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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THEORETICAL PROBLEMS OF WORLD LITERATURE IN
AZERBAIJANI LITERARY STUDIES**

Specialty: 5715.01 – Literary theory, literary
analysis and criticism

Field of science: Philological sciences

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Baku – 2026

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GENERAL CHARACTERISTICS OF THE WORK

The Relevance of the Topic and the Degree of Its Scholarly Treatment. At the contemporary stage, the study of theoretical problems of world literature in Azerbaijani literary studies is extremely relevant. This is primarily due to the fact that the problem and topic that we have taken as the object of research has not appeared as a research work or a monographic research subject in such a format at the stages of development of our literary studies. Therefore, using methodological pluralism and relying on various approaches related to the understanding of literature, etc., sociological, culturological, comparative, appropriation, literary relations, intertextual, etc. issues should be deeply examined, and methods, trends, directions, genres, etc. that are directly related to Azerbaijani literary studies, its essence and come from the literatures of other peoples should be analyzed and involved in research. At the same time, there is a need to refocus attention on the views and theoretical approaches to Eastern, Western European, Russian, world and American literatures, the literary process, literary life, literary reception (appropriation).

The movement of all these processes in modern Azerbaijani literary criticism can be successful only when the development of theoretical views on the essence of literature, its various sides and aspects, real factors, conditions and forms is correctly understood from an adequate position. Only when we know what real features literary creativity belongs to, it is possible to make more correct judgments and put forward considerations about it. When this happens, it can create a fertile theoretical and methodological environment, allowing us to trace the evolution of Azerbaijani literary criticism and how it is analyzed within the theoretical problems of world literature. It is extremely necessary to study the important problems of Azerbaijani literature and literary criticism, the path it has taken over many centuries, using Russian, Eastern, Western European and world literary-theoretical thought, and how it has developed. There are a large number of categories in our literary criticism that do not coincide with those existing in Russian, Western

European and world literature, but have manifested themselves differently. Therefore, it is becoming relevant to determine how the theoretical problems of world literature are reflected in Azerbaijani literary criticism, the epistemology of the theoretical features in them, and to identify similar and different trends that are close in mental-religious terms, as well as literary-theoretical traditions and categories that differ from each other and do not coincide with other characteristics.

Theoretical problems of world literature have been studied in the Azerbaijani artistic-philosophical-aesthetic system since the Middle Ages, and although a number of conclusions have been reached, a special revival has been observed in this field since the time of M.F. Akhundzade. Because M.F. Akhundzade, with the power of Russian and European socio-political and literary-cultural thought, scientific-philosophical, aesthetic-psychological thinking in the 19th century, based on Western thinking and Western criteria, took on the mission of directing Azerbaijani literary-theoretical thought in the Western direction, in the words of M. Guliyev, "Europeanizing Azerbaijani life."¹ The study of examples from world literature, including the works of Western writers who entered Azerbaijani literature and literary criticism at different times (W. Shakespeare, Y. Moliere, J. Byron, B. Shelley, J. Swift, R. Stevenson, S. Maugham, K. Doyle, A. Christie, J. Aldridge, C. Dickens, T. Dreiser, I. Hote, E. Zolya, etc.) and Russian literature (A. Pushkin, M. Gogol, M. Lermontov, F. Dostoevsky, A. Chekhov, M. Gorky, M. Sholokhov, V. Mayakovsky, A. Tvardovsky, etc.) in a comparative context, their theoretical propositions, translations of their works, and their assimilation, along with the enrichment of our literary criticism from those literatures, was also aimed at solving a number of problems of our theoretical thought.

The assimilation of the world literary-theoretical idea in our literary studies, along with other aspects, was carried out in the directions of flow, trend, poetics, method, genres, etc. Azerbaijani

¹ Guliyev, M. Mirzə Fətəli Axundovun yaradıcılığı // - Bakı: Axundov, M.F. Məqalələr məcmuəsi. Azərb. SSR Elmlər Akademiyası Nəşriyyatı, - 1962. - p. 120-127

literary scholars I. Hikmet, M. Guliyev, M. Jalal, A. Safarli, Kh. Yusifli, R. Azadeh, J. Khandan, F. Gasimzadeh, H. Arasli, K. Talibzadeh, A. Mirahmedov, Y. Garayev, V. Osmanli and others. The searches conducted in this direction undoubtedly served to refine some aspects of the problem. Although those whose names we have mentioned have carried out a number of works in this direction, in the format of the presented topic, the problem needs to be involved in research not only from the perspective we are considering, but also from numerous other points of view. The scientific approach, as in other fields, needs to be examined in literature and literary criticism both in its entirety and in a differentiated manner. While some of the theoretical problems of world literature have been studied in Azerbaijani literary criticism in the areas of Eastern poetics, early realism, enlightened realism, realism, magical realism, post realism, romanticism, socialist realism, flow, trend, method, genre, etc., there is a need to study the problem from many other prisms as well.

Object and Subject of the Research is to consider how various problems of Eastern, Russian, Western European and world literature have been reflected in Azerbaijani literary criticism since the Middle Ages. The object of the study is how Eastern literature, including European and Russian romanticism and realism, lyrical genres, manifest themselves and strengthen themselves in Azerbaijani literary criticism, how existing literary trends and genres in the world and Europe enter Azerbaijani literary criticism, etc., starting from the 11th century, starting from G. Tabrizi and Kh. Tabrizi, A. Tabrizi, M. Qazvini, R. Tabrizi, Fuzuli.

It is an examination of the works of authors who address the theoretical problems of world literature based on Eastern, Western European, Russian and world literary and artistic examples and who have succeeded in bringing them to our literary studies (M.F. Akhundzade, A. Huseynzade, F. Kocharli, S. Huseyin, M. Jalal, M. Jafarov, K. Talibzade, T. Efendiyev, M. Aliyoglu, A. Hajjiyev, R. Azade, K. Aliyev, Sh. Valiyev, A. Kabakli, M. Unlu, S. Tagizade, Y. Babayev, H. Gasimov, T. Salamoglu, N. Shamsizade and others).

