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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE HERO PROBLEM IN RUSSIAN HISTORICAL NOVELS (1930s-1960s)

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and development of the topic. There are several approaches to the study of genre category in literary theory; this approach can be defined thematically, structurally and functionally. In this respect, it can be seen that the genre of the historical novel has a unique development path and plays a functional role in the synthesis of artistic-historical thought. When studying the genre essence of the historical novel, we can see that it has entered a new phase in the last century and has undergone a widespread genre formation. The same can be said about the Russian historical novel in the context of the world historical novel. The Russian historical novel genre first took the path of determining the development line and characteristics of dynamic transformations in the structure of the novel type. In this sense, the historical novel genre also plays an important role in the development of artistic thinking. The unique theoretical-aesthetic principles of this genre have drawn it to the center of artistic thought for two centuries. Even in the 19th century, Russian literature reflected the current events of Russian history in the works of Karamzin, V.A.Zhukovsky, K.N.Batyushkova, Bestujev-Marlinsky, V.Küchelbecker, N.A.Polevoy, N.V.Kukolnikova, R.M.Zotova, D.L.Mordovtsev and other writers. The classical example of the historical novel defines a new level with L.Tolstoy's novel "War and Peace" and the synthesis of reality and artistic imagination in the description of historical events and personalities is best expressesed.

At the beginning of the 20th century, the Russian historical novel continues with certain changes in the theme and protagonist. In the 1920s and 1930s, O.Forsh's works such as "Dressed with a Stone" ("Odeti Kamnem"), "Contemporaries" ("Sovremenniki"), " The Fervid Workshop" ("Goryachiy Sex"), "Crow" ("Voron") also referred to a specific historical period. However, it would not be correct to write all these works created during the dictatorship of the proletariat into the asset of the historical novel genre. Ideological and political tendencies in relation to history in these novels did not ensure their longevity.

In the 1930s-1960s, one of the main principles of the novel genre was the increasing interest in history, while the other factor

was the distancing of contemporary writers from ideological tendencies. Owing to the fact that the description of modern life events had to determine the writer's political position in the literary work, or not join the tendency to reduce the work to the level of proletariat literature. However, socialist realism also placed certain barriers in front of works written about the past and history, which slowed down the development of the genre and created a wrong trend in relation to history. Approaching the past with proletarian demands was nothing more than an ideological approach to it. In this way, historical events and personalities also had the function of a mouthpiece of the existing ideology. However, there were different approaches to the description of facts and personalities in the historical novel, and the realistic description of the era, environment, events and personalities took an important place in the historical works.

As in the studied period of socialist realism in Russian literature, the genre of the historical novel has gone through a contradictory and complex phase. Although many historical novels were written in this period, there were not so many works that could advance the genre in terms of subject and protagonist. In this sense, O.Forsh's novels "Dressed with a Stone", "Contemporaries", A.Tolstoy's "Peter the First", V.Yan's "Genghis Khan", "Light from the Mounds", S.Borodin's epics "Stars of Samarkand" ("Timur the Lame", "Marching bonfires", "Ildırım Beyazid") determined the development of the genre by going beyond the existing principles of socialist realism with the concept of a hero in history. Over time, the view of historical events and personalities becomes clearer and clearer, and ideological tendencies weaken.

The relevance of the topic is determined by the fact that reevaluating the works written in this process, which has lasted for more than thirty years, can have its effect on the contemporary literary environment and can play the role of a theoretical base in the creation of new examples of the genre. The problem of the protagonist in the Russian historical novel has been very limitedly explored in literary studies. Nevertheless, the investigation of the problem of the hero in the Russian historical novel can be divided

into two parts; firstly, the study of the problem in Russian literary studies, and secondly, the study of the topic in Azerbaijani literary studies. Although certain studies have been written about the development of the historical novel in Russian literature, no separate research work has been devoted to the problem of the protagonist in the Russian historical novel; Only in the conducted researches, a certain attitude towards the hero problem has been reported. As for the researches of Russian literary studies on the historical novel genre, they can be divided into several places. At the first stage is the attitude of literary criticism during the period when the historical novel was written. A.Antonovskaya, B.Valbe, B.Grossman, Z.Kedrina, G.Lenoble, Y.Avaliani, Z.Reyzonzon, G.Vladimirov, A.Ponkratova, K.Loks, V.Kurpotin, E.Knyazyeva and others mentioned the role of the historical novel in the literary process and the problem of the hero in their articles and studies. Later literary studies also involved the historical novel, its heroes, the problems of historicity and relevance in one way or another. In the monographs and researches such as B.Akimov's "The Creativity of Sergei Borodin",[1] A.Alpatov's "Aleksey Tolstoy-master of historical novels",[2] Y.Andreyev's "Soviet historical novel",[3] B.Valbe's "Yuri Tynyanov and his historical novel", "Alexey Pavlovich Chapygin",[4] A.Belinkov's "Yuri Tynyanov",[5] G.Vladimirov's "On the works of Sergei Borodin",[6] T.Izotov's "Critical history of the Soviet historical

[1] Акимов, Б. Творчество Сергея Бородина / Б.Акимов. – Ташкент: Изд. литература и искусства им. Гафура Гулама, – 1972. – 130 с.

[2] Алпатов, А.В. Алексей Толстой – мастер исторического романа / А.В.Алпатов. – Москва: Сов. писатель, – 1958. – 146 с.

[3] Андреев, Ю.А. Русский советский исторический роман / Ю.А.Андреев. – Москва: Издательство Академии Наук СССР, – 1962. – 298 с.

[4] Валбе, Б. Юрий Тынянов и его исторические романы / Б.Валбе. – Ленинград, – 1931, т.10, – с.75-77; Валбе, Б. Алексей Павлович Чапыгин / Б.Валбе. – 2-е. изд.– Ленинград: Советский писатель,– 1959. – 426 с.

[5] Белинков, А. Юрий Тынянов / А.Белинков. – Москва: Сов. писатель, – 1960. – 435 с.

