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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PROBLEMS OF RUSSIAN LITERATURE
IN THE STUDIES OF AZERBAIJANI SCIENTISTS
SEIFULLAH ASADULLAYEV AND ARIF HAJIYEV**

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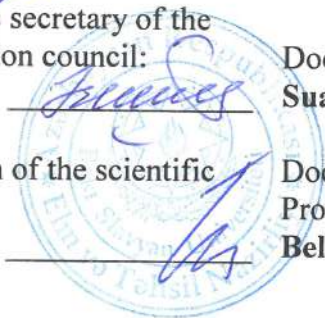
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GENERAL CHARACTERISTICS OF THE WORK

The relevance of the topic. Research of Russian literature is one of the important tasks facing not only Russian scientists, but also philologists all over the world, including literary and Russian scholars of Azerbaijan. In our republic whole school of Russianists has been formed. Among them S.G.Asadullayev and A.A.Hajiyev should be pointed out particularly, because these scientists investigated fundamental problems, such as the problem of the typology of socialist realism and the issues of romantic and realistic types of artistic creativity. The research of Russian literature is important and relevant both for Russian and Azerbaijani literary studies to understand the contribution that Azerbaijani scientists mentioned above have made to the study of the problems of Russian literature. The works of Azerbaijani Russian scholars form an important part of the literary science of the republic. It is also the heritage and success of the national culture. Azerbaijani literary criticism has done a lot in the study of problems not only of Azerbaijani, but of the entire world literature. In this regard, the study of the scientific contribution made by S.G.Asadullayev and A.A.Hajiyev to the study of various problems of Russian literature is of particular relevance.

The topic chosen as the subject of the dissertation research was not the object of special scientific analysis earlier. There are separate reviews of the works of these scientists, which do not create a complete picture of their scientific achievements in the field of Russian studies. Quite a lot of research has been written about socialist realism, as well as romanticism and realism. But about the works of S.G.Asadullayev and A.A.Hajiyev has been written very little. For example, among the works about S.G.Asadullayev, we can indicate articles, such as "Aesthetics in Motion" by N.Zhegalov (1969), "Method or Style? On Romanticism in Soviet Literature" by L.Zaleskaya (1970), "Broad Outlines" by V.Hajiyev (1969), "An Important problem monograph" by T.Sultanov (1969), , "Problems of Typology of Russian and Socialist Realism" by S.Turabov (1969). All these articles are reviews of the works of S.G.Asadullayev and

cannot claim to be scientific research. Meanwhile, there is a need for such a study.

Object and subject of research. The object of the research is the research of two Azerbaijani Russian scientists S.G.Asadullayev and A.A.Hajiyev, their multifaceted scientific activities and, above all, their works connected with the problems of Russian literature.

The subject of the research is the problems of the method of socialist realism and its typology in Soviet literature, as well as the history of the creation of the novel "Cement" by F.Gladkov in the research of S.G.Asadullayev, the concept of "ideal poetry" by V.G.Belinsky, the problems of romanticism and realism as types of creativity in the works of A.A.Hajiyev.

Purpose and objectives of the research. The main purpose of the study is to analyse the works of S.G.Asadullayev and A.A.Hajiev dedicated to the problems of Russian literature. To achieve this purpose the following tasks should be solved:

1) to show the role and place of Azerbaijani Russian scholars in the study of the problems of Russian literature;

2) to analyze S.G.Asadullayev's research on the novel "Cement" by F.Gladkov;

3) to identify the main scientific achievements of S.G.Asadullayev in the study of the problems of historicism, theory and typology of socialist realism;

4) to analyze the work of A.A.Hajiyev dedicated to the concept of "ideal poetry" by V.G.Belinsky;

5) to identify the main scientific provisions and conclusions of A.A.Hajiyev's work on romantic and realistic types of artistic creativity.

Research methods. As the main research methods the analytical and comparative methods of analysis of scientific works by S.G.Asadullayev and A.A.Hajiev were chosen.

Main provisions of the dissertation.

1. S.G.Asadullayev considers the literature of socialist realism to be a logical continuation of classical Russian literature and the highest point of the development of Russian and all world literature. We believe that the literature of the XX century is a new stage in the

development of literature by method and idea, but it is wrong to call it the pinnacle of all literature, because the method of socialist realism is not an organic phenomenon, but the result of political interference in the affairs of literature.

2. While speaking about the typology of the method of socialist realism, S.G.Asadullayev considers the literature of socialist realism to be the main and only method in Soviet literature, and he considers romanticism, critical realism, satire, science fiction not as independent methods, but as creative styles within a single method of socialist realism. We consider them not as an integral part of socialist realism, but to be independent methods and trends along with the literature of socialist realism.

3. Romanticism and realism are defined by A.A.Hajiyev not as literary methods that arose at certain stages of the historical and literary process, but as types of artistic creativity that took place in all world literature since antiquity. Combining the works of ancient, medieval and modern authors in one type of creativity seems controversial, because behind each of these methods certain historical conditions and worldviews exist.

4. To the romantic type of creativity, A.A.Hajiyev refers works that depict the spiritual aspect of life, and to the realistic one – artistic works, depicting the social and everyday aspect of life. But it is also known that in the works of realists, the image of the spiritual world of a person has an important position, and in romantic works one can also find descriptions of social life.

5. A.A.Hajiyev considers romantic and realistic types of creativity in three aspects: subject-thematic, figurative-ideological and genre-speech. It turns out that the belonging of a work to romanticism or realism can and should be determined not by one, but by three signs: by the subject of the image, by idea and by form, i.e. by genre. This idea of the scientist can be recognized as fruitful and scientifically correct.

