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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PSYCHOLOGISM IN LEO TOLSTOY'S WORKS
AND ITS INFLUENCE ON AZERBAIJANI PROSE OF THE
1960s–1980s**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the Topic and Degree of Development.

Psychologism as a literary method was formed in world literature and passed through certain stages of development. In the nineteenth century, this literary method became widespread in Russian literature as well, and the manifestation of psychologism reached its highest level in the works of Fyodor Dostoevsky and Leo Tolstoy. One of the most distinctive features of Leo Tolstoy's creative work is psychologism. His profound ideas, individual approach to characters, and particular attention to their inner spiritual world distinguish him from other writers. For Tolstoy, it was important to present the experiences of his characters as they were, in accordance with the internal logic of the work. The writer portrayed them according to the principle of not influencing the development of the narrative through his personal views or emotional attitude toward the characters, allowing them to reach the end of their life journey without intervention. The essence of Tolstoy's psychologism lies in depicting feelings such as love, loneliness and suffering, the search for the right path in life, and the inability to achieve happiness despite living in accordance with the laws and principles of life - feelings that unite people of diverse and contradictory character. Psychologism in Tolstoy's works has been examined and analysed by various scholars.

Azerbaijani writers assimilated Leo Tolstoy's psychologism, particularly his method of understanding and reflecting the depth of human psychology manifested in his works. The 1960s–1980s represent an important stage in the history of Azerbaijani literature and are characterized by the renewal of national literary thought in terms of both direction and content. The leading ideological orientation of Azerbaijani literature in this period was the human factor, with the spiritual and psychological world of the individual occupying a central place in artistic thought.

The depiction of human spiritual richness and the ability to portray the individual in all conditions became a principal artistic aim for the writers of this period. As a result, the expression of the

inner world enhanced the emotional power of literary works and increased their aesthetic value. In the works of major representatives of Azerbaijani literature of the 1960s–1980s, such as I.Shykhly, C.Huseynov, F.Karimzade, I.Malikzade, Anar, Elchin, and S.Azari, one can clearly observe qualities such as penetration into the psychological depth of character, the expression of feelings and emotions, the revelation of individual character traits, and the creation of a fuller representation of the human inner world. This provides sufficient grounds to conclude that psychologism became the dominant artistic method in Azerbaijani literature during this period.

There remains a need to study the forms of expression of psychologism in the works of Leo Tolstoy and its influence on Azerbaijani literature, the parallels between them, and the functioning of the characteristic features of his psychologism as a literary tradition in Azerbaijani prose of the 1960s–1980s. In studies carried out to date, a fully scholarly, comprehensive, and systematic approach devoted specifically to this topic has been rather limited. From this point of view, the topic of the dissertation is highly relevant.

At the same time, psychologism has been examined in A.B.Yesin's *Psychologism in Russian Classical Literature*¹, in the studies of N.Chernyshevsky², and O.Lanskaya³, as well as in M.Imanov's *Psychologism in Azerbaijani Prose (1960–70s)*⁴ and T.Azimova's *Psychologism in Anar's Dramaturgy*⁵. In connection

¹ Есин, А.Б. Психологизм русской классической литературы / А.Б.Есин. – М.: Флинта, – 1998. – 163 с.; Есин, А.Б. Психологизм русской классической литературы: кн. для учителя / А.Б.Есин. – М.: Просвещение, – 1988. – 176 с.

² Чернышевский, Н. Детство и отрочество. Военные рассказы графа Л.Н.Толстого / Н.Чернышевский. – Strelbytskyu Multimedia Publishing, – 2018. – 120 с.; Çernişevski, N.Q. [Электронный ресурс] / URL: <http://osutivremeni.ru/chernyshevskij-o-dialektike-dushi-tolstogo/>

³ Ланская, О.В. Концепт 'любовь' в романе Л.Н. Толстого «Война и мир» // Вопросы когнитивной лингвистики, – 2008. № (4), – с.74-77.

⁴ İmanov, M.K. Müasir Azərbaycan nəsrində psixologizm / M.İmanov. – Bakı: Elm, – 2021. – 168 s.

⁵ Əzimova, T.M. Anar dramaturgiyasında psixologizm / Təranə Əzimova. – Bakı: ADPU nəşriyyatı, – 2014. – 166 s.

with this topic, one may also refer to the books by A.Hüseynov⁶, T.Salamoğlu⁷, T.Alishanoglu⁸, Y.Garayev⁹, and Y. Akhundlu¹⁰. In the field of comparative research on Tolstoy and Azerbaijani literature, the works of A.Almammadov¹¹, F.Rzayev¹², and G.Hasanova's dissertation *The Reception of Leo Tolstoy's Creative Heritage in Azerbaijani Literature*¹³ may be noted. Tolstoy's creative heritage has also attracted the attention of Turkish scholars and has been studied from various perspectives by researchers such as E.Çetinkaya, İ.Üstünyer, and N.Yıldırım¹⁴.

Object and Subject of the Research. The object of the dissertation research is the creative heritage of Leo Tolstoy and Azerbaijani prose of the 1960s–1980s. The subject of the research is the investigation of Tolstoy's psychologism and the specific features of its manifestation in Azerbaijani prose of the 1960s–1980s.

⁶ Hüseynov, A.M. Nəsr və zaman / A.Hüseynov. – Bakı: Yazıçı, – 1980. – 185 s.; Hüseynov, A.M. Sənət meyarı / A.Hüseynov. – Bakı: Yazıçı, – 1986. – 315 s.; Hüseynov, A.M. Müxtəlifliyin birliyi / A.Hüseynov. – Bakı: Yazıçı, – 1983. – 214 s.

⁷ Salamoğlu, T. Tarixi və çağdaş ədəbi proseslərə dair araşdırmalar / T.Salamoğlu. – Bakı: EL NPŞ MMC, – 2009. – 216 s.; Salamoğlu, T. Qarlı aşırımdan keçən yollar / T.Salamoğlu. – Bakı: Orxan NPŞ MMC, – 2016. – 176 s.; Salamoğlu, T. Ən yeni Azərbaycan ədəbiyyatı məsələləri / T.Salamoğlu. – Bakı: BQU, – 2008. – 554 s.

⁸ Əlişanoğlu, T. Azərbaycan “yeni nəsr” / T.Əlişanoğlu. – Bakı: Elm, – 1999. – 128 s.

⁹ Qarayev, Y.V. Tarix: yaxından və uzaqdan / Y.V.Qarayev. – Bakı: Sabah, – 1996. – 712 s.; Qarayev, Y.V. Poeziya və nəsr / Y.Qarayev. – Bakı: Yazıçı, – 1979. – 197 s.

¹⁰ Axundlu, Y.İ. Azərbaycan tarixi romanı: mərhələlər, problemlər / Y.Axundlu. – Bakı: Adiloğlu, – 2005. – 550 s.

