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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**MEMOIR PROSE OF RUSSIAN LITERATURE
TWENTIETH CENTURY AND
IRINA ODOEVTSEVA'S WORK**

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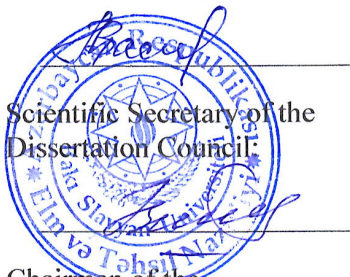
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GENERAL CHARACTERIZATION OF WORK

Relevance of the study and the degree of development of the topic. Russian emigration literature of the first third of the XX century is characterized by a high artistic level. On its scale, the Russian abroad is a unique phenomenon. Gleb Struve in his time emphasized: *"Russian literary abroad is like a "memorable" stream of Russian culture temporarily set aside, which, after some time, will certainly be able to join the large channel of the whole Russian literature"*¹. Following Struve, Odoevtseva wrote: *"There is only one indivisible and great Russian literature. It is not so important where it was created... There is no separate "emigrant literature"*².

Most of the works of Russian emigrant literature, or so-called "returned literature", belong to the memoir literature. The relevance of this dissertation is first of all seen in the fact that on the basis of some of its best examples we can closely advance in the scientific study of Russian memoirism, which synthesizes the features of documentary and fiction.

The analysis of modern studies of memoir literature shows that there are still no clear and unified criteria in the field of genre definition of memoirs. The genre distinctions that exist today do not solve the tasks set in this dissertation, as they often contradict each other.

For example, "On the Banks of the Neva" and "On the Banks of the Seine" by Irina Odoevtseva should be attributed to the special genre of the novel-memoir. At the same time, some critics (Aryev) define these works as a "diary-memoir", although T. Koliadich considers them to be only "imitations of memoirs". Koliadich considers them only "an imitation of a diary, fundamentally similar to a literary portrait", etc. In this paper it will be thoroughly proved that the novel-memoir (or, as some authors put it, the "memoir novel") is

¹ Струве, Г. Русская литература в изгнании / Г.Струве. – Париж-Москва, – 1996. – с.7.

² Одоевцева, И.В. На берегах Сены / И.В.Одоевцева. – М.: Худож. лит., – 1989. – с. 5.

by no means identical to diary entries, and certainly far from imitations of them. The distance between them will bring clarity to this confusing question, which we believe is also important, timely and relevant for the theory of modern literary studies.

The present dissertation will focus on the works of Irina Odoevtseva; the works of other authors are involved only as evidence of one or another of the points put forward. However, it is evident that discussions in this direction are still ongoing with regard to, say, B. Zaitsev's "Moscow" and "The Distant", A. Remizov's "Swirling Rus'", Z. Gippius's "Living Faces", V. Nabokov's "Other Shores", as well as the works of I. Bunin, V. Khodasevich, and others. Their names, by the way, also fit into the first wave of Russian emigration literature. Scholars find the most diverse terminological names for these works: from the "new genre" of memoirs to essays, sketches, literary portraits, essays, "memoir chronicles," "autobiographical books," and so on. Researchers (B. Averin, I. Danilova, B. Piskunov) assure that only such autobiographies, which lack a confessional beginning, can be called memoirs in their extremely precise definition. Although this would seem to contradict the very nature of not only.

Finally, the relevance of the chosen topic is also evidenced by the fact that the genre of the novel-memoir in modern Russian prose is by no means forgotten. From 2015 to 2017, the book market presented a number of works on memoir literature. Here are some of the most popular titles: Mikhail Fedorov's "Stefan Domusci" (2015); Galina Kozlovskaya's "Scheherazade. One Thousand and One Memories" (2015); Konstantin Belkhin "Not Once Did I Fool Myself" (2016); Ekaterina Glagoleva "Louis Renault" (2016); Nikolai Borisov "Mikhail Tverskoy" (2017); Boris Messerer "Aglimpse of Bella. Romantic Chronicle" (2017), etc. The frontispiece of the above books reads: "A novel-memoir". Russian, but also the whole world memoirism. The contamination of genres is so great that the issue analyzed in the dissertation becomes fundamental and is subject to further and in-depth study.

The selected theme became the subject of special study both in Soviet times and at the turn of the XX-XXI centuries; it is of keen

interest to researchers. In Russian periodicals of different years there are many articles directly devoted to novels-memoirs (though, for the most part, the first emigration wave). In addition to clarifying the genre features themselves, the poetics, stylistics and composition of autobiographical prose were analyzed. Works related to the category of images of the author or narrator in memoirs have been published. Opinions vary. Thus, in L. Bronskaya's dissertation novels-memoirs are considered mainly from the ideological point of view; the researcher almost did not touch upon the most important artistic and aesthetic problems. O. Tkachenko wrote about the genre specificity of V.Khodasevich's memoirs. O.A. Kashpur identified the genre of memoirs with the literary portrait in the above-mentioned books by B. Zaitsev.

The monographs by V. Kostikov, Y. Kovalenko, A. Sokolov, D. Glad, M. Raev, E. Chelyshev, S. Bocharov and others devoted to the Russian Abroad examine political, historical, economic and cultural aspects of the life of emigrants. Most of the works by the named authors were published in the first half of the 1990s; they considered memoir novels of the Russian Abroad. The first and foremost task was to describe the generally interesting, but almost always complex and tragic fates of artists of the word.

