same again.

"I've been to the Moulin Rouge," Ignatius Gallaher continued when the barman had removed their glasses, "and I've been to all the Bohemian cafes. Hot stuff! Not for a pious chap like you, Tommy" (Joyce, 1982).

But unlike Akbar, though obscurely a critical attitude arises in Little Chandler's heart against his friend and the situation explained in the talk. On the one hand, it is connected with the feeling of jealousy which has started to arise in him, on the other hand, it is connected with the feeling of unconscious fear due to immoral life mode and the changes it made in his friend's nature:

"He was beginning to feel somewhat disillusioned. Gallaher's accent and way of expressing himself did not please him. There was something vulgar in his friend which he had not observed before. But perhaps it was only the result of living in London amid the bustle and competition of the Press. The old personal charm was still there under this new gaudy manner. And, after all, Gallaher had lived, he had seen the world. Little Chandler looked at his friend enviously.

"Everything in Paris is gay," said Ignatius Gallaher. "They believe in enjoying life - and don't you think they're right? If you want to enjoy yourself properly you must go to Paris..."

Tell me," he said, "is it true that Paris is so... immoral as they say?"

Ignatius Gallaher made a catholic gesture with his right arm.

"Every place is immoral," he said. "Of course you do find spicy bits in Paris. Go to one of the students' balls, for instance. That's lively, if you like, when the cocottes begin to let themselves loose. You know what they are, I suppose?" (Joyce, 1982).

Some innovative technologies and methods in research of historical motives in literature

As it was mentioned, at that period there were various similar features which caused interest in story creativity in British and Azerbaijani literature and this is one of the main factors that characterizes typological similarity of our literatures and emphasizes the researches in this field. Concerning this issue, it is possible to analyze comparatively a number of writers' creativity, to investigate different issues. As J. Mammadguluzadeh's (2004) and A. Hagverdiyev's (2005) story creativity is close to a number of prominent figures of British literature, particularly J. Joyce's story creativity, comparative analysis of these writers' works is very essential.

As it has been mentioned, the genre of short story in Azerbaijan stepped into a new stage with J. Mammadguluzadeh's (2004) and A. Hagverdiyev's (2005) story creativity. Some of the main factors characterizing the novelty of this genre in Azerbaijani literature are the appearance of the features characteristic for a short story genre in Great Britain at that period in the above mentioned writers' works. One of the main reasons for appearance of the same ideas and principles of creativity is first of all, both Azerbaijani and British writers' thinking about the same social problems.

One of the numerous similarities in James Joyce's and J. Mammadguluzadeh's story creativity is seeing the occurrences happening in the community by both authors from the same idea direction, explaining the reasons of humanism crisis with the same factors, highlighting different social issues with the same principles of creativity.

It is wondering to add that not only in story creativity, but also in James Joyce's and J. Mammadguluzadeh's prose creativity wholly there is closeness in theme, subject, identity in the narrative style, deep closeness in the world of ideas.

The other important closeness in their creativity is due to autobiographic works written by these writers who dealt with similar problems, portraying the environment they grew up in depth, depicting the life and the occurrences in the way they perceive, sudden cognition at a small age and mental sufferings. Both writers characterize the social environment to which they belong with the portrayal of similar incidents, they achieve to present the people's psychological experience of

that period, their inner world, dreams, outlook in an artistic style. So, in a broad sense both J. Joyce and J. Mammadguluzadeh were able to create the idea about the essence of human creature in readers and also put forward their thoughts about human. The similar features in their human concept are one of the essential factors which highlight the common points in both peoples' artistic-philosophical thoughts.

Another important closeness of James Joyce's and J. Mammadguluzadeh's creativity is not disclosing the realities that they want to deliver the people in their stories, they are able to make the reader think about those problems portraying the different events. Almost in all their stories both J. Joyce and J. Mammadguluzadeh bring into notice important social issues and achieve to explain the reasons that caused those problems describing the daily events took place in the private life of some people. In the story "Postbox" by J. Mammadguluzadeh the incidents happened within a day to an ignorant, humble villager who is not able to perceive in depth the occurrences, but who is by nature generous, benevolent. In reality this work which has few characters portrays the situation in the provinces of Azerbaijan under the tsarist Russia rule, mental and psychological state of people, the hard social position in the country in early XX century. But besides that J. Mammadguluzadeh wants to highlight the paralyzation of human brains, generally the life, people's deprivation from thinking ability and that was the main reason that did not let the Russian Empire collapse which foundation was still shattering and that did not let the Azerbaijanis save from this subordination. At the same time the writer also criticizes the hypocritical policy of the Russian Empire which worsened the provincial people's state.

After overthrow of the tsarist Russia and repeated invasion of Azerbaijan by Russians J. Mammadguluzadeh boldly discloses the faults of the society, fake communist regime adhering to the previous civilian position. In the stories which he wrote during the communist government in Azerbaijan he portrays some land which suffers the paralyzation described by J. Joyce. His "Proletarian poet" and "May be returned" and other stories can serve as an example. In J. Mammadguluzadeh's stories invented "soviet brotherhood" of the Soviet government, creation of new world and other such kind of fake mottos are disclosed with symbolism, irony which is characteristic for J. Joyce's creativity. This community is symbolized like "The realm of the Dead", "The Madmen Gathering" in J. Mammadguluzadeh's creativity (Jantieva, 1967).