¹¹ Alməmmədov, A. Lev Tolstoy və Azərbaycan ədəbiyyatı. Dərs vəsaiti / A.Alməmmədov. – Bakı: – 1972. – 112 s.

¹² Rzayev, F. L.N.Tolstoyun əsərləri: Azərbaycan dilində tərcümə məsələləri / – Bakı: Nurlan, – 2009. – 355 s.

¹³ Həsənova, G.A. Lev Tolstoy yaradıcılığının Azərbaycan ədəbiyyatında resepsiyası: / filologiya elmləri doktoru dis. avtoreferatı. / – Bakı, 2022. – 52 s.

¹⁴ Çetinkaya, E. L.N.Tolstoy'un eserlerinin rus politik çevrelerinde eleştirisi / E.Çetinkaya, S.Ramazanov // – Erzurum: Atatürk Üniversitesi Sosyal Bilimler Dergisi, – 2016. № 56, – s. 177-185.; Üstünyer, İ. Lev Nikolayeviç Tolstoy ve Türkiye: türk edebiyatına etkisi // – İzmir: Karadeniz Araştırmaları, – 2021, № 18(69), – s. 219-235.; Yıldırım, N. Andrey Bolkonski ve Piyer Bezuhov'un hayatın anlamını arayışının L.N.Tolstoy'un doğa anlayışı bağlamında değerlendirilmesi // – Ankara: İdil Sanat ve Dil Dergisi, – 2017, № 6 (38), – s. 2621-2637

The purpose of the research. The main aim of the research is to systematically investigate the theoretical and aesthetic essence of the phenomenon of psychologism in the works of Leo Tolstoy, its artistic mechanisms of expression and functional characteristics, as well as to identify, within a comparative-analytical framework, the forms of transformation and manifestation of this model of psychologism in Azerbaijani prose of the 1960s–1980s.

To achieve this aim, the following **objectives** have been defined:

- to determine the theoretical foundations and methodological status of the concept of psychologism within the context of literary studies;

- to analyse the principal forms of expression of psychologism in Tolstoy’s works, particularly internal monologue, the principle of the “dialectics of the soul” psychological narration, and modes of psychological description;

- to identify the interrelationship between the psychological experiences of characters in Tolstoy’s works and their environment, society, and social reality;

- to examine the typological features of the relationship between nature and psychological condition in Tolstoy’s works;

- to analyse the function and artistic role of the solitude of Tolstoy’s characters as a psychological phenomenon;

- to determine the principal features of psychologism in Azerbaijani prose of the 1960s–1980s, including its forms of expression and dominant tendencies;

- to reveal the forms of influence and transformation of Tolstoyan psychologism in the works of Azerbaijani writers such as Anar, Ismayil Shykhly, Farman Karimzade and others;

- to comparatively analyse the psychological mechanisms of representation of relationships between characters in Tolstoy’s works and Azerbaijani prose;

- to systematize the similarities and differences in the psychological construction of characters in Tolstoy’s works and Azerbaijani prose;

– to generalize the developmental directions of Tolstoyan psychology in Azerbaijani prose within the context of literary tradition and innovation.

The methods of the research. The methodological framework of the research is based on generally accepted methods of literary criticism and world literary studies. Among the general logical methods applied in the humanities, generalization, analysis and synthesis were employed, alongside methods of literary interpretation. In addition, systematic analysis and the comparative-comparative (contrastive) method were widely used throughout the preparation of the dissertation.

The main provisions submitted for defence in the dissertation are as follows:

1. Psychology in the works of Leo Tolstoy possesses a systematic character as an artistic method and is formed on the principle of the “dialectics of the soul,” reflecting the multifaceted, dynamic, and contradictory development of the human inner world.

2. Tolstoyan psychology in revealing the inner world of characters is based on the interaction of environment, society, and nature, and these factors function as the principal determinants shaping the moral and spiritual transformation of the character.

3. The principal aesthetic means of expression of psychology in Tolstoy’s works – including internal monologue, psychological narration, behavioural motivation, psychological parallelism with landscape, and others – constitute an integrated artistic system that serves to reveal the inner world of the character in depth.

4. Tolstoyan psychology was creatively assimilated and further developed in Azerbaijani prose of the 1960s–1980s, becoming one of the leading artistic methods for depicting human psychological experience, spiritual quest, and inner conflict within the flow of everyday life.

5. A comparative analysis of Tolstoy’s works and Azerbaijani prose demonstrates that, alongside shared artistic principles in the sphere of psychology, Azerbaijani writers transformed this method on the basis of national and aesthetic characteristics, creating original models of psychological representation.

The scientific novelty of the research. The novelty of the research lies in the fact that, for the first time, the topic has been examined systematically and comprehensively from a theoretical perspective, demonstrating that psychologism, employed with great artistic mastery in the works of Leo Tolstoy, had a significant influence on Azerbaijani prose of the 1960s–1980s. Within the dissertation, the relationship between the psychological experiences of characters in Azerbaijani prose of the 1960s–1980s and their social, environmental, and natural surroundings has been identified in the context of an innovative interpretation of Tolstoyan traditions, on the basis of conclusions drawn from comparative textual analysis.

The study also demonstrates that the isolation of characters functions as a psychological process and as one of the aesthetic possibilities of psychologism in Tolstoy's works, allowing the identification of a number of typological characteristics observed in the writer's artistic world.

For the first time in the dissertation, Tolstoy's characters Anna Karenina and Vronsky are comparatively interpreted alongside the characters Təhminə and Zaur created by the People's Writer Anar, through an analysis of character construction, the comparison of different situations experienced by the characters, and the typological examination of certain intersections in their life trajectories.

Various forms of psychological representation expressing psychologism in Azerbaijani prose of the 1960s–1980s have been compared and substantiated, through textual examples, alongside the expressive possibilities of Tolstoyan psychologism.

The dissertation also presents, for the first time, a comparative analysis of Tolstoy's Haji Murad alongside the characters Jahandar Agha in the works of Ismayil Shykhly and Karbalayi Ismayil in the works of Farman Karimzade from various characterological perspectives.

The final scholarly conclusions reached through the study of the forms of manifestation of psychologism in Tolstoy's works and their influence on Azerbaijani prose of the 1960s–1980s, the comparative analysis of characters, and the identification of similarities and differences between Tolstoyan psychologism and the

psychologism of Azerbaijani prose writers of the period constitute the principal scientific contribution of the dissertation. The analysis confirms that although Azerbaijani writers of this period drew creatively from Tolstoy's psychologism, they did not imitate it; rather, they succeeded in revealing the psychological world of their own characters in an entirely new and original way.

Theoretical and practical significance of the research. The practical significance of the dissertation entitled "Psychologism in the Works of Leo Tolstoy and Its Influence on Azerbaijani Prose of the 1960s–1980s" can be explained from several perspectives.