At the turn of the twentieth and twenty-first centuries there was an increased interest in working with bibliography and archival materials. Works of historical, documentary and factual nature appeared. Individual quotations from diaries, articles about little-known biographical facts of outstanding personalities are published, information about remarkable people and their difficult fates is published. The famous series "LoFP", often reprinted, formed a wide background of memoir literature. However, among them especially stand out, in our opinion, two named novel-memoir I.Odoevtseva. First, in contrast to the above, the author of "On the shores..." is practically not interested in various kinds of socio-economic indicators. Secondly, she denotes such a concept of man and the world, which is peculiar for a talented memoirist writer, because it indicates subjectivity, specific views on those around her. This turns her novels into an entertaining memoir-saga.

At the same time, the historical and artistic significance of Odoevtseva's memoirs has been poorly researched. Only in recent years have voluminous works appeared. So E. Bobrova rightly refers Odoevtseva to *"innovators in the field of novels-memoirs, as she managed to create a gallery of portraits without stamps and standardized canons, inspired and arbitrary, using a motley mosaic of writing from the arsenal of a rich memory box"*³. Her monograph is a fascinating fiction story. There is no coherent, scholarly study of the memoir here. Bobrova, on the one hand, fails to notice the central line imbued in Odoevtseva with the idea of exile and nostalgia. On the other hand, there is no formal or thematic connection with Russian memoirism in general.

In 2002 there appeared a textbook for T.G. Simonova's special course "Memoir prose of Russian writers of the twentieth century: poetics and typology of the genre" (Grodno, 2002, 119 p.), where the author examines memoir prose as a genre in detail, reveals the poetics of literary memoirs, their interaction with other genres. This work itself, its systematic character, helped us in many respects in our orientation among the genre diversity of memoirs.

The appearance in 2020 of Oleg Lekhmanov's book "Life Has Passed, And Youth Lasts..." Guide to Irina Odoevtseva's book "On the Banks of the Neva". (Moscow: AST Publishing House, 2002, 864 p.) shows us that the interest in memoir prose is growing.

Commenting on the responses of contemporaries to I. Odoevtseva's memoirs, the book, composed of testimonies and documentary material, is a "double memoir". In this respect it is invaluable for researchers. The articles on the Internet are not characterized by completeness of information.

Memoir prose and its study were actualized in Azerbaijani philology of XX-XXI centuries. These were defended, monographs were published, among which we can note the works of Naila Samedova "History of Azerbaijan memoir literature", (Baku: Nurlan, 2006, 331 p.) Agaeva Valida "Soviet period memoir and

³ Боброва, Э. Ирина Одоевцева: поэт, прозаик, мемуарист: Лит. Портрет / Э.Боброва. – М.: Наследие, – 1995, – с.95.

autobiographical literature and Azerbaijan women" (Baku, 2017, 152 p.) and Shafag Dadasheva "Autobiography" (Baku, 2018, 376 p.).

Each of these works made its own contribution to the study of the problem. Thus, Naila Samedova in her monograph gave an excellent overview of the emergence and development of the genre of novel-memoir in Azerbaijani literature, while considering the historical functioning of the genre. Her analysis covered mainly classical Azerbaijani literature from the Middle Ages (Firdausi, Omar Khayyam, Nizami Ganjavi, Tabrizi, M.Fizuli) to the twentieth century (M.S.Ordubadı). The study is systematic in nature. Historical development of the genre is considered. An excellent analysis of Azerbaijani memoir literature is given. However, modern memoirism is not presented in the study.

Valida Agayeva's dissertation defended in 2017 touched upon new aspects of the problem of studying memoirs. Thus, she analyzed a large layer of Azerbaijani emigrant literature (S. Agaoglu, Ahmed Agaoglu, Huseyn Javid, etc.).

Thus, the curve of interest in the memoir literature of ideas is upward.

Taking into account new studies on the theory and poetics of memoir literature (T.G.Simonova, Oleg Lekmanov, E.Bobrova, etc.) and its actualization in the era of globalization, there is a need for typological comparisons, communication links between individual genres of memoirs (e.g. Anar - "diary essays", Gulrukh Alibeyli - "novel-memoir", Elchin - "essay") in the context of Irina Odoevtseva's heritage. The mentioned gaps in Russian and Azerbaijani memoir prose are partially removed in the presented dissertation.

Object and subject of the study. The object of the study is the novel-memoirs of Irina Odoevtseva "On the banks of the Neva, "On the banks of the Seine", as well as the works of modern Azerbaijani memoirist writers, including Anar "Night Thoughts", Kamal Abdulla "Written Before and After", Elchin "Words and Thoughts", Gulrukh Alibeyli "About Time and About Myself".

The subject of the study is the analysis of Russian emigrant literature and analogies in modern Azerbaijani memoirism,

identification of the most common and characteristic typological features. In Azerbaijani philological science there are studies devoted to memoirs. It seems necessary to systematize all the literature in this direction.