Scientific novelty of the research. In the dissertation the research works of Azerbaijani scientists S.G.Asadullayev and A.A.Hajiyev dedicated to the problems of Russian literature are involved for the first time, their contribution to the study of different

literature problems such as the history of the creation of the novel "Cement" by F.Gladkov, the concept of "ideal poetry" by V.G.Belinsky, theory and typology of socialist realism, romantic and realistic types of creativity are revealed.

Theoretical and practical significance of the research. The theoretical significance of the research lies in the fact that the works of Azerbaijani scientists have enriched knowledge about important problems of Russian literature, without which information about the issues of socialist realism, as well as romanticism and realism would be incomplete.

The practical significance of the research is that the results of this dissertation research can be used in teaching of course of literary theory at philological faculties, in compiling textbooks and methodical aids on Russian literature, in writing dissertations for Master's and Doctor of Philosophy degrees in philological sciences.

Approbation and application. The main provisions and conclusions of the dissertation were reflected in the reports and discussions of the work at the meetings of the Department of the History of Russian Literature of Baku Slavic University, in published scientific articles and abstracts of reports at international scientific conferences.

The name of the organization in which the dissertation work is performed. The dissertation work was performed out at the Department of the History of Russian Literature of the Baku Slavic University.

The total volume of the dissertation in signs, indicating the volume of each structural unit of the dissertation separately. The dissertation consists of an introduction, two chapters, a conclusion, and a list of references. Introduction – 5 pages (8,096 characters), Chapter I – 61 pages (108,454 characters), Chapter II – 48 pages (85,592 characters), and conclusion – 8 pages (12,676 characters). The total length of the dissertation is 137 pages (214,818 characters).

MAIN CONTENT OF THE WORK

In the **Introduction** the overview of the thesis is outlined, its relevance is substantiated, the object and the subject, aims and objectives of the research are defined, the scientific novelty, theoretical and practical significance of the thesis is pointed out, and list of literature used for the dissertation is represented.

The first chapter of the dissertation is named "**Problems of Russian literature of the XX century in the studies by S.G.Asadullayev**". The chapter consists of two sub-chapters, in which the issues of the study of F.S.Gladkov's creativity and the problems of the theory and history of socialist realism in the works of S.G.Asadullayev are studied.

The first sub-chapter of the first chapter is named "*The work of F.Gladkov and Russian literature of the 20s of the XX century in the studies by Seyfulla Asadullayev*". The main objects of S.Asadullayev's scientific research, as it is known, were the creativity by F.Gladkov, theory and typology of social realism. In this paper, our task is to study the scientific research carried out by scientist about F.Gladkov's creativity, in particular, his about novel "Cement". S.G.Asadullayev's PhD thesis and monograph "Fyodor Gladkov. From the "Fiery Horse" to the "Trojan Horse" is dedicated to mentioned problems. The scientist, tracing the creative path of the writer, shows the history of creation of his main work – novel "Cement". With this aim, researcher analyses the works "The Fiery Horse" and "Vataga" ("The Gang") by F.Gladkov, in which the theme of the revolution is raised for the first time.

While analysing the work "The Windfall" ("Burelom"), S.Asadullayev believes that the images of revolutionaries failed here. He does not agree with the author and believes that the theme of family and revolution is set incorrectly. The idea of the incompatibility of the revolutionary struggle and family happiness, the idea that comes from novel "Mother" by M.Gorky, is fundamentally wrong, because one aspect of life does not exclude the other one. This topic will also appear later in the novel "Cement" – in the description of life and work of Gleb Chumalov and Dasha.

S.G.Asadullayev writes, that *"In general, "The Windfall" bears obvious traces of "mannered", "broken" prose"*¹. The author holds the same opinion in connection with the work "The Fiery Horse": *"The work is erroneous in ideological design and weak in artistic qualities"*² since the Cossacks of Kuban did not understand quite correctly the aims and objectives of the revolution. Although the author considers this novel to be an independent work, the scientist is right in one point: "The Fiery Horse" is a kind of preparation for writing the novel "Cement". It turns out that in F.Gladkov's creativity the novel "Cement" is the main work, and all other works are significant only in connection with it.

An important position in the work of S.G.Asadullayev is occupied by the connection of novel "Cement" with the writer's creativity of the first half of the 20s of the XX century. Scientists wrote about this period of Soviet literature with great skepticism, as about "a mediocre era for a writer". But the novel was met by some contemporaries with approval, even admiration. F.Gladkov himself saw the essence of his novel in correct representation of reality without limitation, in expressing in it his author's attitude to events, in showing the main trends of life development, because life is not something static, but it is an ever-evolving phenomenon.

Although the writer's works, mentioned above can be called "preparation" for writing the novel "Cement", they differ from the novel in their subject matter. F.Gladkov turns again in the stories written in the 20s, which later were included in the novel as separate chapters: "Meeting of the penitents", "Labor", "Torn web", "Extinguished hearth", "Komsomol members". A.P.Volozhenin wrote that *"All the things written by Gladkov before the "Cement," being completely independent, at the same time are interconnected, are links of the same chain"*³.

¹Асадуллаев, С.Г. В русле социалистического реализма / С.Г.Асадуллаев. – Баку: Язычы, – 1979. – с. 23.

²Асадуллаев, С.Г. В русле социалистического реализма / С.Г.Асадуллаев. – Баку: Язычы, – 1979. – с. 24.

³Воложенин, А.П. Фёдор Гладков. Жизнь и творчество / А.П.Воложенин. – Москва: Просвещение, – 1969. –с. 63-64.

