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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**FORMATION AND DEVELOPMENT FEATURES OF  
SENTIMENTALISM IN ENGLISH LITERATURE**

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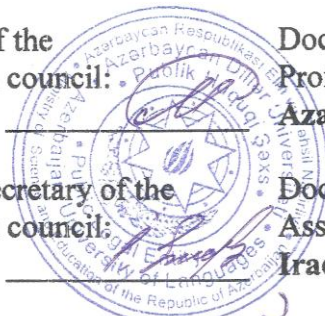
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## GENERAL CHARACTERISTICS

**Urgency of the theme and the degree of research.** The XVIII century was undoubtedly an extremely complex and transitional period in many aspects. Although the basis of radical changes in history is usually associated with the XVII century, the XVIII century can be characterized as the “century of application of knowledge” since it was distinguished by the systematization of knowledge accumulated in previous periods and its application in practical fields. During this period, the collapse of the feudal social structure, especially in Europe and England, created an opportunity to eliminate structures that hindered the development of society and to form a new worldview. Leaving behind the problems of previous centuries, the development of critical thinking, scientific progress and dynamism in the commercial sphere were among the main factors ensuring the transition of the XVIII century to the capitalist stage of development.

In the literatures of European nations, a number of literary movements have been formed at different historical stages and represented by the work of prominent artists. Among these literary movements, sentimentalism, which was formed in English literature in the XVIII century, has a special place. The name of this literary movement, in accordance with its essence, means “feeling” or “sensitivity”. Based on the principle of purity and freedom of human feelings, sentimentalists, who prioritized the pure feelings, pure hearts and noble character of simple people over noble morality and opposed nature as a source of purity against the injustices of society, paid special attention to the freedom of the individual.

To understand the philosophy and aesthetics of sentimentalism, it is important to consider that it distinguished between two main currents: classicism and romanticism. In many ways, these two currents expressed the polar ideologies and sentiments that prevailed in their time. Classicism glorified concepts such as God as the creator and guarantor of this order and the ordered structure of the universe, which in turn was reflected in the structure and

organization of the monarchy and the state, which were at the highest level of the ordered hierarchy.

The Romantic period appears as a contradictory expression of classicism compared to it. A number of values that were suppressed or relegated to the background during classicism were brought to the forefront again with the rise of romanticism. At this stage, the focus on the integrity and order of society was replaced by an interest in the inner world of the individual and individuality in romantic thought. Also, during this period, interest in issues of national identity increased significantly. However, a sharp and immediate transition between these two opposing philosophical approaches was not possible; in this respect, sentimentalism played the role of a bridge that carried the function of a transition between the ideas of both directions.

The formation and development of sentimentalism in English literature is of great importance in terms of the reflection in literature of the profound social, political and cultural changes taking place in European, especially English, society. Processes such as the Industrial Revolution, the strengthening of urbanization, stratification and the formation of the concept of individuality led to an increase in attention to human emotions, individual experience and moral values. In this regard, sentimentalism emerged not only as an aesthetic trend, but also as a literary response to the socio-cultural realities of the time. Among the factors that gave impetus to the development of English sentimentalism, the strengthening of humanist ideas, the formation of a new middle-class readership and the opposition of emotions to rationalism played a special role.

The assessment of sentimentalism's approach to individual and social relations in terms of its influence on the formation of both classical and modern literature can be considered one of the main factors determining the relevance of the topic. In this regard, the principles of sentimentalism, such as the reflection of emotion, empathy and moral values in the literary text, are becoming the main topic of literary research today.

L. Sterne one of the main representatives of sentimentalism, moved away from the traditional narrative structure with his work

“The Life And Opinions Of Tristram Shandy” and turned to the meta-narrative method, thereby trying to rebuild the reader-text relationship. The narrative method in his work not only changed the reader’s interaction with the text, but also made it possible to use fragmentary approaches in literature. Since L.Sterne’s work was an important step in the emergence of postmodern thought and the development of concepts that question the text itself, its structure, and the role of the reader, it gives grounds to say that it had a significant impact not only on sentimentalism, but also on the formation of subsequent modernist and postmodernist narrative techniques. From this point of view, it is important and relevant to examine the formation and development of sentimentalism in English literature, not only in the historical literary context, but also in the discourses of modern literary criticism, in terms of changes in intratextual self-awareness, narrative forms, and aesthetic values.

Moreover, despite the widespread use of artificial intelligence tools in modern times and the penetration of information technologies into all areas of human life, the fact that the sentimentalism trend remains relevant confirms the unchanging importance of human emotions, individual impressions and feelings. While artificial intelligence is based on an analytical and mechanical model of thinking, it can neither emulate nor completely replace the emotional layers of human nature, such as empathy, love, sadness, and compassion. In this sense, sentimentalism maintains its artistic, aesthetic, and philosophical relevance, emphasizing that the human sensory world is unique and unrepeatable, and that technological developments have relegated this individual and emotional experience to the background.

Another factor that determines the relevance of the presented research is that the research on the topic provides a basis for studying English literature in general and its uniqueness. Although there are studies in our national literary studies on the historical evolution and specifics of various periods of English literature, as well as on the study of the creativity of artists who wrote and created in those periods from different perspectives, there is no large-scale study that targets the philosophical and ideological foundations of English

sentimentalism, its evolutionary features in detail, and also presents the specifics of English sentimental poetry and prose within the framework of the same dissertation. However, there are valuable references to the fact that the structural sections of the research work have been studied separately in both national and world literary studies. In accordance with the paragraphs of our research work, there are studies by B.Babazadeh<sup>1</sup>, I.Habibbeyli<sup>2</sup>, H.Hashimov<sup>3</sup>, Sh.Khalilli<sup>4</sup> and other researchers in Azerbaijani literary studies. At the same time, in post-Soviet countries and in Western literary studies, we also come across studies in which English sentimentalism is studied from certain aspects. In Russian<sup>5</sup> and English<sup>6</sup> literary studies, there are numerous studies, limited in volume, that examine the theoretical principles of English sentimentalism. Considering the

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<sup>1</sup> Babazadə, B. Azərbaycan sentimentalizmi: [Elektron resurs] / – Bakı: Bakı Universiteti, – 2003. – 59 s.

