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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PACIFIST IDEAS IN K.SIMONOV AND E.HEMINGWAY'S
MILITARY PUBLICISM**

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Applicant: **Najiba Tariyel Mirzayeva**

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Scientific supervisor: Doctor of Philological Sciences,
Professor
Nahida Jamali Mammadkhanova

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

Doctor of Philological Sciences,
Professor
Rafiq Manaf Novruzov

Doctor of Philosophy in Philology
Nigar Shahmar Babazade

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

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

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

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

GENERAL CHARACTERISTICS OF THE STUDY

Relevance and studying degree of the theme. In the history of world literature there are the writers whose authorship is not national, but universal. It is due to the fact that their authorship reflects on the one hand the modern era, on the other hand, determines the prospects for further development of literature and culture. Such writers include Konstantin Simonov, a prominent representative of Russian literature, and American writer and journalist Ernest Hemingway.

The heritage of both writers is large and multifaceted, but we have focused on a comparative analysis of military publicism, which occupies an important place in their activity. K.Simonov and E.Hemingway are a living witness of the most severe military operations of the XX century – the First World War of 1914-1918 and the War of 1941-1945.

In our research, we attempted to reveal the characteristic features of pacifist ideas in the military journalism of K. Simonov and E. Hemingway. At the same time, the third chapter of the dissertation is entirely devoted to a comparative analysis of the military journalism of both writers and Azerbaijani writers.

The study is devoted to investigation of the characteristic features of K.Simonov and E.Hemingway's activity, as well as the military journalism of Azerbaijani poets and writers, analysis of their approach to the issue.

Pacifism is of great socio-political importance as a mass world movement. Although they belong to different countries, the promotion of pacifist ideas in military journalism by Simonov, Hemingway and a number of Azerbaijani journalists, poets and writers is an important factor. The basis of modern intercultural relations still focuses on strengthening of security and the protection of peace in the foreign political arena as a whole. In this respect, the study of pacifist ideas in Simonov and Hemingway's military journalism is of interest to Azerbaijani philology.

The above mentioned information allows us to consider the chosen research topic actual and significant.

The subject we addressed was only partially specifically researched in philological science. The literary literature of the First World and Second World Wars period has been studied in full extent both in terms of genre and subject. But the military publicism of Russian and American writers is poorly highlighted in critical literature. For example, there is a small section about Simonov in the monograph of M.Lebedeva¹. It was briefly mentioned about the writer's publicistic genre in I.Kuzmichova's² research. A.Juravleva, A.Plotkinin, A.Boguslavskin, V.Deyev³ and other scientists' polemic monographs are of certain interest. A large-scale work of S.Fradkina (1975) was also devoted to the study of Simonov's military journalism.

The issue of interpretation of Hemingway's military publicism is more complicated. Some particular works about his activity can be listed. The works which we consider most important are: M.Gaysmar's "American contemporaries", B.A.Gilenson's "American literature of the 30s of the XX century"⁴, B.N.Bobrova's "Romance in American literature".

In the selected works of Hemingway, consisting of two volumes, there is only brief information about the writer's military publicism. In Russian, the book "The old journalist writes..." was published.

Subject and object of the study. The subject of the dissertation work is the military publicism of Simonov and Hemingway, the study of pacifist ideas, as well as a comparative analysis of the Russian, American and Azerbaijani military publicistics.

The main object of the study is military publicistic works by K.Simonov, E.Hemingway and Azerbaijani writers-journalists.

¹ Лебедева, М. Русская советская литература периода Великой Отечественной войны / М.Лебедева. – Москва: Художественная литература, – 1989. – 388 с.

² Кузьмичёва, И. Жанры русской литературы военных лет / И.Кузьмичева. – Москва: Художественная литература, – 1987. – 311 с.

³ Деев, А. Поэзия Самеда Вургуня. Партийный архив, фонд 1, опись 59, документ 86, связка 3, коробка 10, л. 40-41.

⁴ Гиленсон, Б.А. Эрнест Хемингуэй / Б.А.Шиленсон. – Москва: Просвещение, – 1991. – 192 с.

The goal and objectives of the study. The main goal of the dissertation work is revealing the pacifist ideas in the works by K.Simonov, E.Hemingway and a number of Azerbaijani writers, from the point of view of studying the subject of military publicism.

In order to achieve the stated goal, the following main objectives are defined in the research work:

- To give a terminologically justified definition of the concept of "military publicism";

- To characterize military journalism as a special part of a single genre;

- To determine the role, importance and place of critical publicism in the general process of war years;

- To display the characteristic personal characteristics of the activity of Simonov, Hemingway and Azerbaijani poets and publicists;

- To conduct a detailed comparative analysis of military publicism with concise examples on the basis of works of Russian, American and Azerbaijani writers.

Research methods. This dissertation employs the method of comparative analysis to provide a deeper understanding of the genre diversity of military journalism in the works of K. Simonov, E. Hemingway, and selected Azerbaijani poets and writers. In turn, the method of typological analysis made it possible, on the one hand, to determine the level of relevance and demand for war memoirs, which enabled the formulation of necessary conclusions and generalizations for future generations. On the other hand, it helped to identify the characteristic features of journalistic works produced during the same historical period by authors of different national backgrounds, both in quantitative and qualitative terms.

In addition, the method of philological interpretation was applied, which contributed to the clarification of certain theoretical aspects of the military journalistic genre.

The following provisions are presented to the defense:

1. The peculiarities of the national mentality, the nature and direction of folk traditions dictate different attitudes to the world pacifist movement. It is reflected in K.Simonov and E.Hemingway's

military publicism in various forms. In the former USSR, the attitude towards pacifism was not unequivocal; in a certain sense it was perceived even as skeptical. In the US, pacifism was interpreted as perfectly acceptable quality of a “decent citizen” and an advanced master of word. Simonov is patriotic in his articles and essays, while Hemingway is more pacifist.

2. The former Soviet literary critic interpreted Hemingway's military publicism (including its artistic nature) in a simplified manner, in most cases, as a propagandist of Western ideological norms and assumptions that did not correspond to the soviet worldview. However, in the same scientific research of the Soviet period, leading authors who tried to clear the party from harmful “social orders” and were away from dogmatism, also noted that Hemingway's publicist speeches during both wars were categorically against the war.