First, the psychological analysis and Tolstoy's ability to penetrate the depths of the human soul, as reflected in his literary works, found a significant continuation in Azerbaijani prose. By examining these influences, the dissertation contributes to a deeper understanding of how psychologism developed in Azerbaijani literature and how transformations in this artistic method were realized through specific literary examples.

Second, by investigating how Azerbaijani writers, influenced by Tolstoy's works, represented human nature and inner experience, the dissertation deepens the interpretation of the artistic and aesthetic value of Azerbaijani prose written during the 1960s–1980s. This has considerable practical importance both for literary scholars and for writers, since understanding the spirit and psychological depth of the literature of that period may open new perspectives for literary interpretation and creative inquiry.

Finally, the results of this research may also be applied in the field of literary education. By taking into account the stages of development of Azerbaijani literature and the role of external literary influences, the dissertation can provide more detailed knowledge about the significance of psychologism for a new generation of writers, researchers, and students. The study may also play an important role in understanding the creative methods and artistic approaches Azerbaijani writers adopted and transformed under the influence of Tolstoy's literary heritage.

Approbation and application of the research. The author has presented presentations at international and national scientific

conferences devoted to the analysis of various aspects of the research topic, reflecting the main content of the dissertation. In addition, articles based on the core findings of the dissertation have been published in national academic journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in journals published abroad, including scientific journals indexed in Copernicus.

The organization where the dissertation was performed.

The work was performed at the Department of Literature of Azerbaijan State Pedagogical University.

The total volume of the dissertation in characters, indicating the volume of the structural sections of the dissertation separately.

The dissertation consists of an introduction, three chapters, each of which is divided into three paragraphs, a conclusion, and a list of used literature. Introduction 6 pages – 11084 characters, Chapter I 48 pages – 96317 characters, Chapter II 24 pages – 49045 characters, Chapter III 41 pages – 83311 characters, conclusion 3 pages – 5974 characters. The dissertation work, excluding the list of used literature, consists of 245731 characters in total.

MAIN CONTENT OF THE RESEARCH

In the **introduction** of the dissertation, the relevance and degree of exploration of the topic, the object and subject of the research, its goals and tasks, methods, the main points submitted for defence, scientific novelty, theoretical and practical significance, as well as the approbation and application of the research findings, are justified and thoroughly discussed.

In the first chapter of the dissertation, titled "**Psychologism in Leo Tolstoy's Works and the Prose of the 1960-1980s as a Scientific-Theoretical Problem**," consists of three paragraphs. The first paragraph of the chapter titled "*The Concept of Psychologism: The Character's Inner World as the Object of Psychological Representation*" discusses the concept of psychologism, the characteristics of the inner world of the hero as the subject of psychological description, examines L.Tolstoy's psychologism and its

features of manifestation, and reflects the fact that psychologism is an object of analysis in literary criticism in the prose of the 1960s-1980s.

Psychologism, as a method in literature, is used to depict the artistic representation of a person's inner world, deeply reflecting the emotions, thoughts, and experiences of characters. This method aims to reveal the full complexity of the human internal world and vividly present their moral and emotional dimensions. Psychological depiction becomes the central focus of a literary work, fully uncovering the inner life of the protagonist. Writers use this method to convey the complex inner worlds of their characters in various ways, integrating psychological depiction into the structure of the work. In a broad sense, psychologism is known as a field that describes human life, while in a narrower sense, it is a method of understanding a character's personality through their behaviour and actions. This method has a broader impact in epic works, as these narratives allow for a more comprehensive expression of the characters' emotions and thoughts, providing deeper insights into their psychological states.

The second paragraph of the chapter titled ***"Psychologism in Leo Tolstoy's Works and the Characteristics of Its Manifestation"*** analyzes the work of Lev Tolstoy and his rich artistic heritage, which occupies an important place in world literature. In his writings, the inner world and psychology of the human being are subjected to deep analysis. Tolstoy masterfully depicts the emotions, thoughts, and experiences of his characters, offering readers the opportunity to penetrate the inner world of the protagonists. Key elements of his psychologism include internal monologues, the dialectic of the soul, and other artistic devices, which play a central role in his works. These techniques allow Tolstoy to explore the complexities of human nature and moral dilemmas, making his characters' psychological depth both vivid and relatable. In Tolstoy's works, numerous artistic techniques are employed to convey the thoughts and emotions of his characters to the reader. He skilfully portrays the contradictory complexity within his characters and how they change under the influence of their social environment. No matter how complex or conflicted his characters are, there is always a pursuit of goodness and honesty within them. Characters like Anna Karenina, Pierre

Bezukhov, and Andrei Bolkonsky are vivid examples of this search and psychological exploration. Tolstoy masterfully delves into their internal conflicts, allowing readers to witness their moral struggles and transformations, making his works timeless studies of human nature. In Tolstoy's works, internal monologues and psychological analyses serve to fully reveal the inner worlds of his characters. His protagonists sometimes undergo changes under the influence of their environment and social shifts, allowing readers to follow their internal struggles. Overall, Tolstoy's psychologism-based creativity is regarded as one of the highest achievements in world literature. This is why his works remain a constant subject of study, as they offer profound insights into human nature, moral dilemmas, and the complex relationship between individual character and societal pressures.

One of the forms used to depict the moral world in Tolstoy's works is dialogue. Let's consider the dialogue between Anna and Vronsky:

"I didn't know you were leaving. Why are you leaving?" she said.

An unstoppable joy and excitement flared up on Anna's face.

"Why am I leaving?" Vronsky repeated, looking straight into Anna's eyes. "You know that I am leaving because wherever you are, I must be there too. I cannot act otherwise".¹⁵

Through this dialogue, Tolstoy successfully illustrates the conflict between desire and impossibility within the human soul. "Anna Karenina" can be considered one of Tolstoy's most magnificent novels. It is rightfully regarded as a purely psychological novel, as it delves deeply into the emotional and mental struggles of its characters. The portrayal of Anna's and Vronsky's internal conflicts, driven by their intense emotions and societal pressures, serves as a powerful example of Tolstoy's mastery in capturing the intricacies of human psychology.