<sup>2</sup> Həbibbəyli, İ. Azərbaycan sentimentalizminə baxış // Bakı: Poetika.izm. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, – 2022. №1, – s.6-11; Həbibbəyli, İ. Azərbaycan ədəbiyyatında sentimentalizm ədəbi cərəyanının təzahür formaları və əsas simaları // İstanbul: Türkolojiyə adanmış bir ömür – Attila Jorma Armağanı, – 2022. – 696 s.

<sup>3</sup> Həşimli, H. Avropa lirik janrları və Azərbaycan ədəbiyyatı / H.Həşimli. – Bakı: “Elm və təhsil”, – 2009. – 444 s.; Həşimov, H.M. Azərbaycan ədəbiyyatında sentimentalizm: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 1998. – 199 s.

<sup>4</sup> Xəlilli, Ş., Əliyeva, S. Robert Börns – şeir, nəğmə körpüsü və sözlə hörülmuş dünya. Dərs vəsaiti / Ş. Xəlilli, S. Əliyeva. – Bakı: Poliqrafaz, – 2019. – 376 s.

<sup>5</sup> Аникин, Г.В. История английской литературы / Г.В.Аникин, Н.П.Михальская. – Москва: Высшая школа, – 1975. – 528 с.; Занадворова, Т.Л. Жан-Жак Руссо и “Сентиментальные революционеры” // – Челябинск: Вопросы истории и теории литературы, – 1972. № 9-10, – с.140-151; Зыкова, Е.П. Ричардсон и Гете (об эволюции мотива любовного треугольника в просветительском и сентиментальном романе) // – Москва: Гетевские чтения, – 1997. № 4, – с.163-179; Таганов, А.Н. Проблема человеческой природы в западноевропейском сентиментализме // – Иваново: Известия вузов. Серия “Гуманитарные науки”, – 2016. 7, № 3, – с.212-215.

<sup>6</sup> Frye, N. Towards Defining an Age of Sensibility // – Baltimore: ELH, – 1956. 23, №2, – p.144-152; Gallaway, W.F. The Sentimentalism of Goldsmith // – Cambridge: PMLA, – 1933. 48, №4, – p.1167-1181; Hansen, K.P. The Sentimental Novel and Its Feminist Critique // – Chapel Hill: Early American Literature, – 1991. 26, № 1, – p.39-54; Howard, J. What Is Sentimentality? // – Oxford: American Literary History, – 1999. 11, No. 1, Spring, – p. 63-81.

paucity of studies in this area in our national literary criticism, we can say that a systematic and comprehensive analysis of sentimentalism in English literature is of great importance for our literary criticism, and therefore determines the relevance of the topic.

**The object and subject of the research.** The object of the study is the forms of manifestation of the sentimentalism movement in English literature and its ideological-aesthetic directions. In this context, the formation of sentimentalism in the literary and cultural context, the socio-philosophical and artistic foundations of the movement, as well as its impact on the literary environment of the period are considered the main objects of study. The subject of the study is the artistic heritage of writers representing the sentimentalism movement in English literature (L.Sterne, H.Mackenzie, S.Richardson, etc.), their works reflecting the aesthetics of sentimentalism.

**Aims and objectives of the research.** The main goal of the study is to investigate the formation of the sentimentalism movement in English literature, its main ideological and aesthetic principles, stages of evolution, and its role in the literary process. To achieve this goal, the following tasks are considered necessary:

- Investigation of the historical and cultural conditions that led to the emergence of sentimentalism in English literature;
- Determination of the literary and philosophical foundations of the concept of sentimentalism, its connections with European literature;
- Investigation of the similarities of ideas and content between English and Azerbaijani sentimentalism;
- Systematization of creative tendencies, main thematic lines and poetic style features in sentimentalist poetry;
- Investigation of the forms of expression of sentimentalism in dramaturgy, the influence of this trend on the structure of the drama genre;
- Revealing the main principles and forms of artistic embodiment of sentimentalism in the prose of S.Richardson and L.Sterne;

– Analysis of the attitude of sentimentalist prose to socio-moral problems in the work of O.Goldsmith and H.Mackenzie.

**The research methods.** During the research, historical-comparative and analytical analysis methods were used. Since the structure of the research is based on the analysis of the literary work of writers and poets, starting from the study of the theoretical aspects of English sentimentalism, a deductive method was used, which indicates the transition from the general to the specific. Also, based on the goals and objectives set during the research, scientific considerations in the existing research of various scholars were addressed.

**The main provisions for defense:**

– Sentimentalism as a literary movement emerged in the context of the XVIII century Enlightenment and differed from classicism in its artistic expression of natural feelings;

– The formation of English sentimentalism, which was formed under the influence of philosophers such as G.Berkeley and D.Hume, stems from both European (especially French and German) influence and is a product of the local literary and cultural environment. The philosophical and ideological foundations of sentimentalism are based on the ideas of belief in human nature, return to naturalness and moral purification;

– Although the sentimentalism literary movement in Azerbaijani literature resonates with similar development trends in English literature, it has acquired specific characteristics under the influence of local historical and social conditions and national and cultural context;

– Along with the romantic mood, moralistic elements are also strongly present in English sentimentalist poetry. Sentimental poetry reflects emotionality and individual feelings more than an intellectual approach;

–R.Burns’ poetic heritage was an important transitional link that completed the development of XVIII century English poetry and connected this literary tradition with the artistic thinking of the XIX century;

–In dramaturgy, sentimentalism is presented through the moral dilemmas of heroes, emotional tensions in family and love relationships, and this is especially reflected in the genre of “sentimental comedy”;

– S.Richardson laid the foundation for sentimentalist prose with his works, especially using the letter genre to bring the artistic depiction of feelings to the fore;

– L.Sterne expanded the boundaries of the sentimental novel genre by combining classical elements of sentimentalism with irony in his works;

– O.Goldsmith and H.Mackenzie evaluated social and moral problems from a sentimentalist perspective and created examples of prose rich in moral motifs.