Aims and Objectives of the Study. The purpose of the study is to analyze how the theoretical problems of Eastern, Western

European, Russian and world literature have entered Azerbaijani literary criticism over a long period of time, how the flow, trend, directions, methods and genres that we have put at the center of our scholars' study. At the same time, the goal is also to examine the impact of those examples that have entered the literary process on the development prospects of our literary criticism, its priority directions. Based on this goal, the following tasks have been set:

- Investigating the impact of world literary-theoretical thought on Azerbaijani literature and literary criticism and revealing what flow, trend, method, genre, etc. manifestation it has;

- Investigating the main reasons why romanticism entered the creativity of Azerbaijani poets from Western European and Russian literature, the theoretical approach of our literary critics to it, theorists who contributed to the formation of romanticism in European and Russian literary and philosophical thought, Azerbaijani romantics and theorists of romanticism benefited from Western and Russian literature;

- To investigate and analyze the main reasons for the approaches to romanticism from different directions;

- To reveal the differences between the romantic method and the realistic method as a result of specific analyses;

- To examine the features of M.F.Akhundzadeh's philosophical and aesthetic views on the formation and development of realistic art in Azerbaijan, arising from his theoretical works. To study and reveal the value given to M.F.Akhundzadeh's realism by Russian and European researchers and critics;

- To trace the problem of tradition and innovation in the analysis of romanticism and realism trends, the emergence of romanticism, realism, socialist realism in Azerbaijani literary criticism, including the emergence of lyrical genres of European and Russian origin in our theoretical thought based on artistic traditions;

- To study considerations on the application of features from Western European, Russian and world romanticism, realism and socialist realism in the Azerbaijani literary-theoretical system, and to reveal common points between them;

- It consists of an analysis of the traces left by the theoretical

problems of world literature in our national literary and aesthetic thinking in terms of the path taken by Azerbaijani literary criticism, etc.

Research Methods. The dissertation is based on the historical-comparative research method. While preparing the work, the author has made an effort to use the most fundamental classical and modern methodological theoretical works and consistent examples of literary criticism. This study, carried out in a comparative aspect, is based on the opinions of European (Schlegel, Schelling, Y. and V. Grimm brothers, etc.), Russian (N. Konrad, I. Neupokoyeva, S. Petrov, V. Sokolov, O. Kovalyov, etc.), Azerbaijani (M.F. Akhundzade, F. Kocharli, A. Huseynzade, M. Jafar, K. Talibzade, V. Osmanli, A. Hajiyev, O. Bayramli, SM. Guliyev, Mir Jalal, B. Nabiyev, S. Asadullayev, H. Hashimli, N. Shamsizade, T. Salamoglu, G. Guliyev, etc.) and other scholars on the issue we are considering.

Principal Propositions Submitted for Defence.

1. To substantiate that to date, world literary-theoretical thought has not been the object of analysis in any research work in Azerbaijani literary criticism, literary-theoretical and philosophical-aesthetic thought as a whole;

2. To prove that the approaches of individual Azerbaijani authors to world literary-theoretical thought in one context or another are of a local nature;

3. To emphasize the necessity of Azerbaijani literary criticism to benefit from the creativity of M.F. Akhundzadeh, A. Huseynzadeh, J. Mammadguluzadeh, M.A. Sabir and other writers in their use of world literature and literary-theoretical thought;

4. To evaluate the contributions of Azerbaijani authors to the development of our literary studies by using theoretical problems of world literature in the works of M.F. Akhundzade, M. Rafili, A. Huseynzade, F. Kocharli, M. Jalal, M. Jafarov, K. Talibzade, T. Efendiyev, M. Alioglu, F. Hajiyev, R. Azade, K. Aliyev, Y. Garayev, S. Tagizade, M. Guliyev, H. Gasimov, Y. Babayev, N. Shamsizade and others in their research on national literature;

5. To highlight the emergence of examples included in the cultural-literary context from the literary-theoretical thought of the

East, Russia, Western Europe and the world in Azerbaijani literature and literary studies and the observation of mutual bilateral integration as a continuous process as points left out of the studies, etc.

Scientific Novelty of the study is that here, for the first time, an attempt has been made to investigate the theoretical problems of world literature in the specified format in Azerbaijani literary studies. In the dissertation, for the first time, the application of literary trends, flows, directions, methods, lyrical genres of world, Eastern, Western, Russian literature in our literary studies has been examined on the basis of a systematic, consistent and relevant concept.

Approaching the study of trends such as romanticism, realism and socialist realism, the sonnet genre in our literary studies from such a prism and studying the theoretical views of representatives of Azerbaijani literary studies, the connection of our artistic thought to the world literary process and the typological proximity to world literature at the considered level are the main features of the scientific novelty of the work. At the same time, for the first time in the study, literary theory, literary criticism, textbooks, and books that bring the theoretical problems of world literature that have been published in Azerbaijan over the past 100 years to our theoretical mind from one perspective or another have also been systematically and consistently included in the analysis.

Theoretical and Practical Significance of the Research.

The dissertation examines the theoretical problems of world literature in Azerbaijani literary studies, literary trends, directions, methods, etc. Since the study of Azerbaijani literary studies covers a period of long historical periods, lyrical genres, which have taken their place in our literary-theoretical thought, the investigation of creative tendencies such as sometimes contradictory, typological, appropriation, etc. is important in terms of studying our literary historiography. The study also aims to study the various stages of our literary studies from the Middle Ages, the theoretical problems of world literature, creative directions such as trends, flows, methods, lyrical genres, etc., and to play a role as a basis for future works of our literary history. The dissertation work has a certain importance for this type of research work with its research object and subject,

analysis directions and scientific conclusions.

The conclusions reached in this dissertation can be used in programs to be written on literary studies, methodological instructions, lessons and methodological aids, textbooks, theoretical studies, and in teaching Azerbaijani literary studies and literary theory in higher education institutions. In addition, the results of the study can be used in comparative-typological literary studies, dissertations and monographic studies on the connections and integration of Azerbaijani literary studies with world literature.

Approbation and Application. The dissertation was approved by the Department of Azerbaijani and World Literature of Ganja State University. The main provisions of the dissertation were reflected in the author's reports and materials published in journals, magazines, collections published in the Republic and outside Azerbaijan, as well as in Republican and International level conferences.

Name of the Institution Where the Dissertation Was Carried Out. Ganja State University.

Total Volume of the Dissertation, Indicating the Volume of Each Structural Section Separately. The research work consists of an introduction (14,181 characters), three chapters (the first chapter is two paragraphs – 52,457; the second chapter is two paragraphs – 76,763; the third chapter is three paragraphs – 112,100 characters), a conclusion (7,101 characters) and a list of references.

The total volume of the dissertation work is 262,602 characters.

MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” of the study, the relevance of the topic is justified, the study of the problem, the object and subject of the research work, the goals and objectives are determined, the theoretical and methodological basis, the scientific novelty of the work, the theoretical and practical significance are noted, and information about the approbation and structure is provided.