The mood which is dominated in the work "The Sisters" by J. Joyce one can see in the work "Reminiscence" by J. Mammadguluzadeh. Even the similarity of the social environment in these countries, similarity of people's psychology and spirituality surprise the reader. Sometimes it seems to the reader that both writers deal with the same social environment. So, the inexplicable sense of fright experienced by the child in the story "The Sisters" is also experienced in the work "Reminiscence" by J. Mammadguluzadeh. The fear of death described in the story "The Sisters" in the story collection "Dubliners", deep psychological description of human grief and helplessness due to inevitability of death possesses more intricate plot by nature. In other words, the youngest hero of the work has to live this fear and grief due to old and paralytic man - his spiritual friend's death: "It was late when I fell asleep. Though I was angry with old Cotter for alluding to me as a child, I puzzled my head to extract meaning from his unfinished sentences. In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the

blankets over my head and tried to think of Christmas. But the grey face still followed me” (Joyce, 1982).

Results and Discussion

The author himself called the city of Dublin “the centre of paralysis” (Joyce, 1984) and depicted helpless situation of the country and people before death whose thought and cognition have been paralyzed. This cold death mood is relevant to the mood of all the mentioned stories. If J. Joyce considers his environment incurable, as the environment of seriously ill who waits for his death, the same atmosphere is characterized as the world of “The Dead”, “The Madmen Gathering”, in one of the greatest writers of Azerbaijan J. Mammadguluzadeh’s creative activity. It is noteworthy that the notion “the dead” has the same symbolic meaning in the literature of both countries. “Dubliners” by Joyce *“opens with an evocation of death and which contains the haunting of a young boy’s dreams ends with a story explicitly entitled ‘The Dead’* (Liggins et al., 2010) and *“The Dead” by J. Mammadguluzadeh has the same artistic-philosophical meaning in spite of some distinctive features. “The Dead” by Joyce examines the fragmentation of experience and personal identity in a different way*” (Head, 2009).

It is wondering that this fright, the sense of amazement experienced innerly by both children described in the works by J. Joyce and J. Mammadguluzadeh appear with death and clergymen, religious rituals. It is wondering that the sense of fright is somehow experienced in the characters’ inner world in the other works by J. Joyce and J. Mammadguluzadeh. This mystic sense of fright is dominated in the social environment which J. Mammadguluzadeh described like that “on opening my eyes I saw the world in darkness” (Mammadguluzadeh, 2004) and in the heart of every person of that environment which he describes like that: “the inhabitants of the dark world” and they are close in every feature to the people belonged to “The Paralyzed” environment described by J. Joyce and they experience the same destiny. They also often experience incomprehensible feelings like J. Joyce’s characters, pray in a defined consecutive order without perceiving religion, very often are not able to appreciate the occurrences. The sudden cognition experienced by J. Joyce’s characters are the most characteristic features for J. Mammadguluzadeh’s characters.

While creating the environment of Dublin which is on the verge of collapse due to stagnation and depression J. Joyce created in his story collection the dead people as its symbol and depending on the meaning these dead people were the characters of clergymen and they had a symbolic sense. It is wondering that J. Mammadguluzadeh described the wrong propagation of religion in his works as one of the factors which dragged the community to ruination, he stated that religion had lost its mission to save people in this community and he portrayed the illiterate clergymen as the main reason for that. He symbolically expresses that wrong propagation of religion by the illiterate, hypocritical clergymen and people’s unconscious obedience to them turned the community into a real realm of the dead.

Hatred to slavery and bondage, love for freedom is expressed in J. Mammadguluzadeh’s creativity as it is expressed in J. Joyce’s creativity. The explained issues were new and valuable features in short story creativity in Azerbaijani literature.

Conclusion

For the first time have been researched:

The similarity of concern which troubled the writers belonging to different nations and living in countries far away from each other, identity of the issues that they tried to solve in their works and identity of the solution ways that they put forward are connected with the influence of social-political situation on literature. Thus, that period was the tense time of struggle for national liberation and independence both in Azerbaijan and Ireland and almost the same social-political and mental-spiritual mood raged in both countries. As most of the people did not possess free thinking, being unable to evaluate the social-political situation, on the other hand appearance of foreign trends in the country and other such kind of serious issues were the factors hampering to gain national freedom. The writers who were aware of that tried to evoke self-consciousness, self-esteem, the aim of struggle in people, assist them in cognition of occurrences happening around them and form sound social consciousness through fiction. As they solved these social problems under the prism of humanist values the ideas they put forward were not only of the national character, but also of the mankind character. As these stories depicted the arduous social-political situation, interpreted the fate of humanity in a large and meaningful form they still preserve actuality and importance today.

The characteristic features which are similar in the development of short story genre in Azerbaijani and British literature in the early twentieth century can be generalized like that:

1. The short stories provide literature with multifunctionality with the mass of spiritual-moral values and ideas.
2. The short stories define exclusive new genre qualities, creative principles.

On the basis of new scientific arguments, also archive information was determined:

They can be reviewed in a general way like that:

The short stories in both peoples' literature favor the study of social problems and spiritual mood of the society. The social backwardness in the society is clearly perceived in the issues raised by the author in those works. For that reason J. Joyce named his real-life stories "nicely polished looking glass" (Letters of James Joyce, 1957). The same thought can be referred to the story collection "The Deer" by A. Hagverdiyev.

The development of this genre was preceded on the background of the direct attitude the writers showed to the social-political processes. At that period mostly social, spiritual-moral problems are depicted in the short stories specially in J. Joyce's, A. Hagverdiyev's and J. Mammadguluzadeh's creativity. In both writers' works the city of Paris was presented in a symbolic form, depicting misunderstanding of the notions of innovation, success, development, culture at that period, confusion in feelings and thoughts in the society was a sign of chaos. New narrative features, flow of consciousness, inner monologue hold a place in the works and short stories of the above mentioned writers.

Disclosure statement

No potential conflict of interest was reported by the authors.

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