3. The style of K.Simonov, I.Erenburg, A.Surkov, A.Tolstoy and other Russian writers ' approach to the military topic was in harmony with the publicistics of S.Vurgun, M.Ordubadi, M.Ibrahimov, M.Huseynov and others. The main reason for this was that they were united by a unified spiritual foundation – the complete and decisive removal of fascist ideology from the consciousness of the masses of the world. Thus, pacifist ideas, which were not entirely dependent on the program instructions of a number of European parties, which had a formal but apparent impact on Hemingway's military publicism, began to acquire more and more expressed shades of patriotism.

Scientific innovation of the study. For the first time, on the basis of articles, essays, notes, correspondence and reports, an attempt was made to study Western publicistics in a unified, systematic and complex form. The originality and novelty of the presented work is primarily determined by the problem posed, as well as the selection and evaluation principles of the selected material. For the first time, in the dissertation work a structural semiotic approach was applied in revealing the main features of military publicism in the example of Simonov, Hemingway and a number of Azerbaijani writers. In this regard, in the selected publicistic texts, attention was paid to the internal attitude of the author to the heroes.

Theoretical and practical significance of the study. In Russian, American and Azerbaijani literature of the 20th century the theory of “military publicism” was not interpreted unequivocally. In order to describe the individual internal components of the military direction of military publicism, it was necessary to first define the concept of “publicism”. First of all, the diversity of historical cataclysms – the genre characteristics that occurred as a result of the two great wars – created the necessity of more precise terminology apparatus. Thus, different shades of a single topic strengthen the search for a possible solution to the problem. The results and generalizations arising from these decisions have an important theoretical value. The practical significance of the study is that the main provisions and results of the study can be used in the study of Simonov and Hemingway's activity, lecture courses on World Literature at the faculties of philology and history, as well as in the preparation of textbooks and teaching aids on the history of Russian, American and Azerbaijani literature of the XIX-XX centuries. In addition, the main provisions of the study can be used in lecture courses in the field of military journalism.

Aprobation of the dissertation. The dissertation was carried out at the department of Literary Theory and World Literature of Baku Slavic University. The provisions of the dissertation are reflected in the reports at the chair meetings, national and international conferences.

The name of the organization where the dissertation work was performed. The dissertation was performed at the Department of Literary Theory and World Literature of Baku Slavic University.

The total volume of the dissertation in marks, indicating the volume of the structural sections of the dissertation separately. The dissertation work consists of an introduction, three chapters, a conclusion, and a list of used literature. Introduction – 8 pages, 15834 characters, Chapter I – 53 pages, 107080 characters, Chapter II – 45 pages, 90647 characters, Chapter III – 30 pages, 60894 characters, conclusion – 4 pages, 7679 characters. The total volume of the dissertation is 153 pages, 282134 characters.

THE MAIN CONTENT OF THE WORK

In the **introduction**, the actuality is substantiated; the goals and objectives of the study, object, subject and methods are defined; the extent of investigating the subject, scientific innovation, theoretical and practical significance of the dissertation, its main provisions are presented.

The first chapter is called “**The characteristics of military publicism**” and consists of three subchapters. In the first subchapter, called “*Military publicism and writers*”, it is noted that publicism is a complex multi-faceted concept (process) that is studied not only in the context of eternity, but also in sociology, history and journalism. The most studied aspect of military publicism is the philological aspect. Outstanding Russian (K.Simonov, I.Erenburg, A.Tolstoy, N.Tikhonov) and American (E.Hemingway, D.Lawrence, O.Haksli, U.Nelson, T.Brambeck) writers created mainly in the military publicistic genre. This is natural, because the masters of word had to go through the most severe military cataclysms in the history of the world. The First World War of 1914-1918 affected Hemingway, while Simonov was influenced in 1941-1945 war. Both writers, who are in the center of our attention, described in their articles, essays, opinions, various mass speeches and reports, first of all, the “visible frontline”, in which they witnessed and were fighters.

The First World War, in which Hemingway was a participant, was neither liberation war nor the occupation war carried out by both sides. *This war expressed the attitude towards the existing structure, generations and society, which was broken with the exception of “getting” at all costs. It was a manifestation of the attitude of a man and writer to civilization called the “a machine age”.*⁵

The 1941-1945 war, in which Simonov was a participant, was a war of liberation for the Soviet people, while the opponent was aggressive and oppressive. Unlike World War I, the victory here was won with almost the equal efforts of both frontline and backline.

⁵ Кашкин, И. Эрнест Хемингуэй // В книге: Э. Хемингуэй. Избранные произведения. В 2-х томах. – Москва: Художественная литература, – 1959. – Т. 1. – с. 3-38

The heroism of Soviet people became a legend. The authors described the most difficult and great years of testing in various genres of military journalism.

In the works of a number of military publicists, the ideas of pacifism were promoted. They believed that nature created human science, no one else would be eternal, but the fact that millions of innocent people were still in the wars of occupation would be considered natural and illegal. Any war, according to leading military journalists, is the greatest evil, with its catastrophic consequences. The publicist's mission is to find a cure for evil.

For K.Simonov, E.Hemingway and other military publicists, the main topic in the publicistics of that time was the protection of the motherland. The American writer could not support those who began military operations during the First World War. As noted by the biographer Carlos Bayer, Hemingway wrote in his articles and essays about "lost generations" with pain and suffering. E.Hemingway revealed the tragedy of the generation deprived of home and families. According to the writer, this was the tragedy of America.

Russian Soviet literature did not face such a bitter problem. However, the main rock of Simonov's military publicism was just the issue of the motherland. In a series of essays, articles, correspondence and summaries of brief information, it was noted that Soviet people needed moral support rather than material support. The word of the publicist, who wrote in the footsteps of the memoirs of direct witnesses of military episodes or (rarely) other participants, played the role of a spiritual weapon in the fight against fascism.