The first chapter of the study is called “**The inclusion of theoretical problems of world literature in Azerbaijani literary**

criticism". The first paragraph of this chapter, consisting of two paragraphs, is formulated as "Theoretical problems of world literature in the sources of literary theory and literary criticism prepared in Azerbaijan". Here we have considered it necessary to talk about the impact of theoretical problems of world literature on textbooks, textbooks, dictionaries, survey books and monographic studies prepared in Azerbaijan since the beginning of the 20th century and to look at its dynamics. However, in order to describe the general picture up to the 20th century, we preferred to focus on the problems of Eastern, Western, Russian and world literature in the critical works written by M.F. Akhundzadeh, proceeding from the theoretical and aesthetic principles, and considered it necessary to start with Firidun bey Kocharli's "Historical Materials of Azerbaijani Literature"² and the booklet "Literature of the Azerbaijani Turks"³ written before that in 1903, which focused on the new artistic and aesthetic direction of Azerbaijani literary criticism that emerged in the late 19th and early 20th centuries. We approach the issue from this perspective because M.F. Akhundzadeh viewed criticism, literary historiography and analysis in the same way as Western literary critics, and F. Kocharli, in turn, made efforts to study the Azerbaijani literary heritage based on the principles of scientific sequences. At the same time, he was revealing this by being closely acquainted with the work of Russian literary critics P.A. Pipin, V.A. Nikolsky, M.V. Speransky and other such literary specialists. This also coincided with the period when Azerbaijani literary criticism still continued to use examples such as tazkira, jung and muntakhabat. The use of theoretical problems of world literature by Azerbaijani literary criticism had a positive impact on the writing of the book "Literary Lessons"⁴ prepared by Huseyn Javid and Abdulla Shaig in the first decades of the 20th century. It is no coincidence that the authors gave preference to the works of representatives of

² Köçərli, F. Azərbaycan ədəbiyyatı tarixi materialları: [2 cild, 4 hissə] / F.Köçərli. – Bakı: – 1925-1926.

³ Köçərli, F. Azərbaycan türklərinin ədəbiyyatı // Tərcüman qəzeti. –1903, 17 oktyabr, № 46.

⁴ Hüseyn, C. Ədəbiyyat dərsləri / C.Hüseyn, Ş.Abdulla. – Bakı: Hökumət mətbəəsi, – 1919.

Turkish literature in this textbook, and when discussing new literature issues, they considered it necessary to refer to the works of representatives of Western literature. The inclusion of issues such as the definition of literature and art, considerations related to a work of art, style and expression system, verse and prose, poetic meters, types of fiction, etc. in the topics reflected here revealed that the authors benefited from Eastern and Western literary-theoretical systems.

The inclusion of theoretical problems of world literature in Azerbaijani literary criticism can also be seen in the two-volume "Workbook from Literature"⁵ written by the author team. Although these volumes, published in 1928 and 1932, reflect most aspects of Soviet ideology in all its cruelty, they also explain the form and content of literature, the individuality of the author in the literary process, similar and different features between them, and the socio-economic determinism of the artistic process (based on the cause-and-effect law of all events). Although the literary examples and views in the book are based on the theory of Marxist principles, elements of constructivism and futurism, poetic techniques, literary movements, and literary schools are reflected here from the perspective of world literature problems.

A.V. Bagrin's textbook "Beginning of Literary Knowledge", written at the same time as "Workbook from Literature"⁶, also covered the origins of art and literature, literary influence, history and development of literary science, the foundations of stylistics, the ideological and political situation of those years, S.V. Plekhanov's monist (based on a single beginning or substance) theory, etc. However, in addition to highlighting the points of view of V.I. Ivanov, V.B. Tomashevsky, N.I. Ashmarin, V.V. Siplovsky, R.I. Shir and others, the theses of the brothers Y. and V. Grimm, Benfey's theory of quotation, the use of examples of Russian and Western European literature as dominant in the book, the author's explanation

⁵ Ədəbiyyatdan iş kitabı: [2 cildə] / Kollektiv müəlliflər. – Bakı: Azərənəşr, – 1928-1932.

⁶ Baqri, A. Ədəbiyyat biliynə başlanğıc / A. Baqri. Lenin adına olan Azərbaycan Dövlət Darilfununu. Pedaqoji fakültə. Tələbələrə üçün leksiya və vəsait. – Bakı: Azərbaycan Dövlət Darilfunu. – 1930.

of Eastern genres with examples of Russian literature materials, the use of qasida, ghazal, matsnavi, etc. The fact that he considered such examples under the genres of Russian literature and used the expression “ghazals of Zhukovsky, Pushkin, Lermontov” confirmed that A.V. Bagri was unaware of Eastern poetics.

Jafar Khanda's book for grades 8-10 of secondary school, first published in 1940 and then republished in 1951 and 1958 under the title “Theory of Literature” (later “Theory of Literature”)⁷, also sheds light on literary issues from the perspective of communist-proletarian ideology, writing its theoretical problems based on the principles of Marxist-Leninist aesthetics, and considering phenomena such as literature, art, culture, etc. as objects of analysis precisely on the level we have mentioned.

In 1958, the theoretical provisions contained in the textbook “Introduction to Literary Theory”⁸ by Mikayil Rəfili were published based on the book “Theory of Literature. Poetics”⁹ by the prominent Russian literary critic and poetry critic B. Tomashevsky. The work of representatives of world, Russian and Azerbaijani literature, European F. Petrarca, Dante, Leonardo da Vinci, Diderot, Lessing, representatives of Russian literature Lomonosov, Sumarokov, Radischev, Herzen, Chernyshevsky, Dobrolyubov, Saltykov-Shchedrin, Marxist-Leninist literature, etc. In a number of cases, the views on issues such as comparative-typological aspects were examined.

The introduction of theoretical problems of world literature into Azerbaijani literary studies was presented in the textbook “Fundamentals of Literary Studies”¹⁰ by Mir Jalal and P. Khalilov. Many issues of literature – the problem of typicality, the cognitive importance of literature, the attitude to the classical heritage, the unity of form and content, various literary movements, etc. were

⁷ Xəndan, C. Ədəbiyyat teoriyası: Natamam və orta məktəblər üçün / C.Xəndan, – Bakı: Azənəşr, –1940.

⁸ Rəfili, M. Ədəbiyyat nəzəriyyəsinə giriş / M.Rəfili. – Bakı: –1958. – 275 s.

⁹ Томашевский, Б.В. Теория литературы. Поэтика: Учеб.пособие / Б.В.Томашевский. – Ленинград: Государственное издательство, – 232 с

¹⁰ Mir Cəlal. Ədəbiyyatşünaslığın əsasları / Mir Cəlal, P.Xəlilov. – Bakı: Maarif, – 1972.

explained and strengthened on the basis of examples from English, French, Russian and world literature for justification.

In A. Mirakhmadov's "Dictionary of Literary Terms"¹¹, taking as a source the theoretical problems of world, Eastern, Western European and Russian literature, as well as the statements, rhetoric, sagas, stories, alphabets, etc. from Near and Middle Eastern poetics, as well as the history and theory of Western literature, Alexander's poem related to literary criticism, etc. In explaining terminological expressions such as "...", more space was given to sources such as "Dictionary of Literary Terms"¹² and "Brief Literary Encyclopedia"¹³ by famous literary critics L. Timofeyev and S. Turayev, and to the explanations of concepts from Western European and Russian literature such as fiction, realism, romanticism, socialist realism, etc. by A. Kvyatkovsky, Y. Prokhorov, P. Nikolayev, A. Sokolov and other scholars.