In Leo Tolstoy's novel War and Peace, ideological and spiritual quests are expressed through the inner development and evolution of the author's beloved characters, Andrei Bolkonsky, Pierre Bezukhov, and Natasha Rostova. These characters are always searching for vital

¹⁵ Tolstoy, L.N. Əsərləri: [14 cildə] Anna Karenina. Səkkiz hissədən ibarət roman. II kitab. V-VIII hissələr / L.N.Tolstoy. – Bakı: Yazıçı, – c. 9. – 1981. – s. 136.

and philosophical truths, which makes them central to Tolstoy's narrative. Influenced by various life experiences, they undergo significant changes, grow, and move toward moral maturity. Their transformations reflect Tolstoy's deep exploration of human nature and the constant pursuit of meaning and purpose in life, which are core themes in the novel. The inner world of the characters created by Tolstoy is dynamic and constantly evolving. The author's aim is to depict his characters' internal worlds as deeply and thoroughly as possible, as this is closely connected to the core principle of his psychologism, the "dialectic of the soul." Andrei Bolkonsky, a deeply contemplative character, is in search of the meaning of life. Throughout his life, war and personal losses, particularly the death of his wife, push him into a spiritual void. However, when he encounters Natasha Rostova, he rediscovers a passion for life. This transformation highlights Tolstoy's ability to explore profound emotional and psychological shifts within his characters, demonstrating the fluidity of their moral and philosophical growth. Andrei is portrayed as a character in search of high moral and social ideals, yet condemned to loneliness and unhappiness in his personal life. As a hero who is constantly evolving both morally and emotionally, he strives for inner peace toward the end of the novel. However, the break in his relationship with Natasha ultimately leads to his death, symbolizing the unfulfilled search for meaning in his life. Pierre Bezukhov, on the other hand, stands out as a character marked by spiritual quests and inner turmoil. After his father's death, Pierre enters aristocratic society and, following his marriage to Hélène, finds himself feeling empty. His spiritual quest for happiness begins in earnest. The duel with Dolokhov becomes a turning point, triggering significant changes within his inner world. Pierre realizes that his life has been built on falsehoods, and this epiphany drives him toward spiritual growth. His journey toward finding true meaning in life is closely linked to his relationship with Natasha Rostova. At the end of the novel, Pierre attains spiritual peace and finds his happiness by marrying Natasha. Natasha Rostova is a character full of love and life, yet emotionally volatile. The psychological blow dealt by Anatole Kuragin and her betrayal of

Andrei Bolkonsky cause her deep emotional and moral turmoil. However, over time, she comes to realize her mistakes, and through her love for her family, particularly Pierre, she achieves spiritual growth. Natasha's character undergoes significant transformation in her journey toward moral maturity and self-awareness, embodying Tolstoy's theme of redemption and personal development through love and familial bonds. By the end of the novel, Natasha emerges as a devoted, compassionate, and life-loving woman, finding happiness in her family life. Tolstoy's psychologism is evident in his focus on the depth of these characters' inner worlds. The continuous evolution of their thoughts and emotions is portrayed at key moments of their moral growth. The principle that Tolstoy refers to as the "dialectic of the soul" illustrates that the inner world of his characters is always in motion and development. The life experiences and decisions of Andrei Bolkonsky, Pierre Bezukhov, and Natasha Rostova have a profound impact on their spiritual development, reflecting Tolstoy's deep exploration of the human condition and the constant search for moral and emotional fulfilment.

Tolstoy's aim in depicting the inner worlds of these characters is to acquaint the reader with their thoughts and emotions, allowing them to journey together in the search for moral truths. Through these characters, Tolstoy expresses his own reflections on the meaning of life and the human quest for spiritual perfection.

When a historical figure is transformed into a literary character in a work of art, the writer has the freedom to portray that figure's character either as it was or with certain modifications, depending on the writer's intentions. In Tolstoy's novella Hadji Murad, the protagonist, Hadji Murad, is depicted in such a way. A. Alizade notes: *"Sources indicate that Leo Tolstoy first heard about the protagonist of this work, which he wrote in the final years of his life, during his military service in the Caucasus. This conclusion is based on a letter Tolstoy wrote to his brother Sergey in 1851. Therefore, the depictions presented in the work are regarded as reflections of what Tolstoy witnessed during his years of military service."*¹⁶.

¹⁶ Əlizadə A.Ş. Hacı Murad obrazı L.N. Tolstoy və M. Hüseyn yaradıcılığında // A.Ş. Əlizadə // Bakı Universitetinin Xəbərləri, - 2024. № 1, s. 45-52., s.49.

Although Haji Murad is known as a historical figure, as a literary hero we come to know him through Tolstoy's perspective. Tolstoy endows him with strength, a strong will to live, and presents him as a dynamic character with an active attitude toward life. In this novella, the author accurately depicts the historical course of events and masterfully portrays the fighting spirit of the Avar people. Tolstoy's ideas concerning humanism, moral perfection, the inner world of the individual, and ethical values also left a discernible impact on the works of Azerbaijani writers. Therefore, it is not surprising that various aspects of Tolstoy's connections with Azerbaijani literature have attracted the attention of scholars. These facts confirm that Leo Tolstoy occupies a special place in the Azerbaijani literary environment and that his literary legacy continues to remain relevant.

The third paragraph of the first chapter is entitled ***"Psychologism in the Prose of the 1960s–1980s as an Object of Literary Analysis."***

In Azerbaijani prose of the 1960-1980s, psychologism emerged as a significant literary phenomenon, with the inner world, spiritual experiences, and psychological states of individuals taking centre stage in the works written during this period. The writers of this era sought to deeply analyse human character, aiming to present the inner lives, feelings, and thoughts of their characters as clearly as possible to readers. This emphasis on psychological depth allowed for a richer exploration of human nature, reflecting the broader literary trends of the time. In earlier periods, the inner world of individuals was typically expressed through their external actions and behaviour, with less emphasis on their psychological experiences, internal monologues, and speeches. However, starting from the 1960s, a shift occurred in Azerbaijani prose, with new approaches emerging to delve more deeply into the psychological realm of characters. The human perspective on society, self, and the world, along with the psychological shocks and behaviour changes resulting from life events, became central themes in the literature of the 1960-1980s. A person's perspective on society, themselves, and the world, the psychological traumas they experience, and the resulting character development and change became the central

theme of the works. Writers such as Ismayil Shikhli, Anar, Elchin, Isi Malikzadeh, and Sabir Azeri created beautiful works using the psychologism method. The development of psychologism also became a widespread object of research in literary criticism during this period. Prominent researchers and literary critics, such as A.Huseynov, Y.Garayev, Kh.Alimirzayev, T.Salamoglu and others, paid special attention to the spiritual world of images and the artistic expression of character traits in the literature of this period. M.İmanov's work "Psychologism in Azerbaijani Prose" is regarded as one of the most comprehensive studies in this area. It focuses on the character development, internal conflicts, and spiritual transformations depicted in the literature of the 1960-1980s. This period's writers emphasized the psychological complexity of their characters, highlighting how personal struggles and moral dilemmas drove the evolution of their personalities, making the study an essential resource for understanding the depth of psychologism in Azerbaijani prose. One of the key characteristics of psychologism in the prose of the 1960-1980s was the deep expression of a character's inner world through emotions, thoughts, facial expressions, and monologues. The spiritual realm of the protagonist was conveyed not only through dialogues but also through external actions and descriptions of nature. For example, in Elchin's "First love of Baladadash" and Anar's "Anniversary of Dante", the psychological experiences of the characters are presented as fundamental elements shaping their personalities. These psychological portrayals highlight the characters' moral development, showing how their internal struggles and life experiences shape their behaviour and decisions.