The story "Meetings of the Penitents", in which the return of former White Guards from Turkey to their homeland is described can be considered to be the beginning of work on the novel. These men are involved in the restoration work of a destroyed cement plant. The outlines of main characters of novel appeared namely here. Here F.Gladkov completes the theme of war and proceeds to the theme of labor and the creation of a new system. Gleb Chumalov (then the protagonist of the novel) addresses the arriving Cossacks and talks about the need to restore the plant and the former enemies of the revolution agree with him.

After this story, a new psychological story "The Torn Web" appeared, where author talks about the spiritual and ideological rebirth of engineer Kleist, who was an ardent enemy of the revolution. Both of these stories were published in 1923, respectively, in journal "Krasnaya Niva" and "Molodaya Gvardiya". F.Gladkov created the character of Kleist as the antipode of Chumalov. The third story in this row, continuing the theme of the previous stories, was "Hard Labour" («Трудобой»). It is written as a poem in prose, where collective labor is glorified. The characters of Dasha Chumalova, Savchuk and other heroes of the novel also appears here. S.Asadullayev considers "Hard Labour" to be the basis and future central chapter of the novel, which is important in expressing the idea of a big work.

After these three stories, a fourth story, named "The Extinguished Hearth", was written in which a new line, a new problem and a new character appeared. It was the character of a new woman awakened by the revolution and who realized her mission in the family and society in a new way. Therefore, we can say that the main character of this story is Dasha, who occupies an important place in the novel. The fifth story is "Komsomol Members", which was published in 1927 with the subtitle "Fragment from the novel". S.Asadullayev considers 1927 as the year of the end of the novel "Cement". As S.G.Asadullayev writes, there is no information about the other chapters of the novel, and they were also written in 1924. In 1926, the novel was published in a separate edition and the chapters previously excluded from the journal version were restored in it.

In 1940, F.Gladkov carried out a more thorough revision of the novel. In his research S.Asadullayev scrupulously traces the work of F.Gladkov on the text of the novel until its publication in 1940. As a rule researchers of F.Gladkov's novel mention three editions of the work: the journal version of 1925, the editions of 1934 and 1940. S.Asadullayev also discovered many intermediate versions, revisions and alterations of the novel.

Along with the changes made in the language of the work (rejection of vulgarisms, lofty phrases, dialectisms, etc.), F.Gladkov made many significant alterations in the depiction of the characters of the main heroes, psychologically deepened them. As S.Asadullayev writes, in 1940, "*The text of the novel was rewritten anew, which deeply affected his ideological and figurative system, had a beneficial effect on the ideological content and depth of the images of the book*"⁴.

S.Asadullayev in his research is not limited by analysing the language of the novel by F.Gladkov. Researcher also dwells in detail on the writer's work on creating the character of a new person. The scientist notes that first images of communists, were schematic: a leather jacket, broad shoulders, tall stature, strong muscles, wide jaws were characteristic and formal features of a communist, which made the image schematic and lifeless. The scientist compares the different versions and revisions of the novel, the changes that the author has made in the text of the novel. The scientist's analysis is too thorough and detailed, which was not theoretically necessary, because such analysis begins to become an analysis for the sake of analysis, and not for the sake of some theoretical generalization.

The second sub-chapter of the first chapter is named "*The study of the problems of the theory and history of socialist realism in the works of S.G.Asadullayev*".

Russian literary criticism of the early XX century began to consider new tendencies in literature as the initial stage of the development of socialist realism method. S.Asadullayev also examined the history of the method of socialist realism in his work

⁴ Асадуллаев, С.Г. В русле социалистического реализма / С.Г. Асадуллаев. – Баку: Язычы, – 1979. – с. 87.

"Historicism, theory and typology of Socialist Realism" (1969), issues of method and worldview, problems of literary character and typology of creative styles, etc.

The art of socialist realism was indeed life-affirming, but this life-affirmation did not derive from the essence of socialist realism and the reality depicted by writers and poets of this trend. It was dictated from above in the form of party and government decrees, i.e. imaginary optimism was ostentatious. Therefore, in our work we will try not only to present the ideas and content of S.Asadullayev's scientific research on socialist realism, but also to reveal their contradictions and shortcomings from the standpoint of modern methodology.

S.Asadullayev relates the history of socialist realism method forming in soviet literature to the 20s of the XX century and notes the "organicity and historicism of socialist realism". This provision is also controversial. The intervention of the party and the government did not pass by this sphere also. Therefore, the "organicity" of the birth and development of socialist realism raises great doubts, because this method was "decreed" fundamentally. S.G.Asadullayev notes two ways of researching the history of socialist realism method: a) "*the way of historical and literary analysis*", b) "*the way of indirect study of socialist realism in literature ... through criticism of the 20s*"⁵. The scientist mainly goes the second way. In this regard, the history of definition of the name of the method of Soviet literature is of great interest. For this method various names were proposed: "monumental realism", "social realism", "proletarian realism", "tendentious realism", etc. Along with the struggle for a new method in Soviet literature in the 20s., there was a struggle for new trends and a struggle against realism, which was declared by critics "a dead method" (D.Shtenberg, A.Punin, M.Grabar, etc.). In this situation, some critics defended realism and tried to update realism and bring it in line with the requirements of the new time. To this end, new names for realism were invented: "neorealism" (V.Bryusov), "tendentious realism"

⁵ Асадуллаев, С.Г. В русле социалистического реализма / С.Г.Асадуллаев. –Бакы: Язычы, – 1979. – с. 89.

(V.Mayakovsky), "monumental realism" (A.Tolstoy), "social realism" (A.Lunacharsky), etc.