**Scientific novelty of the research.** In the dissertation, the literary movement of sentimentalism in English literature was systematically studied for the first time in a cross-genre (poetry, dramaturgy and prose) discourse, in this direction the mutual relations between the philosophical-ideological, theoretical-aesthetic foundations of sentimentalism and its literary forms of expression were determined. Another indicator of the scientific novelty of the research is the study of the historical transformations of sentimentalism in English literature, its ideological-artistic contours and specific manifestations of this movement in the work of its main representatives (S.Richardson, L.Sterne, O.Goldsmith, H.Mackenzie, etc.) from a new perspective.

One of the important scientific aspects of the dissertation is the comparative study of English sentimentalism with its parallels observed in Azerbaijani literature. In this context, it was substantiated with specific literary examples that the works of I.Gutgashinli, A.Divanbeyoghlu and J.Jabbarli have common features with the English sentimentalists at the level of ideas and form in terms of the expression of sentimental emotions, spiritual and moral problems and individual feelings.

**Theoretical and practical significance of research work.** The research work is of great importance in terms of studying the formation and development problems of the sentimentalism

movement. The chapters of the dissertation can be used in research related to the topic. The results and generalizations obtained from the dissertation can be used in the study of literary movements during the teaching of the subjects “Introduction to Literary Studies”, “Literary Theory” at the bachelor’s and master’s levels of the Philology faculties of higher education institutions, as well as in the teaching of the period of sentimentalism in English literature within the subject “World Literature”, as well as in relevant elective subjects.

**Approbation and application.** The dissertation was approved by the decision of the Scientific Council of Nakhchivan State University dated February 27, 2018 (pr.06), and the scientific supervisor was appointed Doctor of Sciences in Philology, Professor Huseyn Mammad Hashimli. The topic was registered with the Scientific Council on Philology Problems of the Council for the Organization and Coordination of Scientific Research of the Republic of Azerbaijan on March 14, 2019 (pr.03). Since the scientific supervisor Huseyn Mammad Hashimli passed away in 2020, by the decision of the meeting of the Scientific Council of Nakhchivan State University held on September 30, 2020 (pr.02), Doctor of Sciences in Philology, Associate Professor Farman Yunis Khalilov was appointed as the scientific supervisor. During the study period, minimum exams were given in French language and specialty. Articles and theses were published in local and foreign scientific press, republican and international conferences related to the research work. The 11 published articles and 4 conference proceedings fully cover the chapters and paragraphs of the dissertation.

**Name of the organization where the dissertation is performed.** The dissertation was completed at the Department of Journalism and Foreign Literature of Nakhchivan State University.

**The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature. The introduction consists of 7 pages, 13098 characters, Chapter I consists of 36 pages, 71294 characters, Chapter II consists of 46 pages, 86913 characters, Chapter III

consists of 48 pages, 92610 characters, the conclusion consists of 3 pages, 4976 characters. The total volume of the dissertation consists of 268891 characters, excluding the list of used literature.

## BASIC CONTENTS OF THE RESEARCH

The **Introduction** section of the dissertation defines the relevance of the topic, the object and subject of the research, the goals and objectives, the scientific novelty, methodology, theoretical and practical significance of the research, and provides information about the main provisions put forward for defense, the approval and structure of the research.

The first chapter of the dissertation is entitled “**The historical and conceptual framework of sentimentalism in English literature**” and consists of two paragraphs. The first paragraph, entitled “*The historical context and literary-ideological characteristics of sentimentalism*” explains the main essence and main characteristics of the literary movement of sentimentalism, and defines its historical context.

Sentimentalism as a literary movement found its peak in the literature of different countries at different times. “*Sentimentalism, which is based on the purity and freedom of human feelings, was essentially born from the ideology of the Enlightenment, was mainly anti-feudal in nature, was a product of the period when feudalism was collapsing and capitalist relations were beginning to take shape, and was aimed at saving man from the whirlpool of feudal rules and regulations.*”<sup>7</sup> Sentimentalism, which first took shape in England, became the dominant movement in the European Enlightenment at the end of the XVIII century, in the period before the French bourgeois revolution, representing a new stage.

Like its predecessor classicism, sentimentalism is completely didactic in nature, subject to the rules of upbringing. But this didacticism is essentially different. While classical writers tried to influence the minds of readers, to convince them of the necessity of

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<sup>7</sup> Həşimov, H.M. Azərbaycan ədəbiyyatında sentimentalizm: /filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 1998. – 199 s.

following the immutable laws of morality, sentimental literature appealed to feelings. T.Mammad notes that *“in sentimentalism, the mind cannot control the feelings of the individual. The sentimental lover, as it were, frees his feelings from the slavery of the mind. He establishes within himself the rule of feelings, which the mind cannot interfere with; the more he can close, the more the feeling closes.”*<sup>8</sup>

Without breaking its ties with the Enlightenment, sentimentalism remained committed to the ideal of normative personality. However, the condition for the realization of this ideal was not a rational reconstruction of the world, but the release and improvement of natural feelings. The hero of Enlightenment literature is presented in sentimentalism in a more individualized manner, democratic in origin or beliefs.