Thus, in works written in the second half of the 20th century lies in its focus not only on the external actions and behaviours of the characters but also on their inner lives, emotions, and psychological experiences. Writers of this period emphasized the complexity of human nature, offering rich psychological depictions of their characters' moral and emotional dimensions. By portraying various aspects of their characters' inner struggles and spiritual depth, these authors provided readers with more profound and multilayered works.

The main provisions and materials of the first chapter are presented in the following publications author.¹⁷

In the second chapter of the dissertation, titled "The Aesthetic Possibilities of Psychologism in Tolstoy's Works," the psychological experiences of L.Tolstoy's characters are examined within the context of their environment and society. The chapter also explores the theme of isolation as a psychological process in Tolstoy's characters and provides a detailed explanation of the typology of the connection between the inner world of Tolstoy's characters and the natural environment.

The first paragraph of Chapter II is titled ***"The Psychological Experiences of Leo Tolstoy's Characters in the Context of Environment and Society"***.

In Leo Tolstoy's works, the psychological experiences of his characters unfold within the context of their environment and society. Tolstoy presents his characters as individuals shaped and developed under the influence of societal and social environments. This approach is one of the central themes in his writing, as Tolstoy consistently emphasizes the impact of society on the individual's inner world and character formation. In Tolstoy's autobiographical trilogy ("Childhood," "Boyhood," and "Youth"), the protagonist Nikolenka Irtenyev's life, from childhood to adolescence, is depicted in constant interaction with his environment and society. Throughout the trilogy, Nikolenka's character and psychological state evolve in response to the events around him. Nikolenka is born into a noble

¹⁷ Bədəlova, A.Z. Lev Tolstoyun "Hərb və sülh" romanında psixologizmin təzahür xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XXII Respublika elmi konfransı, – Bakı: – 22-23 noyabr, – 2018, – s.224-226; Lev Tolstoy nəsrində psixologizm // – Bakı: AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2020. №1, – s.297-303; 1960-1980-ci illər Azərbaycan nəsrində psixologizm // – Bakı: Dil və Ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2020. – s.132-134; Psixologizm anlayışı. Qəhrəmanın daxili aləmi psixoloji təsvirin predmeti kimi // "Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri" Beynəlxalq elmi konfrans, – Sumqayıt: – 20-21 may, – 2021. №4, – s.316-318; Human psychology in Leo Tolstoy's creativities // – Москва: Филология будущего, которое мы создаем: тенденции, смыслы, приоритеты. Московский международный университет, Институт иностранных языков, – 2025.– s.183-190. eLIBRARY ID: 82533600 EDN: HPXTSW

family and is raised within certain societal rules, but his sense of discord with his environment profoundly affects his psychology. He constantly feels judged by his surroundings, which deepens his shyness and internal regrets. His friendships, such as with Seryoja Ivin, and his relationship with Ilenka also highlight how society influences his behaviour and self-perception. Nikolenka's inhumane treatment of Ilenka and the deep sense of regret that follows highlight the psychological changes in his character. These feelings, particularly his remorse and shame stemming from his awareness of others' opinions, are key factors shaping his developing personality.

Andrei Bolkonsky's character undergoes significant transformation in the midst of war. Initially seeking glory at the Battle of Austerlitz, he is severely wounded, prompting him to reflect on the meaning of life and consider returning to his family. However, the death of his wife plunges him into deep psychological turmoil. Tolstoy masterfully depicts the impact of war and personal loss on Andrei's inner world, showing how these experiences shift his perspectives. Natasha Rostova, on the other hand, grows up as a pure, beloved young girl, nurtured by society's love and support. Her betrayal of Andrei leads to intense regret and psychological suffering, sparking profound changes in her character. During the war, Natasha's desire to help her family and assist wounded soldiers marks a pivotal moment in her emotional and moral development.

In Tolstoy's "Resurrection"¹⁸, the role of environment and society in shaping a person's character is explored in greater depth. Katyusha Maslova begins as an innocent and pure young woman, but after her encounter with Nekhlyudov, we witness how society and the environment slowly destroy her. Katyusha's life takes a tragic turn due to societal influences, leading her down a path of moral degradation. However, by the end of the novel, her "resurrection" demonstrates that while society and circumstances can deeply affect and corrupt a person, they cannot fully erase the innate goodness and humanity within. Katyusha's spiritual revival shows that the core of her moral purity and belief in humanity remain intact despite

¹⁸ Tolstoy, L. N. Dirilmə: [XV cildə] / L.N.Tolstoy. – Bakı: Yazıçı, - c. XII. - 1983. – 224 s.

everything. Nekhlyudov, on the other hand, is burdened by guilt and seeks redemption for his past mistakes. His own moral resurrection is also driven by societal influence, but this time it comes from recognizing the errors and injustices of the people around him, leading him back to the right path.

In “Anna Karenina”¹⁹, the impact of society and environment on the psychological state of the characters is profound. Anna suffers from intense psychological distress due to the judgment and pressure from society. The condemnation she faces from the upper class and the social norms she struggles to break lead her into a deep internal crisis, ultimately driving her to suicide. The societal expectations and pressures disrupt not only Anna’s family life but also her relationship with Vronsky, causing psychological deterioration for both characters.

Researchers such as K.Lomunov²⁰, in analysing the inner world of Tolstoy's characters and their interactions with their environment, highlight that the social environment plays a central role in shaping human psychology. K.Lomunov, in his analysis of Nekhlyudov's moral search, emphasizes that the character's inner voice of conscience and his confrontation with society force him into profound moral transformations. Similarly, J.Vining notes that the interaction between individuals and their social environment significantly shapes their character and psychological state.

Thus, the psychological experiences and character formation of Tolstoy’s protagonists occur under the influence of society and environment. In his works, the relationship between society and the characters, and the effect of their surroundings, is depicted as one of the central themes. Tolstoy demonstrates the crucial role that social environment plays in shaping the moral world of his characters, emphasizing its irreplaceable impact when portraying human psychology.

¹⁹ Tolstoy, L. N. Anna Karenina: [XV cildə] / L.N.Tolstoy. – Bakı: Yazıçı, – c. VIII. – 1981. – 226 s.

²⁰ Ломунов, К.Н. Жизнь Льва Толстого / К.Н.Ломунов. – Москва: Художественная литература, – 1981. – 255 с.

The second paragraph of Chapter II is titled ***“The Alienation of Leo Tolstoy’s Characters as a Psychological Process”***.

