

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE MUSLIM EAST IN RUSSIAN LITERATURE OF THE FIRST THIRD OF THE XIX CENTURY

Specialty: 5718.01 – World literature
(Russian literature)

Field of science: Philology

Applicant: **Ibrahim Nazim Asadov**

Baku – 2026

The work was performed at the Department of the History of Russian Literature of the Baku State University.

Scientific supervisor: Doctor of Philosophy in Philology,
Associate Professor
Solmaz Agazaki Aliyeva

Official opponents: Doctor of Philological Sciences,
Professor
Fikrat Chingiz Rzayev


Doctor of Philological Sciences,
Professor
Telman Hamzaga Jafarov

Doctor of Philosophy in Philology,
Associate Professor
Lala Rasim Afandiyeva

Dissertation council FD 2.13 of Supreme Attestation Commission
under the President of the Republic of Azerbaijan operating at Baku
Slavic University

Chairman of the Dissertation council:  Doctor of Philological Sciences,
Professor
Fikrat Fatish Jahangirov

Scientific Secretary of the Dissertation council:  Doctor of Philosophy in Philology
Suad Arif Afandiyeva

Chairman of the scientific seminar:  Doctor of Philological Sciences,
Professor
Bella Siraj Musayeva

GENERAL CHARACTERISTICS OF THE WORK

The relevance and degree of elaboration of the topic of this study is primarily due to the fact that the history of Russian literature of the last two centuries is full of foreign motives and themes that have greatly stimulated the development of national Russian literature. The Muslim East as a whole and, in particular, the Muslim Caucasus make up a significant layer in the fabric of non-national motifs and themes.

A large number of works reflecting the creative searches of Russian writers related to the dialectic of the national and foreign accounted for the first third of the XIX century. It should be noted that, despite the ongoing military operations in the Caucasus, as one of the most significant regions in terms of the spiritual and historical development of the peoples of the East, as well as the intensive colonial expansion carried out by the Russian Empire in relation to these peoples, most Russian writers and poets practically became representatives of the interests of those who were the object this expansion. The peoples inhabiting the Caucasus, being in the orbit of the politics of the Russian Empire, through their progressive representatives gave a lot of information about the history, culture, folklore, and moral values of various ethnic groups, thereby forming the foundations of such a concept as Caucasian studies.

The designated historical period also has its own unique individual appearance: by creating unsurpassed examples of fiction, Russian poets and writers have enriched the national literature with oriental themes. This is, first of all, the depiction of an exotic setting, the romantic colouring of the narrative, the realities of Muslim life, the dominance of freedom in all areas of life, and, most importantly, the process of penetrating the motives of the Koran into the world, which is one of the components of the "national-foreign" binary.

Despite numerous studies, the problem of transcribing verses of the Koran and quoting those verses of the holy book of Muslims that, one way or another, have become the subject of Russian literature has not been fully covered to date.

The dissertation partly destroys the boundaries of integrity in the study of the topic of the Muslim East, created in Soviet times under the prevailing ideological ambiguity. A review of research papers in this field highlighted a number of issues about the direct borrowing of the plots of the holy book, about imitation, transformation of motifs and images of the Koran, which not only enriched the poetics of Russian literature, but also expanded its thematic framework. However, these issues are covered unilaterally. Practically, such an important component of literary criticism as mutual influence has been little touched upon, and therefore some of the provisions and conclusions that have already become axiomatic in this field of research need to be expanded and re-interpreted, especially in the part that directly concerns the problem of human freedom in general and religion in particular. It should also be noted that Russian literature would not have been enriched with new concepts without a kind of "guides" – representatives of various nationalities that make up the population of the Caucasus. Moreover, without the study of little-known, as a result of which practically unexplored facts, motives and images, the literary picture of the period under study would remain incomplete.

When determining the degree of development of the topic, it should be noted that modern research often focuses on the Caucasian stage of life and creativity of the figures of Russian literature represented in the dissertation. Among them are the works of M.P.Alekseev, V.G.Bazanov, V.I.Bezylazenny, L.Bagby, M.A.Vasiliev, G.A.Gavrilova, A.J.Gadzhiev, A.M.Gurevich, G.D.Danilchenko, S.Kaganovich, N.M. Lobikova, V.A.Manuilov, A.V.Ochman, A.B.Popov, F.Ch. Rzaev, M.Z.Sadikhov, L.P.Semenov, K.K.Sultanov, P.I.Tartakovsky, S.Turabov, G.V.Filatova, E.S.Khidirova, V.I.Shulzhenko, N.Ya.Eidelman, R.F.Yusufov, M.A.Yakubova, Asif Hajiyev.

In the 20th and 21st centuries, a large number of comparative studies were published in many countries of the world, indirectly addressing the problem of perception and development of the Muslim East. In this regard, the research of such literary scholars as S.A.Aliyeva, P.V.Alekseev, E.E.Bertels, I.Ermakov, S.N.Ismailova,

M.B.Kameneva, K.Kazimov, G.V.Maltsev, N.Mammadkhanova, A.Masset, G.E.Medzhidova, A.Metz, M.I.Sinelnikov, M.B.Piotrovsky, S.A.Fomichev, I.S.Shifman, S.A.Efendieva, M.A.Yakubova, S.A.Bagirov, R.G.Bagirov. Despite the fact that Muslim motifs and images left a noticeable mark in Russian literature of the first third of the 19th century, which once again underlines the relevance of the research topic, there is still a lack of a comprehensive and comprehensive study of it. Russian Russian poets and writers of the period attempt to comprehensively explore the oriental theme in the works of the Russian poets and writers of the designated period, and this is not just a comprehension of the texts of the works, but a representation of the context in which Russian poets and writers contributed to the development of Oriental and, in particular, Caucasian themes through the prism of the analysis of traditional motifs and images.

The object and subject of the study. Within the framework of this dissertation, the object of research is a variety of genre-diverse poetic and prose artistic samples created by Russian writers and poets of the first third of the 19th century. The significance of this material is due to its potential for in-depth analysis in the context of literary interrelationships and the influence of Caucasian motifs and images and Muslim elements along with them on the work of Russian literary figures of the specified period.

Russian poets and writers of the first third of the 19th century used their own creativity as a means to introduce the national reader to a foreign environment. In this regard, their works are valuable from the point of view of a contemplative and critical reflection of the Muslim East and, in particular, the Caucasus within the framework of romantic and realistic traditions, respectively. Those works of Russian literature that act as sources of philosophical perception of Muslim motifs and images are also important for research. The subject of the study corresponds precisely to these aspects and their artistic embodiment.

The dissertation work traces the development, change and embodiment of motifs and images in the works of prominent representatives of Russian literature of the first third of the 19th

century. We are talking about A.S.Pushkin ("The Caucasian Prisoner" (1821), "Tazit" (1830) and M.Y.Lermontov ("The Caucasian Prisoner" (1828), "Calli" (1831), "Izmail Bey" (1832), "Aul-Bastunji" (1834), "Haji Abrek" (1834), in whose works the main motifs and images of the Muslim Caucasus are actually stated for the first time.

