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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PSYCHOLOGISM IN CLASSICAL RUSSIAN AND
AZERBAIJAN PROSE (BASED ON THE WORK OF
ANTON PAVLOVICH CHEKHOV AND
JALIL MAMMADGULUZADE)**

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GENERAL CHARACTERISTICS OF THE WORK

The relevance of the topic. When studying modern man, it is crucial to examine the experience of classical literature. The study of psychologism's origins and the challenge of comprehending classical experience from a theoretical and historical perspective are pertinent now because of the phenomenon's varied manifestation in literature. The study of artistic expression techniques and the revelation of the intellectual, ethical, and ideological-spiritual foundations of psychologism in fiction are crucial components of comprehending modern art.

Writers like A.S.Pushkin, M.Y.Lermontov, N.V.Gogol, I.S.Turgenev, M.Y.Saltykov-Shedrin, and others – including writer-psychologists like L.N.Tolstoy, F.M.Dostoevsky, and A.P. Chekhov – have reached the height of world realism thanks to the psychologism practice of 19th-century Russian realistic prose. Based on the writings of individual authors as well as the practice of realistic prose generally, Russian literary criticism has thoroughly examined the practice of realism from its beginning to the present, including studies on the topic of psychologism in classical literature¹.

From M.P.Vagif to M.A.Sabir in poetry, and from M.F.Akhundzade to the "Molla Nasreddin" school in prose, dramaturgy, and journalism, Azerbaijani realism literature has

¹ Карлова, Т.С. Вопросы психологического анализа в наследии Л.Н.Толстого / Т.Карлова. – Казань: Изд-во Казанского ун-та, – 1959. – с. 68; Шевченко, Г.Г. О своеобразии метода психологического анализа в романе М.Ю.Лермонтова "Герой нашего времени" // Уч. зап. Харьковского ун-та: Труды филологического факультета. – Харьков: Изд-во Харьковского ун-та, – 1962. – Т.16. – с.73-95; Чирков, Н.М. Писатель-психолог // О стиле Достоевского. – Москва: Изд-во АН СССР. – 1963. – с.58-79.; Бочаров, С.Г. Л.Толстой и новое понимание человека. "Диалектика души" // Литература и новый человек. – Москва: Изд-во АН СССР, – 1963. – с.224-308; Карякина, А.В. Историко-литературные основы и эстетически-этические принципы психологизма Чернышевского // Проблемы жанра и стиля. – Уфа: Изд-во Башкирского ун-та, – 1970. – с.271-286; Бахтин, М. Проблемы поэтики Достоевского / М.Бахтин. – Изд-е 3-е. – Москва: Художественная литература, – 1972. – 469 с.; Осмоловский, О.Н. Достоевский и русский психологический роман / О.Н.Осмоловский. – Кишинев: Штиинца, – 1981. – 166 с.

advanced significantly. It includes the writings of authors like A.Bakikhanov, G.Zakir, I.Gutgashinli, S.A.Shirvani, N.Vazirov, N.Narimanov, Z.Maraghayi, S.M.Ganizade, M.S.Ordubadi, and others. Most systematically, the manifestation of psychologism has been seen in the critical realism writing of J.Mammadguluzade, A.Hagverdiyev, and Y.V.Chamanzaminli. Unlike Russian literary criticism, Azerbaijani literary criticism has done enough research on traditional realist literature, but it hasn't focused enough on the issue of psychologism. Based on Russian and Azerbaijani literature, this is the primary factor influencing the applicability of studying psychologism in classical literature.

The study of the problem of psychologism in a wider sense is included in studies on modern literature². A separate monograph on psychologism in Azerbaijani prose was created – Mukhtar Imanov's work "Psychologism in Modern Azerbaijani Prose (1960-70s)".³ The change in values during the years of independence increased attention to the human factor in literature, making the problem of psychologism even more relevant. Nargiz Pashayeva's monograph "Human as an Object of Artistic Research (Based on the Creativity of the People's Writer Elchin)" is of methodological importance in understanding the problem⁴.