Aims and objectives of the study. The main goal of the study is to conduct a unified and comprehensive analysis of the memoir genre on the example of several selected works of Russian and Azerbaijani literature of the XX century. The goal dictates the setting and solution of the following tasks:

- to give a brief historical excursus of the development of Russian memoir prose;

- List the characteristic types and attributes of the memoir genre;

- to point out some existing discrepancies in the questions of genre belonging of I. Odoevtseva's novels "On the Banks of the Neva" and "On the Banks of the Seine";

- To determine the ratio of fiction and reality in memoir novels; I. Odoevtseva

- To find out what is the degree of canonization of the memoir genre in Russian literature of the XX century;

- to carry out comparative and typological analysis of Russian and Azerbaijani memoirism;

- Considering the poetics of the works selected for analysis, reveal the individual character of a number of genre transformations of the Russian and Azerbaijani novel-memoir (essay, portrait, etc.);

- To carry out a comparative analysis of literary and philosophical reflections in Azerbaijani memoir prose (on the example of works by Anar, Elchin, Kamal Abdulla, Gulrukh Alibeyli).

Research methods. In this work we relied on the method of typological analysis, which allowed us to establish the degree of demand for memoirs in the context of the era, helping

authors to make the necessary conclusions and generalizations for posterity. We also tried to reveal the national specificity of works of this genre by means of comparative-historical analysis in order to

reflect more deeply the genre uniqueness of memoirs of Azerbaijani writers of the XX century.

The following provisions are put forward for defense:

1. Definition of genre criteria of Russian memoir prose; its distinctive features and attributes available today are rather contradictory and do not meet the existing terminological definitions.

2. Personal origin (subjectivity - "chronotope of memory") and reflection of real reality (objectivity) in memories; memory for the memoirist is the translation of knowledge about the past into the field of knowledge about the future. The artist's reinterpretation of the past is acquired through the readers' inferences, not arising spontaneously and spontaneously.

3. The main aspects of the poetics of the novel-memoir of the twentieth century; some scholars identify novels-memoirs with the diary. We put on defense the position that such a comparison is incorrect.

4. The peculiarity of the ideological and artistic content of Irina Odoevtseva's memoirs "On the Banks of the Neva" and "On the Banks of the Seine"; The author always leads the story, starting from her individual perception. The author's subjectivity is its inherent feature.

5. Principles of construction of historical portraits and their artistic framing in the novels of Irina Odoevtseva; Literary portrait in the works of Odoevtseva-memoirist is not only the knowledge of the era "in persons", but also the result of the author's reflection on the portrayed person. One of the distinctive features of Odoevtseva's memoir novels is the masterful creation of a literary portrait. It inevitably contains a subjective element.

6. Reasons for actualization of memoirs in twentieth century literature (particularly Azerbaijani literature); motivation of memoirs in search of lost time;

7. Narrowing and expanding the genre boundaries of Azerbaijani memoirism: the main idea of Azerbaijani memoirism represented by Anar, Kamal Abdulla, Elchin, Gulrukh Alibeyli is to point to the source of the present - in the past, and the past in turn to cement as the foundation of the future.

At the same time, both expansive and narrow interpretation of the memoir genre is observed.

Scientific novelty of the research. The present work is an attempt of unified, systematic and complex research of memoir genre on the example of some works of Russian and Azerbaijani literature of XX century. Originality and novelty of the presented work are first of all determined by the very statement of the problem, the main principles of selection and evaluation of the selected material. Thus, we tried to avoid descriptiveness in Russian and Azerbaijani memoir literature, tried to show the diversity of genre-stylistic system of memoir prose of the twentieth century and supplement it with new types of genre modifications (such as, for example, along with the novel-memoir, essay, portrait, etc.).

The diversity of genre-stylistic system of memoir prose of the XX century is shown in general and in general, more precisely, the previously known scheme is supplemented with some new types. In this way, the available general knowledge about the convergence of fiction and memoir in the XX century is deepened.

The theoretical significance of the work lies in the fact that the thesis examines new genre varieties and thematic innovations of memoirs. Its main scientific provisions and conclusions can be used in the course of studying the theory of genres in Russian and Azerbaijani literature of the XX century. Among them, such a feature as retrospectively is emphasized. However, this general and voluminous notion is delimited in the dissertation, or rather, it is divided into separate parts. For example, in Irina Odoevtseva's dilogy "On the Banks of the Neva" and "On the Banks of the Seine", on the basis of differentiation of the mentioned attribute, a group literary portrait is singled out and thoroughly analyzed. In the system of the evidence we have presented, it harmoniously fits into the genre of memoirs.

The practical significance of the thesis lies in the fact that the results of the work can be used in the practice of university teaching of the theory and history of literature, as well as comparative literature studies.

In addition, the selected theme as a separate section is in demand when compiling textbooks and study guides on Russian and Azerbaijani literature of the twentieth century.

Approbation of the thesis and implementation of its results.