The further interpretation of Caucasian reality in the motivational dimension and the figurative system studied in the work can be traced in the pre-realistic novels of A.A.Bestuzhev-Marlinsky ("Ammalat-bek" (1831), "Mullah-Nur" (1836), and the true reflection of Caucasian reality through the prism of realism is already found in the works of A.I.Bestuzhev. Polezhaev, in particular in his poems "Erpeli" (1832) and "Chir-Yurt" (1832), poems "Black Braid" (1831), "Circassian Romance" (1831), "Aktash-aukh" (1832), "Tarki" (1831), "Hermenchug Cemetery" (1833), "The Song of the Mountain Militia" (1833), "Akhaluk" (1833), "Ivan the Great" (1833), "Excerpt from the Epistle to A.P.Lofovsky" (1837).

The philosophical development of Muslim motifs and images in Russian literature of the first third of the 19th century occupies a prominent place in the works of many writers. This phenomenon has not spared either famous writers who have left a deep mark on the history of Russian literature, or lesser-known ones who have made a unique contribution to this process with their works. Special mention should be made of "The Prophet" (1826), "Imitation of the Koran" (1824), "The Fountain of Bakhchisarai" (1823) by Pushkin, "Azrael" (1831) by Lermontov, travel notes by A. S. Griboyedov, as well as individual works by V.K.Kukhelber, F.N.Glinka, D.P.Oznobishin, A.N.Muravyov, A.Shishkov, A.F.Veltman, A.P.Katenin, N.F.Pavlov, A.I.Podolinsky, Ya.P.Polonsky, E.P.Zaitsevsky.

It is important to emphasize that Russian literary figures for many decades have been particularly attracted not so much by the religious essence of the Koran, Islam and Sharia, as by their aesthetic and artistic significance. This was evident in the romantic and realistic exploration of Muslim motifs and images. Russian poets and writers drew inspiration from the deep symbolism and visual appeal embodied in the Muslim Holy Book. – The Koran, certain postulates of Islam, and the basic provisions of Sharia. Their focus shifted to

the creative and imaginative potential of these elements, as well as their purpose in the context of cultural heritage. As a result, when analyzing the creative approach of Russian poets and writers to the Koran, Islam and Sharia, it becomes obvious that they were looking for differences between the spiritual perception and the aesthetic value of these traditions.

The purpose and objectives of the work are to study the motivic structure and the figurative system of the oriental works of Russian poets and writers of the first third of the 19th century.

The set goal dictates the formulation and solution of the following tasks:

1. to reveal the artistic originality of Caucasian motifs and images in the works of Russian poets and writers of the first third of the 19th century;

2. to consider the transformation of traditional romantic motifs and images in Caucasian works;

3. to determine the typology of motifs and images characteristic of Caucasian works of the Romantic era;

4. to study the peculiarities of depicting motifs and images of the Muslim Caucasus in the framework of the pre-realistic method;

5. to identify the difference in the depiction of male and female images of Muslim mountaineers within the framework of Romanticism and pre-realism;

6. to explore the philosophical and religious basis of the Quranic motifs and images characteristic of oriental works of Russian literature in the context of the dialogue of cultures.

The methodological basis of the research consists of the principles of comparative and comparative literary criticism. Breaking down the centuries-old barriers between the West and the East, national literatures turn to foreign ones, drawing new motives and images from them, looking for answers to painful and disturbing questions in them.

The following provisions are put forward for protection:

– The artistic works of Russian poets and writers of the first third of the 19th century, inspired by oriental and, in particular, Caucasian themes, constitute a unique literary heritage embodying

the conceptual vision of the Muslim world. The texts of these works contribute to the formation of a special mythological dimension, which can be described as a Caucasian-Muslim archetype, which had a serious impact on the interpretation of motifs and images.

– In the first third of the 19th century, Russian writers and poets, drawing inspiration from the Caucasian reality, introduced new motifs and images to their native literature. Works written under the influence of oriental flavor are often framed by recurring storylines: these are motifs of captivity, revenge, wandering, with "semantic saturation"; the image of a Circassian woman, collective images of Muslim mountaineers, an avenging hero, a Muslim hero, etc.

– In the context of works of art on Caucasian-Muslim themes, certain motifs and images are archetypal and manifest themselves as universal, timeless elements. These elements are revealed in various forms and combinations, regardless of the ideological and aesthetic positions of the authors. Regardless of their transformations and interactions with other motifs and images, they retain their main function.

– Many figures of Russian literature searched for sources of inspiration in exotic images and philosophical concepts, penetrating into the depths of Muslim culture through the Caucasian space. They embodied in their works the motifs and images characteristic of the Muslim context, dressing the East in an aura of noble adventurism and thereby revealing its attractiveness. These poets and writers, influencing the imagination of readers through images of cultural and religious aspects of the life of the Muslim peoples of the Caucasus, contributed to the emergence of interest in the holy book of Muslims – the Koran, the provisions of Islam and the postulates of Sharia.

– In the Caucasian works of Russian literary figures, there is often a dialogue between the established tradition of depicting this region and a new perspective reflecting the encounter of the familiar and the unknown in the description of Caucasian reality.

The scientific novelty of the work consists in the fact that for the first time the figurative system and the motif structure of the works of Russian writers and poets of the first third of the 19th

century on Oriental and, in particular, Caucasian themes are considered in the framework of contemplative, critical and philosophical comprehension.

Russian writers of the specified period conducted a multifaceted literary study of "Caucasian" and "Quranic" motifs and images in the works of the Russian literature of the specified period, an attempt is made to consider the motifs and images characteristic of the works of Russian literature about the East in the context of the dialogue of cultures and in line with the mutual influence of literature, an attempt is made to classify "Caucasian" and "Quranic" motifs and images, the features of their evolution are investigated.

The theoretical and practical significance of the study is determined by the fact that it is the first to comprehensively explore the representation of "Caucasian" and "Quranic" motifs and images in Russian literature from romantic and realistic positions. Russian literature from this point of view, this study provides a kind of bridge between the cultures of the East (in this case, the holy book of Muslims – the Koran, the provisions of Islam, the postulates of Sharia) and the West (Russian literature), it is an important aid in the development of theoretical problems and issues related to the Muslim East, the history of Russian literature, the interrelationships and mutual influences of foreign cultures.

The factual material collected and analysed in the dissertation can be used in reading general and special courses on the history of Russian literature of the nineteenth century, on interethnic literary relations.

The thesis was tested and its results were implemented through discussions of its individual sections and in general at meetings of the Department of the History of Russian Literature of Baku State University and a scientific seminar at Baku Slavic University. Some of the thesis's provisions were presented in reports delivered at various international conferences held in Turkey, the USA, Russia, and Germany. The published works fully cover the content of the dissertation. The main provisions of the dissertation research were reflected in 20 publications, of which 7 scientific articles and 7 conference materials were published abroad.