Chekhov's realism is most commonly likened to that of C.Mammadguluzade. A shared characteristic of the works of these artists is their inclination toward storytelling. Scholars have also explored the creative works of Mirza Jalil and A.P.Chekhov in this context. An examination of the psychological elements in J.Mammadguluzade and Chekhov reveals that these connections possess broader significance and scope. The evaluation of both artists' works can be influenced by their roles in national literature and their

² Quliyev, V. Müasir Azərbaycan nəsrinin üslub rəngarəngliyi: / namizədlik dis. / – 1982; Hüseynoğlu Tofiq, Nəsrdə psixologizm // Ədəbiyyat qəzeti. – 1998, 13 yanvar; Aran, S.A. 1960-1980-ci illər Azərbaycan nəsrində psixologizm (Mövlud Süleymanlının yaradıcılığı üzrə) / S.Aran. – Bakı: Elm, – 2004, – 141 s.

³ İmanov, M.K Müasir Azərbaycan nəsrində psixologizm: (1960-70-ci illər) / M.İmanov. – Bakı: – 2021. – s.116.

⁴ Paşayeva, N.A. İnsan bədii tədqiq obyektı kimi (Xalq yazıçısı Elçinin yaradıcılığı əsasında) / N.Paşayeva. – Bakı: XXI-YNƏ, – 2003. – 256 s.

status in global literature. This analysis, in addition to enhancing the understanding of J.Mammadguluzade's poetic style, can also aid in comprehending realism as a whole.

The object and subject of the research. The object of the research is the characteristics of the manifestation of psychologism in classical Russian and Azerbaijani literature, and the subject of the research is specifically the investigation of psychologism in the prose of Anton Pavlovich Chekhov and Jalil Mammadguluzade.

The goals and objectives of the research. The primary objective of this study is to analyze the contributions of classical Russian and Azerbaijani literature to the development of psychologism, an essential artistic achievement in modern literature. It aims to explore the significance and role of psychologism within realist literature by examining the prose works of A.P.Chekhov and Jalil Mammadguluzade. The purpose of this study is to identify and reveal mutual and typological relationships between the works of Chekhov and J.Mammadguluzade. While Chekhov's literary legacy has been extensively analyzed by Russian literary critics, and Mammadguluzade's work has been studied by Azerbaijani critics, this research aims to explore the unique psychologism present in both authors' depictions of the inner world of humanity. It will focus on highlighting both the similarities and differences in their approaches. The objectives of this study can be categorized as follows:

- to determine the theoretical status of the concept of psychologism in the literature and review the history of its formation;
- to look at the methods of manifestation and history of the development of psychologism in classical Russian and Azerbaijani literature;
- to trace the emergence of psychologism in Russian realist literature in connection with the work of A.P.Chekhov; including to summarize the different aspects of Chekhov's psychologism from the psychologism of M.Y.Lermontov, N.V.Gogol, I.S.Turgenev, M.Y.Saltykov-Shedrin, M.F.Dostoevsky, L.N.Tolstoy;
- characterizing A.P.Chekhov's work in the context of world literature, identifying the aspects of the writer's psychologism related

to realist and modernist writers such as G.Maupassant, E.Zolya, the Goncourt brothers, and M.Proust;

- to consider the influence of realistic Russian literature on classical Azerbaijani prose, including the creative appropriation of A.P.Chekhov's psychologism by realistic narrators such as J.Mammadguluzadeh, A.Hagverdiyev, and Y.V.Chamanzaminli;

- To study the features of J.Mammadguluzadeh's psychologism in the context of realistic Azerbaijani literature, to determine its typological connections with Chekhov's realism.

Methodology of the research. The research was conducted using historical-comparative and theoretical-typological methods. Also, the dissertation used the achievements of modern literary criticism as a methodological basis.

The main provisions put forward for defense:

- Psychologism is one of the means of studying man in literature and art. There is a history of formation of psychologism from antiquity to the 19th century, before it appeared as a separate category of artistic content and expression in realism literature;

- The systematic and complete manifestation of psychologism in classical Russian and Azerbaijani literature is associated with the critical realism movement of the 19th-20th centuries. The work of A.P. Chekhov and Jalil Mammadguluzadeh is the pinnacle of this literature and presents bright examples of psychologism;

- In classical Russian literature, psychologism emerged in the process of interaction and benefit from Western literature, and gave world literature, along with Stendhal, O.Balzac, C.Dickens, G.Maupassant, G.Flaubert and others, such psychologist-writers as M.Y.Lermontov, N.V.Gogol, I.S.Turgenev, M.F.Dostoevsky, L.N.Tolstoy, A.P.Chekhov;