[6] Владимиров, Г. Критико-библиографический очерк // С.П.Бородин. Собрание сочинений: [в 5 томах] / Том I.– Ташкент: ГИХЛ УзССР, – Т.1. – 1958, – с.3-24

novel",[7] S.Petrov's "Russian historical novel", "Soviet historical novel"[8] and others, the development line, theme and many problems of the historical novel genre of the period are studied. The publication date of these monographs covers approximately years 1940-1980. In these years, the ideological system was different and the ideology of this period penetrated the literary evaluation in the context of socialist realism, which requires new evaluations and re-examination of those works.

The goals and objectives of the research. The development path of the Russian historical novel genre at a certain stage of Soviet literature, the problems encountered are one of the main tasks of the research work. The main goal of the research is to investigate the typological features, characters and uniqueness of characters in Russian historical novels of the 20th century. Tasks arising from this goal include the following:

– To examine the process of creation and formation of Russian historical novels;

– To theoretically study the development tendencies of the Russian historical novel in the initial stage of socialist realism;

– To investigate the artistic vision of the historical period and the position of the author in the Russian novel;

– To study the protagonist problem in the context of historical reality and artistic imagination;

– To reveal historical topics, periods and personalities;

– To examine the typological principles of the artistic representation of historical figures;

– To determine the uniqueness of the author's position in the view of history and historical figures;

– Creation of artistic image of literary figures;

– The embodiment of the artistic image of historical figures-conquerors-etc.

[7] Изотов, Т. Из истории критики советсткого исторического романа (20-30-е годы) / Т.Изотов. – Оренбург, – 1967, – с.40.

[8] Петров, С.М. Русский исторический роман XIX века / С.М.Петров. – Москва: Художественная литература, – 1964. – 439 с.; Петров, С.М. Русский советский исторический роман / С.М.Петров. – Москва: Современник, – 1980. – 360 с.

Research methods. In the dissertation, comparative analysis method based on the principle of historicity was preferred in the study of Russian literary and scientific heritage. In the study, the experience of modern scientific-theoretical heritage was referred to, and the method and principle of historicity was taken as a basis according to the nature of the problem. At the same time, literary, historical, scientific-theoretical materials were used in the writing of the scientific work, and practical and scientific results of similar studies were referred to.

The key points of research defence. The development path and problems of Russian historical novels of more than forty years are investigated in the dissertation. There are many points to consider in the dissertation, which can be listed as follows:

– Theoretical review of the problem of creation and formation of the Russian historical novel;

– The entrance of the historical novelo into a new stage in the 20s and 30s;

– The influence of the intervention of the Soviet ideology into literature, as well as into the historical novel genre, on the development of the genre;

– Reasons for the increase in appeal to the historical novel genre in the new era;

– The increase of ideological tendencies in the description of history and the past;

– Searching for a hero in the historical novel genre at a new stage;

– Making historical figures, conquerors protagonists of the historical novel genre;

– In relation to the past, the tendency of the social realism to be based on ideological tendencies;

– Literary personalities in the image of heroes of historical novels;

– The author's and ideological thinking not coinciding with the problem of the hero and etc.

Scientific novelty of the dissertation. The issue of historical subject and historical personality, which occupies an important place in Russian literary prose, has not been a separate object of research. For the first time, the hero problem is investigated in Russian historical novels. The scientific novelty of the research is determined by the fact that the development path of historical novels of a whole period is analyzed, the development path of the genre is followed, and the problem of the hero is theoretically studied.

Theoretical and practical significance of research. The importance of the research work is determined by the fact that two different and similar models of views are examined in the context of Russian and Azerbaijani prose on the same topic and problem. It is determined once again that a different view of historical figures is derived from the ideological tendencies of the current system. The practical importance of the work is that it can be used in research works to be written about this period of Russian and Azerbaijani literature, as well as in special courses, lectures and seminars on comparative literature.

Approbation and application. The main provisions of the research work have been reflected in reports given at various scientific conferences and also in articles published in a number of authoritative scientific collections.

The name of the institution where the dissertation work was conducted. The work was performed at the Department of World Literature and Comparative Studies of the Institute of Literature named after Nizami Ganjavi of ANAS.

The total length of the dissertation, indicating the number of characters and the volume of its structural sections. The dissertation consists of an introduction, three chapters, a conclusion, and a bibliography. The introduction comprises 8 pages (15,723 characters); Chapter I, 41 pages (83,455 characters); Chapter II, 48 pages (97,454 characters); Chapter III, 30 pages (60,863 characters); and the conclusion, 5 pages (8,509 characters). The total length of the dissertation (excluding the title page, table of contents, and bibliography) is 266,004 characters.

THE MAIN CONTENT OF THE RESEARCH

In the **"Introduction"** part of the dissertation, the relevance of the topic is justified, the degree of elaboration, the object and subject of the research, goals and tasks, the main propositions defended, research methods, the scientific innovation of the research work, the theoretical and practical importance of the research, approval, application and structure are explained.

Chapter I of the dissertation entitled **"Formation problems of Russian historical novels**" consists of two paragraphs. The development of the Russian historical novel is investigated in the first paragraph entitled ***"Emergence and formation of the Russian historical novel"***. It is noted that the genre traditions that appeared in European historical novels were also developed in Russian historical narrative prose in the 19th century. It was then that the historical novel became dominant as a genre for literary thought, acquired new literary forms: "*a qualitatively new cultural and historical world that significantly expanded "the space of this civilization" led to the emergence of a number of new historiographical thoughts, which were first embodied. Literature is experiments of a historical novel, a historical poem, a historical drama, literary and artistic philosophy."*[9] Not only the novels of V.Scott played a role in the creation and formation of the Russian historical novel, but also the growth of interest in the science of history played a certain role. The general interest of the Russian educated society in the national past of Russia arose in the middle of the 18th century. The works of M.V.Lomonosov, V.N.Tatesheva, M.M.Sherbatova, and I.N.Boltin laid the foundation of Russian historiography. The Great French Revolution, the Napoleonic Wars and other major events of the time had a certain contribution to the awakening and formation of the national consciousness of the Russian people. The process of national self-awareness actualized society's interest in the historical past, which could explain the essence of Russian authenticity.