A. Hajiyev's book "Theory of Literature"¹⁴ was later published in 1999, 2005, and 2009 under the title "Fundamentals of Literary Studies"¹⁵, and was further enriched with genres, literary trends, and directions developed in European and American literature. Tradition and innovation in the work of O. Balzac, Y. Moliere, P. Cornel, Y. Racine, Y. Lafontaine, representatives of Russian literature M. Lomonosov, V. Trediakovsky, A. Sumarokov, F. Fonvizin, G. Derzhavin, etc., written literature and folklore, national form, literary connections and literary influence, etc. were examined against the background of world literature.

In the textbooks and manuals prepared and compiled by

¹¹ Ədəbiyyatşünaslıq terminləri lüğəti / Tərtib edən Ə.M.Mirəhmədov. – Bakı: Maarif, – 1988. – 268 s.

¹² Словарь литературоведческих терминов / Ред. С 48 сост.: Л. И. Тимофеев и С. В. Тураев. Москва: Просвещение, – 1974. – 509 с.

¹³ Краткая литературная энциклопедия: [в 9 томах] / Ред. коллегия А. А. Аникст, В. В. Виноградов, Н. К. Гудзий, А. Ф. Ермаков, В. В. Жданов, Д. С. Лихачев, Ю. Г. Оксман, Л. И. Тимофеев и др. – Москва: Сов. Энцикл., – 1962—1978.

¹⁴ Hacıyev, A. Ədəbiyyat nəzəriyyəsi / A.Hacıyev. – Bakı: Mütərcim, – 1996. – 376 s.

¹⁵ Hacıyev, A. Ədəbiyyatşünaslığın əsasları: Ali məktəblərin filologiya fakültələri üçün dərslik / A.Hacıyev. – Bakı: Zaman, – 1999. – 420 s.

J. Heyat from South Azerbaijan, "Literary Studies"¹⁶, R. Yusifoglu's "Fundamentals of Literary Studies"¹⁷, X. Alimirzayev's "Scientific-Theoretical Foundations of Literary Studies"¹⁸, R. Aliyev's "Theory of Literature"¹⁹, N. Gahramanli's "Theory of Literature"²⁰, V. Ahmad's "Literary Studies"²¹, A. Aliyev's "Lectures on the Theory of Literature"²² and others, especially the book authored by X. Alimirzayev, a number of issues were illuminated from a conceptual perspective, based on Western European and Russian theoretical thinking.

M. Aliyev's "Literary Theory", published in 2009, was reprinted in 2012 under the title "Fundamentals of Literary Theory"²³, and it made extensive use of the achievements of world literary-theoretical thought in explaining the Eastern poetic system of thought, academic style, poetic expression, rhyme problems, etc.

In N. Shamsizadeh's textbook "Theory of Literature"²⁴, on the one hand, traditional literary and artistic examples are considered, and Marxist methodology, reliance on the concept of Russian Soviet scholars, and the ideas and considerations of European thinkers are revealed. On the other hand, in addition to Eastern poetics books, aesthetic treatises, the Middle Eastern school of exegesis, Indian Sanskrit poetics, interpretations of the Quran, ancient Greek and Roman theorists, Hegel, Marx, V. Belinsky, G. Pospelov, S. Tokarev,

¹⁶ Heyat, C. Ədəbiyyatşünaslıq / C. Heyat. – Bakı: Elm, – 1996. – 216 s.

¹⁷ Yusifoglu, R. Ədəbiyyatşünaslığın əsasları: Filologiya fakültəsinin tələbələri üçün dərs vəsaiti / R. Yusifoglu. – Bakı: Sabah, – 2001. – 228 s.

¹⁸ Əlmirzəyev, X. Ədəbiyyatşünaslığın elmi-nəzəri əsasları / X. Əlmirzəyev. – Bakı: Nurlan, – 2008. – 431 s.

¹⁹ Əliyev, R. Ədəbiyyat nəzəriyyəsi / R. Əliyev. – Bakı: Mütərcim, – 2008. – 360 s.

²⁰ Qəhrəmanlı, N. Ədəbiyyat nəzəriyyəsi / N. Qəhrəmanova. – Bakı: BQU nəşriyyatı, – 2008. – 106 s.

²¹ Əhməd, V. Ədəbiyyatşünaslıq: Filologiya fakültəsinin tələbələri üçün dərslik. / V. Əhməd. – Bakı: Müəllim, – 2008. – 149 s.

²² Əliyev, A. Ədəbiyyat nəzəriyyəsiindən mühazirələr / A. Əliyev. – Bakı: – 2010. – 214 s.

²³ Əliyev, M. Ədəbiyyat nəzəriyyəsinin əsasları / M. Əliyev. – Bakı: Elm və təhsil, İkinci nəşr. – 2012. – 480 s.

²⁴ Şəmsizadə, N. Ədəbiyyat nəzəriyyəsi: dərslik / N. Şəmsizadə. – Bakı: Prosres nəşriyyatı, – 2012. – 434 s.

I. Filshtinsky, G. Friedlender, M. Khamrayev, L. Timofeev, B.Eichenbaum and other theorists are referred to, encyclopedias, dictionaries on literary criticism, philosophical and aesthetic sources. A number of other theoretical issues were enriched by the views of A. Toynbee, Y. Derrida, M. Foucault, R. Barth, K. Jaspers, Y. Lyotard, Y. Deleuze, M. Lotman, U. Prigozhin and others.

The second paragraph of the first chapter is called **“The influence of the world literary process on the formation of the national artistic-theoretical system emerging in Azerbaijan”**.

Since in the 20th century, world literary studies were developed in the context of comparative literary studies, Azerbaijani literary scholars A.Almammadov, H.Babayev, S.Asadullayev, G.Sultanova, N.Mammadov-Taghisoy, L.Gerayzadeh, T.Sharifli, A.Khalilov and others were more concerned with the development of national literary studies in this context in their works. In this case, Azerbaijani literary studies were developed as a certain path of a complex dynamic macrosystem that went through certain historical stages. Our literature was connected to the leading locomotive of other literatures, especially Eastern, Western European, Russian, world literature, with the help of genetic, contact, typological interactions, etc.

If the development of the literary process, on the one hand, proceeded consistently and synchronously, on the other hand, the creativity of M.F. Akhundzade, which significantly influenced artistic thought, gave more impetus to its theoretical issues than in the second half of the 19th century. M.F. Akhundzade's presentation of valuable examples of not only Eastern but also Western literary-theoretical and philosophical-aesthetic thought in a language that the people understood and could digest, played an important role in transferring the theoretical problems of world literature to our literary studies. Theoretical issues of world literature make the study of two literatures (Azerbaijani-Arabic, Azerbaijani-Russian, Azerbaijani-Turkish, Azerbaijani-German, Azerbaijani-English, Azerbaijani-Scandinavian countries, Azerbaijani-Kazakh, etc.) and a number of literatures relevant to our literary studies in the direction of artistic-poetic translation, in the direction of literary relations, in a

comparative-contrasting context.