When we approach the issue from the point of view that sentimentalism as a literary movement is a pan-European manifestation and taking into account the different historical and social conditions of each country and the crisis experienced by the existing feudal-absolutist regime, we consider it appropriate to provide, albeit briefly, information about the works of sentimentalists in Azerbaijani, French, German and Russian literature. Such an approach can help us understand the essence of the fact that creators of the same literary movement from different countries embody the historical development and customs of their countries with specific features in their works. In French literature, J.J.Rousseau, in German literature, J.W.Goethe, in Russian literature, N.Karamzin, in Azerbaijani literature, in the works of A.Bakikhanov, I.Gutgashinli, A.Divanbeyoghlu, and in some stories and plays of J.Jabbarli, the inner world, feelings and emotions of a person are brought to the fore. The manner of expression and content of these feelings reflect the specific historical and political conditions of those societies. From this perspective, it is clearly observed that sentimentalism,

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<sup>8</sup> Məmməd, T. Sentimentalizmin nəzəri-estetik prinsipləri və Azərbaycan divan ədəbiyyatı // Azərbaycanşünaslıq “Geçmişi, bugünü və geleceği” (Dil, folklor, edebiyat, sanat, tarix) Uluslararası Sempozyum, – Kars, Türkiyə, – 2015. – s.403-410.

along with common features, is formed and developed in different social and cultural contexts in each country.

This paragraph also examines the socio-historical and literary-cultural conditions that conditioned the formation of English sentimentalism as a literary movement. With the accession of King George in 1714, England became more economically and politically stable. Having emerged victorious from the war with Spain, England acquired new colonies. The XVIII century was a period of extensive trade with India and North America for England. Innovations in technology and agriculture, which began in the 1760s and continued until the mid-1790s, led to the Industrial Revolution in Britain. As P.Hunter noted, culture and literature moved “*from feudal, land-based models to modern, market-based models*”<sup>9</sup> as a result of the Industrial Revolution.

Sentimentalism in English literature went through three important stages. The first stage covers the period from the Glorious Revolution to the thirties of the XVIII century. This period is marked by the comedies of C.Cibber, the domestic tragedies of G.Lillo, and the publication of J.Thomson’s poem “The Seasons”. The second stage, which coincides with the 40s-60s of the XVIII century, is characterized by the poems written on the theme of “cemetery lyrics” by E.Young, T.Gray, and the novels of S.Richardson. The final stage of English sentimentalism coincides with the 70s-80s of the XVIII century and is characterized by the works of such writers and poets as O.Goldsmith, L.Sterne, H.Mackenzie, J.Crabb, and W.Cooper.

In the paragraph entitled “*Philosophical foundations and theoretical-aesthetic principles of sentimentalism in English literature*”, the theoretical principles of English sentimentalism were analyzed and the opinions of philosophers who studied the philosophy of sentimentalism were considered. A number of philosophical directions that determined its specific features played an important role in the formation and development of English sentimentalism. Although the subjective idealism of G.Berkeley and D.Hume is accepted by literary critics as the philosophical

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<sup>9</sup> Hunter, P.J. Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction / P.J.Hunter. – New York: W.W.Norton & Company. – 1994. – p.68.

foundations of sentimentalism, the ideas of such prominent philosophers as T.Hobbes, J.Locke and especially A.Shaftesbury played an indispensable role in the formation of this literary trend. Their ideas about human nature, moral feelings and the place of emotions in the cognitive process had a serious impact on the formation of the theoretical and aesthetic foundations of sentimentalism.

G.Berkeley, who tried to lay the foundation of subjective idealism, is distinguished by his philosophical thinking and argumentation skills, and these features turned his main work “Principles of Human Knowledge” into a philosophical text that is not inferior to classical works known for its literary value. The purpose of the treatise, as noted in the introduction, is to influence *“those who are infected with skepticism or who lack evidence of the existence and immateriality of God, as well as the natural immortality of the soul.”*<sup>10</sup> The philosopher instills the idea that a person cannot create abstract concepts, and the ideas that arise in us about natural phenomena and objects are only those that are reflected in our feelings. The peculiarity of G.Berkeley’s idealism is that it is subjective idealism: he tries to prove that the existing and the being in perception are the same. The English philosopher says that *“to exist is to be perceived.”*<sup>11</sup> Therefore, the immediate objects of our cognition are not external objects, but only our feelings and ideas, and in the process of cognition we are not able to perceive anything other than our own ideas.

D.Hume, one of the prominent representatives of English empiricism, published his three-part work “A Treatise of Human Nature” in 1739-40. In the first part, “Of the Understanding” D.Hume emphasizes how we acquire knowledge about the external world in empiricist epistemology, the strength, certainty, and limits of our knowledge of this world. In the second part, “Of the Passions” he explains the basic principles of human actions and the connection

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<sup>10</sup> Беркли, Д. Сочинения / сост., общ. ред. и вступ., ст. И.С.Нарского / Д.Беркли. – Москва: Мысль, – 2000. – 560 с.

<sup>11</sup> Daniel, S.H. George Berkeley and Early Modern Philosophy / S.H.Daniel. – Oxford: Oxford University Press, – 2021. – 352 p.

of these principles to social life in an empiricist manner. In the third part, “Of Morals” he explains the essence and origin of morality in an empiricist manner. D.Hume emphasizes that *“if human science is the only foundation of other sciences, the only solid foundation we can place on this science itself is to rely on experience and observation.”*<sup>12</sup>

The paragraph also examines the main theoretical and aesthetic principles of the literary movement as an integral part of the formation and manifestation of sentimentalism in English literature, and their justification in the literary thought of that period, referring to various materials.

The second chapter of the dissertation is entitled **“Genre specificity of sentimentalism in English literature: Theoretical and historical aspects of poetry and dramaturgy.”** In the first paragraph of the chapter, entitled *“Evolutionary features of sentimentalist poetry in English literature”* the developmental features of sentimentalist poetry are studied and analyses are conducted based on numerous poems and essays by poets such as E.Young, J.Thomson, T.Gray, O.Goldsmith, J.Beattie, W.Cowper, G.Crabbe, and R.Burns.

Sentimentalists, pinning their hopes on feelings and sensibility, believed that this would help to influence corrupted inclinations and soften the stony-heartedness in human relations. Sentimental poetry brings to the fore debates about the quality of literary experience and its relationship to moral and social behavior that concerned humanity in the XVIII century.