The name of the organization where the dissertation work was performed. The dissertation work was carried out at the Department of the History of Russian Literature of Baku State University.

The structure and length of the dissertation, in characters, indicating the length of each structural section separately. The work consists of an introduction, three chapters, a conclusion, and a list of 192 references. The total volume of the work is 167 pages – 243220 characters without spaces (Introduction – 12 pages (19488 characters), Chapter I – 43 pages (72420 characters), Chapter II – 39 pages (64220 characters), Chapter III – 44 pages (69371 characters), Conclusion – 11 pages (17721 characters).

THE MAIN CONTENT OF THE WORK

The introduction traces the conditions of the emergence and evolution of the influence of the Muslim East, in particular, the Caucasus on Russian literature in the first third of the nineteenth century, substantiates the relevance of this problem for the Russian literature of the period under review and for modern research. The introduction also contains information about the general content, scientific novelty, theoretical and practical significance, methodological basis, goals and objectives of this dissertation research submitted for the degree of Candidate of Philological Sciences, its approbation and structure.

The first chapter, "**The romantic perception of the muslim Caucasus by Russian literature of the first third of the 19th century,**" consists of two paragraphs. The first paragraph, "*Romantic orientalism: traditional motifs*", traces the history of the development of the Muslim East by Russian literature in the first third of the 19th century. This trajectory of orientalism runs through the works of Pushkin, Lermontov and many others who explored the East through personal observations. The features of romantic orientalism were most clearly manifested in the works of Pushkin and Lermontov.

Pushkin's "Caucasian Prisoner", having posed the problem of depicting "local colour" to young poets and writers, understood in the spirit of the romantic era as ethnographic exoticism, pointed out the existence of the Muslim East in a geographical area (in the Caucasus), quite achievable for a Russian poet.

Thanks to Pushkin's poem, oriental trends are emerging in Russian romantic literature: an exotic setting of action, suggesting a sublime tone and romantic colouring of the narrative.

The Muslim Caucasus is represented in Pushkin's poems ("The Caucasian Prisoner", "Tazit") in accordance with the changing historical and political events that acquired a different colour in his works. However, among the main motives characterizing the works about the Caucasus, the most noticeable are the following: motives of *captivity, escape, revenge, wandering, exile, loyalty, betrayal, humility, submission*. These are exactly the motifs that, according to V.Khalizev, are the main "*component of works with increased significance (semantic saturation)*."¹

Pushkin takes a new step in the development of romantic orientalism and the exploration of the Muslim Caucasus in his poem "Tazit", since it is in it that the poet first touches on the motive of *revenge*. The conflict underlying the poem is the hero's clash with his native society, with the cruel morality of a patriarchal tribe.

Analyzing Lermontov's poems "Calli", "Izmail Bey", "Aul-Bastunji" and "Hadji Abrek" in the context of Caucasian legends and legends, most Lermontov scholars note the presence of the dominant motive of *bloodshed and its variations*. This means that in Lermontov's works there are often plots where the main character is a hero seeking to avenge the blood of his loved ones. The motive of revenge is connected with the power of ancestral customs and ancient family traditions, but it is solved in the works in different ways.

The motive of revenge, first touched upon in Pushkin's "Tazit", which was already mentioned above, becomes a key component in the poems of the young Lermontov. The poet, in fact, plunges into the study of various manifestations and forms of revenge, which he

¹Хализев, В.Е. Теория литературы / В.Е. Хализев. – Москва: Высшая школа, – 2004. – с. 280.

carefully analyses, and, developing various variations of the motive of blood revenge, tries to comprehend the very nature of this harsh and indisputable law of the Muslim highlanders.

The dominant motifs in Lermontov's romantic poems under study are *delayed blood feud* ("Calli"), *fraternal enmity/rivalry and the related motive of fratricide* ("Izmail Bey", "Aul-Bastunji"), *revenge* ("Hadji Abrek"), which receive their own interpretation and new semantic shades in each of them. The motif of exile, which is traditional for romantic literature, is transformed into the motif of apostasy, which corresponds to the exotic line of development of Lermontov's romanticism.

Thus, the motive of blood feud in Russian romantic literature of the early 19th century on the Caucasian theme was dominant and served to detail the characters, as well as to romanticize and identify Muslim mountaineers and the foundations of their way of life.

The second paragraph, *"The romantic typology of heroes"* presents the romantic classification of images in the Caucasian poems of Pushkin and Lermontov.

Pushkin's poem "The Caucasian Prisoner" played a significant role in the history of the development and formation of Russian Romanticism, as it was in it that the type of *Caucasian mountain woman*, Muslim woman (the image of a Circassian woman) was first illustrated.

The heroine of Pushkin's poem is nameless, her external character is only outlined ("the younger Circassian"; "your beauty, your sweet look..."). In such descriptions, the ambiguity of the image is obvious. According to A.J.Gadzhiev, *"even without a specific description, Pushkin's Circassian girl has become a traditional synonym for oriental beauty in Russian poetry, and this word, meaning nationality, has become a kind of symbol of female perfection."*²

And in Lermontov's the Caucasian Prisoner, *the Circassian* main character is endowed with attractive feminine features. When describing her appearance, the poet chooses very vivid and expressive epithets: "impetuous soul", "caring hand", "young Circassian", "mute

² Гаджиев, А. Дж. Вокруг Пушкина / А. Дж. Гаджиев. – Баку: Язычы, – 1989. – с. 85.

pity", etc. Many thoughts and emotions are aroused by the epithet "sweet slave", which sincerely expresses the compassionate attitude of the Circassian woman towards the prisoner.

In the poems of Pushkin and Lermontov, special attention is paid to the way of life and characteristics of the *Muslim mountaineers*, the old-timers of the Caucasus. When describing oriental details, the poets showed deep knowledge in the field of Caucasian ethnography in order to achieve the truthfulness and concreteness of the image. This is a description of weapons – an essential attribute of the highlanders, their national dress ("*In a shaggy hat, in a black burka*" – by Pushkin; "*And in burkas, in black caps...*"* – by Lermontov). Poets depict mountaineers during raids ("*Invincible, unyielding, / / A thunderstorm of careless Cossacks...*" – in Pushkin; "*Old and young are ready for a raid, // And the trampling of herds is heard...*" – in Lermontov), at home ("*Their great-grandfathers are sitting in a circle, // Smoke curls from pipes, turns blue...*" – in Pushkin; "*They smoke their tobacco carelessly, // And smoke curls, flying over them...*" – from Lermontov). All this vividly conveys the typological character and lifestyle of the highland heroes.

It is no coincidence that A.J.Gadzhiev, noting this peculiarity of Pushkin's manner, wrote: "*Pushkin the romantic went much further than his colleagues in the creative method, and therefore, with the evidence of the romantic method of depicting the East, his poems are surprisingly vital and their individual scenes can be called the threshold of realism, although quite remote.*"³

One of the innovative principles introduced into the romantic typology of the heroes of the Muslim Caucasus is the identification of the image of the *avenging hero* Tazit, which was presented by Pushkin in his poem of the same name. In this poem, he acts as an apostate, as he refuses to fulfil his duty of blood feud.