[9] Бестужев-Марлинский, А.А. Сочинения: [в 2 томах] / А.А.Бестужев-Марлинский. – Москва: Гослитиздат, – Т.2. – 1958. – с. 80.

Thus, at the beginning of the 19th century, the increase in interest in historical narration in Russian literature was made possible by several factors:

1) The formation of the historical novel genre in the West, first of all, the appearance of the works of V.Scott and the penetration of the Western historical novel into Russia;

2) The situation at the beginning of the century: interest in the formation of national self-awareness and the national past, the process of being forced to turn to the national past;

3) The emergence of interest in the science of Russian history and the development of historiography.

The emergence of interest in Russian history is mainly associated with the Patriotic War of 1812 and the Decembrist revolt. In any case, these two factors have greatly increased the interest in historicity in literary prose. As the third factor, N.M.Karamzin's work "History of the Russian State" stands out. The summarizing feature of Karamzin's historical work testifies to the need to systematize the historiographic reflection of the turning period. In the historical situation, the process of turning the verbal-ritual behavior of a person into a historical novel genre as a special literary form begins. N.M. Karamzin's work "History of the Russian State" prepared before 1812 became an important intellectual catalyst after the war and was able to resonate with the main political events of the time. V.A.Zhukovsky's "Marina Rosha", K.N.Batyushkova's "Predslava and Dobrynya", "Letters to a Friend", Bestujev-Marlinski's "Russian" stories, especially "Roman and Olga", "Traitor", V.Küchelbecker's "Ado", "Magnificent Tournament" and etc. works play a certain role in the development of the genre.

The tradition of the historical novel continued in the 30s and 40s, and the artistic thought *"...was followed by the more elementary models of the historical narration"*[10]. The first Russian classic historical novel "Yuri Miloslavsky or the Russians in 1612", as well as other historical works – "Askold's grave", "Kuzma Roshin", "Tosca at home", "Kuzma Petrovich Miroshev", "Bryansky forest",

[10] Шкловский, В. Заметки о прозе русских классиков / В.Шкловский. – Москва: Советский писатель, – 1955, – с. 89.

"Russians at the beginning of the 17th century", a new stylistic direction has come to the Russian historical prose, with a large emphasis on the dramatic beginning.

There was also a commonality in the character of the historical novels of the period. In general, the following characteristics were expressed:

Firstly, in a historical novel, the hero must necessarily be a completely insignificant person. Often the hero could be a characterless personaj;

Secondly, there was versatility in the structure of the novel; plot and characters were given a strangeness, funnyness, comic;

Third, his storyline always had to feature some sort of public figure;

Fourthly, in these novels, comedy and tragedy were mixed and presented in a joint manner.

*According to researcher S.M.Petrov, historical novels up to the 40s of the 19th century did not lack imitation or epigonism. At that time, there was a change in ethical and aesthet*ic *priorities in Russian literature, established traditions were broken, and new ones were created*[11]. The natural process greatly influenced the development of the historical novel genre. Therefore, the author of the story "Three portraits" A.S.Turgenyev was absolutely right to say that he followed the traditions of A.S.Pushkin's "Captain's daughter" in this work. The best historical novel of this period is "War and Peace" by L.Tolstoy. L.Tolstoy's interpretation of the war as a national disaster, and his description of popular resistance in relation to Napoleon's personality, also manifested themselves.

Thus, throughout the 19th century, the historical novel genre, which arose at the beginning of the century, rapidly developed in Russian literature. The historical novel genre, which became relevant in the conditions of the global national self-awareness process and reflected the features of public historical consciousness and internal scientific historiography, went a certain way of development.

[11] Петров, С.М. Русский исторический роман XIX века / С.М.Петров. – Москва: Советский писатель, – 1964. – с. 267.

The second paragraph is called ***"Development tendencies of the Russian historical novel in the initial stage of socialist realism."*** This paragraph examines the development of the Russian historical novel in the era of social realism. It is noted that the Russian historical novel of this period came from a long tradition. Starting from the 20s and 30s of the century, as in other fields, political processes had an impact on the expression of historicity in artistic thought. This effect can be considered in two ways; firstly, the historical novel genre enters a certain stage as a result of its natural development, and secondly, as a result of the Bolshevism's coming to power in Russia, a materialist point of view in relation to historical events comes to the fore, and an ideological approach to everything manifests itself. Literary critic D.Nikolayev wrote: *"...the works written in the 1920s and 1930s were mainly in historical, fantastic and adventurous genres*"[12].

In these years, the problem of historicity in the novel genre, or the historical novel, has a different development path than the previous literary process. The new content brought by the revolution also changes its themes and problems, heroes and means of expression. Literature was faced with many complex tasks. Among these tasks, describing the struggle of the builders of new life also had a certain place. The writers' attention was mostly focused on recent events. We see the first examples of this in the early 20s. These samples consisted mainly of stories and essays. I.Bebel's "Cavalry", A.Neverov's "Useless Andrey", V.Ivanov's "Armored train 14-69" and other works, according to L.Aliyeva's opinion: "*...played an experimental role in the transition to the novel, and directed towards a new genre-novel*"[13]. At that time, a lot was written about this topic, one of the main reasons for this was the young generation trying to assert itself, and another reason was that the new social structure created certain opportunities for self-expression. As a result of this, M.Gorky's "The Artamanov Case", F.Gladkov's

[12] Николаев, Д.Д. Русская проза 1920-1930-х годов: авантюрная, фантастическая и историческая проза / Д.Д.Николаев. – Москва: Наука, – 2006. – с. 32.

[13] Əliyeva, L. İnqilabi-tarixi romanlarımızda Qorki ənənələri // – Bakı: Ulduz, – 1985. №11, – s. 53.

"Cement", L.Leonov's "Badgers" novels began to deal with historical issues in artistic prose. However, it should also be said that the proletarian theme or partisan tendency in M. Gorky's work was also present in the novel "Mother", which he wrote before the revolution.