- Psychologism occupies an important place in the creative poetics of A.P. Chekhov. Chekhov's realism was formed in the context of the previous Russian and world realist literature, and was distinguished by new and original features. In addition to realistic experience, the influence of the modernist literature of his time also plays a role in the uniqueness of Chekhov's psychologism;

- The emergence of psychologism in Azerbaijani literature is associated with the names of realist writers such as J.Mammadguluzade, A.Hagverdiyev, Y.V.Chamanzaminli. Azerbaijani critical realism, creatively benefiting from the Russian realistic literature of the 19th century, has created original examples on the basis of folklore and classical experience;

- The manifestation of psychologism in the work of J.Mammadguluzadeh has the same typological characteristics as the psychologism of A.P.Chekhov. J.Mammadguluzadeh's work creatively synthesized the rich shades of psychological analysis methods and manifestations of psychologism that existed in the literary heritage of the classics of realist Azerbaijani and Russian literature, and combined them with elements from folklore in his creative poetics.

- The work of A.P.Chekhov and J.Mammadguluzadeh represent the mature stage of national realism. Just as Chekhov's work is characterized by signs of modernism, the recent work of J.Mammadguluzadeh also has colorful symbolic accents. The specific features and unique features of the psychologism of both writers are distinguished by their richness.

The novelty of the study. The study is characterized by a number of innovations:

- For the first time, the problem of psychologism in Azerbaijani classical literature is investigated in interaction with Russian literature;

- For the first time, the prose of J.Mammadguluzadeh and A.P.Chekhov is subjected to a comprehensive comparative analysis.

- This study is the first to examine the issue of psychologism in the works of J.Mammadguluzadeh in comparison to Chekhov's psychologism.

- This is also the first time in Azerbaijani literary criticism that the psychologism in A.P.Chekhov's prose is analyzed within the context of realistic Russian prose and world literature;

- Russian and world literature, Azerbaijani, and Russian literature are considered in typological comparisons around the

problem of psychologism, and the regularities of development of realism in national pieces of literature are identified.

Theoretical and practical significance of the research. The findings of this dissertation can be utilized in exploring the issue of psychologism in both classical and modern literature, as well as in the study of realist literature. Additionally, the results can be applied in examining the interrelations between Azerbaijani and Russian literature, particularly with the creative poetics of J.Mammadguluzade and A.P.Chekhov. Furthermore, this dissertation can serve as a valuable resource for comparative literary studies in university philology departments, especially in specialized courses focused on the works of J. Mammadguluzade and A.P.Chekhov.

Approval and application. The main theoretical provisions of the research were reflected in the form of articles and theses in journals and magazines accepted in accordance with the requirements of the AAK, in foreign press organizations, and in reports at scientific conferences.

The name of the organization where the dissertation work was performed. The work was performed at the Department of World Literature, Faculty of Philology, Baku State University.

The total volume of the dissertation in marks, indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. Introduction 8 pages – 14667 marks, Chapter I 32 pages – 64927 marks, Chapter II 38 pages – 76455 marks, Chapter III 42 pages – 82861 marks, Conclusion 5 pages – 8781 marks, list of used literature 13 pages. The dissertation consists of a total of 142 pages – 247691 marks.

THE MAIN CONTENTS OF THE RESEARCH

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

The first chapter of the dissertation, titled “**Psychologism in Literature: Theoretical and Aesthetic Foundations,**” clarifies the theoretical and historical aspects of the concept of psychologism and examines its emergence as a distinct category in literature. It demonstrates that human character and psychology, along with the spiritual and mental aspects of individuals, have been enduring subjects in art. Long before psychology became a formal science dedicated to studying the human mind, art, and fiction explored the depths of the human soul and expressed its spiritual essence.

In the dissertation, the concept of psychologism is interpreted from both historical and theoretical perspectives in two main directions. The first chapter includes a section titled “*The History of the Emergence and Stages of Development of Psychologism in Literature,*” which examines the artistic and aesthetic experiences in literature through this lens. Human understanding of the soul is as ancient as humanity itself.

In ancient times, the understanding of the human soul developed simultaneously in both philosophical and literary contexts. This is evident in the works of philosophers like Socrates, Plato, and Aristotle, as well as in ancient Greek literature. Aristotle's "On the Soul" argues that a person's intellect is their greatest asset. It is through the mind that human character and will are shaped, allowing individuals to choose their path in life. The mind is considered superior to the soul, as it educates and guides it. In this framework, human psychology is explained not by superstitious beliefs, but by human factor. Aristotle connects the emotions experienced by the soul with feelings: “Only the excited can excite, and the angry can anger”. The clash between the realms of spirit and matter has been a recurring theme in the mythological and epic traditions of all cultures, shaping the destinies of heroes. The external and internal conflicts depicted in "Kitabi-Dede Gorgud," particularly the contradictions in father-son relationships, reflect early insights into psychology.