S.G.Asadullayev and other theorists of the socialist realism method get out of this situation by declaring socialist realism to be the main and only method of Soviet literature, and all other features of the new method were named "style trends" within socialist realism. This is the main advantage of the work of an Azerbaijani scientist. While speaking about the different definitions of the new method, Asadullayev wrote: "*All these terms and definitions given above indicated only that the old, critical realism (not mentioning the various "fashionable" trends of modernism), could not clearly expressed the spirit and character of the new literature and therefore did not satisfy writers, artists and critics*"⁶.

S.G.Asadullayev notes that in the works of scientists writing about the socialist reality, "*however, the very concept of "artistic method" as an aesthetic category, was not represented*".⁷ Therefore, the new method of socialist realism has not yet been established as a creative method and it was only about new literature that differs from classical one. The scientist considers the appearance of the term "artistic method", which was introduced by the Rappists (RAPP), to be a great achievement of the theoretical thought of the epoch. In his reflections, two points attract attention: 1) an attempt to connect the theory of socialist realism with socialist ideology, 2) an attempt to deduce this theory from the laws of the existed historical and literary process and demonstrate its connections with the classical tradition.

As for the stylistic trends within socialist realism method, the scientist adheres following opinion on this matter: "*Socialist realism, opens up much more space for the manifestation of various artistic styles and creative manners in comparison with other creative methods*".⁸ The evaluation by many critics and theorists of socialist realism as a purely ideological category is explained by the fact that

⁶ Асадуллаев, С.Г. В русле социалистического реализма / С.Г.Асадуллаев. –Баку: Язычы, – 1979. – с. 24.

⁷Асадуллаев, С.Г. Историзм, теория и типология социалистического реализма / С.Г.Асадуллаев. – Баку: Азгосиздат, – 1969. – с. 27.

⁸ Ibid, – с.170.

they considered this method not so much as literary category, but as a political ideology. The scientist directs the main effort to consider social realism as a new type of realism in comparison with classical realism. And this way should be considered the right and scientific one. At the same time, S.G.Asadullayev identifies five stylistic trends within the method of social realism: realistic, romantic, satirical, fantastic, and lyrical. He calls them "types or forms of being of socialist realism," each of which, "*as in a system of planets, moves in its own aesthetic orbit around the universal "sun" – the method of socialist realism according to the law of its force of attraction*"⁹. This logical and reasoned generalization made by scientist is of great scientific interest in relation to all literary methods.

In his research, S.G.Asadullayev also touches on the issue of method and worldview. The main difficulty of this problem is that literature, on the one hand, is closely connected with the writer's worldview, on the other hand, "thanks to the laws of realism", it can show contrary to the author's worldview, what contradicts the writer's worldview. So, the scientist comes to next conclusion: "*During the discussion, criticism of the 30s. developed the concept of a dialectical connection between the method and the worldview, the organic manifestation of the latter in a sensually figurative form directly in the writer's artistic practice, when a politically active thought becomes a worldview, and the worldview develops into a outlook*"¹⁰. The question whether a method or a worldview determines the main trend of a work of art has not yet been fully resolved.

The scientist considers "revolutionary romance" to be an innovative feature of socialist realism. Scientists' thoughts about romance are based on the fact that romance is an organic component of social realism, that without romance realism cannot exist at all. The question of the "pathos of affirmation" in the literature of socialist realism was solved by the scientist as follows: the literature of socialist realism allowed criticism and satire, but limited them by the sphere of particular shortcomings, not the foundations of society;

⁹ Асадуллаев, С.Г. Историзм, теория и типология социалистического реализма / С.Г.Асадуллаев. – Баку: Азгосиздат, – 1969. – с.199.

¹⁰ Ibid, – с.77.

therefore, the pathos of affirmation has the aim of proving the inviolability of the foundations of socialism, which, however, may not be devoid of separate deviations from the norms.

As for the "correlation of positive and negative principles in the literature of socialist realism," everything negative is associated here with the past, with which socialism finally broke, and everything positive is attributed to the future of the new system. It is not difficult to see that in such thesis social-political and literary-aesthetic tendencies merge into a single stream. In accordance with this, the scientist speaks about the "dialectic of characters and circumstances", i.e. about the interdependence of these categories. The scientist writes, that *"character ... of a new man, of a hero of Soviet literature, undergoes constant change, it develops along with the living conditions created by himself"*¹¹.

Further, the scientist examines such issues as method and style, the multiplicity of the artistic method, the history and theory of the method of socialist realism, he touches on the activities of M.Gorky and A.Tolstoy in the study of the character of a new person, the problem of psychological prose of the revolutionary period. As a result, S.G.Asadullayev concludes that the method of social realism is a multidimensional realism that allows diverse style flows and currents within itself.

*The main provisions and materials of the first chapter are presented in the following publications author*¹².

¹¹ Асадуллаев, С.Г. Историзм, теория и типология социалистического реализма / С.Г.Асадуллаев. – Баку: Азгосиздат, – 1969. –с. 110.

¹² Мамедова, Ж.Р. Проблемы русской литературы в исследованиях азербайджанских ученых // – Баки: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2017. № 3. – s. 139-145; С.Г.Асадуллаев об истории возникновения и утверждения метода социалистического реализма // – Баки: Bakı Dövlət Universiteti, Dil və ədəbiyyat, – 2019. № 2. – s. 308-311; Роман Ф. Гладкова «Цемент» в исследованиях С.Г.Асадуллаева // – Баки: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2019. № 1. – s. 222-226; История создания романа Ф.Гладкова «Цемент» в исследованиях С.Г.Асадуллаева // – Баки: Bakı Slavyan Universiteti, Elmi əsərlər (dil və ədəbiyyat seriyası), – 2019. № 1. – s. 295-301; Основные стилевые течения социалистического реализма по С.Асадуллаеву // „Turkiy xalqlar adabiyoti tadqiqida innovatsion yondashuvlar“

The second chapter of dissertation is named "**The study of the problem of romanticism and realism in works of A.A.Hajiyev**", it consists of two sub-chapters.