With the writing of "Stepan Razin" by A.Chapygin, the syndrome of the historical hero of the Russian people being written as a bandit for a long time was broken. In the historical novels written one after the other, interest in the past of the people increased, and new stereotypes regarding historical figures and events were revealed. The main subject of the works were historical events and personalities in "Ivan Bolotnikov" by I.Shishkevich, "The Decembrists" by A.Akushkin, "Kyukhlya" and “Pushkin” by Y.Tynyanov, "On the Revolutionary Roads" by V.Zalejski, "Stenkina Volnisa" by Al. Altaye, "Dressed with a Stone" and “Radishshev” by O.Forsh, "Golden Beak" by A.Karavayev, "1848" by E.Zamyslovskoy, "1871-Paris Commune" and "Salavat Yulayev" by Z.Zlobin and other works. In fact, these works can be characterized as searches of new historical novel.

Towards the end of the 1930s, new examples of the historical novel genre appeared. A.Tolstoy's work "Peter the First" attracts attention as the most perfect example of a historical novel. The historical panorama of the period is reflected in the novel with extreme reality, as well as the people's life is accurately reflected. With the writing of the novels "Stone Shield" by S.Khmelnitsky, "Radishshev" by Olga Forsh, "Susima" by A.Novikov-Priboy, "Dmitry Donskoy" by S.Borodin, "Yemelyan Pugachev" by V.Shishkov, "Genghis Khan" by Vasili Yan, "Kozma Minin" by V.Kostilyova, "Smolensk" by V.Aristov, the genre enters a new stage of its development. Among the variety of Russian historical novels, three themes stood out:

1) History of the Russian state;
2) History of the Russian revolutionary movement;
3) Biographies of the important figures of the Russian nation.

Of course, this or that topic is rarely encountered purely, often the revolutionary movement, the history of the Russian state, and the life of a well-known personality are combined in one work (for

example, O.Forsh's work "Radishshev"). However, these themes existed and always one of them prevailed in historical novel and determined its direction. In these years, the history of Russian statehood was presented more widely. Among the works written on that topic, two trends can be observed: the first trend included books about the glorious pages of Russian military history, and the second trend included books reflecting hatred of totalitarianism and the tsarist system.

It can be seen that there is a considerable difference between the historical novels written in the 20s and 30s and the historical works written in the 50s and 60s of the 20th century. If certain barriers were placed in front of the historical novel during these years, later these ideological prohibitions were removed. The level of development of the novel itself also played a certain role in the further development of the genre, as one of the main conditions for the success of historical novels is that they remain faithful to the truth of life. The truth of life is reflected in the documents of that period. The Russian literary critic V.Oskotsky, referring to the importance of using facts and documents in creating a historical novel, wrote: *"Relying on documents really provides a lot to understand the nature of the historical novel. But in any case, there is no reason to consider it a universal key to distinguishing it as a genre"*[14].

In the stage of socialist realism, it was difficult to bring the historical theme and problematic into an artistic work, but many such works were written. The past and historical heroism of the Russian people were described in these works. However, in these works, the ideological approach to historical events and heroes showed itself. Undoubtedly, the lack of experience also played a role here. The historical novel had not yet gained enough experience. The attitude to historical events was also ambiguous. For a while, the Soviet historical novel developed precisely in this aspect. In particular, the most "weak point" of the historical novel of this period was the problem of the hero, as Bolshevism's attitude to the past was not

[14] Оскоцкий, В. Роман и история / В.Оскоцкий // Советский роман. Новаторство. Поэтика. Типология. – Москва: Наука, – 1978. – с. 199.

healthy. The past was inspected and there was an ambiguous attitude towards the historical figures of that period. In many of the written works, the heroes were burdened with the ideological theses of the new era, they were indoctrinated with the Bolshevik ideology. All this determined the new line of development of the historical novel. However, gradually this ban on history and the past was removed, and historical events and personalities were brought to literature. In particular, the creation of the images of Peter I, Ivan Godunov, Suvorov, Kutuzov, the Decembrists and their depiction in accordance with historical reality revealed the untruth of the current policy of the communist ideology by expressing the solemnity of the past of the Russian people. The Russian historical novel also brought world conquerors as main characters. Despite the negative attitudes of the political system towards personalities like Alexander the Great, Teymurlang, they became the protagonist of the historical novel genre.

The main provisions and materials of the first chapter are presented in the following publications author.[15]

[15] Mustafayeva, P.Ə. XX əsrin I yarısında rus nəsrində tarixi roman və onun inkişaf yolları // – Bakı: M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2017. №8, – s.345-352.; Sosrealizmin ilkin mərhələsində rus tarixi romanının inkişaf meyilləri // – Bakı: ADPU-nun Xəbərləri, Humanitar, ictimai və pedaqoji elmlər seriyası, – 2018. №3(66), – s.73-82.; Вопросы искажения фактов в описании реальности в историческом романе // – Киев: Мова и культура. Язык и культура, – 2019. Вип. 22, том II (197), – с.416-422.; Питания спотворення фактів у описі реальності в історичному романі // – Дрогобич: Проблеми Гуманітарних Наук. Серия филология. Zбирник Науковых праць, – 2019. Вип. 44, – с.60-68.; Tarixi romanının yaranması və formalaşması problemləri // "Filoloji elmlər innovativ tədqiqatlar kontekstində". Beynəlxalq elmi-praktik onlayn konfransın materialları, – Bakı: Bakı Slavyan Universiteti, – 24 dekabr, – 2020, – s. 383-387.; Пути развития русского исторического романа во второй половине XIX века // "Инновационные подходы к внедрению передового опыта и его практическому применению" Международная научно-практичесая конференция, Стерлитамак: ФЫШ, Ч.2, – 19 декабря, – 2020, – с.50-54.; Problems of the Emergence and Formation of the Russian Historical Novel // Estudos & Práticas (UERN), – Turismo: Mossoró/RN, Caderno Suplementar 04, – 2020 http://natal.uern.br/periodicos/index.php/RTEP/index; XIX əsr Rus Tarixi Roman ənənəsində Qəhraman problemi // Asiya xalqları ədəbiyyatı: "ənənələr və müasir tendensiyalar" Beynəlxalq elmi konfransın materialları, – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, – 16 dekabr, – 2024, – s.127-133.