Therefore, at the modern stage, there is a need for a deep and detailed study of the mutual relations between Azerbaijani and World literature. For a systematic study of the problem, along with generalizing and leading spectra, general theoretical principles, methodological issues, typological and contrasting aspects should be analyzed, the issue should be approached from the principle of historicity, the necessary stages - ancient, medieval, modern period, 19th century, early 20th century, the period up to the middle of the 20th century, the processes taking place in the 1960s-1980s, 1990s-2000s - should be differentiated and studied fundamentally in divisions. All this shows that at the modern stage, there are enough directions and aspects in the study of various aspects of theoretical problems of world literature in Azerbaijani literary studies.

In the early 2000s, A. Asadova, who touched upon some issues of European literary criticism and Azerbaijani literary-theoretical thought, drew attention to the consideration of both the influence and mutual influence factors as components of the global literary-artistic system when tracing the influence of European literary criticism traditions on the formation of Azerbaijani literary-theoretical thought²⁵. Therefore, there is a need to study the theoretical problems of world literature from approximately such a perspective. In the process of research, we determined that the inclusion of theoretical problems of world literature in Azerbaijani literary criticism over time, as the stages replace each other, takes on an unbreakable, indivisible character, and as they acquire a dialectical connection, these connections deepen and the study of their various aspects becomes necessary.

All this shows that when studying numerous issues of world literature, their typological similarities should be sought in our literary criticism, and a conceptual attitude should be put forward to issues such as national main directions, literary movements, typological categories, genre groups, creative methods, etc.

The main provisions and materials covering the first chapter of

²⁵ Əsədova, A. Azərbaycan ədəbiyyatşünaslığı və ədəbi-nəzəri fikri / A.Əsədova. – Bakı: Elm, – 2006. – s. 259

the study are reflected in our research below²⁶.

The second chapter of the study, entitled **“The role of Eastern, Western European and Russian romanticism in the development of Azerbaijani literary criticism”**, also consists of two paragraphs. In the first paragraph, entitled **“The participation of the stages of Eastern and Western literary-theoretical thought in the formation of Azerbaijani literary criticism”**, we considered the study of our literary criticism problems with their own internal components unsuccessful and illogical in order to effectively investigate the fundamental issues of our literary criticism, and also determined that it is impossible to reveal the vector of forward movement without properly studying the use of world, Eastern, Western European and Russian literary-theoretical thought, without determining the general methodological coordinates and the mechanism of development of these coordinates. In the process of research, such an issue also emerged that our literary-theoretical thought was developing since the Middle Ages, drawing on the sources of Eastern literature, philosophical thought, poetry, Eastern poetics, and Eastern philosophical-aesthetic thought. The works of M.Shakhavat, Kh.Tabrizi, G.Tabrizi, N.Tusi, A.Tabrizi, R.Tabrizi and others dedicated to the theory of poetry, artistic form and content, metaphor system and view of issues, the theory of cognition in Fuzuli's works, comparison of the filtering of science through cognition and the science of cognition, classical poetics derived from Arabic artistic-aesthetic thought, components of Quranic eloquence, their formation in Azerbaijani literary criticism, and their place on the basis of specific examples have been determined.

When reviewing the sources such as literary theory and the foundations of literary criticism that emerged in the 20th century, it was determined that although the theoretical problems of world literature were approached from the perspective of monopoly,

²⁶ İbrahimova, N. Şərq ədəbi-nəzəri fikri və Azərbaycan ədəbiyyatşünaslığının inkişafı // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu. Filologiya məsələləri. – 2020. № 6, – s. 257-268; Dünya ədəbi-nəzəri fikri və Azərbaycan ədəbiyyatşünaslığı // –Sumqayıt: Sumqayıt Dövlət Universiteti. “Elmi xəbərlər”. Sosial və humanitar elmlər bölməsi. – 2020. cild 16, № 4, – s. 50-54.

proletarian and communist ideology during the period when Azerbaijan was part of the Soviet Union, in the concepts of many authors, in addition to the specific explanation of Eastern poetics of our literary criticism, Western Europe, Aristotle's "Poetics", "Politics" and "Rhetoric", works of Renaissance artists Cervantes, Lope de Vega, Diderot, Lessing, Hegel, etc., Boileau's "The Art of Poetry", etc., along with such authors, the considerations put forward by representatives of Russian literary-theoretical thought such as M.Lomonosov, V.Belinsky, A.Herzen, N.Chernyshevsky, N.Dobrolyubov, N.Saltykov-Shchedrin, N.Nekrasov and others regarding the development of literature were discussed and utilized.

When familiarizing oneself with the sources, it becomes possible to see that the influence of world literary-theoretical thought on Azerbaijani literary criticism emerged as a result of long and complex historical processes and events, and that the assimilation that began in the 11th century continued in subsequent stages and centuries. No matter how consistent the research conducted in this direction has been so far, in our contemporary era, the influence of world, Eastern – Arabic and Persian literary-theoretical thought, Western and Russian literature on Azerbaijani artistic-philosophical thought, literary criticism, and aesthetic approaches should be studied from a more in-depth and conceptualized perspective.

In the second paragraph of the second chapter titled **“Development of Various Problems of Romanticism Theory in Azerbaijani Literary Studies”**, romanticism as an artistic movement and direction emerged in the cultural and literary context of Europe and America from the end of the 18th century to the first half of the 19th century, and was formed with the help of writers and philosophers V.G. Wankenroder, Ludwig Tich, Novalis, F. and A. Schlegel brothers united around the Jena School in Germany. After reviewing the examples of romanticism philosophy revealed in the works of F. Schlegel and F. Schelling, Grimm brothers, Hoffmann, H. Heine and others, romanticism as a movement was included in the artistic arsenal of V.Zhukovsky, A.Batyushkov, A.Pushkin, N.Gogol, M.Lermontov and others in Russian poetry, and its development took place in France, England, Italy, Poland, Hungary, the Balkan

countries, the Czech Republic, etc.