The idyllic depiction of rural life, which occupies a particularly wide place in sentimental poetry, the contrast between nature and society, the presentation of nature as a place of purity and equality, the “cemetery lyrics” formed in the context of the address of eternity where people are equal, the emotional embodiment of the idea of freedom of sensual experiences and pure feelings as an important factor of the spiritual freedom of the individual, etc. issues have been studied.

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<sup>12</sup> Hume, D. A Treatise of Human Nature / D.Hume. – New York: Oxford University Press, – 2007. – p.4.

In the first stage, covering the 30s of the XVIII century, psychological analysis occupied an important place in poetry. T.Gray, E.Young, sentimentalist poets wrote in the genre of elegy. As a genre form, elegy is associated with the intimate world of the individual and is distinguished primarily by the sad mood of feelings. *“Elegy always appeals to the past. Then elegy confirms the irreplaceable value of that past, which is always present and not forgotten for the lyrical subject.”*<sup>13</sup>

In the second stage of sentimentalism, covering the 40s and 50s of the century, melancholic mood, loneliness, longing, sadness due to the weakness of everything that exists, prevailed.

In the third stage, called “critical sentimentalism”, special attention was paid to social issues, the motives of social criticism deepened. In the works of such late sentimentalists as O.Goldsmith, W.Cowper, G.Crabbe, the themes of social protest and interest in ordinary people were strengthened.

In the work of R.Burns, who skillfully used local dialects, folk idioms and folklore elements in his writings, both becoming the voice of the people and expanding the poetic possibilities of this language, the elements of sentimentalism and realism form a unity. The poet, who touched on socio-economic contradictions by describing the daily life and spiritual world of rural workers in particular, criticized the injustice of feudalism, class discrimination and the double standards of society through artistic means.

In the second paragraph of the second chapter of the dissertation, titled **“Shades of manifestation of sentimentalism in English dramaturgy”** tragedies, “tearful comedies”, etc. that present human destinies and the emotional and spiritual experiences of characters from a psychological perspective, are evaluated in the context of the aesthetics of sentimentalism.

The initial conditions for the formation of sentimental drama had already been formed in England at the end of the XVII century. The new dramas written throughout the XVIII century were moralistic, and the old plays were so adapted to the new theatrical

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<sup>13</sup> Həşimli, H. Avropa lirik janrları və Azərbaycan ədəbiyyatı / H.Həşimli. – Bakı: “Elm və təhsil”, – 2009. – s. 33.

tastes that J.Todd called the theater of the 1740s-80s “completely sentimental.” The dramaturgy of the 18th century was remembered for the emergence of new theatrical genres that were superficially defined: “sentimental comedy”, “weeping comedy”, “feminine tragedy”, “affective drama”, “domestic tragedy”, “bourgeois tragedy”, etc. are terms used to describe plays that fell under the umbrella of sentimental drama<sup>14</sup>.

The intellectual sagacity, which developed in reaction to the cynicism, gaiety, and light-heartedness of the last decades of the XVII century, with its great seriousness of thought and self-awareness, and at the same time the preservation of emotional expression, is gradually replaced by sentimental sympathy. Sorrow is now considered a luxury, and passion a positive quality.

Towards the beginning of the XVIII century, audiences gradually began to reject the harsh features of typical Restoration comedy and to favor a new type of comedy, which contained new values and which would later be remembered as sentimental comedy. C.Cibber introduced a new style of sentimental comedy in 1696 with his play “Love’s Last Shift”

Although the sentimental comedies of C.Cibber, R.Steele, and R.Cumberland contained comic situations and characters, they lacked the brilliant wit of the Restoration plays, which were highly regarded by aristocratic circles. The playwrights were creating new traditions, and pathos was no longer absent from comedy, or virtuous figures were found only in romantic dramas.

There were two types of character indispensable to sentimental comedy; they were the virtuous woman and the reformed immoral man. Also, unlike the Restoration playwrights, who presented women as lustful beings, the sentimental playwrights presented beautiful virtuous women who valued their goodness and loyalty as much as their reputation<sup>15</sup>.

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<sup>14</sup> Todd, J. *Sensibility: An introduction* / J.Todd. – London and New York: Methuen, – 1986. – p.33.

<sup>15</sup> Wood, T.W. *The Beginnings and Significance of Sentimental Comedy*// – Leipzig:Anglia, – 2009. 55, – p.372.

“Domestic tragedy” is a dramatic genre that reflects the extremely acute problems and irreconcilable life conflicts that occur within the family among representatives of the third estate, whose tragic situation is insurmountable moral contradictions, with disastrous consequences<sup>16</sup>. In these plays, kings, surrounded by a halo of grandeur and glory, had to give their place to ordinary people with everyday worries and anxieties. Typical features of domestic tragedy are reflected in the plays of the English playwright G.Lillo. In 1731, G.Lillo, who wrote the play “The London Merchant, or The History of George Barnwell”, became the founder of “petty bourgeois tragedy”. The work reflects the actual problems of the economic, political and social life of English society in the XVIII century.

E.Moore’s work can be considered an important stage in the formation of English sentimental drama. Unlike his predecessor G.Lillo, E.Moore depicted ordinary people from the middle class more often. According to E.Bernbaum, E.Moore’s plays demonstrate the middle and lower classes of society, which are an integral part of domestic tragedy. G.Lillo and E.Moore were innovators in their time, who opened a new sphere of life for the theater - bourgeois life, and created new types of heroes.

The sentimentality of domestic tragedies is embodied in the fact that they do not seem to be aimed at insulting evil, but rather in creating images of sincere people who are temporarily led astray, but eventually reformed.

Not content with what he created only in prose and poetry, O.Goldsmith demonstrated his ability to break the metaphors associated with the sentimental comedies of his time in his first play “The Good Natur’ d Man”.