The second chapter of the dissertation is given under the title **"Description of reality and the problem of the hero in the Russian historical novel"**. In paragraph I, called ***"The problem of the hero in the context of historical reality and artistic truth",*** the issue of relation to history and personality in the historical novel is studied. Social realism required the writer to approach history from the standpoint of modernity. K.Trenova's "Pugachovchulug", S.Zlobina's "Salavat Yulayev", M.Marich's "Dry Winds", O.Forsh's "Dressed with a Stone", " The Fervid Workshop", "Death of Minister Mukhtar" and other novels, the issues of description of historical reality took a central place. At the same time, in these works, the trend of modernity was preferred in relation to the events.

However, in the works written during this period, we witness another tendency in the hero's problem. This included the prohibitions imposed when choosing a hero for a historical novel. In other words, there were such personalities in Russian history who were not accepted unambiguously in history, so it was impossible to make them the heroes of a literary work at the time. Especially in the case of the rulers, the existing Bolshevik ideological tendencies of the time did not allow this in any way. Attitude towards the past also played a certain role here. Aleksey Tolstoy's (1883-1945) novel "Peter the First" was an exception. However, it took some time to wait for this work to be written. First of all, A.Tolstoy was already recognized as an outstanding writer at that time. He himself came from emigration and was able to gather enough artistic experience in relation to historical events. At the time when the work was written, the harsh Bolshevik atmosphere of the 1920s was gradually receding and giving way to the artistic factor.

The writer was increasingly inclined to historical events. The complex Russian history of Ivan the Terrible and the reign of Peter the First became the main subject of his works. One of them is the historical novel "Peter the First", which he worked on from 1925 to the end of his life. His second historical work is the dramatic narrative "Ivan Grozny" (1942-1943). The last work consists of two plays; "Eagle and his wife" and "Difficult years". In the work, which was written at the beginning of the Second World War, the reference

to history, and the reference to the personality of Ivan Grozny, was not accidental. In the work, Ivan Grozny's struggle with the boyars at home and Livonia abroad was the object of description. The writer realistically described the life of Ivan the Terrible, the image of a brilliant general, and opposed the old historiography that tried to present him as a cruel person and a tyrant.

Tolstoy's historical novel "Peter the First", which is considered the best example of the historical novel genre of this period, was one of the best works in terms of an objective and realistic view of life and the past. The author worked on this work for more than twenty years. The novel consists of three parts; the first and second parts are completed, and the third part is incomplete. Although many works were written about Peter I until A. Tolstoy, this work is considered the best about the great statesman. The writer described the era, environment, and life of the statesman in extremely objective, colorful and bright colors. At the same time, he did not try to close all the achievements obtained in that period only with his name, but wanted to show that a great weight of this work falls on the shoulders of the people. In the last part of the novel, he realistically described the historical events from the capture of Narva by Peter the First to the Battle of Poltava. Thus, A.Tolstoy creates a perfect image of Peter the First, which is manifested in various ways in the thinking of the Russian people, and creates an artistic chronicle of the historical facts of the time. After the publication of the third part of the novel, N.Tikhonov wrote*: "Aleksey Tolstoy is a great talent, he restored all faith in humanity. He showed people to hold their heads higher going through the most difficult days of the past, and managed to describe the extremely cruel era of Peter in all detail"* [16].

Therefore, despite the fact that the life and activities of Peter form the core of the plot, A.N.Tolstoy's novel does not have the effect of a historical-biographical novel. The artistic salience and visuality of the image is achieved by the fact that Tolstoy prefers not to simply describe his characters, but to show them constantly in action, in work, in interpersonal relationships, shorly, as in a work of

[16] Тихонов, Н.С. Талантливейший человек / К 100-летию со дня рождения / Н.С. Тихонов // Литературная газета. – 1973, 23 мая. – с. 5.

drama. For instance, the characters of the stern shipbuilder Sklyayev and the compassionate, soft-hearted blacksmith Dzemov are more prominently manifested in their courageous actions towards the tsar. The lovely and friendly images of Little Brovkin, Artamonov are built in the scene of the examination by the tsar, Gavrila's image is formed in the young man's passionate feelings for the princess Natalia. An ordinary person's – Kholop Ivashka's son finds the courage to fall in love with the princess. Here, Tolstoy transfers the real conditions of Peter's time, the corresponding images and motifs of Russian fairy tales to his novel.

One of the historical works written in this period was the novel "Stepan Razin" by A.P.Chapygin. If A.Tolstoy's hero was a statesman, A.Chapygin's hero was a ebel leader. However, the fact that he was the leader of the rebellion did not prevent him from being the hero of the novel. On the contrary, his life and methods of struggle were more in line with the way of struggle of the Bolsheviks. Therefore, it was not so difficult to bring the life of the heroes of the rebellion, such as Stepan Razin, Pugachev, into the conflict of the artistic work. However, the transformation of such heroes into the heroes of the fiction had its own difficulties. A.P.Chapygin's three-volume historical novel "Stepan Razin" was considered one of the most important works written in the historical novel genre in these years due to its content, the uniqueness of the approach to historical events, and its volume.

In terms of the problem of the hero in the historical novel, the creativity of O.Forsh and Tynyanov also attracts attention. O.Forsh's "Radishev" trilogy, "Madhouse ship" ("Sumasshedshiy korably"), "Crow" ("Voron") are a manifestation of the disconnection with the era in which the works were written, "Pushkin", the novel of which first part was published in 1936 and was not yet completed, meant the beginning of a completely different creative period for Tynyanov. When we look at the work of Forsh and Tynyanov, we witness the extreme similarity of the development stages of their work. The first works of both writers were also their best works. Then there is a gradual loss of what has been gained; Two or three years after their most unsuccessful, even the most obscene, flawed works in terms of

ideas and artistic quality, the writer creates their novels, which are the best in terms of artistic features and more mature in terms of ideas.