The well-known representatives of this movement were discussed, and the individual and general aspects of the creativity of A. Shaig, A. Huseynzade, A. Javad, M. Hadi, H. Javid, etc. at the end of the 19th century and the beginning of the 20th century were studied. Since the main goal of the semi-chapter is the development of the theory of romanticism by Azerbaijani literary critics, more attention is paid here to the angles from which the problem is illuminated in our national literary criticism. Therefore, the theoretical views of Azerbaijani and Turkish scholars who have focused on various aspects of romanticism as an object of analysis, such as A.Huseynzadeh, M.Jafarov, M.Jafar, Mir Jalal, K.Talibzadeh, O.Bayramli, M.Alioglu, A.Ibadoglu, A.Hajiyev, R.Azadeh, I.Vahabzadeh, G.Guliyev, T. Efendiyev, V.Osmanli, Sh. Valiyev, S.Garashova, A.Sarajli, A.Kabakli, M.Unlu, and others, who have drawn attention to various aspects of romanticism as an object of analysis, have been examined, Azerbaijani romanticism has been compared with the theory of European and Russian romanticism, and common and different points have been explained. In addition, while studying the problem in a comparative-typological context, we have considered it necessary to analyze the renaissance processes taking place in fraternal Turkey since the second half of the 19th century, especially to talk about the influence of the Tanzimat period.

This paragraph emphasizes the stimulating influence of socio-political trends and processes from Russia, France, England, Germany, Italy and other developed countries of the world on the development of romantic tendencies and thought in Azerbaijan. In the processes taking place in Turkish literature, Namig Kamal's creativity is brought to the fore.

While presenting a review of the provisions of Azerbaijani literary critics on romanticism, we have emphasized the approaches related to the formation and development of Azerbaijani romanticism in A.Huseynzade's literary-aesthetic concept, paid special attention to the theses in A.Sahhat's manifesto-like article "How Fresh Poetry Should Be", and evaluated the importance given to the works of

Russian, Turkish and world classics published in the "Füyuzat" magazine created and edited by A. Huseynzade. We have examined and analyzed various artistic works from the works of Shakespeare, Heine, Goethe, Byron, M.Naci, A.Cevdet, N.Kamal, M.A.Rajaizade, L.Tolstoy, F.Dostoevsky, A.Chekhov and others.

While following the entry of the literary-aesthetic movement of Romanticism into Azerbaijani literature and literary criticism, we also discovered that the various problems of the theory of Romanticism, which came to our literary criticism from the Eastern and Western literary-theoretical thought, have been studied consistently since the beginning of the 20th century, and have been characterized by the investigation of a number of aspects of this movement, as well as the development of its national ornaments.

The research we conducted in connection with the second chapter of the study is reflected in the following studies.²⁷

In the first paragraph of the third chapter of the study entitled **“The Realism Movement, the Influence of World Literary-Theoretical Thought on Its Formation, Poetic Genres of European and Russian Origin and Azerbaijani Literary Studies”**, entitled **“The Origin of the Realism Movement, Its Entry into Azerbaijani Literature and Its Place in the Formation of Theoretical-Aesthetic Thought”**, we note that the arrival of realism as a literary-aesthetic movement to Western European art and literature and its impact on the creation of characters as an artistic phenomenon, and the achievement of the creation of unique artistic images, we have made an effort to examine the unique national quality of this direction and movement, which was formed and developed in Western European and Russian literature, after its entry into Azerbaijani literature, and to examine its numerous aesthetic

²⁷ İbrahimova, N. Avropa və rus romantizminin Azərbaycan romantizminin inkişafına təsiri // “Filoloji elmlər innovativ tədqiqatlar kontekstində” adlı Beynəlxalq elmi-praktik onlayn konfransın materialları. – Bakı: – 2020. – s. 237-240; The Emergence of World Romanticism into Azerbaijani Literature from the XIX th Century Tuijin Jishu // – Journal of Propulsion Technology. –2024. Vol. 45 No.1, –s. 4483-4486; Aesthetic Principles of European and Russian Romanticism, Azerbaijani Romanticism // – Нижневартовск: Бюллетень науки и практики. – 2024. Т. 10. № 6, – с. 9-13.

features in our literary studies, starting from the work of M.F.Akhundzadeh, as an important movement. Here we have acted and established relationships mainly guided by I.Habibbayli's approach to the stages of the development of Azerbaijani literature, Y.Garayev's concept of national realism and T.Mammad's considerations on realism.

From the sources we have drawn attention to in this paragraph, such an approach has emerged that the assimilation of the aesthetic features of realism in Azerbaijani literary criticism, its "digesting" of the theoretical problems of world literature has given a special impetus to the emergence of a number of successes in this field of science. The features, multilateral and diverse relations that Azerbaijani literary criticism has borrowed from world literatures have created a solid foundation for the development of this trend in our national artistic and aesthetic thought. While studying the various aspects of the realism trend, the traditions coming from the East and a number of elements that entered from Russia and Europe in the later period have been of great value for creating a panorama of our literary criticism history. In order to thoroughly penetrate the essence of the problem, we have studied the works of well-known specialists in this field, N.I.Konrad, I.G.Neupokoyeva, S.M. Petrov and other Russian theorists, as well as the views of Azerbaijani scholars M.Guliyev, M.Arif, K.Talibzadeh, B.Nabiyev, H.Gasimov, S.Tagizadeh, K.Aliyev, T.Salamoglu and other specialists on realism, and have tried to resolve a number of issues in Azerbaijani literary criticism regarding the aesthetic qualities inherent in realism.

In the second paragraph of the third chapter, entitled "**The Method of Socialist Realism in Azerbaijani Literary Studies,**" we have made an effort to examine the reasons why this literary-aesthetic trend, which we mentioned, was forcibly imposed on our artistic thinking and literary studies from Russian Soviet literature and literary studies, and why the method of socialist realism was brought to our country by order of the Central Committee of the Communist Party of the Soviet Union. Although the development of this trend and method took shape and progressed as a political-ideological highway from the 1920s-1930s of the 20th century, and

in the 1940s-1950s, the tendencies to excessively shape artistic thought within the framework of socialist realism intensified, in the 1960s-1970s, a changing attitude towards it was more pronounced and voiced, and in the 1980s, the socio-political, ideological-cultural, literary and reconstruction processes taking place in the USSR, the strategy of these processes, the diversity of ideas such as openness, democracy and pluralism in our society radically changed the perceptions of socialist realism as a method.

The particularly aversive negative attitude that began towards socialist realism from the 1990s was brought to the forefront more and more in the dissertations, research and studies of Azerbaijani critics. T.Salamoglu, T.Alisanoglu, Elchin, A.Bayramoglu, and others, while expressing their attitude towards the method of socialist realism, managed to bring quite solid evidence. They placed the method of socialist realism in all spheres of our socio-cultural life in such a way that the writer's individual imagination was limited, even stifled. The directives on literature in the ideological concept of the Central Committee of the CPSU shackled all its possibilities. Despite all this inadequacy, the ideologists of the Communist Party, in order to prevent the destruction and bankruptcy of socialist realism, published a book in 1985 at the Raduga publishing house in Moscow called "Socialist Realism Abroad.