The image of the avenging hero and his modifications in the romantic typology of heroes found further development in

* The translation of excerpts from the works was made by us

³ Гаджиев, А. Дж. Вокруг Пушкина / А. Дж. Гаджиев. – Баку: Язычы, – 1989. – с. 87-88.

Lermontov's poems "Calli", "Izmail Bey", "Aul-Bastunji" and "Hadji Abrek".

Lermontov masterfully portrays a whole gallery of *heroes* seeking revenge for the infringement caused to them because of love, *jealousy* (*Selim*), *envy* (*Roslambek*) or according to the custom of blood feud (*Aja*, *Hadji*). Even then, the poet sharply divided these heroes depending on the nature of their revenge. They show a complete lack of restrictions in their actions, emphasizing their permissiveness.

A different type of avenger hero appears in Lermontov's poem "Izmail Bey". Her character is fundamentally different from the indie-visual avengers that Lermontov portrays in "Calli", "Aul-Bastunji" and "Hadji Abrek". The avenger-fighter Izmail proved to be a poet not like Aja, Selim and Hadji. The will for revenge, carried out in the soul of the gloomy Ishmael Bey, a freedom-loving and thoughtful mountaineer, is imbued not with the "small" insult inflicted on him personally, but with the "big" one, from which his tribesmen and native land suffered. Therefore, his revenge is sublime and, in fact, noble, and his behaviour serves as a model of civic valour. But the consciousness and behaviour corresponding to the image of Izmail did not meet the needs and capabilities of the era of the 30s, and Lermontov did not return to the depiction of these characters in his mature age.

Female images in Lermontov's Caucasian poems are the detonators of the plot development. They, like the main characters, face similar difficulties. These heroines help to reveal the characters of the main characters.

The romantic types of Lermontov's hot-blooded heroines are plastic, elegant, and captivating. They are often compared to oriental peris. The poet paints portraits of girls with a sense of admiration and deep charm, often identifying them with nature, to which they are so close by nature. For example, in the poem "Izmail Bey" the Argun River and Zara are like sisters. Lermontov deliberately changes the toponym "Argun" to "Argun". However, under the influence of the surrounding world, this beauty is lost and perishes. The heroines constantly become victims of either insane passion ("Aul-Bastunji", "Izmail Bey") or blood feud ("Calli", "Hadji Abrek").

The ability to present Muslim motifs and images in Caucasian works in a new way most fully reveals Pushkin and Lermontov as masters who are able to convey mythological motifs with talent and depict the inner world of mythological images. The latter represent the essence of the plot in the works we study archetypically, symbolically, and traditionally.

The main provisions and materials of the first chapter are described in the following publications of the author.⁴

The second chapter, "**The realistic aspect of the depiction of the muslim Caucasus in Russian literature of the first third of the 19th century,**" examines the process of transition from romantic to conventionally realistic perception.

The first paragraph, "*The pre-realistic perception of the muslim Caucasus,*" examines ways to overcome the romantic approach to covering the Muslim Caucasus, including the creative search of many Russian writers who sought and found new images, poetic techniques, and genre forms in this region.

Among them are Bestuzhev-Marlinsky and Polezhaev, who received a unique opportunity to plunge into the depths of Caucasian reality, unlike their fellow writers Pushkin and Lermontov. Personal contacts allowed them to feel and convey in their works the full depth of suffering and emotions experienced by the Muslim peoples of the Caucasus.

⁴ Асадов, И.Н. Романтическое восприятие мусульманского Кавказа русской литературой первой трети XIX ВЕКА (на материале поэмы А. С. Пушкина «Кавказский пленник») // XII Международный научный симпозиум на тему «Восток и Запад: интеграция культур». – Эскишехир, Турция, – 30 марта 2021, – с. 83-93; Из истории освоения одной кавказской народной песни русской поэзией XIX века // Тематический сборник кафедры истории русской литературы БГУ на тему «Диалог культур: литературные взаимосвязи и взаимовлияния». – Анкара, Турция, – май 2021, – с. 116-137; Реализация мотива кровной мести в поэмах А.С.Пушкина и М.Ю.Лермонтова // Язык и литература (международный научно-практический журнал). – Баку, – 2023. № 2(122), – с. 293-295; К проблеме героя-мстителя и его модификаций в кавказских поэмах: от А.С.Пушкина к М.Ю.Лермонтову // Filoloji tədqiqatları: ədəbiyyatşünaslıq və dil məsələləri. Məqalələr toplusu. – Bakı, – Füyuzat, – 2023. № 5, – с. 57-67.

Bestuzhev-Marlinsky's Caucasian works have received the most controversial reviews. The exiled writer, who lives and fights in the Caucasus, attracted even more attention from the entire reading Russia of the first third of the 19th century. Bestuzhev-Marlinsky's novels "Ammalat bek" and "Mullah Nur" have a deep context that transcends established views on the analysis of the future of the peoples, especially Muslim ones, of the Caucasus. The writer penetrates into the essence of Muslim religious thought, including its mystical aspects, thereby enriching Russian literature with layered and hidden meanings.

Bestuzhev-Marlin's level of knowledge of the Azerbaijani language is impressive, which allowed him not only to interpret the meanings of Turkic borrowings in Russian more accurately, but also to clarify the origin of local names whose roots lead to Muslim culture and mystical philosophy (for example, the name of the main character of the story is Mullah-Nur).

In his book "Decembrist Writers in the Caucasus," A.V.Popov raises the issue of Bestuzhev-Marlinsky's deep interest in the linguistic diversity of the Caucasian region with an emphasis on the Turkic-speaking peoples, including Azerbaijani, Kumyk, Nogai and Karachai. He took a particularly diligent approach to learning the Azerbaijani language, noting that *"with it, like with French in Europe, you can go from end to end all over Asia."*⁵

In the story "Mullah Nur" one can also find a reference to a Shiite *legend telling about a mythical creature* whose skin served as the cover for the mysterious book of *Jefr*, which describes the history of everything, starting from the past and ending with the Apocalypse.

Special attention in the story is attracted by the mysterious ceremony of commemoration of imams, which was not something exclusively Muslim, but resembled rituals characteristic of medieval Europe. The writer especially remembered this ceremony, known as *"khatil"* (qətl – in Azerbaijani), perhaps because it reflected a certain universal scheme deeply rooted in philosophical principles, which modern science defines as "second styles". The vision of life as a

⁵ Попов, А.В. Декабристы-литераторы на Кавказе / А.В.Попов. – Ставрополь: Книжное издательство, – 1963. – с. 28.

performance with spiritual elements undoubtedly resonated with the romantic ideas of Bestuzhev-Marlinsky, who considered the East to be the cradle of art.