Renaissance culture emerged as the God-centered worldview of the Middle Ages came to an end, giving rise to anthropocentric perspectives. The foundations of scientific psychology can be traced

back to the remarkable scientific and artistic discoveries of the Renaissance. In the exploration of human nature, figures such as Leonardo da Vinci, Galileo Galilei, Francis Bacon, René Descartes, Thomas Hobbes, Baruch Spinoza, Gottfried Wilhelm Leibniz, John Locke, Dante, Boccaccio, Petrarch, Rabelais, Shakespeare, Cervantes, and many others made unparalleled contributions alongside the scientists and artists of this period. Renaissance artists did not study the natural and spiritual world of man, his social and spiritual existence separately, but viewed the human phenomenon as a whole.

Classicism and Enlightenment aesthetics, by emphasizing the cult of reason, by describing the naturally reasonable factors and those that contradict it; representatives of the literary movement of sentimentalism, by drawing attention to the suffering of man in an alien spiritual environment, and romanticism artists, by discovering human character and temperament in conflict with the environment and society, brought the path of understanding and comprehension of man closer. However, in the history of art, no creative movement has come closer to the truth of the human psyche, to the "human comedy" (O.Balzac), than the realist writers of the 19th century.

The scientific study of the human psyche became systematized in the 19th century, which led to the emergence of psychology as a formal discipline. As a result, the positivist scientific views of that era significantly influenced the realism artistic movement. No other artistic movement has drawn as much from scientific advancements as realism has. Conversely, in exploring human character and psychology, the field of psychology has frequently relied on the artistic works of notable "writer-psychologists" such as Honoré de Balzac, Charles Dickens, Guy de Maupassant, Leo Tolstoy, Fyodor Dostoevsky, Ivan Turgenev, Anton Chekhov, and others. Already in the 19th century, psychologism in the West conquered the highest peak of the inner world of man. In the works of C.Dickens, O.Balzac, Stendhal, G.Maupassant, G.Flaubert, and E.Zola, the inner experiences of the individual, faced with the contradictions of society, the spiritual suffering of man become the direct object of artistic depiction. This, in addition to revealing the shortcomings of social life, also leads to delving into the depths of human nature.

“The stress and sadness arising from society, the suffering brought by bourgeois society, undermined human existence. In fiction, the idea of the hero began to have a deeper meaning, and the hero became internally enriched. And the style of psychologism became widespread”.⁵

In the first chapter, titled *“The Main Theoretical Principles and Categories of Psychologism in Literature,”* the theoretical significance of the concept is explained, along with the historical evolution of its meaning. While psychologism has established itself as an artistic method and form of expression in literature over the past two centuries, researchers indicate that the theoretical understanding of the issue has yet to be fully developed.

Russian literary critics consider the actualization of the concept of psychologism to be due to N.Chernyshevsky's article about L.Tolstoy, published in 1856, entitled "Childhood and Youth". The War Stories of Count L.N.Tolstoy: "The peculiarity of Count Tolstoy's talent is that he is not content with describing only the results of the mental process: he is interested in the process itself... its forms, laws, the dialectics of the soul. It is necessary to express this in a certain term". The works of 19th-century writers, including N.V.Chernyshevsky himself, such as M.Y.Lermontov, I.S.Turgenev, L.N.Tolstoy, F.M.Dostoevsky, Saltykov-Shchedrin, and others, are beginning to be studied in the light of the problem of psychologism. At a later stage, the concept of “psychologism” was adopted from revolutionary-democratic criticism and developed by literary critics representing the psychological direction of the cultural-historical school, such as A. Potebnya and D.N.Ovsyaniko-Kulikovsky.