The attitude towards pacifism in the first half of the 20th century was not unequivocal. The conservatism of Soviet art as a whole differed from humanism, from the important European concept of the distant Renaissance. The ideological direction of humanism and pacifism in Europe and the West was impossible in the Soviet empire. At that period, literature was official, strictly censored, and before the 1941-1945 War began, pacifism was regarded as a non-patriotic movement. After the end of the war, the attitude towards pacifism remained unchanged during the Soviet period. The defense of the motherland was considered a sacred duty,

that is, the honorable obligation of the citizen, and peace-loving missions were not welcome at all.

In the West, the attitude to pacifism was somewhat different. For example, though A.Barbush, R.Rollan, A.Einstein, E.Sinkler, P.Langevin and others were active pacifists, they joined the defense of Hemingway's anti-war journalism, as well as his close associate Charles Fenton and Theodor Brambeck, editor of the Kansas City Star⁶ newspaper which Hemingway worked for. The publicist Scott Donaldson considered the pacifism in the military publicism of Hemingway the highest peak of his entire creative heritage.

Everything was very clear: there is an enemy on that side – and “our work is a justice issue”. Simonov wrote in his work *“The living and the dead”*: “*the main thing for us is not to die; the main thing is for them to die*”⁷.

In the works of Russian writers, the destinies of ordinary people, the development of important battles, the heroic struggle in the rear, the activity of the alliances, the persecution of fascists, etc. – was in the center of attention. Military publicism was a chronicle of heroism.

The second subchapter called *“The stages of formation and development of K.Simonov and E.Hemingway’s civil and military publicism”* deals with various factors that affected Hemingway and Simonov’s activity before the war. Undoubtedly, the journalistic activity of writers occupies a key place in this regard. Journalism was the first craft school for them.

Simonov participated in the war of 1941-1945, therefore the vast majority of his essays, articles, correspondence, notes or reports consisted of frontline news and just military information. The American writer has a “richer” biography in terms of the number of publicist speeches of different years. He was an active participant of the First World War. However, Hemingway started earlier and wrote about various domestic, historical, socio-political, international topics as well.

⁶ Donaldson, Scott. By Force of Will. The life and Art of Ernest Hemingway / Scott Donaldson. – London: The Viking Press, – 1977. – 242 p.

⁷ СИМОНОВ, К.М. Живые и мёртвые / К.М.СИМОНОВ. – Москва, – 1971. – 38 с.

Hemingway touched upon the acute problems of national consciousness in critical publicism. During the war, when the black people were treated cautiously at best in America, the writer boldly addressed the topic of human dignity in his articles and reports (the essay “At the end of the ambulance route”).

The thematic palette of Hemingway's literary-critical publicism was very colorful: the writer wrote about the hard fate of ordinary people, the cruelty of the national lifestyle of the flourishing Americans in Kansas City, the drug addicts, the criminal world, the incompetence of the local police, etc. (“Pamplona in July”, “Wild West: Chicago”, “Sportloving Mayor”, etc.)⁸.

Of course, there were more military correspondence and articles on the military topic. However, in fact, it was impossible to distinguish these military articles and correspondence from the articles and essays of the writer of the civil period. Hemingway published the information from the frontline, in parallel with other writings. Already during his time in the Kansas City Star newspaper, Hemingway was part of a group of volunteers who fought on the frontlines of the First World War in Europe, participated in military operations as a driver in the American Red Cross Society, was wounded, was awarded with two medals of Italy for bravery. As a military journalist, he had seen with his own eyes all the horror of the war, in the most hot spots of the war.

The military publicism of Hemingway can be conditionally divided into several stages. Already at the first stage of his creative path (1918-1922) he learned to hold the pulse of the military era. In the articles “Wild West: Chicago”, “American Bohemia in Paris” and other articles, he skillfully wrote about the sufferings of his people.

The next stage of Hemingway's military publicism (1922-1929) is richer than the first. In the works of this period, the young publicist writes about the veterans of the First World War who were betrayed by the US government (“Revolution and counter-revolution”, “The fate of disarmament”, “The book that received an award in the center of the attacks”, “Veterans come to the previous battlefields”, “Silent

⁸ Грибанов, Б. Публицистика Эрнеста Хемингуэя // В кн.: Старый газетчик пишет... – Москва: Прогресс, – 1983. – с.59.

people demonstration”, “Refugees of the country of Frakia”, “Fascist dictator”, “Pamplona in July”). During this period, the subject of hatred towards fascism was the main line of his activity.

The third stage of the formation and development of Hemingway's military journalism dates back to the 30s (before the Civil War in Spain in 1936). We can observe that these works are already different. Hemingway considered it important to write about how unreliable was this short-lived and deceptive peace period.

The fourth stage of the formation and development of the writer's military journalism covers the years of the Civil War in Spain (1936-1939). The articles, essays, correspondence, reports and short letters written by Hemingway during this period were unequivocally military, more precisely, pacifist. From this point of view, the titles of these articles can be cited as an example. For example: “The writer and the war”, “Spanish reportage”, “Spanish land in fire”, “American fighters”, “Writer's appeal to the German people”, “Spanish people will definitely win”, “The last commander”, “The Americans having heroically sacrificed their lives for Spain” and others. These articles describe the struggle of the Spanish people, and are written in a pacifist spirit⁹.

The fifth stage – is the main part of Hemingway's military publicism. This is the only period in which the main ideas, outlook, as well as the creative direction coincide in general in the military journalism of the Russian and American writer. This period also differs due to the number of published articles, essays, reports and correspondence. During this period, a variety of genres are observed: short data reports, letters, telegrams directly based on military events and operations. In the years of war, publicism began to take on the character of “urgent” telegraph, in modern language, that is, it was aimed at rapid delivery of important materials to places. For this reason, both Simonov and Hemingway's activity had more specific character.

The main thing of the article, essay and short reports is to give the description with full accuracy. The writer tried to give the most

⁹ Simonov, K. Heminquey yaradıcılığında ispan mövzusu // Heminquey E. Əcəl zəngi. – Bakı: Yazıçı, – 1986. – s.3-8.

accurate information about his activity. For example, the trio “The flight to victory” is rich in concrete historical facts. In another essay, “London fights with robots”, we already get clear and accurate information not about the naval squadron, but about planes of different brands.