The main results of the study were discussed and approved at the meetings of the Department of History of Russian Literature of Baku Slavic University, as well as reflected in published articles and abstracts of the author's reports, read at scientific conferences (8 articles, 5 conference materials). To the problem of tragic in the literature of the 60s of the XX century Proceedings of the IX Republican Scientific conference of graduate students and young researchers. Bakı, 2003. p.161-163; The peculiarity of I.Odoevtseva's novel-memoir "On the banks of the Seine". III International Scientific Conferenc "Language and Culture". Moscow, 2005. s.235-237; Literary portraits of Russian poets of the early twentieth century in I.Odoevtseva's novel-memoir "On the banks of the Neva". Cultural and artistic history and philology: Modern views and scientific research No. 7 (44). Moscow, 2021. Interscience - a collection of articles based on the materials of the International Scientific and Practical Conference. s.43-46; Specificity of narrative form in the memur prose of G. Alibeyli. VI International conference on scientific research - Hoja Ahmet Yasevi. Lankaran State University 13-15 May 2022. p.421-427; Characteristics of memoir prose in Anar's "Night Thoughts", International VI Piri Reyiz language, history, literature congress-Ankara 14-15 November, 2023, p. 123-133

Name of the organization where the dissertation work was done. The dissertation was carried out at the Department of History of Russian Literature of Baku Slavic University.

Structure of the thesis. The work consists of an introduction, three chapters, a conclusion and a list of used literature. The total volume of work is 247,326 characters without spaces (Introduction – 18,648, first chapter – 57,857, second chapter – 67,901, third chapter – 76,496, Conclusion – 7,930). The bibliography includes 148 titles.

MAIN CONTENT OF WORK

The **Introduction** substantiates the choice of the topic of the Dissertation, its relevance, defines the object and subject of the study, the degree of study of the topic, goals, objectives, theoretical and practical significance of the work, scientific novelty; states the provisions put forward for defense.

The first chapter - "**The main aspects of the development of memoir prose in the literature of the twentieth century**" - is subdivided into three subchapters. The first paragraph "**Theoretical Foundations of Documentary Sources**" reveals the main parameters of memoir literature. It is noted that epistolary heritage is an indicator of the development of national culture. Outstanding thinkers in different epochs left to their descendants memories, diary entries, notes, travel sketches, revealing the emotional and intellectual richness of the lived time. The study of memoirs is also important in the context of the writer's entire oeuvre, since memoirs are not only comparable in importance to literary work, but sometimes surpass them. Memoir as a genre begins its development in antiquity (the genre's birth is associated with the name of Xenophontes, with his memoirs about Socrates). Always occupying a certain place in literary history, this genre at times comes to the fore, as in the time of sentimentalism and romanticism, retreating in the era of the rapid upsurge of literary movements and trends, and intensifying in the period of historical and revolutionary disasters. All this contributed to emigration and the memoirs associated with it. It is a type of confessional prose. In such a context memoirs can be called "Notes on the Gallic War" by Julius Caesar; in the Middle Ages - it is "History of my calamities" by Pierre Abelard (1132-1136), "New Life" by Dante (1292), "Confession" by J.J.Rousseau (1766-1769), "Ten Years in Exile" by Madame de Stal (1821); in Russian literature - I.I. Herzen "Past and thoughts" (1862), etc. Russian memoir prose has a long history. The emergence of an interesting and still little explored genre is usually attributed to the creation of N.M.Karamzin "Letters of a Russian Traveler". In the form of epistolary notes, which originated in Russia in the XVIII

century, the author showed that the post-Petrine era chose the European path of development. But the general civilization progress was presented to Karamzin not so much in the form of a change of one social institution of Russia by another, but as a link in the dynamically developing spiritual world of his contemporaries. The first memoir work in Russia turned out to be consonant with the ideas that would later be continued by the writer in the famous sentimental novel "Poor Liza", where in the form of memories of the past through the eyes of a Russian traveler many feelings of the lyrical hero, "tenderness of soul and heart", humanity of ideas are presented. In a word, the emotional beginning, having crossed out the rational one, became the measure of N.M.Karamzin's contemporary society. Artistic reflection of these feelings became the main task of national literature. And also, Russian memoir prose of the XVIII century from the very beginning of its development sought to impress contemporaries not only with new ideas, but also with a new mood, depending on which, the traveler could experience delight or hatred. N.M.Karamzin for depicting the subtlety of feelings introduced a hundred new words into the Russian language, mainly by calquing. They played a great role in the formation of sentimental prose and, in particular, memoirs. The form of first-person narration awakened certain emotions, did not leave readers indifferent. Especially given the fact that the attitude to the events taking place in Russia at that time was expressed.

In the work of another enlightenment-sentimentalist of the XVIII century A.N.Radishchev, social events, refracted through the prism of personality, even more vividly appeared in the text of "The Life of Fyodor Vasilyevich Ushakov". It was a revolutionary work. There are no diaries or letters. The hagiography, as can be seen from the genre definition, was a stylization of Old Russian literature. Instruction, especially moral instruction, had been relevant since antiquity. Depicting the biography of his friend, Radishchev somewhat departed from the asceticism of the saints - he did not preach or teach. However, depicting the life of Fyodor Ushakov allowed Radishchev to define his life position - and this is very important.

Continuing the traditions of sentimental prose, G.R.Derzhavin also contributed to the development of the memoir genre. Thus, this genre penetrated into the XIX century, especially developing in the second half of the century. Thus, A.O. Smirnova-Rosset, A.A. Fet, A.Panaeva, V.N. Muromtseva-Bunina were associated (with the exception of A.A. Fet) with literary salons, where the spiritual life of their contemporaries passed before their eyes.