The second paragraph of the second chapter of the dissertation entitled ***"The artistic image of literary figures in historical novels"*** describes the attitude towards literary images. It is known that the development path, stages, thought, customs of the people have always been the objects of artistic representation described in historical works. In these works, as well as the way of the people's life, spiritual and moral development, it is possible to find the image of their historical and literary personalities. In fact, one of the differences between historical novels and other genres is that the writer tries to restore the nation's history in the memory of modern readers by referring to the nation's past. The description of the life of literary figures is important not only in terms of describing their lives and creativity, but also in terms of showing the spirit and psychology of the time. In this sense, S.Borodin's novel "Stars of Samarkand" can be specially mentioned. We mention this work as the images of several intellectuals, poets, and thinkers were created here, and thereby created a certain history of the people's artistic thought and the image of their literary personality. This is also important because in the work we encounter the images of the Azerbaijani thinker Fazlullah Naimi and Imadaddin Nasimi.

S.Borodin refers to the characters of Naimi and Nasimi in the sixth and ninth chapters of the second book of the trilogy "Bonfire marches". Both chapters are called "Shirvan". This means that the writer must definitely confront Teymurlang and Hurufism in these chapters. The writer describes Naimi and Nasimi not only as poets, but also as dervishes who played and recited their poems, which was true in reality, as they tried to spread their thoughts and ideas in this way. It is interesting that the writer Isa Huseynov also presents them in the novel "Doomsday" in this way:

"When Govharshah looked around and walked into a narrow alley, a man in a tradesman's dress left the disciples and followed him. He was one of the permanent residents of the secret meeting point, one of the guard disciples... When they descended the narrow

stone steps into the deep, narrow courtyard, they inevitably slowed down. Someone in the darkness of the house was playing and singing:

O heart, if you love yourself, a lover do not desire,
She shall be half-hearted, such a lover do not desire!

Govharshah stopped in amazement:

– Is this Nasimi who is singing?! But what does it mean "do not desire a lover"?[17]

Naimi and Nasimi are also mentioned in the "Army" chapter of S.Borodin's novel "Bonfire Marches". Here it is shown that Khalil Sultan has already returned. It is also interesting from the factual point of view that the writer considers Shamakhi to be the home of poets, and Nasimi to be from Shamakhi, and that his poems are blasphemy: *"-In Shirvan? It is the home of poets. I saw a copy of the poems of al-Hurufi, a poet from Shamakhi, that fell into the hands of one of men. Then I lost this copy, there were poems written with mastery. But the ideas in those poems were blasphemy."*[18]

The main point that is worth noting here is that the poet informed Khalil Sultan, who was impressed with the poems of Fazlullah and Nasimi, that their poems were written with artistry, however they were ideologically harmful. Khalil does not go out of the tent for nothing, the writer wants to show that he does not agree with the poet. After he came out of the tent, the second poet Bisati, who had been listening to him since long ago, tells him about his acquaintance with Fazlullah, that he was a cunning old man, that he met him in Tabriz and then fled from Tabriz to Shirvan. With the words of Bisati, the writer expresses his attitude to the creativity of Hurufism and its prominent representatives. From his evaluation, it is clear that Naimi is a strict hurufist, and his students are also hurifists, he wants the poem to look at everything with open eyes and write the truth. Although they consider themselves superstitious, they expose the rulers in the name of God, but they forget one thing, who gives power to the worthy people? Poet Busati's words about Fazlullah

[17] Borodin, S. Səmərqəndin ulduzları. Yürüş tonqalları (ikinci kitab) / – Bakı: Azərbaycan Uşaq və Gənclər Ədəbiyatı, – 1962. – s.123.
[18] Ibid. – p. 219.

Naimi and hurufism expresses hurufuzmi as it is. He mentions Fazlullah's consideration of letters as sacred and considering them as small parts of the Quran. Busati also expresses his attitude to the concept of human, which is at the center of Hurifism: *"These blasphemous poems, which confirm that human is the foundation of the universe and say that every human is God, are also holy, because they are written with the same letters as the Quran! Oh Almighty God, you alone see how much they make mistakes and lose their way"*[19].

S.Borodin touches on the issue of Hurufism and Nasimi in the "Maragha" chapter of the novel. He describes that Teymurlang brought Ulugbey with him to Maragha. Ulugbey, who never forgets Nasimi's poems, admires the ancient monuments of Maragha. Here, it is necessary to pay attention to one issue, which is the writer's description of Nasimi as a "poet from Shirvan". S.Borodin describes the meeting of Naimi and Nasimi in Shirvan and considers Nasimi to be a local poet from Shirvan, which is completely consistent with historical reality. At the time of writing the work, only some Azerbaijani sources had researched about Nasim being from Shamakhi. Thus, either the writer was familiar with these sources, or he had information about Nasimi's residence in Shirvan from other sources.

In her novel "Contemporaries", Olga Forsh tried to describe the late life and spiritual world of the well-known writers of the 19th century, N.V.Gogol and A.A.Ivanov. Of course, real life Russian artists A.Gertsen, Z.Volkonskaya, as well as the products of her artistic imagination, such as Bagretsov, Pashka, a chemist, and young fighters for Italian freedom, who were around the main heroes, also played a key role in her work. The basis of the novel was Gogol's correspondences, letters from A.Ivanov, selected excerpts from correspondence with friends, materials taken from Russian and Italian life. Taking such a plot line for a historical novel meant a certain innovation in the genre. Here, the writer makes Gogol and Ivanov speak in her own language, constructs their dialogues by

[19] Borodin, S. Səmərqəndin ulduzları. Yürüş tonqalları (ikinci kitab) / – Bakı: Azərbaycan Uşaq və Gənclər Ədəbiyatı, – 1962. – s. 220.

quoting their letters, and thus succeeds in creating a realistic picture of the period. It is no coincidence that B. Eichenbaum called the novel *"the decoration of the epoch"*[20].