Simonov's fate was somewhat different. As a military journalist, the Russian writer took part mainly in the fronts of the Second World War. However, the study of his journalistic heritage helped us to reveal only two articles published by the writer about literature and art in the pre-war period: “The true beginning” (1937) and “The man and the people” (1938).

It should be noted that Simonov's pre-war publicism was reflected in these two articles. This allowed him to formulate all his later convictions more abruptly. As we know, Simonov made a significant contribution to the history of Russian literature, namely as a military journalist and writer. Most of his speeches in the press reflect his glorious battle path from Moscow to Berlin. His entire military publicism was the chronicle of war.

Simonov's military publicism can be conditionally divided into several stages. The main theme of the articles and essays of the first stage (“Protection section”, “The Romanian coast”, “The fighter of fighters”, “June-December” and others) was to retreat with little loss¹⁰.

The second stage dates back to 1942. This period was remembered by large-scale partisan wars involving Ukraine, Belarus, Rostov regions and other regions of Russia with participation of Simonov. Large-scale partisan attacks, led by local authorities, were the main theme of Simonov's journalism at that time. His essays and articles were also on this topic: “The quarries of Kerch”, “Russian heart”, “The soldier's glory”, “Days and nights”, “December notes” and others.

The third stage is the period of approach to the turning point in the war. In articles and other genres of this period (“In the winter of

¹⁰ Симонов, К.М. Собрание сочинений в 10-ти томах. Дополнительный. Очерки и публицистика. Статьи и заметки о литературе и искусстве / К.М.Симонов. – Москва: Художественная литература, – 1946. Т. 11. – 432 с.

the forty-third year”, “Do like me”, “At the old Smolensk road” and others) K.Simonov appealed to be vigilant against the cunning and hateful enemy, who occupied more than half of Europe.

1944 was remembered for the great victories of the Soviet army: extensive attacks on all frontlines, the blockade of Leningrad, the liberation of a certain part of European territories from the fascists, the detection and destruction of military camps, the achievement of decisive technical skills, etc. This year can be called the fourth stage of the formation and development of Simonov's military journalism. The main theme of the articles (“Preserved by delivery”, “The siege of Ternopil”, “Destruction camp”, “Chavush Yereshenko” and others) is the liberation of the villages ruined by the Germans.

The fifth (last) stage of Simonov's military publicism coincides with the fifth stage of Hemingway's in chronology and subject matter. In Simonov's publicism, concretization is more common. It should be noted that Hemingway was more an observer of the events of the war of 1941-1945.

The third half of the first chapter is called ***“The position of the author and his heroes in publicism”***. The peculiarity of Hemingway and Simonov's speeches in the press is directly reflected in the personality of the author. But, undoubtedly, time and relevant mentality leave a certain trace in the authors' potraits. In addition, it should be taken into account that they were representatives of various political systems.

In his military publicist works written in different genres, Hemingway wrote about all the realities and horrors of the war, first of all about what he saw and heard. As for Simonov, however, the author kept more the position of a judge clearly showed everything. Hemingway, as a rule, bypassed reporting his personal position, was far from telling about who was right, who was guilty, what influenced the public opinion. However, in military journalism, the author's role and importance combined both literary virtues with the same characteristics: the writer's “I” was shot in the foreground. Each of them, while praising the deeds of their heroes, created their own image of “hero-soldier”.

In Simonov's military articles and essays, the author of literary portraits is the same with the narrator. Some of his writings reminded the letters to friends, sometimes on the pages of newspapers, and even among the writers "correspondence" began. The facts of real acquaintance with his heroes first of all determined Simonov's author's position: he acted as a witness of the events. But the author could also be an interlocutor, a commentator or a reader of works.

The characteristic features given by Simonov directly complement the characteristic features of the author and other people who the hero meets. Third-person characters create conditions for a more complete detection of the image of the protagonist (eg., "Military journalist"). Secondary heroes are static, and the author, through the interaction of the participants, involves them here in order to more fully reveal the various characteristic features of the main characters. In this case, the author acts from the position of "observer from the outside".

In his portraits, the author tries to reflect the psychological state of the hero, his inner world. Here, the manifestation of the emotional feelings of the hero is reflected through the description of the changes that occur in his behavior¹¹.

In the text, the dialogue between the author and the hero, who spoke about the event, takes an important place. Here, basically, the hero speaks; author's replicas perform the function of information, usually limited to question sentences. The replicas of the hero have a huge load of meaning. In military journalism, dialogue is also widely used by Hemingway.

Simonov's sense of responsibility for the fate of mankind is often like the motto of Hemingway, which conveyed his word not only in the language of his heroes, but also directly to his readers. The author's artistry and his past experience of the war, which shaped the character of his speeches in the periodical press, determined his whole outlook. From this point of view, the author's position in the publicism of Simonov and Hemingway is similar. However, at the same time, the author's line has its own individual characteristics.

¹¹ СИМОНОВ, К.М. Военный корреспондент // – Москва, Литература и искусство, – 1942. № 30, – 11 июля. – 16 с.

First of all, it should be noted that Hemingway's military publicism is autobiographical. He appeals to the reader from the first person in almost all his essays, correspondence, articles and reports. The author's image in the article “*Notes about the future war*” is very instructive¹². Here he described representatives of different generations – young people who were sacrificed for the war in vain, old people whom the fascist Germany sent to war by force without hesitation. Here, Hemingway lists the causes of international wars on earth. In the article there is no narrator who speaks of the incident, unlike his works written on some military topic. The author avoids conducting his own personal opinion and does not trust anyone.

Hemingway finds an interesting plot line, which can be called the author's thoughts, hidden in the literal sense. The author himself called the method of parallelism “*iceberg principle*”. Hemingway participates in military journalism more as a registrar of events. He not only expresses his own opinion, but also becomes an observer, and joins the dialogue with simple soldiers or one of the generals.