The first sub-chapter of the second chapter is named "*The concept of 'ideal poetry'*"¹³ by V.G.Belinsky in the studies of A.A.Hajiev". As you know, the scientist dedicated his first scientific research to the work of V.G.Belinsky and chose the concept of "ideal poetry" as the subject of research. From a brief overview of the state of the set problem study, it can be concluded that the study of the concept of "ideal poetry"¹⁴ by V.G.Belinsky from the point of view of the modern life, art and science needs allows us today to understand the originality of the aesthetic nature of the unrealistic line in world literature better and deeper.

Analysing the opinions of literary scholars on the concept of "ideal poetry", A.Hajiyev concerns the opinions of representatives of the "liberal-bourgeois literary studies" of the 10s of the XX century, representatives of the "formal school" of the 20s, of "soviet Belinsky specialists" of the 30s and 50s. The former, to scientist's mind, approached the problem with their idealistic, the second – from a social-historical point of view, and the third focused on the concept of "real poetry" and ignored the teaching of V.G.Belinsky about "ideal poetry ..." Researcher considers Belinsky to be the founder of the theory of fiction in general, i.e. both real and ideal poetry. According to the scientist, V.G.Belinsky's views on non-realistic creativity, include three main aspects of the problem: "the vital

mavzusidagi xalqaro ilmiy-amaliy konferensiya materiallari to'plami. – Nukus: O'zbekiston, – 7 oktabr, – 2025, Vol. 1, No. 2, – s. 306-313; Русская литература 1920-х годов и творчество Ф.Гладкова в исследовании С.Асадуллаева // "Turkiy xalqlar folklorining qiyosiy tadqiqi: lokal xususiyatlar va ilmiy nazariy Yondashuvlar". mavzusidagi xalqaro ilmiy-amaliy anjuman to'plami. – Toshkent: O'zbekiston, – 2-4 aprel, – 2026, Vol. 3, – s.184-190; Seyfulla Əsədullayevin sosialist realizmi konsepsiyası // Gənc tədqiqatçıların IX respublika elmi konfransı, – Bakı: Azərbaycan Universiteti, – 11 mart, – 2026, – s.244-246.

¹³ Гаджиев, А.А. Концепция «идеальной поэзии» в эстетике В.Г.Белинского: / автореферат кандидатской диссертации. / – Казань, – 1963. –с.4-5.

¹⁴ Ibid, – с. 6

source of ideal poetry, its ideological content and its artistic form," i.e., material, content and form".

In examining the problems of art, the scientist considers V.G.Belinsky to be materialist who builds his theory in the struggle with the views of idealists who recognize the truly beauty only in art created by man and consider the beauty in reality accidental and aesthetically flawed. At the same time, A.A.Hajiyev refers to the opinions of F.Schelling, who recognized beauty in art as the norm, and G.Hegel, who saw the purpose of art in delivering aesthetic pleasure through the contemplation of beauty.

In the works of A.Hajiyev the ideas of V.G.Belinsky about the genres of ideal poetry are studied also. The critic referred to the genres of real poetry, such as comedy, novel, and novella, which depict pictures of everyday life and he attributed tragedy and poem to the genres of "ideal poetry", which depict high poetic moments in the life of the hero, moral phenomena, images of exalted and spiritually rich personalities. Relying on the position of V.G.Belinsky, A.A.Hajiyev does not speak about the superiority of real poetry over ideal one. He considered the real reality to be the basis of both, from where the authors draw material for their creations. This is quite a fair idea.

Another important problem that A.Hajiyev dwells on in detail is the view of V.G.Belinsky on the question of the forms of "ideal poetry". The scientist approaches this problem from the position of Marxist-Leninist methodology and notes that V.G.Belinsky was far from the truth when said "*that the basis for the development of culture and literature is ultimately the method of material production*"¹⁵. In this point, the researcher sees the limitations of the critic's worldview, but it is difficult to agree with him, because literature and art have their own laws of development and do not depend on social-economic factors in any way. The scientist, noting V.G.Belinsky's commitment to the idea of a revolutionary transformation of society, tries to bring him closer to the Marxist understanding of history and the historical and literary process.

¹⁵ Гаджиев, А.А. Концепция «идеальной поэзии» в эстетике В.Г. Белинского: / автореферат кандидатской диссертации. / – Казань, – 1963. – с. 13.

The scientist sees the strong side of Belinsky's teaching in his understanding of the content of art and literature, as well as ideal and real poetry, which combines the aesthetic essence of art with its social roots. Therefore, V.G.Belinsky understood the history of art as the history of "man and society", but not as the history of "styles", "trends", etc.

Based on the concept of V.G.Belinsky, the researcher notes the following historical stages in the development of art: oriental, antique, medieval, modern. Here the scientist sees the connection of the main stages of the development of art with the main social-economic formations. As for the development of "ideal" poetry, A.A.Hajiyev notes that *"the ancient ideal poetry was characterized by "epic ideality", but for the Oriental literature – pantheistic ideality, for the medieval one – spiritualistic ideality, for the modern one – lyrical ideality were characteristic. Moreover, epism, pantheism, spiritualism, lyricism have to be considered here as the attitude of the epoch..."*¹⁶.