A person is formed as a being in a social environment and although isolation from people is not excluded, it is impossible for an individual to completely separate from society. In his works, Tolstoy, who interpreted man and his spiritual essence in all its depths, showed the spiritual world of a person in the form of his individual thoughts, sometimes described the feelings and emotions of the characters, the process of their loneliness in order to comprehensively show their spiritual crisis. For this, the events occurring in the lives of the writer's heroes drive them into a state of internal isolation, and as a result of the loneliness process, their ideas about life deepen, they experience a complex spiritual-psychological crisis and re-evaluate the realities of life. The theme of loneliness in Tolstoy's artistic thought leads to clear principles in a different context - such as spiritual purity, kindness and light. The writer's heroes, Natasha Rostova, Andrei Bolkonsky, Pierre Bezukhov, Anna Karenina, Nikolai Irtenyev, and Hadji Murad, are isolated from their current environment and distanced from society due to the influence of their environment, problems in their personal lives, and failures in their attempts to be happy. Far from everyone, they think about the future in their own spiritual world, and are immersed in thoughts about life. Tolstoy associated the loneliness of his heroes with their inability to achieve success in social relationships. Since the writer's heroes are unable to achieve unrealized and desired relationships in real life, they tend to be lonely and isolate themselves from society.

As a result, this affects their entire life, their relationship with people in society. Thus, loneliness is shown as an aesthetic criterion that reshapes them spiritually, characterizing their more realistic outlook on life. Their desire to be alone is a means of immersing themselves in thoughts in a quiet, isolated environment, as is the experience that occurs in cases of psychological and moral crisis.

The third paragraph of Chapter II is entitled ***“A Typology of the Relationship between the Inner World of Leo Tolstoy’s Characters and the Natural Environment”***.

In Tolstoy's works, nature is an element that is closely intertwined with the inner world of his characters, playing a significant role in the narrative. Tolstoy does not merely depict nature as a background; rather, he uses the natural environment as a tool to reflect and explain the psychological states, emotions, thoughts, and moral development of his characters. Nature is portrayed in connection with human psychology, and his characters' internal experiences are deeply and closely linked to the natural world. This connection spans a wide spectrum, from the loneliness that a person feels in the face of nature to the spiritual renewal and awakening that nature can inspire.

In "War and Peace", the depiction of nature helps to understand the inner world of the characters. The oak tree, described twice in Prince Andrei's life, symbolizes his internal crisis and later spiritual revival. Initially, the tree reflects Andrei's feelings of the futility of life, as it stands old and barren, mirroring his inner desolation. However, after his encounter with Natasha, Andrei sees the oak tree again, now green and full of life, symbolizing his own emotional and spiritual renewal. Here, nature serves not just as a backdrop but as an artistic representation of the character's psychological state, highlighting the profound connection between nature and human experience in Tolstoy's works.

In "Anna Karenina", nature plays different roles in the lives of characters like Anna and Levin. Anna's inner turmoil and tension are mirrored by the snowstorm, which symbolically reflects her chaotic emotions and strained relationship with Vronsky. The storm captures the upheaval in her internal world, acting as a metaphor for her emotional tempest. In contrast, Levin enjoys a harmonious relationship with nature. His connection to rural life, his love for the land, and the spiritual feelings he experiences in nature are central to his happiness and fulfilment. For Levin, nature represents a path to understanding and accepting life, whereas for Anna, it reflects her inner turmoil and personal crisis.

In "Resurrection", nature plays a crucial role in reflecting the inner transformation of the characters, particularly Nekhlyudov. His spiritual awakening is closely linked to his connection with nature. For

instance, when he breathes in the fresh air during a rainstorm, he experiences a sense of moral clarity and peace. This moment symbolizes his inner purification and the awakening of his conscience. Nature here becomes a metaphor for his moral and spiritual cleansing, illustrating how Tolstoy uses the natural environment to mirror the psychological and emotional development of his characters.

In "Hadji Murad"²¹, nature reflects the protagonist's life struggle, symbolizing his bravery and determination. The harshness of the natural environment parallels Hadji Murad's inner strength and relentless spirit in his fight for survival. Tolstoy uses nature not merely as a backdrop but as a representation of the character's perseverance and courage. The challenges posed by the natural world mirror Hadji Murad's unwavering resolve, highlighting the connection between human endurance and the forces of nature.

Thus, in Leo Tolstoy's works, nature is not merely a backdrop for events, but rather a manifestation of the human soul and moral development. The descriptions of nature serve as an essential tool for revealing the inner world of the characters, helping readers to understand their psychological states on a deeper level. For Tolstoy, nature is a natural reflection of the human spirit, and this connection enhances the artistic power and aesthetic value of his works.

*The main provisions and materials of the second chapter are presented in the following publications author.*²²

In the third chapter of the dissertation, titled "**The Traditions of L.Tolstoy's Psychologism in Azerbaijani Prose of the 1960-1980s**" consists of three paragraphs. The chapter discusses you explore how Tolstoy's psychologism is expressed in the prose of the 1960-1980s.

²¹ Tolstoy, L.N. Hacı Murad / L.N.Tolstoy. – Bakı: Nurlan nəşriyyatı, – 2008. – 166 s.

²² Bədəlova, A.Z. Lev Tolstoy qəhrəmanlarının daxili dünyası ilə təbiət mühiti arasında əlaqənin tipologiyası məsələsinə dair // – Bakı: Azərbaycan Dillər Universiteti, Dil və ədəbiyyat, – 2020. №1, – s.97-103; Lev Tolstoy qəhrəmanlarının tənhələşməsi psixoloji proses kimi// – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər, Dil və ədəbiyyat seriyası, – 2020. №1, – s.170-175; Lev Tolstoy qəhrəmanlarının psixoloji yaşantıları mühit və cəmiyyət kontekstində // – Naxçıvan: Elmi əsərlər, İctimai və humanitar elmlər, – 2023. XIX cild, – s.223-230; The effect of war to the inner world of characters in Leo Tolstoy's novel "War and Peace" // – O'zbekiston: Fardu. Ilmiy xabarlar, İjtimoiy gumanitar fanlar, – 2024. № 5, – s.161-165.

This chapter examines the methods of portraying psychological depth in Azerbaijani literature, particularly focusing on the characteristics of psychologism in Anar's works and how they compare to Tolstoy's. Furthermore, the chapter delves into a comparative analysis of the protagonists in Tolstoy's Hadji Murad, I.Shikhli's "Wild Kura"²³, and F.Karimzade's "The Snowy Pass", highlighting the similarities and differences in the depiction of psychological struggles and character development.

The first paragraph of Chapter III is entitled "***Methods of Expressing Tolstoyan Psychologism in the Prose of the 1960s–1980s: Interpersonal Relationships of Characters as an Object of Psychological Analysis***".

In Azerbaijani prose of the 1960-1980s, the forms of expressing psychologism were deeply influenced by Tolstoy's works. During this period, prominent Azerbaijani writers focused on the inner world of individuals, giving special attention to the moral and psychological development of their characters. Tolstoy's literary legacy served as an example for Azerbaijani writers, as he dedicated great attention to the depths of the human soul and the complexity of psychological states in his works. In Tolstoy's narratives, the moral and psychological development of his characters evolves in response to external events, and their inner world progresses in close connection with their environment. In Azerbaijani prose of the 1960-1980s, human character is also presented through a psychological lens; however, in many works from this period, the inner worlds of the protagonists often remain relatively stable, with changes occurring less frequently due to external influences. Compared to Tolstoy's psychologism, where the characters' internal transformations are deeply intertwined with the events and social environment around them, Azerbaijani psychologism tends to focus more on how characters' psychological developments are shaped by specific incidents or personal experiences rather than by ongoing interaction with external forces.