*The main provisions and materials of the first chapter are described in the following publications of the author.*¹³

Chapter Two – “**The effect of pacifist ideas of K.Simonov and E.Hemingway on their activity**” – consists of two subchapters.

In the first half-century, which is called “**Pacifism and literature**”, it is noted that the period of the 1941-1945 war in the literary process of the 20th century was a special period in world history. Literature was dominated by the subject of war. Since the war

¹² Литература антифашистского сопротивления в странах Европы 1939-1945 / – Москва: Художественная литература, – 1972. – 404 с.

¹³ E.Heminqueyin publisistikasında müharibə mövzusu // – Bakı, Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2015. № 4, – s. 154-159.; E.Heminqueyin erkən ədəbi-tənqidi publisistikası // – Bakı: Bakı Universitetinin xəbərləri, humanitar elmlər siyahısı, – 2018. № 1, – s. 198-203.; K.Simonovun publisistikasında müəllifin və onun qəhrəmanının mövqeyinin ifadə vasitələri // – Bakı: Azərbaycan Dillər Universiteti, Dil və ədəbiyyat, – 2018. № 3-4, – s. 115-117.; E.Heminqueyin hərbi publisistikasında müəllif və qəhrəman problemi // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2019. № 3(107), – s. 335-337.; Hərbi jurnalistika və yazıçılar // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2022. №2, – s. 143-147.

in any genre of literature (publicism, prose, poetry) was associated with death, naturally, it had to be reflected in the demonstration of pacifist ideas. Within the framework of this complex and multifaceted topic, there were also topics of a more limited nature (for example, about the rear, about the partisan movement), but they showed a different approach to the description of the war only by Russian and Western writers.

In the Soviet era (1922), many literary critics, art critics and educators did not exactly characterize the concepts of patriotism and pacifism. At the same time, these concepts contradicted each other in the theoretical works of the former Union. In the USSR, the attitude towards pacifism as a non-patriotic direction was not unequivocal, and it was associated with the holy protection of the Motherland. This was considered a civil duty of all the inhabitants of the country. It is for this reason that critical literature called V.Bikov, Y.Bondarev, A.Tvardovsky, K.Simonov and other Russian poets and writers – the propagandists; Hemingway and a number of his fellow countrymen – “a bunch of those who work for documents”. Summarizing Simonov's publicistic direction, he was often called a patriot, and his American colleague was more a pacifist writer.

But despite this, military patriotic literature was closely connected with pacifism. For example, during the 1941-1945 war, other pacifist writers, besides Simonov, actively cooperated with the newspapers Pravda and Krasnaya zvezda. They were A.Fadeyev, B.Polevoy, L.Sobolev, I.Erenburg, A.Tvordovsky, V.Grossman, P.Pavlenko, V.Kojevnikov, I.Petrov, O.Bergols, V.Vishnevsky, A.Kron and others. Leading critics did not deny that anti-military motives occupied an important place in their works. In the years of the First World War M.Gorky unambiguously was called a pacifist writer¹⁴.

In the 20th century, the ideas of pacifism in the West could not at the same time affect the intellectual strata of society. They were reflected in the artistic literature and influenced a number of poets

¹⁴ Лебедева, М. Русская советская литература периода Великой Отечественной войны / М.Лебедева. – Москва: Художественная литература, – 1989. – 388 с.

and writers' activity, as well as publicistics. Anti-military mood filled the plot line of A.Barbush, R.Rollan, E.Sinkler, P.Langevin's and others' works. E.Hemingway was also remembered in history as an anti-military writer, a cruel and severe enemy of fascism.

The world literature, which unites the pacifist ideas of that period, openly expresses personal attitude to the war. Hemingway could not remain indifferent to the events in Spain. His novels "The Fifth Column" and "The bell of death", which belong to this period, are full of indignation against the fascist invaders. But the brilliant publicism of this period was also important. "The Spanish period" is of particular importance in the monumental publication "Ernest Hemingway's artistic publicism". The magazine includes 12 articles written in 1936-1939. Among them, the main articles and essays should be noted: "The writer and the war", "Spanish reportage", "The Spanish earth", "American fighter", "Madrid drivers", "All the brave" etc.

In our opinion, the influence of the ideas of pacifism on Hemingway's publicism in Western literature is of a peculiar nature. For example, in his essay "The writer and the war" he believes that calls are necessary for the prevention of a general war, not against a concrete war, but of a mass nature. In this essay, Hemingway proposes to protect the countries in time from the attack of the fascists. As an important step in the implementation of this plan, he advocates the ideas of pacifism.

In Simonov's military journalism, it is difficult to precisely point out the ideas of pacifism as the main ideas, because these ideas were reflected in almost every newspaper article. The reason for this was that the frontal flight was associated with the daily prowess of soldiers and commanders of the military unit in one form or another. In fact, everyday military life, patriotism and heroism are inseparable concepts.

The ideas of pacifism in Simonov's activity are, in our opinion, much broader than its true terminological name. Pacifism is not only a struggle against violence, repression of enemies and patriotism in the true sense of the word. At the same time, this is the opening of a military phenomenon called "the spirit of the army" since ancient times.

In most articles and essays of Simonov of 1941-1945: “The soldier's heart”, “Days and nights”, “Polar night”, “Besieged Odessa”, “The letter from Crimea”, “Norwegian rocks”, “Quarries of Kerch”, “Romanian coasts”, “Frosts”, “Two letters from Ternopil”, “At the old Smolensk road”, “Karelia”, “In winter of the forty – third year”, “In high Tatras”, “My Land!” etc. – pacifist ideas are clearly described.

In the second subchapter called *“Similar and different aspects of the embodiment of pacifist ideas in K.Simonov and E.Hemingway’s military publicism”* it is stated that a conscientious, talented publicist responsible for the fate of people in a direct military era, above all, should more honestly reflect the current situation. Scenes of war in military journalism, articles describing fights begin to assume a special actuality in the category of moral responsibility. Thanks to these categories, they actually measured human dignity in the war. From this point of view, the assessment on the principle of morality/immorality stood in the forefront.