The text of the story "Mullah-Nur" often mentions *Quranic names*: angel Jabrayil, Imam Ali, Imam Omar, Prophet Muhammad, Allah. The narrative regularly contains references to such *Muslim spiritual concepts* as muammin, imam, jihad, Shaitan and Azrael, hajji, pir, the Last Judgment, jegenem, i.e. hell in Arabic, mufti, Sharia, prayer or prayer, takbir, i.e. saying the takbir "Allahu Akbar" and his The equivalent in Russian is "Allah is great", azan, i.e. a *specific Muslim call* to prayer, mullah, minaret, mosque, angels, *the holy cities* of Karbala, Kaaba, Mecca. The writer goes beyond simply mentioning certain concepts: he rationally integrates them into his text, while, when necessary, supplementing the presentation with his explanations.

Further depiction of the Caucasian reality, which went from romanticism to realism, is also associated with Polezhaev's poetry, in particular, with his poems "Erpeli" and "Chir-Yurt", poems "Black Braid", "Circassian Romance", "Aktashauh", "Tarki", "Hermenchug Cemetery", "Song Gorsky militia", "Akhuluk", "Ivan the Great", "Excerpt from the epistle to A.P.Loovsky".

The ethnocultural layer of all these works is rich in words of *local origin denoting everyday objects and realities* (akhuluk, saklya, bulat, chikhir, aul, tokhta, abaza, ber-abaza, yok, Karabakh, turban, mogol, shamkhal, vali, papakh, adobe, chureks, dzhigits, arba, dagger, scimitar, pasha, Beshmet, Kizilbashi, Amanat, Yaur, Yaman, Orda, Chevyaki, Bayram, harem, pasha), *names of representatives of local Muslim nations and nationalities* (Circassians, Turks, Asians, Ataginka, Chechens, Circassians, Ottomans, Persians, Tavlians, Koisubulins, Kumyks, Ottomans, Mehtulins, Tatars, Kabardians, Lezgin), *toponymic and anthroponymic models* (Aktash-aukh, Hermenchug, Kura, Argun, Caucasus, Gebek-Kala, Dagestan, Baza, Kazi-Mullah, Tamerlane, Bey-Bulat, Tarki, Elbrus, Kostek, Tashkent, Sunzha, Erpeli, Istam Bul, Vostok, Arake, Tavriz, Temir Khan-Shura, Suleiman, Mirza Shamkhalov, Kafir Kumyk, Kazanishchi, Ibrahim bey, Akhmet Khan, Koisu, Enderi, Mayurtup,

Koshkildi, Sulak), *concepts related to the Muslim religion* (imam, believers, Ramadan, mosque, Islamism, Muslims, prophet, Mullah, Alkoran, Koran, Mohammed, Alla, Ali).

The second paragraph of the second chapter, "**The realistic typology of heroes**", is devoted to the study of the figurative system of the Caucasian works by Bestuzhev–Marlinsky and Polezhaev with an emphasis on the gender problem.

In the center of the plot of Bestuzhev-Marlinsky's novella "Ammalat bek" is a young Muslim of Caucasian origin. The stories related to the character of *Ammalat bek* reflect an unconventional approach to the portrayal of a *Caucasian Muslim mountaineer*, who usually embodies the image of a steadfast and indestructible man. In this case, the subtle feelings and personal experiences of the hero come to the fore. Bestuzhev-Marlinsky seeks to destroy stereotypes, showing that even Muslim mountaineers know how to love. He also draws attention to the fact that increased attention to the emotional world is a sign of enlightenment. The protagonist himself recognizes the more refined and tender nature of his feelings, which is emphasized in the artistic representation of his image: "*The torments of my hopeless love have become more subtle and diverse since my mind has become clearer.*"⁶

Bestuzhev-Marlinsky embodied in *Seltaneta* the image of a *Muslim woman*, which is characterized by flexibility and adaptability. This character goes beyond portraying the stereotypical helplessness or depression typical of Muslim women living under the yoke of a patriarchal society.

Bestuzhev-Marlinsky's novel embodies the dream of ending all forms of conflict based on gender, ethnic or racial differences. This desire for harmony of various aspects is reflected in his humanistic approach, where he seeks a balance between opposing elements.

In a slightly different aspect, the images of mountaineers are given in those works of Polezhaev, where the realistic prevails over the romantic (the poems "Erpeli", "Chir-Yurt", the poem "Black

⁶ Бестужев-Марлинский, А.А. Сочинения. [в 2томах] / А.А.Бестужев-Марлинский – Москва: Гослитиздат, – 1985. – т. 2, с. 65.

Braid"). They clearly "left out" the motives of events that occurred in the recent past for Polezhaev.

The Muslim mountaineers depicted by Polezhaev are endowed with the determination and fighting spirit of the Decembrists. The poet portrayed in his poems the ideal of a people who bravely enters the struggle for their freedom. In times of political stagnation, the idea of Muslim mountaineers fighting against the absolutist regime was admired among progressive segments of the population.

The plots of the poems "Erpeli" and "Chir-Yurt" trace the history of Muslim mountaineers who get lost under the influence of their religious leaders. Inspired by the Qazi Mullah, they strive to defend their homeland and restore their lost independence. Filled with fanaticism, they commit self-sacrifice, inevitably leading to death. The end-to-end motif of the futile attempts of the people to maintain their freedom and independence, characteristic of both poems, in spite of the inexorable verdict of history, gives the narrative a special coloring.

Of all the "Caucasian studies" analyzed, Polezhaev stands out because, due to his constant presence on the front lines, in the epicenters of hostilities, he rarely encountered the female subculture of Caucasian reality. Despite this circumstance, any hints of the poet's even distant acquaintance with *Muslim women* hiding from the eyes of soldiers acquire special value, since they indirectly reflect the unique features of their appearance and inner world.

In Polezhaev's works, the individually expressed images of Muslim women gave way to more generalized characters. At the same time, they fit into the context of the violent events of 1831, in which the author himself took an active part and which he used as the plot basis for his poems. The key points are related to the military campaigns of the Russian army, one of which was led by R.F. Rosen in order to suppress an uprising in the mountain village of Erpeli, and the other, led by A.A. Velyaminov, was directed against residents of the village of Chir-Yurt with similar intentions.

In Polezhaev's poems "Erpeli" and "Chir-Yurt", which include battle scenes, the images of Muslim women are presented exclusively in the context of the events described. In these works,

which are full of combat episodes, there is no scope for a detailed and comprehensive depiction of the unique features, habits, aspirations and emotions of Muslim women. Most often they act as symbols of innocent victims of war. An attentive reader may feel this especially acutely, because the death of a woman symbolizes the end of the possibility of continuing life. Polezhaev, despite the conciseness of his presentation, but with a special consistent emphasis, emphasizes this important truth not through the depiction of individual Muslim women, but through generalizing symbols.

Thus, the great merit of Russian Romanticism is that it contributed to the conjugation of fact and fiction. As a result, art was born, organically combining a flight of fantasy and intense attention to the object of reality. In the works of Bestuzhev-Marlinsky and Polezhaev, the object of artistic description was reality, i.e. the socio-social life of the peoples of the Caucasus – the selfless struggle of Muslim mountaineers against colonialists, which was reflected in the realistic description of events, the behavior of the heroes and in the depiction of the fate of Muslim mountaineers.