In Azerbaijani prose, the psychological portrayal of characters is often reflected through their actions and behaviour. For example,

²³ Şıxlı, İ. Dəli Kür / İ.Şıxlı. – Bakı: Qanun nəşriyyatı, – 2019. – 512 s.

in Ismayil Shikhli's "Wild Kura", the actions of Jahandar Aga serve as an expression of his inner world. In contrast, Tolstoy delves deeper into the psychological states of his characters through the use of internal monologues. In "Anna Karenina", for instance, Anna's inner turmoil before her suicide is revealed through her introspective monologues, preparing the reader for her ultimate decision.

In Azerbaijani prose, the psychological portrait of characters often aligns with their physical appearance. For example, in Elchin's "Mahmud and Maryam"²⁴, Mahmud's pure heart is symbolized by his clear, transparent eyes, indicating a harmony between his inner and outer qualities. In Tolstoy's works, however, there is often a stark contrast between external beauty and inner morality. Characters like Anatole Kuragin and Hélène, who possess physical attractiveness, are portrayed with inner corruption, highlighting this dissonance.

In Tolstoy's works, characters often undergo significant changes influenced by their environment, while Azerbaijani writers tend to portray characters who remain more consistent in their nature. Both Tolstoy and Azerbaijani prose make extensive use of internal monologues and dialogues to create psychological portraits of their characters. In Tolstoy's writing, dreams and fantasies play a crucial role in revealing the psychological depths of his characters, providing insights into their inner struggles. This technique is also seen in Azerbaijani literature, particularly in the works of İsa Hüseynov, where the characters' dreams and inner thoughts are used to explore their psychological complexities.

In conclusion, psychologism has served as one of the primary tools for revealing character and analysing the inner world of protagonists in both literary traditions. However, Tolstoy's psychologism delves deeper, presenting every detail of events through a moral and psychological lens, meticulously analysing the characters' inner lives. In contrast, Azerbaijani prose tends to connect psychologism more closely with the external actions of the characters, focusing on how their behaviour reflects their psychological state.

²⁴ Elçin. Seçilmiş əsərləri / Elçin. – Bakı: Avrasiya Press, – 2005. – 424 s.

The second paragraph of the chapter is entitled "***The Features of Psychologism in Anar's Prose and Directions for its Comparison with Psychologism in Leo Tolstoy's Works.***"

In Anar's prose, psychologism holds a significant place, enriching his works with profound moral content. When portraying the inner world of his characters, Anar touches on the subtle details of the human soul, thoughts, and emotions. He masterfully depicts the complexity of human psychology, illustrating how his characters react to life's challenges and their social environment. Through internal monologues, Anar conveys their attempts to discover themselves, navigate inner conflicts, and find meaning in life. He effectively employs various forms of psychologism, using internal monologues and dialogues to vividly reveal his characters' personalities, allowing readers to engage deeply with their emotional and moral journeys. In Anar's "The sixth floor of the 5-storey building"²⁵, the inner struggles of Tehmina and Zaur are vividly portrayed, with themes of love, jealousy, and the pressure of societal expectations playing a central role in the characters' emotional journeys. The internal conflicts they face, along with their contradictory feelings, highlight the psychological depth of the narrative. Anar skilfully brings out the internal dramas of the characters, making readers engage deeply with their psychological dilemmas, showcasing the intensity of their emotional battles and the societal constraints they confront.

When comparing Anar's psychologism with that of Tolstoy, certain differences become evident. While Tolstoy emphasizes the contradictions and dynamics between the external and internal worlds, showcasing the gradual inner development of his characters, Anar's approach differs in some aspects. Tolstoy's characters undergo significant changes over time, reflecting deep internal transformations. For example, the psychological turmoil and evolving states of characters like Anna Karenina and Vronsky highlight the profound shifts in their emotional and moral landscapes. In Anar's works, characters are often presented as fully formed, stable, and unchanging. Their external and internal worlds

²⁵ Anar. Seçilmiş əsərləri / Anar. – Bakı: Lider, – 2004. – 416 s.

complement each other, with outward beauty reflecting inner purity. The emotional states, feelings, and thoughts of his characters remain constant throughout the narrative. This consistency in Anar's characters, even when the endings of the stories are left open, allows readers to draw clear conclusions.

Thus, while the main techniques of psychologism in both writers' works are similar, the unchanging nature of Anar's characters and the complete harmony between their external and internal worlds is a key distinction from Tolstoy. Anar's psychologism is characterized by a focused attention on the moral and inner processes of his characters, presenting a form of psychological exploration that encourages readers to reflect and analyse deeply. Unlike Tolstoy, whose characters often undergo transformation, Anar's characters remain consistent, yet their stable psychological portrayal still provokes thought and engagement from the reader, making his work a unique contribution to the use of psychologism in literature.

The last paragraph of the chapter is titled "***A Comparative Study of the Main Characters in Leo Tolstoy's Novella Hadji Murat, F.Karimzadeh's Novel the Snowy Pass (Qarlı aşırım), and I.Shykhly's Novel the Wild Kura (Dəli Kür)***". The comparison of the protagonists in Leo Tolstoy's Hadji Murad with those in Ismayil Shikhli's "Wild Kura" and Farman Karimzade's "The Snowy Pass"²⁶ reveals their combative and resilient natures, inner conflicts, and national identities. Tolstoy's Hadji Murad is portrayed as a courageous fighter against the Russians during the Caucasian War, embodying the struggle for freedom in the region. He symbolizes the quest for liberation and the complexities of resistance against oppression. Hadji Murad is depicted as a physically and morally strong, determined, and resolute individual. His character is filled with extraordinary courage, a love of freedom, and a sense of honour. His struggle for his family and values portrays him as both a brave and sensitive person. When his family is captured, his desperate appeal to Tsarist Russia adds complexity to his heroism, showcasing the moral dilemmas he faces.

²⁶ Kərimzadə, F. Qarlı Aşırım / F.Kərimzadə. – Bakı: Kitab klubu, 2016. – 400 s.