Pacifism is a complex and unusual concept. In addition to the peacekeeping mission on earth, its main mission also reflects the tendency and commitment of people to life. One of the important slogans of the world pacifist movement is life against death. According to Simonov, the writers-publicists should not show the war only from a pure pacifist position. But there was only one aspect that unites writers from different nationalities. They believed that during the war, literary literature and publicism performed great tasks. Thus, both directions embody the dialectical continuity of the process of struggle and everyday life. In the war, people continue to live, work, love, rejoice every day, which was successfully completed – this truth had a new meaning for a patriotic and pacifist writer¹⁵.

The point of interest in Simonov and Hemingway's publicism in the general study of similar and different aspects of pacifist ideas is that there was no need to compare the two wars for the Russian writer. It would be pointless, because Simonov did not participate in

¹⁵ Пуйманова, М. Жизнь против смерти / М.Пуйманова. – Москва: Просвещение, – 1954. – 49 с.

the First World War. During the analysis of his voluminous publicism, we almost did not reveal the appeal of the Russian writer to the events of 1914-1918. For Hemingway, however, this comparison was very important.

To tell only the truth about the war – was the slogan of both Simonov and Hemingway. The Russian writer was never afraid to tell the truth about the war in his publicist work. But Hemingway was in some cases discreet. He believed that sometimes telling the truth is frightening and dangerous. In his article *“The writer and the war”*, Hemingway cautions: *“it is difficult to write what is good and right about war. Writing the truth about war is very dangerous until you investigate the truth. Is it worth risking yourself to find this truth? Let other writers judge about this”*¹⁶.

Both writers attached great importance to mass speeches in which the ruthless criticism of fascist ideology and pacifist ideas collided. In their mass speeches, Simonov and Hemingway, of course, aimed at a wide audience of readers, which determined one of the main features of literary criticism – its simplicity and accessibility.

Of course, it would be wrong to consider literary works created under the conditions of those historical environment and opinions. But this fact cannot be absolute. In this respect, Simonov was quite right when he said after many years of the war: *“It is impossible not to keep up with the time of writing this or that work, but it is impossible to throw everything on top of the time”*¹⁷. During the war, works (articles, essays, correspondence, etc.) from Soviet literary literature, including those from Simonov's publicism, embody patriotism. But most of the time, far from direct combat operations, the Western masters of words, including Hemingway, were not required to create such mood.

Hemingway, in turn, had been in Cuba and other territories of Latin America for most of the period of the 1941-1945 war. As a

¹⁶ Хемингуэй, Э. Старый газетчик пишет... / Э.Хемингуэй. – Москва: Прогресс, – 1983. – с.103.

¹⁷ Симонов, К.М. В одной газете / К.М.Симонов, И.Эренбург. – Москва: Агентства печати. Новости, – 1984. – 323 с

conscientious and demanding writer, he was mainly required to evaluate the General front. This is why Hemingway attached greater importance to pacifism, a relatively neutral subject for America. For Simonov, the depiction of patriotism in the battlefields was a civil duty. For Hemingway, it was more a matter of honor and personal conscience, his correspondence and mass speeches were echoed by pacifism not only in his homeland, but also in the whole world, which dreamed of the destruction of fascism. Simonov saw the source of hatred for fascism in patriotism. Unlike Hemingway's publicism, even pacifism could not find its bright expression here, was in the second place.

*The main provisions and materials of the second chapter are described in the following publications of the author.*¹⁸

The third chapter is called **“Specific features of military journalism of K.Simonov, E.Hemingway and Azerbaijani writers”** which in turn is divided into two subchapters.

In the first subchapter called **“The theme of the war and its reflection in the publicism of Azerbaijani poets and writers”**, it is noted that the artistic chronicle of the 1941-1945 war, created by prominent Azerbaijani poets and writers, is rich enough, despite poor research. S.Vurgun, M.Ibrahimov, R.Rza, M.S.Ordubadı and other

¹⁸ Пацифистские идеи в публицистике К.Симонова / – Одеса, Науковий вісник Міжнародного гуманітарного університету, серія: Філологія, – 2017. № 29, – с. 38-41; K.Simonov və E.Heminqueyin yaradıcılığında vətənpərvərlik və pasifizm kateqoriyaları // – Bakı: AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2019. № 1, – s. 292-297.; Патриотизм и пацифизм как две мировоззренческие позиции военной публицистики. (На материале статей и К.Симонова и Э.Хемингуэя) // Наука и инновации – современные концепции. Сборник научных статей по итогам работы Международного научного форума, – Москва, – 2021. – с. 104-113.; Pasifizm və ədəbiyyat // The XXVIII International Scientific Symposium “Karabakh is My Native Land”, dedicated to the 190 anniversary of Khurshidbanu Natavan. – Holland, Amsterdam, – 30 iyun, – 2022, – s. 61-64.; Разночтения в понятии патриотизма и пацифизма в военной публицистике К.Симонова и Э.Хумингуэя // Язык. Культура. Перевод: межкультурная коммуникация в эпоху цифровых технологий: материалы Международной научно-практической конференции. Приднестровский государственный университет им. Т.Г.Шевченко, – Тирасполь, – 2025, – с. 56-61.

¹⁸ Aşırılı, A. Azərbaycan mətbuatı tarixi (1920-1990) / A.Aşırılı. – Bakı: Elm və təhsil, –2010. – 132 s.

great masters of word, faced a task of historical significance: they had to reflect the disasters and horrors delivered by the war in a bright and clear way (through the essays, travel records, memories, articles, correspondence, interviews, etc.)¹⁹. As we know, the materials from Simonov, Hemingway and some Azerbaijani publicists inspired people to victory and strengthened their confidence in the future. Military publicism, along with literary literature, instilled feelings of pure conscience, patriotism and internationalism.

It should be noted that the geography of publicist speeches of our writers was very wide. In his memoirs and travel records, M.Huseyn writes about the heroic sacrifices of the Moscow defenders in the autumn and winter of 1941. M.Ibrahimov introduces readers to the heroes of a completely different land of the motherland – the Far Eastern Front. R.Rza and A.Mammadkhanli talk with Azerbaijani soldiers about those fighting in the direction of Crimea.