In his research on V.G.Belinsky, A.Hajiyev also touches on such problems as romanticism in Soviet literature, the significance of V.G.Belinsky's legacy in the study of the romantic type of creativity, the role of the "ideal" beginning in Soviet literature, etc. It is a comprehensive and deep acquaintance with V.G.Belinsky's theory that makes it possible to understand the correctness and actual reality of the "presence" of unrealistic creativity in all world literature. The scientist highly appreciates the role of V.G.Belinsky, who gave the most correct and scientific definition of unrealistic art, created a deeply scientific theory of "ideal poetry", traced the history of its development in world literature.

As for Oriental poetry, as the scientist notes, V.G.Belinsky had not *"direct acquaintance with historical and literary material"*¹⁷, *as a result, the great critic had mistaken opinion that the poetry of Oriental peoples is allegedly devoid of activity, spirituality and artistry."* A.A.Hajiyev considers himself obliged to correct the

¹⁶ Гаджиев, А.А. Концепция «идеальной поэзии» в эстетике В.Г. Белинского: / автореферат кандидатской диссертации. / – Казань, – 1963. – с. 14

¹⁷ Ibid, – с. 15

critic's erroneous judgments about Oriental poetry. As an example, the scientist takes the poetry of Nizami, the creator of "Khamasa" ("Quintet") and the images of heroes, such as Shirin, Farhad, Leyli, Majnun, Bahram, Iskender. Researcher also mentions Nasimi's poetry as an example of a "*romantic rebel who declares man himself to be the center of all the forces and phenomena of nature*"¹⁸.

The second sub-chapter of the second chapter is named "***Problems of romanticism and realism as types of creativity in the studies of A.A.Hajiyev***". As we already noted above, in the works of A.A.Hajiyev, not the replacement of romanticism by realism, but their coexistence in various literatures, in different ratios depending on the epoch, as well as some authors' works are investigated.

Ranging from ancient literature to the literature of the XIX century, A.A.Hajiyev divides all literature into romantic and realistic types of creativity. To the first type scientist refers the works, depicting the spiritual life, the spiritual world of a person, and to the second type – the works depicting the social and everyday life of a person. G.Hegel represented a similar division of literature into two types (symbolic and romantic one). At the same time, A.Hajiyev gives an extensive review of the scientific literature on this topic, ranging from Aristotle to Soviet scientists. The terms "romanticism" and "realism", exhibited in the title of A.A.Hajiyev's research, do not denote creative methods, associated with a certain era and with the work of certain writers, but they are types of creativity that, according to the scientist, are characteristic for literature of all times. Romantic and realistic types of creativity, as the scientist notes, extend to the literature of three formations: slaveholding, feudalism, capitalism.

It is noteworthy that A.A.Hajiyev formulates his arguments and proofs not on the analysis of existing theoretical and historical-literary studies, but on the artistic material of the historical-literary process itself and the creativity of concrete authors. As for the essence of the two types of creativity, the researcher considers romantic and realistic types of creativity in three aspects: subject-

¹⁸ Гаджиев, А.А. Концепция «идеальной поэзии» в эстетике В.Г. Белинского: / автореферат кандидатской диссертации. / – Казань, – 1963. –с. 15

thematic, figurative-ideological, genre-speech. Researcher writes: "*The type of creativity is the integral unity of such components as the subject – thematic basis, the figurative-ideological content, the genre-speech form of the corresponding romantic or realistic works*"¹⁹. Further, he separately examines each of the levels: romantic artistic subject, romantic artistic content, romantic artistic form.

Emphasizing the dialectical unity of spiritual and social principles as a specific subject of artistic representation, the scientist prepares the background for substantiating his theory about romantic and realistic types of creativity. A.A.Hajiyev considers the works of Sophocles, W.Shakespeare, V.Hugo, G.G.Byron, etc. to be a romantic type of creativity. But it seems controversial to consider the works of ancient authors as an description of the spiritual side of life, because in ancient art the main place is occupied by the image of a person as a physical, but not as a spiritual or social phenomenon. Although, to scientist's mind, romanticist is not someone who turns away from reality and "hovers in the clouds" of his ideas and ideals. Romanticist is someone who extracts from everyday reality its sublime essence, beautiful images. Romanticist's ideas and ideals are not a poet's fantasy, but the property and content of real life itself, of a real person. Hence, both romantic and realistic objects are contained in real life itself as different aspects of it. The romantic type of creativity, according to A.A.Hajiyev, is characteristic for all epochs. Consequently, romanticism (as well as realism) is not a cultural-historical phenomenon, but a purely aesthetic one, characteristic for literature of all times and all peoples.

To the romantic content the scientist refers primarily "*artistic imagery*", which "*presupposes the re-creation and reproduction of spiritual life in the forms of spiritual life itself*"²⁰. The content of a romantic work is a cognized and reproduced object, and a romantic

¹⁹ Гаджиев, А.А. Романтизм и реализм. Теория литературно-художественных типов творчества / А.А.Гаджиев. – Баку: Элм, – 1972. – с. 66.

²⁰ Гаджиев, А.А. Романтизм и реализм как типы литературно-художественного творчества: / автореферат докторской диссертации. / – Баку, 1970. – с. 17.

image is a means of expressing social reality in the form of spiritual reality. In other words, the romantic image is the spiritualization of reality and its transfer to the sphere of spirituality. The researcher defines romantic content as follows: "*Romantic figurative (objective) content presupposes reproduction (preservation of forms) and re-creation (generalization of the essence) of the spiritual life of the person, ultimately society at this stage of its historical development*"²¹. Romantic content consists of two components: a) a figurative reflection of the spiritual life of a person and society, b) a subjective, author's attitude to the depicted facts. It would be difficult to talk about a romantic work of art without one of these components. Otherwise, for the romantic type of creativity or, more simply, for romanticism, on the one hand, a romantic subject, on the other hand, "the romantic aesthetic attitude of the artist" is necessary.