The main provisions and materials of the second chapter are described in the following publications of the author.⁷

The third chapter, "**Quranic motifs and images in Russian literature of the first third of the 19th century,**" examines Quranic

⁷ Асадов, И.Н. Образы женщин-мусульманок в зеркале реализма // Язык и литература (международный научно-практический журнал). – Баку, – 2023. № 3 (123), – с. 178-180; Мусульманский Кавказ в повести А. А. Бестужева-Марлинского «Мулла-Нур» (предреалистический аспект) // Актуальные и перспективные научные исследования: сборник статей IV Международной научно-практической конференции. – Пенза, – 2024, – с. 132-136; Коранические мотивы как концептсфера русской литературы первой трети XIX века // Abbasquluğa Bakıxanovun anadan olmasının 230 illik yubileyinə həsr olunmuş «Qloballaşma şəraitində yeni nəsil universitetlərdə müəllim hazırlığının əsas hədəfləri» Respublika elmi konfransın immaterialları. – Quba, Azərbaycan, – 2024, – с. 67-71; Изображение мусульманского Кавказа русской литературой первой трети XIX века (на материале произведений А.И. Полежаева: реалистический аспект) // Филология будущего, которое мы создаем: тенденции, смыслы, приоритеты: материалы I Международной научно-практической конференции. Московский международный университет. – Москва: – 2025, – с. 177–183.

motifs and images in the oriental works of Russian poets and writers of the period under study. The study makes it possible to trace the process of penetration of the motives and images of the Koran into the world of Russian literature by comparing fragments of the holy book of Muslims with fragments of poetic and prose works, both popular and lesser-known, previously unexplored works of representatives of Russian literature of the first third of the XIX century.

In the first paragraph of the third chapter, "*Quranic motifs in the space of oriental works*," a previously unused classification of Quranic motifs is proposed, considered in two aspects:

1. The Koran as a code of conduct for orthodox Muslims (*the motive of special dates of the Muslim calendar, the motive of pilgrimage to holy places, the motive of Muslim speech formulas, the motive of prayer, vows, repentance; motives related to Muslim customs and the procession of the Sharia court, the motive of the unlawful*);

2. The Quran as an artistic and aesthetic phenomenon (*motif of Quranic verses, motif of Quranic legends and Islamic eschatology*).

The motif of the special dates of the Muslim calendar. For example, Griboyedov's travel notes and letters mention special dates of the Muslim calendar. The travel notes of the Tehran Sultaniye from 1819 contain information about the Muslim holiday of Ramadan. In a letter from Griboyedov dated February 1820, addressed to P.A.Katenin, another event is mentioned – the day of mourning for the murdered Imam Hussein, which is marked by mourning and public gatherings.

The motive of pilgrimage to holy places. Griboyedov's letter dated November 27, 1825, addressed to Kuchelbecker, mentions the main shrine in Islam. – Mecca (the city where the Kaaba is located), the holy city of Medina for Muslims, as well as one of the five pillars of Islam – Hajj (pilgrimage).

Information about the pilgrimage can also be found in Glinka's allegory "The Incomprehensible Union."

The motive of pilgrimage to holy places can also be traced in the poetry of Oznobishin ("Kislovodsk"), a feature of whose orientalism is an appeal to the Muslim Caucasus, with which the poet was well acquainted.

The motive of the unlawful. The Muslim motif associated with the forbidden (Haram) in Islam was mentioned in earlier editions of Kuchelbecker's poem "Zerubbabel". Islamo-Sharia prohibitions, such as the consumption of bloody meat and wine, as well as visits to unfavorable places, considered a great sin for a devout Muslim, are reflected in Glinka's allegory "The Incomprehensible Union."

The motive of Muslim law, based on the Koran, is widely represented in Griboyedov's travel letters. Motives dating back to Sharia law (in particular, Muslim legal proceedings) are also present in Oznobishin's oriental novel "The Thief".

Motifs related to Quranic formulas also occupy a special place in the works of Russian poets and writers of the first third of the 19th century. In his poem "The Death of Byron," Kuchelbecker draws readers' attention to a more accurate version of the speech formula of the beginning of the Muslim prayer. A similar speech formula is also present in Oznobishin's poem "Selam, or the Language of Flowers," based on a translation of the anonymous German work "Die Blumensprache."

The motives of Muslim prayer, vows and repentance. The motif of the Muslim prayer is reflected in Griboyedov's travelogue "Tehran-Sultaniye" from 1819, in Glinka's historical narrative "Zinobiy Bogdan Khmel'nitsky, or Liberated Little Russia", in Oznobishin's novella "The Caravan" and in the poem "Death of Byron" by Kuchelbecker.

Oaths also attract special attention in the Quran. In this regard, a small fragment from Oznobishin's novel "The Ideal" is interesting, which contains a reference to one of the traditional important Muslim oaths mentioned in the Koran. Another story by Oznobishin, "The Caravan," mentions the traditional repentance in Islam, an oath to Allah for forgiveness of sins, performed after each sin with the intention of not committing it anymore – tauba⁸.

The motif of the Quranic verses. The importance of the Quranic verses for a devout Muslim is confirmed in Glinka's allegory "Pictures of the Bay". Echoes of reading five Quranic verses at once

⁸ Али-заде, А. Исламский энциклопедический словарь / А. Али-заде. – Москва: Ансар, – 2007. – с. 269.

can be seen in Oznobishin's story "The Rivalry of the Six Slave Girls" (1841).

In the works of Russian poets and writers of the first third of the 19th century, a special place is also given to *the motives of Quranic legends and Islamic eschatology*. Studying the Quranic motifs in Griboyedov's epistolary legacy, special attention should be paid to his interest in folklore elements in this great monument of the Muslim religion and culture. The letter to V.K.Kuchelbecker dated October 1, 1822 contains a direct reference to the Quranic legend about the angels Erut and Merut.

The notes to Oznobishin's story "Reconciliation", where the writer mentions the Quranic legend of seven sleeping youths, the inhabitants of the cave, who hid in it, are also of undoubted interest in terms of researching Quranic motifs.

From the standpoint of Islamic philosophy and eschatology, special attention is drawn to the "Russian Decameron" and "Zerubbabel" by Kuchelbecker, which contain direct references to Islamic eschatology.

The motifs of Islamic eschatology are also heard in the non-oriental works of Oznobishin. So, in the story "Polivna", dedicated to the description of the picturesque surroundings of Simbirsk, a very thin bridge, not exceeding the thickness of a hair and the edge of a sword blade, Sirat (straight path) is mentioned.⁹

In the second paragraph of the third chapter, "**Artistic representation of Quranic images in oriental works**", the following typology of Quranic images is proposed, which was not previously considered: *the image of the one Allah and his messenger, Prophet Muhammad, images of Islamic angelology (angel mediator, angel harbinger, angel of death, angel guardian, angels of the grave, fallen angel, angels of witchcraft), images of the inhabitants of the Quranic paradise – houris*.