The next stage in the theoretical study of psychologism was determined by the penetration into the psychological foundations of the work of art at the beginning of the 20th century. The work of L.S. Vygotsky (1896-1934) entitled "Psychology of Art" is considered not only an achievement of the science of psychology in this area. Vygotsky gave impetus to the development of literary criticism in this

⁵ Бочаров, С.Г. Характеры и обстоятельства. Теория литературы: Основание проблемы в историческом освещении: [в 3 томах] / С.Г. Бочаров. – Москва: Наука, – т. 1. – 1962. – с.64.

direction with his specific analyses of several works, short stories, and Shakespeare's work.⁶ The deep approach of Z.Freud's psychoanalytic theory, K.G.Jung's theory of archetypes, E.Fromm, J.P.Sartre's existentialist philosophy, and the 20th century modernist artistic and philosophical movements in general to the human individual expanded the boundaries of the concept of psychologism. Ortega-y-Gasset wrote in his work "Thoughts on the Novel": "So, will the novel and history not be able to direct the achievements of psychology to their service? Humanity has always satisfied its needs, concretely". The Spanish philosopher's foresight has indeed been confirmed in 20th-century literature. 20th-century literature was able to penetrate new layers in the psychological study and description of man – existential, mythical, archetypal, absurd, as well as spiritual and moral depths.

During the strict Soviet period, the emphasis on collectivism hindered the study of psychologism in literature. However, the 1960s and 1970s marked a notable shift in this trend, as there was a heightened focus on theoretical explorations of the issue. Literary critics have given similar definitions of the concept of psychologism. According to Yesin: "Psychologism is a sufficiently complete, detailed and profound description of the feelings, thoughts, and lives of a literary personality (character)".⁷ L.Ginzburg characterizes psychologism as "the artistic study of the contrasts and depths of spiritual life".⁸ A.Iezuitov believes that "the main and direct object of artistic reflection and creativity is human psychology, which is valuable in itself, and psychologism is the development of specific and purposeful methods and forms (psychological analysis) of its embodiment and disclosure".⁹ According to I.V.Strakhov, there are two main forms of psychological analysis that express the inner world: the description of characters "from the inside"

⁶ Выготский, Л.С. Психология искусства / Л.Выготский. – Москва: Искусство, – 1986. – 573 с.

⁷ Есин, А.Б. Психологизм русской классической литературы / А.Б.Есин. – Москва: Просвещение, – 1988. – с. 18.

⁸ Гинзбург, Л.Я. О психологической прозе / Л.Я.Гинзбург. – Ленинград: Художественная литература, – 1977. – с. 286.

⁹ Иезуитов, А. Проблемы психологизма в литературе / А.Иезуитов // Проблемы психологизма в советской литературе. – Ленинград: Лен. отдел: Наука, – 1970. – с. 39-40.

and the analysis "from the outside."¹⁰ Yesin adds a third form to Strakhov's classification, introducing the concept of "composite psychological description" alongside the "inside" and "outside" descriptions. This form does not directly show the character's inner experiences but speaks about them, and narrates them.

The main provisions and materials of the first chapter are presented in the following publications author.¹¹

The second chapter of the dissertation is called **“The Place of A.P.Chekhov's Psychologism in the Context of World Literature”** and Chekhov's psychologism is studied in several aspects as an achievement of world literature. A.P.Chekhov (1860-1904) holds a significant place in the history of world literature due to his distinctive artistic prose and highly influential plays. His original writing style brought him considerable fame during his lifetime, allowing his name to be mentioned alongside other luminaries of Russian literature such as A.S.Pushkin, F.Dostoevsky, and L.Tolstoy. For over a century, the primary focus of research on A.P.Chekhov has been his creative method, particularly his unique brand of realism, often referred to as "Chekhovian realism," along with its component of psychologism. Attempts to present Chekhov as a symbolist, impressionist, and decadent, as well as calling him a realist, are also a fact. Rakhila Guliyeva, an Azerbaijani literary critic and one of the researchers of Chekhov's work, has dedicated a separate monograph to this topic entitled "The Realism and Impressionism of A.P.Chekhov".¹²

This dissertation examines a significant aspect of Russian literary criticism and literary studies: the original and innovative nature of Chekhov's realism, which emerged alongside the broader issues concerning the development of literature and art in the second half of the 19th century. As the 19th century drew to a close and the

¹⁰ Страхов, И.В. Психологический анализ в литературном творчестве / И.Страхов. – Саратов: Изд-во Саратовского ун-та, – 1975. – с.76-115.

¹¹ In the list of the claimant's works presented at the end of the abstract: No. 2; 7; 10; 13; 18; 22.