Further, in his works, A.A.Hajiyev analyses such problems as the speech structure of the work, the era of bourgeois formation in literature, "image" and "expression" as forms of artistic content, etc. While speaking of romantic art form, A.A.Hajiyev, first, means genre and considers the poem to be the most adequate art form for a romantic image. However, he makes a reservation that in literature realistic poems exist also. Nevertheless, researcher connects the genre of the poem with the romantic type of creativity. The same issue can be said about the language and style of the work, which, depending on the type of creativity, can be romantic or realistic one. The scientist considers to be characteristic of the romantic form that the romantic hero acts as the bearer of the main idea of the work, and the secondary characters, whom he calls "personages", perform an auxiliary function and serve to reveal the character of the main character. A.A.Hajiyev proves this idea by analysing Byron's poem "Manfred".

Another important subject of A.A.Hajiyev's research is the realistic type of creativity. Researcher considers this type of creativity also on three levels – at the level of the artistic subject, content and form. A.A.Hajiyev considers cognition and reproduction

²¹ Гаджиев, А.А. Романтизм и реализм. Теория литературно-художественных типов творчества / А.А.Гаджиев. – Баку: ЭЛМ, – 1972. – с. 66

of the social aspect of human reality to be the main feature of the realistic type of creativity. To A.A.Hajiyev's mind the artistic subject of realism is not the whole reality, but events, which can be recreated and reproduced, that is, under the pen of the artist it can turn from a real fact into a figurative expression of real life. The scientist calls a realistic artistic subject in another way, i.e. "*social relations*"²².

The scientist finds a realistic type of creativity in ancient literature and, above all, in the literature of the Hellenistic and Roman Antiquity eras. Aristophanes' comedies are considered by A.A.Hajiyev as realistic works. Scientist comes to conclusion that the ancient literature, especially ancient comedies, contain a representation of social reality, therefore, this is a realistic type of creativity. The scientist also speaks about the realistic type of creativity in medieval literature. In the development of realism, the scientist notes three important historical stages – the Renaissance, the Enlightenment and the XIX century. As it's seen, the scientist builds the periodization of the literature history on the basis of the periodization of the history of society. For A.A.Hajiyev, the history of society is always and everywhere in the foreground as a cause, and the history of literature is in the background as a consequence.

Analysing separately the artistic content, subject and form of the realistic type of creativity, the scientist comes to the conclusion that social relations are the basis of the realistic type of creativity, in other words, its subject. It is clear that the scientist exaggerates the role of social relations in realism and considers their obligatory presence in a realistic description. To our mind, it is not necessary to reduce everything to social relations. E.g. what social aspects of life are reflected in the depiction of the relationship between Vronsky and Anna Karenina from the novel by L.Tolstoy? The final conclusion which the scientist comes is that in the realistic type of creativity there is a unity of subject-thematic material, figurative-ideological content, genre speech form.

The next problem that A.Hajiyev explores in his work is the problem of the unity of romantic and realistic types of creativity. The

²² Гаджиев, А.А. Романтизм и реализм. Теория литературно-художественных типов творчества / А.А.Гаджиев. – Баку: ЭЛМ, – 1972. – с. 141.

scientist does not put strict barriers between them, but talks about their synthesis, although they differ from each other, have their own artistic specifics, but at the same time they cannot be considered to be opposite phenomena. E.g. the scientist finds realistic elements of a romantic work in the subject-thematic origins, in the figurative-subject content and in the figurative-ideological sphere of a work of art, i.e. in all three aspects of artistic creativity. And if realistic work contains romantic elements, these elements should be depicted in a realistic way. Within the same work, the scientist finds both romantic and realistic elements, such as in the works "Dead Souls", "Nevsky Prospekt" by N.V.Gogol, "The Bronze Horseman" by A.S.Pushkin, "Don Quixote" by Cervantes, etc. Thus, A.A.Hajiiev calls all world literature, ranging from antique period to the literature of the XX century, two-fold one, i.e. romantic and realistic at the same time.

Thus, A.A.Hajiiev identifies various forms of interpenetration of romantic and realistic elements in artistic creativity, notes their different ratios, and notes, that depending on the predominance of one of the principles, the work can be romantic or realistic. The scientist calls the cases of the equilibrium of these elements two-dimensional works, i.e. fiction as an art form has a two-fold essence.

*The main provisions and materials of the second chapter are presented in the following publications author.*²³

²³ Мамедова, Ж.Р. Исследование проблемы романтизма и реализма в трудах А.А.Гаджиева // – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər (dil və ədəbiyyat seriyası), – 2019. № 2. – s. 321-327; Проблемы романтизма и реализма как типы художественного творчества в исследованиях А.А.Гаджиева // – Москва, Международный аспирантский вестник. Государственный Институт русского языка им. А.С.Пушкина, – 2021. № 2. – с. 62-66; В.Г.Белинский в исследованиях А.А.Гаджиева // – Bakı: AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2021. № 3. – s. 310-317; Концепция «идеальной поэзии» В.Г.Белинского в исследованиях А.А.Гаджиева // Humanitar və ictimai elmlərin əsasları” mövzusunda III Respublika elmi konfransı. – Bakı: – 30 aprel, – 2021. – s.42-44; Эволюция романтического и реалистического типов в исследованиях азербайджанского ученого Ариф Гаджиева // – Наука и инновации – современные концепции. Москва. Международный научный форум, – Москва: – 07 мая, – 2021. – с. 114-118; Проблемы романтизма и реализма как типы творчества в исследованиях А.А.Гаджиева // Ümummilli lider Heydər Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş

In **conclusion**, the results of the study are summarized and brief conclusions are given. First of all, the study showed that S.G.Asadullayev examines in detail the work of F.Gladkov on the novel "Cement", talks about the changes and improvements that the author has made in individual episodes and in the characterization of the leading characters.