Just as we accept C.Cibber’s play “Love’ s Last Shift” as the beginning of the sentimental period in dramaturgy, we can also consider R.Cumberland’s play “The West Indian” as its culmination. All this gives reason to say that “The West Indian” is a purely

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<sup>16</sup> Галлямова, М. С. Проблема специфики жанра «мещанская трагедия» в английской литературе начала XVIII века // – Ногинск: Язык. Словесность. Культура, – 2012. 2-3, с. 63.

sentimental work and there are no satirical characters in the work that would harm sentimentality, all dialogues are conducted in a moral tone. The prim men and flirtatious women, the sly men and lovers that C.Cibber allowed to keep part of the Restoration heritage are not noticeable in R.Cumberland's works. In the paragraph, we summarize the main features of the development of sentimental drama from C.Cibber to R.Cumberland and were subjected to the intervention of O.Goldsmith, and we conclude that, unlike the Restoration comedies, sentimental comedies that emphasized divine justice, while punishing immoral characters, focused on representatives of the middle class who struggled with certain moral trials and eventually triumphed.

The third chapter, entitled **“The formation stage of English sentimental prose,”** consists of three paragraphs. The first paragraph of the chapter is titled ***“The Ideological-aesthetic contours of sentimental prose in the work of Samuel Richardson.”***

In the XVIII century, the novel genre became not only a suitable literary medium reflecting the tastes, culture, political and economic ideas of the middle class, but also an educational, moral and social guide. As E.Tavor noted, *“it was the voice of the common people, responding to the encounter and mixing in society of people with different lifestyles, different values and different beliefs, and the inevitable comparisons made between them.”*<sup>17</sup>

Sentimental novels are primarily concerned with themes of love, friendship, virtue, family, female affection, and marriage, and with sentimental depictions of issues related to these themes. Therefore, the novels offer appropriate instructions on how to think, feel, and act in similar situations<sup>18</sup>.

The most important novel form of the period of sentimentalism was the epistolary novel. These novels, through love letters describing the reactions of heroes to feelings and events, put forward the sentimental thesis that moral virtue is not a learned behavior, but

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<sup>17</sup> Tavor, E. *Scepticism Society And The Eighteenth-Century Novel* / E. Tavor. – London:Palgrave MacMillan, – 2017. – p.237.

<sup>18</sup> Richetti, J. *The Cambridge Companion to the Eighteenth-Century Novel*. – Cambridge: Cambridge University Press, – 1996. – p.22-23.

a natural instinct. The letter was not only accepted as a means of informative communication, but also a genre in which feelings were written in a more sincere and internal way, but in a special style.

V. Warner claims that sentimental novels are primarily about “*exploring the secrets of the human heart*”<sup>19</sup>. The role of S. Richardson in the formation of sentimentalist prose in this aspect in XVIII century English literature is undeniable.

The world of feelings first appeared in his novel and gave a new essence and meaning to ordinary, everyday life. In the works written before S. Richardson, love and passion were either the subject of tragedy that took the audience to an alien environment, to distant times, or of fantasy romances without content. At the same time, before him, only representatives of the upper classes were depicted as carriers of strong and noble feelings, victims of passions and suffering.

In each of his works, “Pamela”, “Clarissa” and “Sir Charles Grandison”, S. Richardson focuses on didactic goals. In this sense, his writings were consistent with the goals of the traditional approach to moral education, which emphasized the importance of raising virtuous personalities and promoting social welfare. The author taught his readers models of virtue through the images he depicted.

We can observe that S. Richardson’s work had a significant impact on the formation of aesthetic taste in subsequent literary movements. His work constitutes an important stage in the history of literature in terms of deep artistic analysis of the problematic and tragic aspects of human existence, as well as an increased interest in the complex and contradictory aspects of the everyday life of society and the individual.

The second paragraph of the third chapter is called “*Artistic transformations in the sentimentalist prose of Laurence Sterne*”. The sentimentalism movement, as an exceptional phenomenon in the English literature of the XVIII century, reached its highest stage of development in the work of L. Sterne. His deep interest in the world of feelings is synthesized with sharp irony, touching, satirical

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<sup>19</sup> Warner, W. Reading Clarissa: The Struggles of Interpretation / W. Warner. – London: Yale University Press, – 1979. – 296 p.

laughter is contrasted with the sensitivity inherent in sentimentalism, and a clear contradiction arises between these two elements.

A.A.Mendilov notes that Sterne's supreme goal was to give a truer description of real people as they really are, not as they imagine themselves, nor as others judge them by their actions and external behavior<sup>20</sup>.

Choosing human nature as the subject of analysis and the complex world of human feelings and emotions as the object of description, the writer equally enthusiastically immerses himself in thoughts of self-criticism and self-awareness. With his observations, L.Sterne tries to instill in the reader the idea that bourgeois life is not only unreasonable and vulgar, but also meaningless. From this point of view, L.Sterne's work can be considered a blow directed against the ideology of the Enlightenment<sup>21</sup>.

L.Sterne published seven more volumes of "A Novel of the Life and Opinions of Mr. Tristram Shandy", the first two volumes of which were published anonymously in 1759, between 1761 and 1767. In this work, L.Sterne's style was unique and new in the genre of the XVIII century novel.

"Tristram Shandy", which resisted censorship in the Victorian era, especially by W.M.Thackeray, continues to live today as an innovative masterpiece that anticipates the work of contemporary writers such as J.Joyce, W.Woolf and S.Beckett by about two centuries. The origin of the metanarrative method of postmodern prose appears in L.Sterne's innovative novel "Tristram Shandy" more than two centuries before its intensive flowering in literature. Direct speech to the reader, acknowledging that the story is fictional and is read by the reader, the appearance of the author as a character in the story, the rejection of traditional plot, etc. Signs such as these prove that L.Sterne used metafiction centuries ago<sup>22</sup>.

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<sup>20</sup>Mendilov, A.A. Time and the Novel / A.A.Mendilov. – London: Humanities Press, –1972. –p. 166.