In the novel "Contemporaries", the characters of Gogol and Ivanov occupy a central place. The writer used original dialogues collected from his correspondence to fully express Gogol's inner world. In the novel, it is shown that these two personalities are first of all close friends and spiritually connected. Villains tried to prevent this friendship by any means. One of the most important details when the writer focuses on creating these two characters occurs during Calixtus' walk. With her description, the writer determines the aesthetic direction of the conflict between Gogol and Ivanov, and tries to continue the eternal discussion about the primacy of art and religion. Both of them express their views on life and religion.

The main provisions and materials of the second chapter are presented in the following publications author.[21]

The third chapter of the dissertation entitled **"Description of historical events and personalities in Russian novels" consists** of two paragraphs. In paragraph I, titled ***"Teymurlang's personality and conquest in the context of the hero"***, the historical novels of the 1940s and 1950s are examined in the context of the hero. Starting from the 40s of the 20th century, new examples of the historical novel genre began to appear in Russian literature. First of all, this was due to the arrival of new forces in artistic prose and the fact that historical themes have not been treated so far in artistic prose. It is interesting that S.Borodin's "Stars of Samarkand" trilogy presents the life and personality of the main character Teymurlang. S. Borodin's novel "Stars of Samarkand" was created in this context, and the

[20] Эйхенбаум, Б. Декорация эпохи / Б.Эйхенбаум // Эйхенбаум, Б. Мой временник. – Санкт-Петербург: Инапресс, – 2001. – с. 131.

[21] Mustafayeva, P.Ə. A.Çapıginin "Stepan Razin" romanında tarixi gerçəkliyin təsviri // – Bakı: Bakı Qızlar Universiteti, Elmi əsərlər, – 2021. Cild 12, №4, – s. 34-40.; Aleksey Tolstoyun "I Pyotr" tarixi romanında həyat həqiqətinin bədii inikası // – Bakı: Bakı Slavyan Universiteti, Elmi əsərlər. Dil və ədəbiyyat seriyası, – 2021. №2, – s.115-123.; XIX əsrin ikinci yarısında rus tarixi romanının inkişaf yolu və meyilləri // – Bakı: AMEA M.Füzuli adına əlyazmalar İnstitutu. Filologiya məsələləri, – 2023. №4, – s.404-413.

description of the historical and political events of Teymurlang and his time in the XIV century was taken as the main theme. In the novel, it can be said that all the historical personalities with whom Teymurlang was related, his campaigns and wars are described. The large number of events and historical figures in the novel, and the breadth of the period, allow the work to be called a novel-epic. The first novel of the trilogy, "Timur the Lame", is the first work in Russian literature devoted to the life, battles, era and environment of a conqueror from Asia.

In the novel "Timur the Lame", the writer details the image of Timur page by page, trying to reveal his character by describing him in various situations. These details were not always shown in Timur's own actions and character, but were also expressed in the conversations of soldiers and different sections of the people without his participation. The writer's descriptions are closely related to the information of the historical sources about Timur's march across India. The famous orientalist German Vamberi showed in his book "Amir Timur" that *"Delhi with all its treasures and wealth, skilled population was captured by the Tatar Conqueror Amir Timur, their holy temples were destroyed, their idols were taken out and thrown away. Timur passed through here and spread death and disaster everywhere, advancing to the source of the holy Gang river*[22].

In the novel, S.Borodin describes Timur's palace, individual figures, the construction of the famous dome, the socio-political and religious processes that took place in those years in accordance with historical reality. In the novel, market, kitchen counters, etc. are shown in an extremely artistic way. The writer not only shows Timur as someone who always fights, but also describes him in the family and even in the market to reveal his character as a person. In the work, Timur's arrival in Azerbaijan and his punishment of Miranshah are shown in accordance with historical reality.

In S. Borodin's "Stars of Samarkand" novel-epic, it can be said that historical events and artistic imagination developed parallelly. And this is perfectly acceptable, because history is only a tool for

[22] Vamberi, G. Əmir Teymur / G.Vamberi. – Bakı: Azərbaycan Dövlət kitab palatası, – 1991. – s.27.

writers, and they can use historical events in one way or another as they like. Nevertheless, in the novel, it can be seen that there are certain mistakes and historical distortions in the writer's attitude towards Timur. This was due to the fact that in the 1930s and 1950s of the Soviet society, the promotion and positive portrayal of any historical figure was understood as its idealization. Certain measures were taken against such works. Therefore, it is also possible to see that throughout the novel, certain historical distortions are made that are not compatible with Teymurlang's life and personality. In the novel, there is a long description of some events, and a description of events and stories that do not enrich the main plot line of the work. For example, the events that happened to the Armenian merchant Gilli Gevorg living in Samarkand in the novel do not add anything to the plot of the work. Even the place given to Gilli Gevorg surpasses Teymurleng in some cases. Such issues reduce the artistic value of the novel. We also see certain distortions in the creation of the image of Teymurlang. Thus, the writer describes Teymurlang as an enemy of Armenians, as if Teymurlang took a biased position against them. This is due to the fact that there were such wrong conclusions in the sources given to the writer. One of such sources is F. Metsopsky's "History of Timur the Lame". Here, the author speaks from the narratives about Teymurlang's personality and says that he took a biased position against Armenians in particular, and he did not base this on any source[23].

Paragraph II of the third chapter is called ***"The artistic image of the conqueror-personalities in historical novels".*** As a writer, Vasili Yan thought about the problem of the hero in the historical novel. The heroes of his historical novels were taken more from the world conquerors or the lives of the peoples of Central Asia than from Russian life. His "Light from the Mounds" (March of Alexander the Macedonian to the East), "The West", " Genghis Khan" and other historical novels have been published. Since the main theme of these historical novels is the description of the events

[23] Metsopski, F. Teymurləngin tarixi / F.Metsopski. – Bakı: Elmlər Akademiyası, – 1957. – s. 64.

that happened in the East, it can also be called fiction prose and orientalist novel.