The image of the one Allah and His Messenger, the Prophet Muhammad. In their work, Russian cultural figures often turn to verses of the holy Muslim scriptures, which depict a deity who rules

⁹ Али-заде, А. Исламский энциклопедический словарь / А. Али-заде. – Москва: Ансар, – 2007. – с. 251.

the universe and expects absolute subjection and reverence: "And all will flow before God, // Disfigured by fear; // And the wicked will fall." (Pushkin); "Heaven for the saved, hell for the lost! // Sons of the earth, tremble, – // All deeds will be exposed there // Erase sins with repentance!" (Muravyov); "On this fateful day, // Hearts will be filled with anxiety // And, terrified by locusts, // All will rush to the throne of God!" (Rotchev).

The image of the *Prophet Muhammad* plays a key role in the formation of the Islamic religious system, and his name is mentioned in the works of a number of poets and writers of the first third of the nineteenth century.

Zaitsevsky's poem "The Day of the Asian" is imbued with deep respect for the Prophet Muhammad, the Messenger of Allah.

In the poem "The fountain of Bakhchisarai" Pushkin makes a reference to the followers of the prophet Muhammad.

This study shows that in the first third of the 19th century, Russian literature was not indifferent to the images of the one god, Allah, and his Messenger – Muhammad. And in the earlier centuries preceding this period, they caused both rejection and reverence.

Images of Islamic angelology. The images of angels of Islamic mythology in the works of individual representatives of Russian literature of the first third of the 19th century are also of great interest.

The image of the intermediary angel Jabrayil, who transmits the holy revelation of Allah to his prophets, is especially vividly embodied by Pushkin in the poem "The Prophet".

The image of the harbinger angel Israfil, announcing the coming of the last judgment (kiyamata), is widely represented in Kuchelbecker's poems "Betrayal of inspiration", "Shiro-ta", "My destiny", "The second conversation with Isfrail", "Isfrail", "A.I.Orlov".

A description of the Quranic angel Israfil can also be found in Podolinsky's poem "Div and Peri".

The image of the angel of death, Azrael, who, with the permission of Allah, takes away a person's soul before death, is depicted in Lermontov's poem "Azrael" and in Polonsky's poem "From the Koran."

The image of the guardian angel Ridvan, who opens the gates of paradise and commands a host of angels, is found in Oznobishin's

poem "Poetry Leaves". It should be noted immediately that the image of Ridwan as an angel is absent from the Quran, but is mentioned in early hadiths describing paradise.

Images of angels from the graves of Munkar and Nakir, who come to a deceased person immediately after death and ask about his faith and deeds in his earthly life, are also presented in Oznobishin's translated poem "Dervish".

The image of the fallen angel Iblis, who refused to bow to man and was cursed by Allah, is presented in Oznobishin's poem "The Diva and the Man."

The images of the angels of witchcraft, who introduced people to magic, are mentioned in Griboyedov's letter to Kuchelbecker (dated October 1, 1822), which contains the Quranic legend of the angels Erut and Merut (Harut and Marut – IA).

An analysis of the images of Islamic angelology found in a number of works of Russian literature in the first third of the 19th century makes it possible to state with confidence that each of the authors who addressed this topic tried to convey their own idea of the most important issues of existence through the comprehension of another religious philosophy, previously unfamiliar to them.

Along with the images of angels in the works of Russian poets and writers, one can also find images of the inhabitants of the Quranic paradise – *gurias* (paradise maidens).

The word "guria", in Arabic, denoted as "huriya", comes from the word "hur", which is associated with black eyes.

The image of *guria* can be found in Pavlov's poem "The Song of the Mohammedan", in Shishkov's poetic work dedicated to "N.T. A<xakov>u", in Rotchev's poem "The day is near when sorrow will come...", in Podolinsky's poem "Portrait", in Bestuzhev-Marlinsky's novella "Ammalat bek".

In the works of Russian poets and writers, *houris* are the embodiment of purity, purity and the ability to endless love.

Thus, Quranic motifs and images left a noticeable mark in the works of Russian literary figures of the first third of the 19th century, becoming a source of poetic inspiration for them. Russian works of this period include the following: the arrangement of the rhymed

prose of the Koran in verse form, quoting verses of the Koran, direct borrowing, imitation, transformation of motifs and images of the Koran, which enriched the poetics and expanded the thematic framework of Russian literature.

*The main provisions and materials of the third chapter are described in the following publications of the author.*¹⁰

¹⁰ Асадов, И.Н. Проблемы освоения Корана русской литературой первой трети XIX века // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars, – Mayıs, 2020. № 1, – с. 109-118; Ислам и Шариат в русской литературе первой трети XIX века (статья первая) // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars, – Temmuz 2020. № 2, – с. 35-45; Ислам и шариат в русской литературе первой трети XIX века (на материале произведений В.К. Кюхельбекера) // Вестник Бакинского Университета: гуманитарные науки. – Баку, – 2020, – №2, – с. 30-39; Ислам и шариат в русской литературе первой трети XIX века (на материале произведений Ф.Н. Глинки) // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars, – 2021. № 1, – с. 73-86; Мусульманский Восток в русской поэзии первой трети XIX века (на материале поэзии Д.П. Ознобишина) // XVI международный научный симпозиум, посвященный 115-летию Маммедгусейна Шахрияра, на тему «Мировая наука: проблемы и новшества». – Мичиган, США, – 26 июля 2021, – с. 78-81; Мусульманский Восток в поэзии Д.П. Ознобишина // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars, – 2021. № 2, – s. 89-100; Мусульманский Восток в прозе Д.П. Ознобишина (на материале анализа повести «Соперничество шести невольниц») // Фундаментальные и прикладные научные исследования: Актуальные вопросы, достижения и инновации. Сборник статей LXI Международной научно-практической конференции. – Пенза, – 2022, – с. 137-140; К проблеме освоения образов исламской ангелологии русской литературой первой трети XIX века // II international scientific conference. – Dortmund, Germany, – 29-30.12.2022, – с. 36-47; Коранические мотивы как доминанта творческих поисков Д.П. Ознобишина // Вестник Томского государственного педагогического университета (Tomsk State Pedagogical University Bulletin). – Томск, – 2024. Выпуск 4 (234), – с. 111-119; Концепт мусульманской молитвы в художественной рецепции русских поэтов и писателей первой трети XIX века // Azərbaycan xalqının Ümummilli Lideri Heydər Əliyevin anadan olmasının 102 illiyinə həsr edilmiş “AZƏRBAYCAN FİLOLOJİ FİKRİ ÇAĞDAŞ TƏDQİQATLARDA” mövzusunda Respublika elmi konfransının materialları. – Bakı: – 2025, – s. 515–519; Художественная репрезентация образов обитательниц коранического рая – гурий русской поэзией первой трети XIX века // «Язык. Культура. Перевод: межкультурная коммуникация в эпоху цифровых технологий»: материалы международной научно-практической

In the conclusion, the results of the study are summarized. As part of the research on the topic "The Muslim East in Russian literature of the first third of the 19th century", we focus on works with oriental, mainly Caucasian, images and motifs, which became the subject of this dissertation. In the course of the research, it became obvious that there was no broad literary dialogue and an established view on the interpretation of motifs and images characteristic of works on oriental, including Caucasian themes.