In the twentieth century, due to the revolutionary events and the flow of emigration, there was a need for a philosophical understanding of the era and everything that was happening. Hence the change in the genre of memoir, which traces the depth of analysis, the desire to relate the individual fate of a person with the epochal changes. Thus, remarkable memoirs appear, where we observe the perfection of this genre and philosophical depth in the works of I. Annensky ("The Torment of Creativity"), N. Benois "My Memoirs", I. Odoevtseva "On the Banks of the Seine" and "On the Banks of the Neva", in the memoirs of Z. Gippius and some others. It is noted that the most important feature of memoir prose is an adequate reflection of life, characterized primarily by informational accuracy, extreme clarity of judgments. It is undoubtedly publicistic, its basis is the subjective opinion of the author. At the same time, it is quite acceptable and a certain degree of documentary character. There is not and cannot be an open ending in it, as in principle the possibility of presenting or defending different historical versions on the part of the author is excluded. In terms of significance, memoirs are not inferior to literary work. The mentioned above leads us to the establishment of other specific features of memoir writing.

The second paragraph **"Genre-stylistic system of Russian memoir prose of the XX century.** In this section we are interested in the genre aspect of the study of memoir works for at least three main reasons. Firstly, the problem of genre specificity of memoir literature has become especially urgent in recent years. Secondly, in modern literary studies the very notion of genre has a polemical character. Thirdly, we have to analyze in the second chapter the peculiarities of genre form on the example of Irina Odoevtseva's

memoir novels "On the Banks of the Neva" and "On the Banks of the Seine". *"The question of genre today is highly important, as we are talking about the cognitive qualities of works, the principles of reflection and refraction of real reality in them",*⁴ - L. Ginzburg notes. Thus, to correctly define the genre form of a work means to understand the specifics of the artist's creative comprehension of reality and to see the originality of his own worldview.

Here we consider genre modifications of memoirs - diary, essay, portrait, which still cause polemics and ambiguous attitude (L.Ginzburg, A.Tartakovsky, M.Bakhtin, L.Garanin), and the most important features of memoir prose-adequate reflection of the life, the absence of an aesthetic function, the separation of historical fact from fiction, a certain role of the author's imagination (which allows for a multidirectional penetration into the plot), the correlation between the document and its author's interpretation, which gives memoirs a duality. As a rule, it is considered that the author, being an exponent of the artistic The narrator, like the rest of the characters, is in the fiction world. As for the narrator, he, like the other characters, is in the artistic world. Therefore, the narrator does not express the author's concept, but performs the author's function of organizing the whole story. On this basis-autobiographical a full-fledged character in a work; within a plot created by the author.

A surge of intense interest in the study of Russian memoirism as a special genre has been observed since the early 1970s. It was during this period that Russian critical thought began to develop relevant works, articles and monographs appeared. Among the most voluminous are the works of L.Ginzburg, L.Garanin and A.Tartakovsky. In the monographs of these scholars in this period for the first time in Russian criticism. The authors identified the fundamental features of the memoir genre. Moreover, they also outlined the ways of their further scientific research. However, it should be noted that in the works of philologists some theoretical

⁴ Гинзбург, Л. О психологической прозе / Л.Гинзбург. – М.:INTRADA, – 1999, – с.221.

provisions were illustrated and closely developed on the material not of Russian, but of French memoirism, really very richly represented in the XIX and XX centuries.

In the third paragraph "**Artistic Features of the Russian novel-memoir of the XX century**" it is emphasized that it is memories without special reliance on their own image, were the cornerstone of the memoir cycle. Species features of the novel-memoir are revealed - personal beginning (subjectivism), attention to the chronotope of memory, retrospectivity, because the experience of a person and described in the memories is subjective and unique. In the poetics of novels-memoirs of the twentieth century reveals the psychology of the individual and this leads to a symbiosis of different types of art (as, for example, in the work of Nina Berberova). Twentieth-century memoir novels combine various genre modifications, first of all, by the subject of the image, which acts as the main genre-forming component.

The general subject of narration in memoirism, we repeat, is memory, the most important thematic leitmotif, as a bygone generation, "echoing time". Any topic taken up by the author in genre modification – whether about himself, others, time - all this is inevitably included in the space of the "past", which, as we understand, for many years is imprinted in the writer's memory. This is how, for example, N. Berberova writes about herself in the above-mentioned "Kursiv", and I. Odoevtseva tells us about her contemporary poets ("On the Banks of the Neva", "On the Banks of the Seine"). In the course of reading these works, both writers, although writing about themselves, seem to forget about it. They are no longer concrete heroes, but symbolic figures. The point is that at some point the reader catches himself thinking about the oblivion of the personal beginning. The named novels, like the main auto-heroes, no longer belong to themselves; they have become an important fact of the history of memoirism. From the genre of the novel-memoir it turns into a secondary, accompanying, that is, into a meta-genre, since in the two cases cited by us the subject of the image remains the past, firmly preserved in the memory of Russian memoirists. But whatever the plot twist in the modern novel-memoir, writers remain free in their choice. Practice comes into conflict with classical theory. The latter says:

"implies only one primary form, peculiar to memoirs - a narrative on behalf of the author ("Literary Encyclopedic Dictionary").⁵ True, the "Concise Literary Encyclopedia" of 1967 does not exclude other ways of artistic narration. Namely: "...a form of narration, usually proceeding in the first person"⁶ . But that caveat is gone from the 1987 dictionary, although the article itself hasn't changed much. The 2003 "Literary Encyclopedia of Terms and Concepts" defines memoir as follows: it is narrative a participant or witness of social, political, social, literary and artistic life about the events he witnessed or acted in, as well as about the people with whom he communicated.