Development of Problems of Theory and Practice", which allegedly stated that people living in Latin America, Asia, Africa, India, Pakistan, Afghanistan, Mongolia, Turkey and other countries liked the method of socialist realism and tried to write their works using this method. However, the situation was changing so rapidly that the publication of this book could not save the method of socialist realism. At the same time, the research work also notes that over a period of 70 years, the method of socialist realism, which came from Russian literature, caused our national literary criticism, including our artistic and aesthetic thought, to experience a period of stagnation. Thus, in the approaches that emerged since the 1990s, it was emphasized that socialist realism in most cases did not penetrate the life of Azerbaijani society, did not enrich people spiritually, etc., and that it could not contribute to the analysis of works created in

Azerbaijani literary criticism and the development of our literary studies and aesthetic problems

In the third paragraph of the third chapter, entitled **“Lyrical genres from European and Russian poetry and Azerbaijani literary studies”**, genres such as hymn, march, epitaph, elegy, tercet, ode, epigram, madrigal, etc. that entered our literary and poetic thought from Europe and Russia were reviewed, and most of them were defined. In the semi-chapter, we focused in more detail on the romance and sonnet genres, and we considered it appropriate to draw attention to the fact that after the romance originated in Romance-speaking countries, Spain and Italy, it was formed under the influence of Russian folk culture, and its spread in our literature and music, as well as their specific aspects and qualities. The lyrical genres of romance and sonnet were first developed in European (Spanish, French, German, English), then in Russian poetry, and only later were they introduced into Azerbaijani poetry. It was mentioned in detail that the examples created by A. Khagani, B. Vahabzade, S. Rustam, I. Safarli, M. Mushfig, T. Elchin, Z. Jabbarzade and others in the romance genre are more striking, and that Azerbaijani composers composed music to these examples.

The sonnet genre, like the romance, is more susceptible to song and improvisation, and is considered to be a “sonetto” from Italian, “sonnet” from Provençal, and “sonare” from Italian, and is mainly a serious poetic form in poetry, with a special ordering rule. The classic form of the sonnet is the Italian sonnet, which is distinguished by its unique rhyming. The tercet always begins with a couplet, with the Italian sonnet influencing the form of the French sonnet. The sonnets of Ronsard and Belle belong to this form.

The third widespread form of the sonnet is the English sonnet. In this form, the sonnets of G. Howard and W. Shakespeare were quite popular. The German sonnet became more widespread mainly as a result of the poetic genius of I.V. Hoten. In Russian poetry, V. Trediakovsky, V. Ivanov, I. Selvinsky, M. Voloshin; Ukrainian M. Smotritsky; Polish A. Mitskevich and others gave greater importance to the sonnet genre. Since the sonnet is a rather unusual form of poetry, it was valued by Saint Beve as a “crystal tear”, I. Becher as a

“chess of poetic forms”, M. Bakhtin as a “large solid stone”, S. Gerasimov as a “picture painted with oil paints on a patterned canvas in a frame”, R. Zlobinskaya as a “form of time”, O. Fedotov as “seriously structured diamond crystals of components”, I. Kochurovsky as a “royal sonnet”.

Although the sonnet genre entered our literature from European and Russian poetry at the beginning of the 20th century, during the past century, quite valuable examples have been successfully created by A. Sabur, M. Mushfig, T. Ayyubov, A. Babayev, A. Abdulla, M. Talyshli, S. Rustamkhanli, B. Sadiq, E. Safarli, A. Nasir and others.

In this paragraph of the research work, after justifying the fact that the sonnet came to our literature from European and Russian poetry, and also aiming to analyze the development of its theoretical problems in our national literary criticism, we have observed that the theoretical features of this genre have been thoroughly investigated by S. Asadullayev, T. Mutallimov, A. Khalilov, Sh. Mirzayeva, H. Hashimli, Sh. Khalilli, A. Baghirova, E. Safarli and others. However, the searches of S. Asadullayev, H. Hashimli, E. Safarli and A. Baghirova, who conducted consistent and conceptual monographic research in this direction, and the study of the specific aspects of the sonnet as a genre that came from European and Russian poetry, occurred precisely as a result of the efforts of these scholars we have mentioned.

This has created an important basis for a more in-depth study of the theoretical problems of Western European and Russian literature in Azerbaijani literary criticism. We have tried to prove and justify the popularity of the sonnet genre from world poetry in our contemporary era, its adoption in our literature, and its successful continuation in our literary studies with the provisions from their works. We have examined and presented our conclusions regarding the third chapter of the study in the following articles and materials.²⁸

²⁸ İbrahimova, N. Qərbi Avropa ədəbiyyatının nəzəri problemlərinin Azərbaycan ədəbiyyatşünaslığının mənimsəməsində Mirzə Fətəli Axundzadənin rolu // – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər, Dil və ədəbiyyat seriyası.–2020. № 1, – s. 156-164; Проблемы изучения жанра сонет в азербайджанском литературоведении // Башкирский язык в образовательном пространстве. Сборник материалов VI Всероссийской научно-практической конференции. –

After the problem was developed in the relevant chapters, substantial conclusions were reached at the end of the study and generalizations were made in the “**Conclusion**” of the work:

1. It is necessary to study the various problems of our literary criticism in a more pragmatic context not only on the basis of national examples, but also by studying world, Eastern, Western European, Russian literary-theoretical problems on a broader level, to reveal the mechanism of development of national theoretical thought, its vectors of movement, to clarify the general methodological coordinates, the lines of development of these coordinates from the right perspective.

2. Since Azerbaijani literature has been developing in the context of Islamic culture and literature for many centuries, it was the widespread elements of Eastern theoretical thought, Eastern philosophical thought, and Eastern poetics that primarily positively influenced its course. The founders of our literary criticism (G.Tabrizi, Kh. Tabrizi, N. Ganjavi, N. Tusi, A. Tabrizi, R. Tabrizi, M. Fuzuli) began to master the theoretical problems of Eastern literature from the middle ages and tried to apply them in our theory. However, until the 19th century, they systematically and consistently studied various aspects of the Eastern artistic-poetic system, such as the eloquence of the Quran, the beauty of the subject and content of the Quran, the artistic and aesthetic features of categories such as image and eloquence in the art of artistic words, the stylistic structure of art, symbols and signs, etc. They made an effort to examine Sufi symbolism, the duality of figurative-mystical expressions, the syncretism of Arab-Muslim culture and Persian-language poetry, and their influence on Azerbaijani artistic-philosophical thought and literary criticism.

3. We have determined that the philosophical approaches that were formed with the help of V. Wankenroder, L. Tick, and the

Уфа: – с. 160-167; Дискуссия о методе социалистического реализма в советской и Азербайджанской литературе// VIII International Scientific Conference Development of Georgian-Ossetian Relationship. – Tbilisi: – 2023. – с. 180-188; Avrupa və rus tənqidi-estetik fikrinin xüsusiyyətlərinin M.F.Axundzadə tərəfindən qavrayışı // – Gəncə: Elmi xəbərlər, – 2023. № 1. – s. 325-328 və s.