¹² Кулиева, Р.Г. Реализм А.П.Чехова и проблема импрессионизма / Р.Кулиева. – Баку: ЭЛМ, – 1988. – 188 с.

Russian Revolution approached, writers recognized the necessity of exploring new poetic forms. Even Leo Tolstoy himself made innovative changes during the final stages of his career. The originality of Chekhov's realism, as it contains the realist experience of Russian literature throughout the 19th century, is also conditioned and resonates with the characteristics of Western modern art and literature of the period in which it was created.

In the section of the second chapter entitled *“Psychologism in Western Literature and A.P.Chekhov”*, the work of Chekhov and the classics of Western literature is commented on in a comparative study. The mutual consideration of the psychologism of Stendhal, Balzac, Dickens, Maupassant, Zola, etc. in Western realist literature with the writers of M.Lermontov, I.Turgenev, F.Dostoevsky, L.Tolstoy, A.Chekhov, etc. in Russian literature has revealed the existence of these influences.

In the typological comparison of A.P.Chekhov's work with Western literature, the most frequently referred to by researchers is Guy de Maupassant (1850-1893). The work of both writers has been compared mainly in the direction of storytelling, as the final stage of realism in Russian and French literature, and has been involved in research around ideological and social aspects, problems of the fictional hero, "little people", etc.¹³ Typological comparisons have also been made with various manifestations of psychologism in the works of Émile Zola, the Goncourt brothers, and Marcel Proust (1871-1922), whose writings were contemporary with Chekhov's psychologism.

E.Zola and A.P.Chekhov were primarily united by their artistic exploration of the capitalist and bourgeois worlds, which revealed human contradictions in extreme ways. They shared a deep understanding of human psychology and responded to a social context that demanded a new approach to human experiences. In this respect, the artistic movement of Impressionism, combined with

¹³ Соколовская, Ж.В., А.П. Чехов и Ги де Мопассан: национальное своеобразие малой прозы: [Электронный ресурс] / 2005. URL: <http://www.dissercat.com/content/ap-chekhov-i-gi-de-mopassan-natsionalnoe-svoeobrazie-maloi-prozy#ixzz43YepQzwy>

Chekhov's focus on psychological depth, is particularly representative. In French literature, the method of "clinical writing" established by the Goncourt brothers was rooted in "scientific observation". The presentation of the mainly shameful aspects of the inner world, which affect the external actions of the heroes, through "scientific observation", conditioned the exposure of "neuroses", which were the product of the epoch and the scourge of the century. Although A.P.Chekhov's psychologism does not connect the human essence only with physiological existence, with the presence of neuroses, it is sensitive to these aspects as well. The writer, who was a doctor by profession, knew well the limits of human physical and spiritual pain, and he also honestly described its social and psychological proportions in his works.

The typological similarities of Chekhov's psychologism with modernist literature are revealed in comparisons with the prose of M.Proust. This point was first drawn to by the 20th-century Russian writer V.Nabokov. In the writer's "Lectures on Russian and Foreign Literature", the prose of M.Proust, L.Tolstoy, and A.P.Chekhov come together through the prism of the metaphor of "multiplicity". What Proust said about the "indescribable sensations of the human heart" is expressed in Tolstoy as "feeling pain from beauty", and according to Nabokov: "Chekhov can convey that feeling of beauty in a way that many writers cannot".

The section of the second chapter, entitled "***The Emergence and Development of Psychologism in Russian Literature***" traces the stages of psychologism in Russian literature before Chekhov, as well as its influence on Chekhov's work. "Citing Belinsky's words about Pushkin as an example, it can be said that without Pushkin, without Lermontov, without Gogol, without Saltykov-Shedrin, without Turgenev and Tolstoy, there would be no Chekhov. Thus, as a direct successor and student of the great masters of Russian literature, Chekhov, with his innovative activity, further enhanced that heritage and enriched Russian and world literature. The patriarch of Russian prose, the brilliant artist Leo Tolstoy, highly appreciated

A.P.Chekhov's position in the history of literature, calling him "a unique living artist" and "the Pushkin of prose".¹⁴

The development of psychological prose in Russian literature was largely inspired by the portrayal of "bored people," particularly seen in M.Y.Lermontov's (1814-1841) work, "A Hero of Our Time." The unraveling of the inner world of Pechorin, the protagonist, allowed the writer to explore and articulate the unseen aspects of human nature. Scholars have traced the evolution of Lermontov's prose to Chekhov's psychological insights, particularly through the themes of "loneliness" and the experience of "bored people." This theme is also prominent in the characters of Chekhov's story "On the Road," for which he used Lermontov's verses as an epigraph.