Memoirs can also be an ordinary person's recollections of his or her "ordinary" life. Therefore, we believe that whether the memoir is narrated in the first or third person, direct testimony or narratives are given the personal nature of the past always determines the individual-author's vision of the past.

The main points and materials of the first chapter are presented in the following publications of the author⁷.

In the second chapter - **"The peculiarity of Irina Odoevtseva's memoir novels "On the Banks of the Neva" and "On the Banks of the Seine"** - on the example of two books by Odoevtseva it is noted that memoirs, which are based on the factors of memory and autobiographical features, differ not only in genre structure. It is specified that two novels- memoirs are a synthesis of

⁵ Литературный энциклопедический словарь / Под. общ. ред. В.М. Кожевникова, П.А. Николаева. Редкол.: Л.Г. Андреев, Н.И.Балашов, А.Г. Бочаров и др. – М.: Советская энциклопедия, – 1987. – 752 с.

⁶ Краткая литературная энциклопедия: [в 9 томах]. – М.: Советская энциклопедия, – т. 4. – 1979. – 902 с.

⁷ Исламова, С. К проблеме трагического в литературе 60-х годов XX века // Aspirantların və gənc tədqiqatçıların IX Respublika Elmi konfransının materialları, – Bakı, – 2003, – s.161-163; Об авторской позиции в художественно-документальной литературе // – Bakı:Elmi əsərlər (dil və ədəbiyyat seriyası) № 2, – 2018. – s. 267-274; Жанрово-стилистическое своеобразие мемуарной прозы русской литературы XX века // – Bakı: Filologiya məsələləri, – 2018. № 20, – s.409-418; Характерные особенности русской мемуарной прозы // – Bakı: Dil və ədəbiyyat (Beynəlxalq elmi-nəzəri jurnal), – 2018. № 1, – s.254-257.

several heterogeneous features. The overall picture turns out to be mosaic: it includes both dramatic and comic elements. The dilogy balances on the edge of a novel and a chronicle.

The chapter consists of two paragraphs:

The first - **"Features of the genre form of the novel-memoir"** - considers Odoevtseva's memoirs, which have a very complex genre structure and absorb a wealth of different modifications. Their range is very wide. It extends from diary notes to the construction of sketches, silhouettes, portraits, lyrical confessions, various meetings consisting of monologues and dialogues. This makes for an engaging story. The richness of the facts presented are conveyed in an easy, playful, accessible language. The whole text is permeated with cause-and-effect relationships, which gives the narrative integrity both in outlining the characters and in conveying the idea.

The second paragraph of the second chapter - **"The Ideological Content of Odoevtseva's Memoirs"** - is devoted to numerous meetings and stories of Gumilev, Ivanov, Mandelstam, Blok, Sologub, Lozinsky, Piast, Kuzmin and other members of the central St. Petersburg literary circle "The Living Word". In the second novel- memoir "On the Banks of the Seine" the author shares with the readers new impressions, tells about meetings with the best representatives of the Russian literary and artistic intelligentsia, the poetic elite of that time. Gumilev, Mandelstam and others, who were the protagonists of the first book, now recede into the background. We are talking here about the poets, writers and critics carried away by the first emigration wave in the 1920s to Europe. Odoevtseva meets I. Bunin, I. Severyanin, K. Balmont, Z. Gippius, D. Merezhkovsky, S. Esenin, I. Ehrenburg, V. Mayakovsky, and lesser-known poets and writers-Yu.Terapiano, Y. Gorbov, B. Poplavsky, and some others. This section is informatively very rich. The novel "On the Banks of the Neva" itself is not exhausted by the ideological and literary problems proper. These memoirs are also valuable from a political point of view. For all the representatives of Silver Age poetry differed not only in talent, but also in political leanings, not always acceptable to Odoevtseva.

The author of the memoirs also acts here as a critic. Her observations on the work of Mayakovsky and Gumilev are particularly interesting. It was not just a time of fermenting masses; there was an entirely new audience in revolutionary St. Petersburg and in recklessly anarchic Moscow. Therefore, it follows from Odoevtseva's memoirs that in the 1920s, not so much in Moscow, *"as in St. Petersburg, this lively and ardent connection between poets and their listeners was clearly felt. Endless applause, challenges. And the poets were overwhelmed by a feeling of happiness from the grateful admiration of the listeners"*⁸.