Similarly, in Farman Karimzade's "The Snowy Pass", Karbalayi Ismayıl emerges as a spirited hero, akin to Hadji Murad. He is portrayed as an unwavering character who fights for his land, family, and values. Unlike Hadji Murad, Karbalayi Ismayıl is burdened by a deeper sense of moral anguish. He grapples with guilt for causing Abbasqulu bey's death, yet he does not hesitate to collaborate with the enemy to protect his honour and dignity. Like Hadji Murad, he remains deeply committed to his traditions and sense of honour. In contrast, Ismayil Shikhli's protagonist, Jahandar Aga, presents an even more complex and paradoxical character compared to both Hadji Murad and Karbalayi Ismayıl. Jahandar Aga is depicted as a noble and brave man, yet his character is marked by deeper internal turmoil and contradictions. After he kills his sister to protect her honour, he experiences profound anguish and regret, but he conceals these feelings and does not show any weakness. The similarity between Jahandar Aga and Hadji Murad lies in their relentless struggle for their honour and dignity. Both characters prioritize their sense of integrity and manhood, symbolizing individuals who hide their inner suffering and remain steadfast even in difficult times.

The primary difference among the protagonists of these three works lies in their methods of struggle. Hadji Murad fights openly on the battlefield, showcasing physical bravery and resilience. Karbalayi Ismayıl, on the other hand, engages in a more covert form of resistance, conducting his struggle against the ruling council from a distance. In contrast, Jahandar Aga represents a more profound moral struggle, with his battles centered around personal and familial values.

Thus, Tolstoy's Hadji Murad, Karimzade's Karbalayi Ismayıl, and Shikhli's Jahandar Aga are characters that explore themes of national identity, honour, and struggle within a rich context of psychologism and historical significance. Despite their similar characteristics, each character engages in different forms of resistance shaped by their unique circumstances. They embody the complexities of their respective eras, reflecting the national essence and values of their time.

The main provisions and materials of the third chapter are presented in the following publications author.²⁷

The **conclusions** reached as a result of our research on the topic “*Psychologism in the Works of Leo Tolstoy and Its Influence on Azerbaijani Prose of the 1960s–1980s*” are as follows:

The findings of the study indicate that psychologism reached a high artistic level of development in world and Russian literature, particularly in the works of Leo Tolstoy, while in Azerbaijani prose it became especially widespread during the 1960s–1980s. Through such techniques as interior monologue, the dialectics of the soul, stream of consciousness, dialogue, and psychological analysis, Tolstoy profoundly revealed the inner world of his characters, and this tradition also influenced the works of Azerbaijani writers. Comparative analysis demonstrates that authors such as Anar, Ismayil Shikhli, and Farman Karimzade benefited from Tolstoy’s tradition of psychological depiction; however, they preserved their national identity and individual artistic styles while presenting the spiritual world of their characters in an original manner. Thus, psychologism functions as an important aesthetic device in both

²⁷ Bədəlova, A.Z. Психологизм в романе Анара "Шестой этаж пятиэтажного дома" // – Kutaisi: IV International Scientific Conference, – 18-20 октябрь, – 2019, – s.84-87; Methods of expressing of Leo Tolstoy's psychologism in the prose of 1960-1980 years // – London: Black Sea, – 2020. – s.9-12; Lev Tolstoyun Hacı Murad obrazının 1960-1980-ci illər Azərbaycan nəsrində obrazlarla müqayisəsinin tipologiyası // – Bakı: Pedaqoji Universitetin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2021. №2, – s.33-40; 1960–1980-ci illər Azərbaycan nəsrində psixologizm müqayisəli ədəbiyyatşünaslığın təhlil obyektı kimi // – Bakı: Azərbaycan dili və ədəbiyyat tədrisi, – 2025. №2, – s.115-123; Artistic and historical character of the image in Leo Tolstoy’s novel "Haji Murad"// Проблемы Филологии Глазами Молодых Исследователей. Пермский Государственный Национальный Исследовательский Университет, – Перм: – 23-24 may, – 2025, – s.145-149; Yazar Anarın eserlerinde psikolojizm ve onun Lev Tolstoyun yaratıcılığındaki psikolojizm ile karşılaştırılması // – O‘zbek Filologiyasining Dolzarb Masalalari Va Uni O‘qitish Metodikasi Muammolari, – 9 dekabr, – 2025, – s.23-28; In Tolstoy's creativity nature as the harmony of human thought and spirit // Мир лингвистики и коммуникации: вербально-когнитивный вектор исследований и социальные практики Материалы Международной междисциплинарной научно-практической конференции, – Тверь, – 17–19 апреля, – 2025, – с.35-40.

Tolstoy's works and Azerbaijani prose, serving as a powerful means of portraying human character, inner conflicts, and moral development.

The main content of the dissertation has been reflected in the following scientific works:

1. Lev Tolstoyun "Hərb və sülh" romanında psixologizmin təzahür xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XXII Respublika elmi konfransı, – Bakı: – 22-23 noyabr, – 2018, – s.224-226.
2. Психологизм в романе Анара "Шестой этаж пятиэтажного дома" // – Kutaisi: IV International Scientific Conference, – 18-20 октябрь, – 2019, – s.84-87.
3. Lev Tolstoy nəsrində psixologizm // – Bakı: AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2020. №1, – s.297-303.
4. Lev Tolstoy qəhrəmanlarının daxili dünyası ilə təbiət mühiti arasında əlaqənin tipologiyası məsələsinə dair // – Bakı: Azərbaycan Dillər Universiteti, Dil və ədəbiyyat, – 2020. №1, – s.97-103.
5. Lev Tolstoy qəhrəmanlarının tənhaləşməsi psixoloji proses kimi// – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər, Dil və ədəbiyyat seriyası, – 2020. №1, – s.170-175.
6. Methods of expressing of Leo Tolstoy's psychologism in the prose of 1960-1980 years // – London: Black Sea, – 2020. – s.9-12.
7. 1960-1980-ci illər Azərbaycan nəsrində psixologizm // – Bakı: Dil və Ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2020. – s.132-134.
8. Psixologizm anlayışı. Qəhrəmanın daxili aləmi psixoloji təsvirin predmeti kimi // “Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri” Beynəlxalq elmi konfrans, – Sumqayıt: – 20-21 may, – 2021. №4, – s.316-318.
9. Lev Tolstoyun Hacı Murad obrazının 1960-1980-ci illər Azərbaycan nəsrində obrazlarla müqayisəsinin tipologiyası //

- Bakı: Pedaqoji Universitetin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2021. №2, – s.33-40.
10. Lev Tolstoy qəhrəmanlarının psixoloji yaşantıları mühit və cəmiyyət kontekstində // – Naxçıvan: Elmi əsərlər, İctimai və humanitar elmlər, – 2023. XIX cild, – s.223-230.
 11. The effect of war to the inner world of characters in Leo Tolstoy's novel "War and Peace" // – O'zbekiston: Fardu. Ilmiy xabarlar, İjtimoiy gumanitar fanlar, – 2024. № 5, – s.161-165.
 12. 1960–1980-ci illər Azərbaycan nəsrində psixologizm müqayisəli ədəbiyyatşünaslığın təhlil obyektı kimi // – Bakı: Azərbaycan dili və ədəbiyyat tədrisi, – 2025. №2, – s.115-123. <https://doi.org/10.48445/h7703-9912-0456-w>
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