The next stage of the development of psychologism in Russian literature is associated with the name of I.S.Turgenev (1818-1883). Those who compared Chekhov's famous hero Astrov with the hero Bazarov of "Fathers and Sons" usually assessed him as a new manifestation of Turgenev's "surplus men". However, some contemporaries perceived Astrov as a positive image and even observed Bazarov's features in Chekhov himself. In general, the influence of I.Turgenev's realism in Chekhov's work has always been at the center of attention in Russian literary criticism. Parallels have been drawn between Turgenev's "Meeting" and Chekhov's "Jester", Turgenev's famous "Memoirs of a Hunter" and Chekhov's "Agafya", "Jester", "Art", and also the place of Turgenev in the formation of Chekhov's style has been studied in the work "Turgenev and Chekhov".

Lev Tolstoy (1828-1910), a prolific writer and author of dozens of masterpieces, also enriched world literature with his excellent method of psychological analysis. In Russian literary criticism, the issue of Chekhov and Tolstoy has been studied in detail, the relationship between the two writers and their appreciation of each other have been studied, their works have been compared, and Tolstoy's colors have been noted in certain stories and narratives of Chekhov. It has been established that Chekhov borrowed from Tolstoy the creation of characters, the mastery of psychological

¹⁴ Громов Л.П. Чехов и Гоголь: [Электронный ресурс] / URL: <http://apchekhov.ru/books/item/f00/s00/z0000021/st018.shtml> 07.08.2021

analysis, and the ability to penetrate the inner world of heroes. Chekhov not only considered it acceptable to learn from Tolstoy but also did not hesitate to use some artistic techniques. Tolstoy considered the inventions of his genius indispensable in the description of life and psychological situations. The psychological techniques borrowed from Anna Karenina in the story "Birthdays" and the story "Duel" can be an example of this. The study "Psychologism in the works of L.N.Tolstoy and A.P.Chekhov" states: "The rich Russian classics consist of two major trends as a whole – works based on the psychologism of heroes, their attitude to the world and other people, and works on psychologism, aimed at analyzing their inner world, their soul. The first trend is, of course, embodied by the brightest genius of Lev Nikolayevich Tolstoy. The second is no less important by the genius of Anton Pavlovich Chekhov."¹⁵

A significant peak of psychologism in both Russian and world literature is found in the works of F.Dostoevsky. His art primarily explores the human psyche, the inner world of individuals, and the turmoil that occurs within them. The renowned Russian literary critic M.Bakhtin, in his extensive study titled "Problems of Dostoevsky's Poetics,"¹⁶ demonstrated how Dostoevsky enriched world literature by introducing a new type of novel based on dialogical principles. In Russian literature, the relationship between Chekhov and Dostoevsky is considered more complex than that of Dostoevsky with his predecessors. A.P.Chekhov did not accept Dostoevsky's work unambiguously and was in a creative polemic with him. In addition, there are no direct, but polemical relations between Chekhov's psychologism and Dostoevsky's psychologism.

Chekhov researchers have revealed that in the early period of his work, the writer parodied the heroes of F.Dostoevsky, as well as N.V.Gogol and Saltykov-Shchedrin, and presented a different

¹⁵ Психологизм в творчестве Л.Н. Толстого и А.П. Чехова: [Электронный ресурс] / URL: https://zinref.ru/000_uchebniki/02800_literatur/005_lekcii_literat_03/148.htm 11.09.2021

¹⁶ Бахтин, М.М. Проблемы поэтики Достоевского / М.Бахтин. – Москва: Советская Россия, – 1979, – 320 с.

approach.¹⁷ There are studies on how Chekhov's work benefited from Gogol's traditions, the satirical Chekhov from Saltykov-Shedrin's traditions, and how he exposed Russian liberalism and the traitorous bourgeois intelligentsia. The development of satirical psychologism in Russian literature is closely linked to certain literary traditions. In A.P.Chekhov's story "The Death of an Official," we can see influences from Gogol's famous tale "The Overcoat." In this context, the fate of a minor official begins with Akakiy Akakiyevich Bashmachkin, continues through Dostoevsky's Makar Devushkin in "Poor Folk," and culminates in the character Chervyakov.