"Genghis Khan" is one of V.Yan's works that deviates from the norm of Soviet historical novels. With this work, the writer has chosen a new type of hero. Although the existing ideology did not accept conquerors like Genghis Khan, or was jealous of the fact that individual nations produced such conquerors. Genghis Khan (1162-1227) was an outstanding Mongol general and ruler who united all the Mongol tribes under one banner and managed to establish the largest Mongol empire in human history (1202-1368). It should be noted that with this work, the writer addressed this topic for the first time and created an artistic image of Genghis Khan. This was a novelty in the Soviet historical novel. Creating an artistic image of a non-Russian conqueror in the Russian literary environment was not only a great innovation for the time, but also a brave act.

In the novel " Genghis Khan", the writer follows the life path of the main character in its entirety. It describes the great life and battle path from childhood to youth, poverty, the ways he came to power, the battles he fought and his old age. His bravery in his childhood and youth under the name of Timuchin and his rise to the fame of Genghis Khan are shown in all the details. The innovations he made in building an army, as well as the fact that he attracted not only Mongolian khans, but also the people to his side, from shepherds to all classes, play an important role in revealing his character. The novel also shows the last years of the life of the great Khan of the Mongols. We see Genghis Khan not only as a warrior, but also as a well-rounded person who can manage a government or analyze economic issues. The writer manages to reveal the character of the hero of the novel not only in the description of his life, but also in the attitude and point of view of other characters.

The novel "Light from the Mounds" is about the military campaigns of Alexander the Great, one of the world's great rulers, outstanding conquerors, and generals, to Central Asia. However, the writer does not describe these marches at length, on the contrary, he gives ample space to the opinions of contemporaries about these marches. In the novel, the Scythians are also described as a warlike,

fighting people. They surprised the Macedonians by choosing a new battle tactic. The Scythians did not move en masse in battle scenes, they scattered around, quickly climbed the slopes of the hills, and quickly returned. In this novel, V.Yan is able to match his life observations with his scientific research, he understands the ethnic characteristics, uniqueness and consistency of traditions, and therefore achieves believability and accuracy of description, completeness with his artistic generalizations. This is also due to his mastery as a historical novelist and special importance he assigned to historical events. Even in writing some scenes, the writer acts as a historian, which is due to his research determination.

We see that Vasili Yan's historical novels occupy an important place in the formation of Russian historical novels. Although there were many problems in writing historical novels in the early stage of socialist realism, it brought a new perspective and context of modernity in works written on historical subjects. "Genghis Khan", "The West", "The Last to the Sea", "The Phoenician Ship", "Light from the Mounds", etc. brought new themes and issues to the genre with historical novels. He made Asian conquerors, rulers and generals the main characters in his Russian historical novel and presented them with objectivity and historical reality. Artistic images of conquerors such as Genghis Khan and Alexander the Great, whom Soviet historiography could not give an unambiguous assessment of, were created, and the essence of their war and struggle was explored. The historical novel "Light from the Mounds", occupies a special place in the new development stage of the genre due to the full artistic description of the characters and the comprehensive and convincing revival of the ancient era.

The main provisions and materials of the third chapter are presented in the following publications author.[24]

[24] Mustafayeva, P.Ə. Vasili Yanın “Kurqanlardan gələn işıq” tarixi romanında qəhrəman problemi // – Bakı: Dil və Ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. №3, – s.224-227.; Sergey Brodin bədii nəsrində tarixi gerçəkliyin təsviri problemləri // – Bakı: Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Müqayisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, – 2019. №1, – s.187-192.

In the **"Conclusion"** part of the dissertation, the outcomes obtained from the study conducted throughout the research are summarized and the following conclusions are drawn regarding the development characteristics of the historical novel genre and the problem of the hero:

– The attitude towards this historical novel genre and the issue of the hero has been ambiguous: in the 1920s, the attitude to the problem of the historical novel and the hero changed and was renewed in the following years.

– Socio-political processes taking place in Russia had their influence on the development of literature. Ideology showed itself more in historical novels created in this period, Bolshevik propaganda played a key role in relation to historical events and personalities.

– With the passage of time, there was a change in the attitude towards history and the past, as before, historical events and personalities were not approached from a social class point of view, and unofficial bans were not imposed. This process began to appear clearly in the literature of the 1960s.

– Among the historical novels of the period, A.Tolstoy's historical novel "Peter I" occupies one of the main places. Here the writer creates a bright image of the statesman Peter I.Based on reality in the description of the period and personality, the writer creates his best historical novel in the time of socialist realism.

– Although it is quite difficult to make the past and historical heroes of various nations into the main character of the literature, in his work S. Borodin was able to make the image of Timur the main character of his epic novel.

– In the Russian historical novel there are also descriptions of Azerbaijan. In the novel "Stars of Samarkand" by S.Borodin, the characters of the writer Naimi and Nasimi were also created.

The main content of the dissertation is reflected in the following scientific works of the author:

1. XX əsrin I yarısında rus nəsrində tarixi roman və onun inkişaf yolları // – Bakı: M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2017. №8, – s.345-352.
2. Vasili Yanın "Kurqanlardan gələn işıq" tarixi romanında qəhrəman problemi // – Bakı: Dil və Ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. №3, – s.224-227.
3. Sosrealizmin ilkin mərhələsində rus tarixi romanının inkişaf meyilləri // – Bakı: ADPU-nun Xəbərləri, Humanitar, ictimai və pedaqoji elmlər seriyası, – 2018. №3(66), – s.73-82.
4. Вопросы искажения фактов в описании реальности в историческом романе // – Киев: Мова и культура. Язык и культура, – 2019. Вип. 22, том II (197), – с.416-422.
5. Питания спотворення фактів у описі реальності в історичному романі // – Дрогобич: Проблеми Гуманітарних Наук. Серия филология. Zбирник Науковых праць, – 2019. Вип. 44, – с.60-68.
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