The third paragraph of the chapter - **"Gallery and principles of construction of historical images and forms of their artistic framing"** is devoted to the development of the problem "the author and his hero. It is noted that Odoevtseva did not limit herself to her memoirs. Readers and critics could not quite believe a person who took up memoirs more than half a century later. That is why the author is shown from different points of view: the position of a witness of the most important events in the life of Russian poets at home and abroad; an outside observer, entrusting the role of eyewitnesses; finally, a person who is a member of the poetic elite and able to soberly and objectively assess what is happening. In contrast to the overwhelming number of fiction or documentary-publicistic works, in which the text is almost always divided into chapters or subsections, Odoevtseva's memoir novels have no such division. The narrative follows a continuous line, without pauses and other identifying signs separating paragraphs, episodes, replicas... Therefore, to present a gallery of images, separating each of them according to certain qualities of character or specific features in the author's interpretation is a difficult and ambiguous matter. There is no gallery as such. The images are presented impressionistically - by first sensory impression.

This situation is further complicated by the fact that from one conventional section to another Odoevtseva gradually expands the

⁸ Одоевцева, И.В. На берегах Невы: Литературные мемуары / И.В.Одоевцева. М.: Худож. лит., - 1988. - с.334.

range of her impressions, populating the world of the first book with new characters. Taffy, D.Merezhkovsky, I.Bunin, F.Sologub, Gippius are presented by the author not only as individuals, but also as representatives of a certain direction in poetry. They gravitated more towards symbolism. If in the first book she called Nikolai Gumilev her spiritual mentor, and all other writers were drawn together as peripheral characters to this core, then in the second book none of her contemporaries was an authority for her. Here she calls herself an "accomplished poet".

The main points and materials of the first chapter are presented in the following publications of the author⁹.

The third chapter - "**Actualization of the novel-memoir in twentieth century literature**" is divided into two paragraphs. This chapter critically analyzes four works of the memoir genre: Anar's essay "Night Thoughts", Elchin's essay "Time and Word. Literary Reflections", Kamal Abdulla's essay "Written Before and After", Gülrüh Alibeyli's novel "About Time and About Myself". In the chapter consisting of two paragraphs, certain thematic parallels are highlighted on the basis of the features and characteristics that were separately identified and discussed in the previous two chapters of the thesis. It is emphasized that these memoirs have different volumes; at the same time, both in large segments of reflections (G. Alibeyli) and in a concise thesis form it is possible to reflect those tasks that constitute the essence of "memoir" literature. The discussion on the problem of synthesized art of memoir, which combines the characteristic features of some other types of novel,

⁹ Исламова, С. Своеобразие романа-мемуара И.Одоевцевой «На берегах Сень» // III Международная научная конференция «Язык и культура», – Москва, – 2005, – с.235-237; Характерные особенности жанровых форм романов И.Одоевцевой // – Киев: Ученые записки Таврийско-национального Университета. Том 32 (71). № 4, – 2021. – с. 18-25; Литературные портреты русских поэтов начала XX века в романе-мемуаре И.Одоевцевой «На берегах Невы» // Культурно искусствоведение и филология: Современные взгляды и научные исследования. Интернаука – сборник статей по материалам Международной научно-практической конференции. – Москва. № 7 (44), – 2021. – с. 43-46; Жанр мемуаров в творчестве Анара и Эльчина // – Баки: Filologiya məsələsi, – 2022. № 3, – s. 336-342.

was continued. The distinctive feature here becomes human memory, which as if fringes all the selected works.

In the first paragraph - **"Narrowing of memoir genre in historical and literary reflections of Anar, Kamal Abdulla and Elchin"** the works of bright representatives of modern memoir prose of Azerbaijan are considered. Thus, in his works Anar most often operates with the best works of the beginning of XX century, in which there is very little symbolism or mysticism. Historical and philosophical reflections of the author of "Night Thoughts" are always based on specific the realities of modernity. That is why any section of his essays, as we managed to find out, never resembles a parable or a recounting of memories in this folk-allegorical form. Anar's "Night Thoughts" is personality. Anar's "Night Thoughts" were born in the context of the events of the 90s, when the republic was in a severe political and ideological crisis. Socialist values turned out to be false, national values were trampled and destroyed for so long that the emotional explosion and catalyst in the form of the Armenian-Azerbaijani conflict, accumulated all the mental forces of the people and awakened their self-consciousness. Anar believes that every person lives two lives - one earthly and the other, otherworldly. However, according to Anar, *"an artist also lives a third life - if he is able to embody his memory, his past in his art, revive it"*.¹⁰

Written in 1997, Anar's "Night Thoughts" is full of sadness. He realizes that fear has gone nowhere in life. He is sad about the degeneration of intellectuals. The situation of that time is seen differently from the twenty-first century. We view the events in a certain retrospective and perspective. Therefore, these memories are now important as history. Studying "Night Thoughts", we can say the following: this work, as a segment of a life begun in earlier years, the fruit of philosophical reasoning of three decades, is an organic combination of the West- Eastern way of life and thinking of a much experienced writer. The essay covers deep cultural layers

¹⁰ Анар. Ночные мысли // – Баку: Литературный Азербайджан, – 2015. – № 9, – с. 340.