<sup>21</sup> Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. –Москва: Высшая школа, – 1975. – с.172.

<sup>22</sup> Jincharadze, N. Laurence Sterne and the Roots of Postmodern Metafiction / N.Jincharadze. – Georgia. Batumi Shota Rustaveli State University, – 2019. – p.72-75

The author's other work, "A Sentimental Journey to France and Italy," based on the adventures of a seven-month trip to France and Italy, emphasized subjective discussions of personal taste and feelings, behavior and morality, unlike previous travel reports. Translated into our language by Alakbar Salahzade in 1972, this work is a diary of imagination and feeling, where what is important and significant is not what a person learns or does, but what he experiences and feels. L.Sterne, whose literary heritage is not very large in terms of volume, for the first time brought together large-scale and global issues with the perspective of a small person and showed that the feelings, emotions, considerations and experiences of a small person are interesting and unusual. The quotes that L.Sterne cites only in his novels clearly indicate that he has strong erudition.

In the last paragraph of the third chapter, "***Socio-moral problematics in the sentimentalist prose works of Oliver Goldsmith and Henry Mackenzie***" the last stage of English sentimentalist prose is involved in the study. O.Goldsmith's prose works are examined in the context of socio-moral problems, and in H.Mackenzie's sentimentalist novels, the social environment and human problems are involved in the analysis.

Through sentimentalist prose works, O.Goldsmith satirizes greed, vanity, naivety and cunning, sentimentalizes nobility, kindness, simplicity and, in addition to these, changes in society. For sentimentalists, achieving happiness as the main goal of human existence is possible under two conditions: the development of human natural principles (education of feelings) and staying in the natural environment (nature); These, combined, create inner harmony. It was precisely these topics that became the central theme of the work of O.Goldsmith, one of the main representatives of English sentimentalism.

In "The Vicar of Wakefield" O.Goldsmith does not present reason as a response to feelings; he explores the relationship between reason and feeling, self and world, subjective and objective experience in a very ingenious way, and in doing so he tries to

deconstruct the types of reductive dichotomies that critics traditionally use as the basis of interpretation.

H.Mackenzie's literary career was quite extensive and varied, and in addition to the novel, he was distinguished by his notable achievements in drama, essays and literary criticism. No novel embodies the cult of sensitivity of the XVIII century better than H.Mackenzie's "The Man of Feeling". In the work, the author describes typical sentimental characters with exaggerated sensitivity and empathy for human feelings. The first and most obvious feature that allows the novel to be attributed to the sentimental genre is its fragmented, disjointed structure. Written in a fragmented state of mind, each chapter of the novel reflects an isolated and emotional landscape in which feelings and moral truths are demonstrated to the reader.

Another sentimental novel by H.Mackenzie, "Julia de Roubigne" is based on the unspoken love between a teacher and a student. As various critics have noted, H.Mackenzie may have been inspired by J.J.Rousseau's sentimental "Julie or the New Heloise" and the fact that the character is named Julia reinforces this connection<sup>23</sup>.

In all of H. Mackenzie's novels, the poor feel indebted to and dependent on their benefactors. They sense their status difference and try to compensate in some way to raise their level to that of the benefactor. The author acknowledges the social class struggle of his time, pointing to the rising class consciousness among the lower classes.

H.Mackenzie's novels reinforce the idea that the development of virtue is an essentially social process. "The Man of Feeling" and "The Man of the World" continue the theme of urban corruption, while "Julia de Roubigne" shows how difficult it is to maintain a healthy objectivity about one's own emotional state when left alone for long periods of time.

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<sup>23</sup> Baker, E. A. The History of the English Novel: [10 volumes] / E.A. Baker. – Melbourne: Hassell Street Press, – V. 5. – 2021. – 312 p.

In the “**Conclusion**” the results of the research are summarized as follows:

– The sentimentalism movement was based on the inner world of man, his emotional and moral sensitivity, and created new possibilities of artistic and aesthetic expression in literature. This feature of sentimentalism distinguished it from classicism both from an aesthetic and philosophical point of view and from an artistic and functional point of view. Although sentimentalism was connected to the humanistic ideas of the Enlightenment, it laid the foundation for a new stage in literature by emphasizing the individual emotionality of man.

– In addition to the influence of French and German romanticism, national literary and cultural traditions also played an important role in the formation of sentimentalism in English literature. In this context, the philosophical views of philosophers such as G.Berkeley and D.Hume, based on human nature, empirical experience and feelings, were of great importance in the formation of the ideological and philosophical foundations of sentimentalism. As a result of their influence, in sentimentalist literature, man is presented as an emotional and spiritual being by nature. Thus, sentimentalism in English literature emerged as a complex literary and philosophical movement resulting from the synthesis of Western European influences and national intellectual and literary traditions.

– Although sentimentalism in Azerbaijani literature corresponds to the main ideas and aesthetic principles of English sentimentalism, it has acquired specific development characteristics under the influence of the local literary environment and historical and social conditions. In the artistic examples formed within the framework of the XIX century enlightener realism, the issues of individual feelings, the idea of moral purification and the fight against social injustice acted as a manifestation of sentimentalist thoughts in the local context. This parallelism manifested itself in the work of classics such as I.Gutgashinli, A.Divanbeyoghlu, and J.Jabbarli, laying the foundation for the idea of human spiritual perfection in national literature.

– English sentimental poetry was formed in the synthesis of classical and romantic aesthetic principles and was selected according to artistic criteria such as emotionality, sincerity and moral sensitivity. In this poetry, rather than intellectual speculation, personal impressions, attachment to nature and the promotion of human values were in the foreground. The moralistic and empathetic approach was accompanied by a simplification of both language and style in poetry.

– The poetic heritage of Robert Burns embodies the mature stage of English sentimentalism in terms of ideas and aesthetics and is considered one of the main bridges connecting this literary direction with the romantic poetry of the XIX century. In his poems, attachment to the folk spirit, simple language, as well as the expression of moral feelings act as the main indicators of sentimental aesthetic values.