During the 1941-1945 war, Samad Vurgun's publicist performances in the press were popular. In his articles, the writer wrote about the military prowess of such heroes as Mazahir Abbasov and Kamal Gasimov. A month after the war began, in July 1941, he published his article "Fascism and the intellectuals" in the newspaper "*Literature and art*" where he compared the striking fascist ideology with the cemetery-loving owl, calling fascism "the great tragedy that sow the seeds of death"²⁰.

Articles on the theme of war were predominant in the war-creating heritage. These are: "Fascism and the intellectuals" (1941), "Under the banner of progress" (1948), "Guard of peace" (1950), "Peace – is what all Soviet people require" (1951). There is a single idea in these articles: the author has a sense of patriotism and internationalism. The concrete historical figures shown here love their people and homeland unconditionally. At the same time, they are fighters who are not indifferent to the fate of other nations, or rather of all mankind. In the article "*Peace – is what all Soviet*

¹⁹ Aşırılı, A. Azərbaycan mətbuatı tarixi (1920-1990) / A.Aşırılı. – Bakı: Elm və təhsil, –2010. – 132 s.

²⁰ Vurgun, S. Faşizm və intellegensiya // Ədəbiyyat və incəsənət, – 1941, 4 iyul

*people require", S.Vurgun wrote, "In times of war and peace, bright universal ideas are opposed to all anti-humanism trends in art"*²¹

Outstanding Russian poet N.Tikhonov called Samad Vurgun a publicist-pacifist who actively calls the whole world to peace.

When we consider the publicism of another outstanding Azerbaijani poet and writer Mirza Ibrahimov, we can see that he has interesting, theoretical and scientific-practical critical articles in his creative heritage. They are divided into three ranges by the author: *"The sounds of life"*, *"Unforgettable meetings"* and *"External contrasts"*, which are included in the large volume *"The Book of my life"*. Most memories or comments of the writer and the publicist consist of travel records.

The section of the series "Book of my life" called "Unforgettable meetings" is of particular interest. This part consists of eight articles, some of which are examples of military journalism. In the article "Thoughts on the road" there is the "road" chronotope icon²².

In addition to S.Vurgun and M.Ibrahimov's publicism, it is also worth noting the articles of M.S.Ordubadi on the military topic. He wrote a number of articles calling on Soviet fighters, as well as Azerbaijanis, to fight against cruel fascists until the last drop of blood. In addition, the pacifist writer always called on the Azerbaijani people to remember their unprecedented prowess in the fight against alien invaders. In his article "The art and the war", M.S.Ordubadi saw the civil duty of the true masters of word – with hot traces of events, with reports and essays inspiring the heroes to fight. With that, M.S.Ordubadi specifically noted the civil duty common to all writers during the war.

In the second subchapter called *"Comparative analysis of military publicistics of Simonov, Hemingway and Azerbaijani*

²¹ Вургун, С. Права поэта // В кн.: Самед Вургун. Собрание сочинений в трёх томах. Т.3. Пьесы. Статьи. Выступления. Автобиография. 1937-1956. – Москва: Художественная литература, – 1980. Т 3. – с. 272-280.

²² Ибрагимов, М. ...Теплом земли дышу // В кн.: Ибрагимов М. Собрание сочинений в шести томах. Литературно-художественные очерки. Путевые заметки. – Москва: Художественная литература, – 1988. Т.6. – с. 15-21.

writers". Unlike the military publicists of Simonov and the listed Azerbaijani writers, Hemingway's attitude to the truth in the war was ambiguous: the writer in a certain sense avoided it. For example, in the article "The writer and the war" he noted that it is dangerous to write about the truths. But at the same time, the writer saw the duty of a military writer-publicist in writing the truth about the war.

The military publicism of the outstanding Azerbaijani writer Rasul Rza is distinguished by its uniqueness. All important events in the history of the Azerbaijani people of the 20th century to some extent are reflected in R. Rza's works of art and military publicism. In his poems and articles, at the same time anger, hatred and humanism of soldiers of different nationalities are praised. These works describe how simple soldiers carry heavy weapons on their shoulders, fall asleep in wet trenches, make their way through the flames of enemy artillery²³.

It is very similar to the style and method of Hemingway's military articles and correspondence. For example, in the Spanish report "Gvadalkhar frontline" we observe the same chronicle of events. The same picture was described by the American journalist in his articles: "For the defense of Kintanilya", "Who killed veterans of the war in Florida?", "The Spanish earth", "American fighter". K.Simonov also used this method. The "secret" of this is in the natural description of the scenes.

A number of Azerbaijani pacifist writers tried to show the victory over fascism in the war in their military publicism in a diachronic way, that is, through the author's appeal to history. In the article "History and victory" M.S.Ordubadi appealed to the true heroes of history who lived in different periods and tried to raise the spirit of patriotism of the Soviet people.

This method is observed neither in Simonov nor Hemingway's articles and essays. But it is quite clear that in the period that interests us, almost in every article of Simonov and Azerbaijani publicist writers, the topic of heroism and civil duty is primary in any case.

²³ Азербайджанская литература периода Великой Отечественной войны / – Баку: Язычы, – 1965. – 127 с.

The structure of the military publicism of Simonov and Hemingway was different. In almost every article of both writers, literary heroes and real (historical) personalities are found. In most of the articles, the authors form part-time dialogues with them, discuss issues of military strategy on a completely equal basis.

Attention is paid to problems of a philosophical nature in Azerbaijani publicism. For example, the questions: “What is the origin of heroism?”, “What did the war teach people?”, “How to properly understand the fulfillment of the civic duty?”, “What are the result of the responsibility or mistakes of the military journalist?” and so on – were highlighted more often. Of course, putting such questions is not necessary in the articles or essays, but in comparison with Simonov and Hemingway's publicism, their number is significantly higher in quantitative terms.

Touching upon the issue of genre differences, it should be noted that on the eve of the Second World War, the theory of the genre of essays in Russian and Western literature was already worked out, and this genre was presented in the writings of the publicists. For example, in Hemingway's book “An old journalist writes...”, there are very few reports from the battlefields. In this book, mainly the writer's essays are given.