In the course of our research, we concluded that despite the variety of definitions, it is important to consider motifs and images in the context of "East Caucasian-Muslim" themes, as they intersect with a variety of literary traditions, taking various forms and combined with other concepts in each unique work.

The main provisions of the dissertation research are reflected in the following publications:

1. Проблемы освоения Корана русской литературой первой трети XIX века // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars: – Mayıs, 2020. № 1, – с. 109–118.
2. Ислам и Шариат в русской литературе первой трети XIX века (статья первая) // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars: – Temmuz, 2020. № 2, – с. 35–45.
3. Ислам и шариат в русской литературе первой трети XIX века (на материале произведений В.К. Кюхельбекера) // Вестник Бакинского Университета: гуманитарные науки. – Баку: – 2020. № 2, – с. 30–39.
4. Ислам и шариат в русской литературе первой трети XIX века (на материале произведений Ф.Н. Глинки) // BUTA Uluslararası Bilimsel Araştırmalar Dergisi. – Kars: – 2021, № 1, – с. 73–86.

конференции. – Россия: – 28 марта 2025, – с. 40–47; Интерпретация смыслов сакральных элементов как способ выражения коранических мотивов в творчестве В. К. Кюхельбекера // Вестник Томского государственного педагогического университета (Tomsk State Pedagogical University Bulletin). – Томск: – 2026, – Выпуск 1(243), – с. 90–98.

5. Романтическое восприятие мусульманского Кавказа русской литературой первой трети XIX века (на материале поэмы А.С. Пушкина «Кавказский пленник») // XII Международный научный симпозиум на тему: «Восток и Запад: интеграция культур». – Эскишехир, Турция: – 30 марта 2021, – с. 83–93.
6. Мусульманский Восток в русской поэзии первой трети XIX века (на материале поэзии Д.П. Ознобишина) // XVI Международный научный симпозиум, посвящённый 115-летию Маммедгусейна Шахрияра, на тему «Мировая наука: проблемы и новшества». – Мичиган, США: – 26 июля, – 2021, – с. 78–81.
7. Мусульманский Восток в поэзии Д.П. Ознобишина // BÜTÜNÜLÜK Uluslararası Bilimsel Araştırmalar Dergisi. – Kars: – 2021. № 2, – с. 89–100.
8. Из истории освоения одной кавказской народной песни русской поэзией XIX века // Тематический сборник кафедры Истории русской литературы на тему «Диалог культур: литературные взаимосвязи и взаимовлияния». – Анкара, Турция: – май 2021, – с. 116–137.
9. Мусульманский Восток в прозе Д.П. Ознобишина (на материале анализа повести «Соперничество шести невольниц») // Фундаментальные и прикладные научные исследования: Актуальные вопросы, достижения и инновации: сборник статей LXI Международной научно-практической конференции. – Пенза: – 2022, – с. 137–140.
10. К проблеме освоения образов исламской англелологии русской литературой первой трети XIX века // II International Scientific Conference. – Dortmund, Germany: – 29–30.12.2022, – с. 36–47.
11. Реализация мотива кровной мести в поэзных текстах А.С. Пушкина и М.Ю. Лермонтова // Язык и литература (международный научно-практический журнал). – Баку: – 2023. № 2(122), – с. 293–295.
12. К проблеме героя-мстителя и его модификаций в кавказских поэмах: от А.С. Пушкина к М.Ю. Лермонтову //

- Filoloji tədqiqlər: ədəbiyyatşünaslıq və dil məsələləri. Məqalələr toplusu. – Bakı: Füyuzat, – 2023. № 5, – с. 57–67.
13. Образы женщин-мусульманок в зеркале реализма // Язык и литература (международный научно-практический журнал). – Баку: – 2023. № 3(123), – с. 178–180.
 14. Коранические мотивы как доминанта творческих поисков Д.П. Ознобишина // Вестник Томского государственного педагогического университета (Tomsk State Pedagogical University Bulletin). – Томск: – 2024. Выпуск 4(234), – с. 111–119.
 15. Мусульманский Кавказ в повести А.А. Бестужева-Марлинского «Мулла-Нур» (предреалистический аспект) // Актуальные и перспективные научные исследования: сборник статей IV Международной научно-практической конференции. – Пенза: – 2024, – с. 132–136.
 16. Коранические мотивы как концептсфера русской литературы первой трети XIX века // Abbasqulu ağa Bakıxanovun anadan olmasının 230 illik yubileyinə həsr olunmuş «Qloballaşma şəraitində yeni nəsil universitetlərdə müəllim hazırlığının əsas hədəfləri» Respublika elmi konfransının materialları. – Quba, Azərbaycan: – 2024, – с. 67–71.
 17. Концепт мусульманской молитвы в художественной рецепции русских поэтов и писателей первой трети XIX века // Azərbaycan xalqının Ümummilli Lideri Heydər Əliyevin anadan olmasının 102 illiyinə həsr edilmiş “AZƏRBAYCAN FİLOLOJİ FİKRİ ÇAĞDAŞ TƏDQİQATLARDA” mövzusunda Respublika elmi konfransının materialları. – Bakı: – 2025, – s. 515–519.
 18. Художественная репрезентация образов обитательниц коранического рая – гурий русской поэзией первой трети XIX века // «Язык. Культура. Перевод: межкультурная коммуникация в эпоху цифровых технологий»: материалы международной научно-практической конференции. – Россия: – 28 марта, – 2025, – с. 40–47.

19. Изображение мусульманского Кавказа русской литературой первой трети XIX века (на материале произведений А.И. Полежаева: реалистический аспект) // Филология будущего, которое мы создаем: тенденции, смыслы, приоритеты: материалы I Международной научно-практической конференции. Московский международный университет. – Москва: – 2025, – с. 177–183.
20. Интерпретация смыслов сакральных элементов как способ выражения коранических мотивов в творчестве В.К. Кюхельбекера // Вестник Томского государственного педагогического университета (Tomsk State Pedagogical University Bulletin). – Томск: – 2026. Выпуск 1(243), – с. 90–98.



The defence will be held on 25 May 2026 at 15:00 at the meeting of the Dissertation council FD 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University

Address: AZ 1014, Baku, S.Rustam Street, 33.

Dissertation is available at the Baku Slavic University Library.

Electronic version of the abstract is available on the official website of the Baku Slavic University.

Abstract was sent to the required addresses on 23 April 2026.

Signed for print: 20.04.2026

Paper format: A5

Volume: 41646 characters

Number of hard copies: 20