– Sentimental drama, formed in XVIII century English literature, contained elements of both comedy and tragedy. In the works of sentimental playwrights, family relationships, individual moral dilemmas, and socio-emotional conflicts formed the basis of artistic conflict, and the moral evolution of the heroes became the leading line of the plot. Sentimental drama in XVIII century England was not only an innovation in the field of dramaturgy, but also a functionally and ideologically important genre that expressed the ideals of enlightenment, humanistic, and moral values of the era through theatrical language. This genre later paved the way for the formation of romantic drama, forming an important stage in the development trajectory of European drama.

– S. Richardson's novels played an important role in the formation of English sentimental prose and, using the epistolary genre, raised the artistic embodiment of individual feelings to a new level. The author's style, focused on personal introspection, formed the main poetics of the sentimental novel.

– L. Sterne synthesizing the classical elements of sentimentalism with artistic irony, expanded the boundaries of the genre and gave a new direction to the development of the sentimental novel. His works, along with a deep analysis of the inner world of man, attract attention

with humorous and non-chronological narrative structures. This approach shows that sentimentalism is based not only on feelings, but also on thought and deep psychological nuances. In this sense, L.Sterne's work can be assessed as the first aesthetic stage that opened the way for the influence of sentimentalism on postmodernism.

– O.Goldsmith and H.Mackenzie reconciling the ideological-emotional components of sentimentalism with socio-moral issues, created works of art that connect individual feelings with the spiritual structures of society. The establishment of a dialectical connection between the inner suffering of the individual and social injustices in their works, and the completion of this connection with the idea of moral reform, prove that these authors developed the moral-social aspect of the sentimentalist novel tradition.

In conclusion, we can say that sentimentalism had an important ideological-aesthetic function in English literature and acted as one of the main literary trends expressing the social, philosophical and spiritual searches of the era. English sentimentalism, which developed in the general vein of European sentimentalism, had specific national characteristics. The main ideological pillars of sentimentalism, humanism, compassion, attachment to nature and ordinary people, are not only aesthetic categories, but also an expression of a system of enlightened and moral-ethical values. English writers, by highlighting the inner world of the individual, his psychological contradictions and sensitive attitude towards social injustices in their works, have perfected sentimentalism both as a literary style and as an ideological-aesthetic system.

***The main contents and scientific provisions of the dissertation are reflected in the following articles and theses by the author:***

1. Samuel Riçardsonun yaradıcılığında “Pamela, yaxud mükafatlandırılmış ləyaqət” // – Naxçıvan: “Naxçıvan” Universiteti, “Elmi Əsərlər” jurnalı, – 2020. №2 (17), – s.98-103.
2. Lorens Stern yaradıcılığında “Tristram Şendinin həyatı və düşüncələri” mövzusu // – Naxçıvan: “Əcəmi” Nəşriyyat-Poliqrafiya Birliyi, “Mədəniyyətlərin qovuşduğu məkan”, – 2021, – s.263-265.

3. Qəbiristanlıq poeziyasının layiqli nümayəndəsi Tomas Qrey // – Bakı: Azərbaycan Dillər Universiteti. Elmi Xəbərlər, – 2021. № 3, – s.48-53.
4. Oliver Qoldsmit yaradıcılığına sentimentalizm nöqteyi-nəzərindən bir baxış // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu. Filologiya məsələləri, – 2021. № 13, – s.215-221.
5. İngilis sentimentalist poeziyasının mühüm nümayəndələri // – Naxçıvan: “Naxçıvan” Universiteti, “Elmi Əsərlər” jurnalı, – 2022. №2(26), – s.169-177.
6. Sentimentalist nəsrin əvəzsiz nümunəsi “Clarissa: Or the History of a Young Lady”// – Naxçıvan: Axtarışlar (ədəbiyyatşünaslıq, folklorşünaslıq, dilçilik və sənətşünaslıq), – 2022. №2(42), – s.12-18.
7. Samuel Riçardson ingilis sentimentalist nəsrinin banisi kimi // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, –2022. 2(119), – s.166-170.
8. The concept of sentimentalism in the poetics of L.Sterne’s novel “A Sentimental Journey Through France and Italy”// – Україна: Науковий журнал «Молодий вчений», – 2022. №3(103), – с.53-57.
9. İngilis sentimental romanı və onun ilk yaradıcıları // XII Beynəlxalq elmi araşdırmalar konfransının materialları, – Bakı: “Azərbaycan” nəşriyyatı, –10 yanvar, – 2023, – s.32-36.
10. İngilis sentimental komediyası haqqında qısa xülasə // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2023. 1(121), – s.137-142.
11. Sentimentalism in English literature: A brief analysis of the genre and its representatives // IV International Scientific and Practical Conference “Scientific Goals and Purposes in XXI century”, – Seattle, USA. – January 19-20, – 2023, – p.87-94.
12. Subyektiv idealistlər: Corc Berkli və Devid Yum // “Elmi inkişaf: uğurlar və çağırışlar” gənc tədqiqatçıların I respublika elmi konfransı, – Naxçıvan, – 2024. – s.358-361.
13. English sentimentalism: its formation and evolution period // – Buxoro: Buxoro Davlat Universiteti İlimi Axboroti. İlimi-nazariy jurnal, – 2024. №6, – p.101-104.

14. Robert Börnsün poeziyasında sentimentalizmin bədii-estetik təzahürləri. // – Bakı: Azərbaycan Universiteti, İpək yolu, – 2025. № 2, – s.87-94.
15. The reflection of socio-moral challenges in the sentimentalist prose of Oliver Goldsmith and Henry Mackenzie: Ethical dilemmas and emotional discourse // Ankara Bilim Universitesi. Dördüncü Uluslararası Ankara İnsan ve Toplum Bilimleri Kongresi. – Ankara, – 22-23 Şubat, – 2025, – s.328-332.







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