The situation was different in Azerbaijani journalism. B.Nabiyev believes that it is one of the three young genres in Azerbaijani literature²⁴. The Second World War, in his opinion, gave a special impetus to the development of this genre. These essays aimed at perpetuating the names of the brave sons of the Republic. For this purpose, M.S.Ordubadı's articles full of hatred for fascism, Shirvan's “Kamal”, J.Jafarov's “The sniper Ilyas”, A.Sadig's “Colonel Zeynalov”, Mir Jalal Pashayev's “Hazi Aslanov” and many others essays were published.

*The main provisions and materials of the third chapter are described in the following publications of the author.*²⁵

²⁴ Nəbiyev, B. Böyük Vətən müharibəsi və Azərbaycan ədəbiyyatı / B.Nəbiyev. – Bakı: Elm, – 1977. – 328 s.

²⁵ Müharibə illərinin publisistikası // Ulu öndərin anadan olmasına həsr olunmuş “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” mövzusunda

Thus, the **conducted** dissertation study allowed to draw some conclusions and generalizations: During the study, it was first established that the attitude towards pacifism as a whole in the XX century was ambiguous. In general, in Russian military prose and publicism, pacifism was traditionally opposed to patriotism as a mass movement that was a supporter of peace. But research has shown that in K.Simonov's military journalism, these concepts were not divided into different sides.

Including prominent American writers, E.Hemingway also felt the influence of anti-war ideas in themselves.

In the period of the war, the publicism reflected heroic images demonstrating the superiority of the motherland over everything. Simonov showed his hero in difficult situations, tests him with conscience, fear, thereby demonstrating his fighting perseverance and incompetence. In Hemingway's activity, more and more pacifist ideas prevailed. However, in some articles, essays, reports and mass speeches, patriotism was also becoming a durable and proven feature of American soldiers. In this regard, during the war years, the Russian and American writers united a common goal – on the one hand, the images of tolerant and brave heroes who felt a deep sense of hatred for the enemy, on the other hand, the desire to create peaceful, benevolent, anti-fascist and uncompromising desire.

The topic of civil duty is connected with the pacifist ideas of Simonov, Hemingway and Azerbaijani writers. Each of them acted from the anti-fascist position and believed that the civil duty of ordinary fighters and supreme military command consists in the destruction of the fascist ideological system as a whole.

Beynəlxalq elmi konfrans, – Bakı, Bakı Slavyan Universiteti, – 3-5 may, – 2016. 2-ci hissə, – s. 233-235.; Böyük Vətən müharibəsi illəri publisistikasının əsas xüsusiyyətləri // – Bakı: Pedaqoji Universitetin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2018. № 2, – s. 82-87.; Müharibə mövzusunun azərbaycanlı şair və yazıçıların publisistikasında əks olunması // Ümummilli lider Heydər Əliyevin anadan olmasının 96-cı ildönümünə həsr olunmuş “İnsan inkişafı. Dünyaya inteqrasiya” mövzusunda II Beynəlxalq elmi konfrans, – Bakı, AzMİU, – 2019. – s. 241-245.

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

1. E.Heminqueyin publisistikasında müharibə mövzusu // – Bakı, Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2015. № 4, – s. 154-159.
2. Müharibə illərinin publisistikası // Ulu öndərin anadan olmasına həsr olunmuş “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” mövzusunda Beynəlxalq elmi konfrans, – Bakı, Bakı Slavyan Universiteti, – 3-5 may, – 2016. 2-ci hissə, – s. 233-235.
3. Пацифистские идеи в публицистике К.Симонова / – Одеса, Науковий вісник Міжнародного гуманітарного університету, серія: Філологія, – 2017. № 29, – с. 38-41
4. E.Heminqueyin erkən ədəbi-tənqidi publisistikası // – Bakı: Bakı Universitetinin xəbərləri, humanitar elmlər siyahısı, – 2018. № 1, – s. 198-203.
5. Böyük Vətən müharibəsi illəri publisistikasının əsas xüsusiyyətləri // – Bakı: Pedaqoji Universitetin xəbərləri, Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası, – 2018. № 2, – s. 82-87.
6. K.Simonovun publisistikasında müəllifin və onun qəhrəmanının mövqeyinin ifadə vasitələri // – Bakı: Azərbaycan Dillər Universiteti, Dil və ədəbiyyat, – 2018. № 3-4, – s. 115-117.
7. K.Simonov və E.Heminqueyin yaradıcılığında vətənpərvərlik və pasifizm kateqoriyaları // – Bakı: AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2019. № 1, – s. 292-297.
8. E.Heminqueyin hərbi publisistikasında müəllif və qəhrəman problemi // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2019. № 3(107), – s. 335-337.
9. Müharibə mövzusunun azərbaycanlı şair və yazıçıların publisistikasında əks olunması // Ümummillə lider Heydər Əliyevin anadan olmasının 96-cı ildönümünə həsr olunmuş “İnsan inkişafı. Dünyaya inteqrasiya” mövzusunda II

Beynəlxalq elmi konfrans, – Bakı, AzMIU, – 2019. – s. 241-245

10. Патриотизм и пацифизм как две мировоззренческие позиции военной публицистики. (На материале статей и К.Симонова и Э.Хемингуэя) // Наука и инновации – современные концепции. Сборник научных статей по итогам работы Международного научного форума, – Москва, – 2021. – с. 104-113.
11. Hərbi jurnalistika və yazıçılar // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2022. №2, – s. 143-147.
12. Pasifizm və ədəbiyyat // The XXVIII International Scientific Symposium “Karabakh is My Native Land”, dedicated to the 190 anniversary of Khurshidbanu Natavan. – Holland, Amsterdam, – 30 iyun, – 2022, – s. 61-64.
13. Разночтения в понятии патриотизма и пацифизма в военной публицистике К.Симонова и Э.Хумингуея // Язык. Культура. Перевод: межкультурная коммуникация в эпоху цифровых технологий: материалы Международной научно-практической конференции. Приднестровский государственный университет им. Т.Г.Шевченко, – Тирасполь, – 2025, – с. 56-61.



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