Schlegel brothers, the theoretical problems of world literature, which were especially highlighted in the works of F. Schlegel and F.Schelling, and later the brothers Wilhelm and Jacob Grimm, I.Hoffmann, H. Heine, and others, the romanticism trend in Russian literature was developed more extensively in the works of V.Zhukovsky, A. Pushkin, N. Gogol, M. Lermontov, and others, and after spreading in France, England, Germany, Italy, Russia, and other countries in the 19th century, it was developed in Azerbaijan from the beginning of the 20th century in the works of A. Shaig, A.Huseynzade, A. Javid, A. Sahhat, M. Hadi, H. Javid, and others. M.Jalal, H. Arasli, J. Jafarov, B. Nabiyeu, Y. Garayev, A.Mirahmedov, M. Alioglu, A. Ibadoglu, V. Osmanli, T. Efendiyev, I.Habibbeyli and others studied the traditions of Western and Russian romanticism in the national environment, and the formation of Azerbaijani romanticism and its typological characteristics and the opinions of scholars regarding romanticism in this context were presented in their monographic studies dedicated to the problem. It was determined that the views of A. Huseynzade and others, who formulated the theoretical problems of world romanticism more fundamentally in Azerbaijani literary criticism at the beginning of the 20th century, were quite noticeable.

4. As a result of the research, we determined that realism, which found its place in Western European and Russian literary-theoretical thought, has been in the works of representatives of European and Russian literature since the late 18th and early 19th centuries, and its theoretical aspects have always been in the focus of world literary criticism. Its arrival in Azerbaijani literature and literary criticism as a literary-theoretical and philosophical-aesthetic phenomenon and its formation in our artistic thought were associated with the name of M.F. Akhunzadeh.

5. When considering the characteristics of realism as a trend and method in the research work, we also investigated various aspects of the socialist realism method in our literary studies, and determined that this method was forcibly embedded in our literature and literary studies during the Soviet period.

After the USSR ceased to exist as a socialist state camp, in a

number of theoretical and critical studies in Azerbaijani literary studies, the characteristic features of the socialist realism method were included in the research, the works of H. Gasimov, T. Salamoglu, T. Alisanoglu, Elchin and others surrounding theoretical issues were involved in the research, and their necessary aspects were thoroughly analyzed.

6. While conducting research, we also determined that the problem should be approached from the principle of historicity, and more necessary and important stages - ancient times, the Middle Ages, the modern period, the 19th century, the beginning of the 20th century, until the middle of the 20th century, the 60s-80s, the 1990s-2000s and the modern period - can be differentiated by how the theoretical problems of world literature are reflected in Azerbaijani literary studies.

7. When some issues of Azerbaijani literary studies are studied in the context of the theoretical problems of world literature, it is possible to reveal the mechanisms of influence of these literatures on each other in a more fundamental way by deeply investigating them.

LIST OF PUBLISHED SCIENTIFIC WORKS ON THE TOPIC OF THE DISSERTATION:

1. Şərq ədəbi-nəzəri fikri və Azərbaycan ədəbiyyatşünaslığının inkişafı. // – Bakı: Azərbaycan Milli Elmlər Akademiyası Məhəmməd Füzuli adına Əlyazmalar İnstitutu Filologiya məsələləri – 2020. № 6, – s. 257-268.
2. Qərbi Avropa ədəbiyyatının nəzəri problemlərinin Azərbaycan ədəbiyyatşünaslığının mənimsəməsində Mirzə Fətəli Axundzadənin rolu // – Bakı: Azərbaycan Respublikası Təhsil Nazirliyi. Bakı Slavyan Universiteti, Elmi əsərlər, Dil və ədəbiyyat seriyası. – 2020. № 1, – s. 156-164.
3. Dünya ədəbi-nəzəri fikri və Azərbaycan ədəbiyyatşünaslığı // – Sumqayıt: Sumqayıt Dövlət Unuversiteti. “Elmi xəbərlər” Sosial və humanitar elmlər bölməsi. – 2020. cild 16 № 4, – s. 50-54.
4. Avropa və Rus romantizminin Azərbaycan romantizminin inkişafına təsiri // “Filoloji elmlər innovativ tədqiqatlar

- kontekstində” adlı Beynəlxalq elmi-praktik onlayn konfrans materialları. – Bakı: – 24 dekabr, – 2020. – s. 237-240.
5. Проблемы изучения жанра сонет в азербайджанском литературоведении // Башкирский язык в образовательном пространстве Республики Башкортостан и субъектов Российской Федерации: Сборник материалов VI Всероссийской научно-практической конференции, посвященной 80-летию со дня рождения ученого-методиста Р.Г.Азнагулова. – Уфа: –12 февраля, – 2021. – с. 160-167.
 6. Усвоение Русского и Западноевропейского Реализма в Азербайджанском литературоведении и литературе // «Культурное наследие Каракалпакстана». Материалы международной научно-практической конференции, посвященной 106 – летию Народного поэта Узбекистана и Каракалпакстана Тилеубергена Купбатулла Улы Жумамуратова. – Нукус: – 2021. – с. 351-357.
 7. Дискуссия о методе социалистического реализма в советской и азербайджанской литературе // Ivane Javakhishvili Tbilisi State University Research Center for Georgian-Ossetian Relationship Ministry of Education and Science Shota Rustaveli National Foundation of Georgia, VIII International Scientific Conference Development of Georgian-Ossetian Relationship. – Georgia: – 3-14 October, – 2022. – с. 59-60
 8. Дискуссия о методе социалистического реализма в советской и Азербайджанской литературе // VIII International Scientific Conference Development of Georgian-Ossetian Relationship. The Conference is Dedicated to Temirbolat Mamsurov Ossetian Poet Mukhajir. – Tbilisi: – 13-15 October, – 2022, – s. 180-188.
 9. Avropa və rus tənqidi-estetik fikrinin xüsusiyyətlərinin M.F.Axundzadə tərəfindən qavrayışı // – Gəncə: Elmi xəbərlər,– 2023. № 1, –s. 325-328
 10. From western European and Russian romanticism and realism transition to Azerbaijani realism // – Philadelphia: Theoretical & Applied Science. – 2023. 124(08), – s. 276-279.
 11. Klassizm ədəbi-mədəni cərəyanı və Azərbaycan ədəbiyyatı // –

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The defense will be held on 30 June 2026 at 14:00 at the meeting of the Dissertation council FD 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the National Museum of Azerbaijani Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Address: AZ-1001, Baku city. Istiglaliyyat street, 53.

Dissertation is accessible at the National Museum of Azerbaijani Literature named after Nizami Ganjavi Library.

Electronic version of the abstract is available on the official website of the National Museum of Azerbaijani Literature named after Nizami Ganjavi.

Abstract was sent to the required addresses on 26 May 2026.

Signed for print: 20.05.2026

Paper format: A5

Volume: 44236

Number of hard copies: 20