- from Russian classical literature of the 19th century to the best works of Italian neo-modernist Umberto Eco with his sensational novel "The Name of the Rose", Serbian writer Milorad Pavic ("Khazar Dictionary"), Lampedusa - author of the novel "The Leopard" and many others. The synthesis of Western literatures and cultures is a "pulse beat", a scale of individual predictions. The memoir-essay "Night Thoughts" is a step into the future. How does the scientist and artist see it? Elchin takes a different path. A parable in his memoirs becomes his favorite form of dialog with the reader. Elchin's "Time and Word" are purely literary reflections, a quintessence of the work of different writers. Elchin finds a rather rare and original form - a kind of "memoir in memoirs" (one of the paradoxical variants of the literary genre of "story within a story"). This essay-memoir by Elchin attracted our attention for the reason that there is a lot in common between it and Anar's essay, both in plot and compositional terms. Kamal Abdulla, in the genre of essay-memoirs "Əvvəl-axır yazılanlar" ("Written before and after") poses serious creative problems, trying to trace the formation and formation of a literary image, to determine and find his place in the poetic series of our literature. Considering the history of Azerbaijani literature in the context of time, Kamal Abdulla highlights a number of writers and poets in terms of their contribution to the depiction of personality: Nizami exalted man, Fuzuli deepened his knowledge, Nasimi gave him the gift of love for the Almighty, Khatai extinguished human fear, Vagif removed all barriers in the depiction of carnal love.

But Kamal Abdullah goes even further. It is not limited to just figurative images. The meaning of knowing the world and the human consciousness that knows it is important to him. Therefore, the question arises about the relationship between literature and philosophy. According to the writer, these two ways of understanding the world may be a single path. They will never replace each other in this context. It is only possible to overcome the space of the text together.

The second paragraph **"Paradoxes of the past as a way of Corrections of the future in the novels-memoirs of Gulrukh**

Alibeyli" is devoted to the analysis of the novel-memoir of Gulrukh Alibeyli "About Time and About Myself" consisting of nine large sections. The author mainly describes the everyday side of her life. Therefore, some conclusions and generalizations take a novelistic character. From personal experience of communication with different people grow the best moments of memories of long ago years. It is difficult to call them memories. These are meetings and conversations with President of Azerbaijan Heydar Aliyev, then with one of the prominent political leaders of the country Alish Lemberansky, Minister of Culture of the USSR Ekaterina Furtseva. Besides, she met with poets and writers: Bakhtiyar Vagabzade, Anar, Elchin, Vagif Samedoghli and many other writers. She had the ability to catch the pulse of time. The author's memoirs include memorable conversations on the topics of literature, culture and art, vivid speeches at forums and Plenums of the Central Committee, boldness of people's statements during the period of strict censorship, impressive speeches, witty answers. Here we made an attempt to compare this novel with the memoirs of I. Odoevtseva. Personality in the context of time brings these two authors closer together. At the same time, if Odoevtseva, according to her confession, did not aspire to write her own autobiography, her personal ambitions remained outside the text, then in Gulrukh Alibeyli it is the opposite: we have an autobiographical story before us.

The **Conclusion** gives the results of the conducted research, emphasizes the features that characterize Russian and Azerbaijani memoirism.

The main points and materials of the first chapter are presented in the following publications of the author¹¹.

¹¹ Исламова, С. Развитие мемуарной прозы в азербайджанской литературе. // Dil və ədəbiyyat – № 1, – 2022. – s.450-457; Основные аспекты мемуарной прозы К. Абдуллы // – Bakı: Filologiya məsələsi, – 2023. № 7,– s. 252-259; «Ночные мысли» Анара как образец жанра воспоминаний // Beynəlxalq VI Piri Reyz dil, tarix, ədəbiyyat konqresi. – Ankara. –14-15 Noyabr. – 2023; Специфика повествовательной формы в мемуарной прозе Г.Алибейли // Elmi-tədqiqat üzrə VI Beynəlxalq konfrans – Noca Ahmet Yasəvi. – Lənkəran Dövlət Universiteti. – 13-15 may, – 2022. – s.421-427.

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1. К проблеме трагического в литературе 60-х годов XX века // Aspirantların və gənc tədqiqatçıların IX Respublika Elmi konfransının materialları, – Bakı, – 2003, – s.161-163.
2. Своеобразие романа-мемуара И.Одоевцевой «На берегах Сены» // III Международная научная конференция «Язык и культура», – Москва, – 2005, – с.235-237.
3. Об авторской позиции в художественно-документальной литературе // – Bakı:Elmi əsərlər (dil və ədəbiyyat seriyası) № 2, – 2018. – s. 267-274.
4. Жанрово-стилистическое своеобразие мемуарной прозы русской литературы XX века // – Bakı: Filologiya məsələləri, – 2018. № 20, – s.409-418.
5. Характерные особенности русской мемуарной прозы // – Bakı: Dil və ədəbiyyat (Beynəlxalq elmi-nəzəri jurnal), – 2018. № 1, – s.254-257.
6. Литературные портреты русских поэтов начала XX века в романе-мемуаре И.Одоевцевой «На берегах Невы» // Культурно искусствоведение и филология: Современные взгляды и научные исследования. Интернаука – сборник статей по материалам Международной научно-практической конференции. – Москва. № 7 (44), – 2021. – с. 43-46.
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10. Развитие мемуарной прозы в азербайджанской

литературе. // Dil və ədəbiyyat –№ 1, – 2022. – s.450-457

11. Основные аспекты мемуарной прозы К. Абдуллы // – Баки: Filologiya məsələsi, – 2023. № 7, – s. 252-259.
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