His second and main research S.G.Asadullayev dedicated to the problem of socialist realism as the main method of Soviet literature. The scientist believes that socialist realism is a logical and organic continuation and the peak point of classical Russian literature. Within the method of social realism, the scientist identifies five stylistic trends: realistic, romantic, satirical, fantastic and lyrical stylistic trends. He analyses each style trend in detail and defines their main creative principle, defines the functions and purposes of each of the trends. Consequently, the method of social realism is perceived by scientist as a multifaceted realism, including diverse stylistic trends.

In addition to the problems of social realism, in S.G.Asadullayev's research also the problems of the creative method in general, method and worldview, literary character, typology of creative styles, etc., which have a deeply scientific and theoretical significance are examined. In general, the scientist connects the problem of the method with the writer's worldview and, based on this, speaks about the advantages of the method of socialist realism over various Western modernist trends.

The issue of the “presence” or “absence” of critical realism or romanticism in Soviet literature of that period, is decided by the scientist in his own way. Researcher proves, that socialist realism in that time was the main method , but critical realism and romanticism were not independent methods, but creative styles within socialist realism. It means that the new method is not an integral part of classical realism, but on the contrary, realism is included in the method of socialist realism, as one of its stylistic trends.

“Azərbaycanşünaslığın aktual problemləri” XII Beynəlxalq elmi-praktik konfrans. – Bakı: Bakı Slavyan Universiteti, – 30 aprel, – 2021. – s. 208-211.

Another Azerbaijani scientist, A.A.Hajiyev, also made a significant contribution to the research of the problems of Russian literature. He investigated such problems as the concept of "ideal poetry" in the aesthetics of V.G.Belinsky, problem of romantic and realistic types of creativity. To scientist's mind, speaking about "ideal poetry" V.G.Belinsky meant an artistic representation not of social circumstances, but of spiritual life typical for a particular era.

An important problem in A.A.Hajiyev's research is the problem of literary and artistic types of creativity. He imagines the history of literature not as a replacement of one method by another, but as the alternation and coexistence of romantic and realistic types of creativity both within the same literature and in the work of the same author. Researcher finds the synthesis of romanticism and realism in such works as "Dead Souls", "Nevsky Prospekt" by N.V.Gogol, "Eugene Onegin", "The Bronze Horseman" by A.S.Pushkin, "Don Juan" by Byron, etc.

A.A.Hajiyev divided all literature from antiquity to the present into romantic and realistic types of creativity. To the first one he refers works in which spiritual life is depicted, and to the second one— descriptions of social life. The author considers these types in three aspects: subject-thematic, ideological-figurative and genre-linguistic. The scientist does not consider the history of literature to be a struggle and a change of literary trends and schools, but as synchronous coexistence of various types of creativity. The type of creativity is a dialectical unity of the subject-thematic basis, figurative-ideological content and genre speech form.

In his research the scientist touched the problem of romanticism and realism in Azerbaijani literature. A.A.Hajiyev rightly believes that in Azerbaijani literature realism originated in the XIX century in the work of M.F.Akhundov, and he calls it "the transition" from classical romanticism to realism. While speaking about classical romanticism, the scientist had in mind, first of all, the traditions of the poetry by M.Fuzuli and other Renaissance poets.

Thus, the study of the problem has shown that Azerbaijani scientists S.G.Asadullayev and A.A.Hajiyev have made a significant contribution to the study and research of fundamental theoretical

problems of Russian literature, such as the history and typology of socialist realism, as well as romanticism and realism as literary and artistic types of creativity.

The main contents of the dissertation work are reflected in the following theses and articles:

1. Проблемы русской литературы в исследованиях азербайджанских ученых // – Bakı: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2018. № 3, – s.139-145.
2. С.Г.Асадуллаев об истории возникновения и утверждения метода социалистического реализма // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat, – 2019. № 2, – s.308-311.
3. Роман Ф.Гладкова «Цемент» в исследованиях С.Г.Асадуллаева // – Bakı: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2019. № 1, – s. 222-226.
4. История создания романа Ф.Гладкова «Цемент» в исследованиях С.Г.Асадуллаева // – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər (dil və ədəbiyyat seriyası), – 2019. № 1, – s.295-301.
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6. Проблемы романтизма и реализма как типы художественного творчества в исследованиях А.А.Гаджиева // – Москва, Международный аспирантский вестник. Государственный Институт русского языка им. А.С.Пушкина, – 2021. № 2, – с. 62-66.
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9. Эволюция романтического и реалистического типов в исследованиях азербайджанского ученого Арифа Гаджиева // – Наука и инновации – современные концепции. Международный научный форум, – Москва: – 07 мая, – 2021, – с. 114-118.
10. Проблемы романтизма и реализма как типы творчества в исследованиях А.А.Гаджиева // Ümummilli lider Heydər Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XII Beynəlxalq elmi-praktik konfrans. – Bakı: Bakı Slavyan Universiteti, – 30 aprel, – 2021, – s.208-211.
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