In the second chapter, titled *"The Basic Principles of A.P.Chekhov's Psychologism,"* the ideological and artistic characteristics of psychologism in Chekhov's work are explored through rich examples from his prose. Researchers of A.P.Chekhov have noted that psychologism plays a significant role in the writer's creative poetics and is a fundamental aspect of his style. Chekhov's work not only exemplifies the traditions of psychologism found in classical Russian literature but is also marked by its highly innovative nature.

In his early work, the writer preferred to reveal the human-society relationship in concrete stories and plots. In his stories "The Death of an Official" (1883), "Surgery" (1884), "Mask" (1884), "The Horse Family" (1885), "The Junior Officer Prishibeyev" (1885), etc., the writer did not aim to describe only the situation of the middle and lower classes, but the truth that grows from within a person is skillfully magnified through the pen of A.P.Chekhov. His irony is directed against society as a whole. He achieves the connection between the characters and the reader by creating artistic portraits of human psychology. In the story "Chameleon", transformations of flattery syndrome created by the society in the human psyche, a parodic embodiment are presented. In the story, the writer clearly shows how the worship of high rank in society crushes human character and destroys personality. Ochumelov, who falls into a comic situation, is a tragic character, like the junior officer

¹⁷ Семанова, М. Тургенев и Чехов // – Ленинград: Ученые записки (Пед.ин-т им. Герцена), – 1957. №134, – с. 177-223.

Prishibeyev. He is a victim of a society where flattery in the face of rank, position, and money has become an unwritten rule.

Everyone in society has their social uniform, and the writer delves into the inner world of the person under that uniform. L. Ginzburg notes, "Chekhov prepared his artistic micro sociology by studying the great Russian life piece by piece. However, Chekhov's heroes were separated from their social functions..."¹⁸ The incompatibility and alienation of this or that group of people with their social status and profession was especially embodied in Chekhov's mature work of the 1890s. The stories "The Black Monk" (1891), "Hardemkheyal" (1892), "The Literature Teacher" (1894), "Ionich" (1898), "The Man in the Casket" (1898), etc., which are based not on specific stories and episodes, but on the life history and narrative of the heroes, depict the deeper subtleties of human-society relations. Master Andrei Vasilyevich Kovrin ("The Black Monk"), teacher Nikitin ("The Literature Teacher"), and doctor Dmitry Ionich Startsev ("Ionich") are tragic, dramatic, and somewhat comic characters who are bored with the life they have chosen, dissatisfied with fate, and who exchange the freedom of imagination for reality.

Chekhov's work was a mirror of Russian life at the end of the 19th century. The anatomy of the oppressive environment, which was hostile to human freedom, was embodied in more detail in the work "Ward No. 6" (1892). The story was an indictment that A.P. Chekhov read to his environment: the social environment was hostile to the human mind, thought, freedom, and liberty. At this point, Chekhov's psychologism also departs from its predecessors in the artistic study of society, and goes one step further. If the realists before Chekhov discovered and analyzed the class of people inherent in this or that class, Chekhov focused his main attention on the person behind this or that social class, on the human truth. A.P. Chekhov, as a polemicist, does not follow the path of holding people in the light of great ideas but seeks the idea in the lives, and inner worlds, of ordinary people themselves. By bringing the pain and truth of class people to literature, he creates an image of real life.

¹⁸ Гинзбург Л.Я. О литературном герое / Л.Я.Гинзбург. – Ленинград: Советский писатель, – 1979, – с. 74

Starting from the stories "Sadness" (1886), "The Witch" (1886), "Joke" (1886), "Misfortune" (1886), and "Happiness" (1887), literary criticism has spoken of the influence of symbolism, decadence, impressionism, or even direct impressionism on Chekhov's work, which moves from social truths about man to truths within man. According to L.N.Tolstoy, "Chekhov has a unique form of artistic creativity. He is an impressionist writer. When you look at it from the outside, the work of an artist who uses all colors seems strange to you, as if it would be a very messy, inappropriate painting. But in the end, when you step back and look, you see that it is a beautiful picture". Chekhov's attribution to impressionism or the impressionist creative palette does not harm his psychologism, but on the contrary, enriches his creative method even more. The stories "The Dream", "The Literature Teacher", "Rothschild's Violin", "The Black Monk", "Ionych", and "The Firangi Grape" do not only follow the lives of the heroes, their changing moods over time, but also understand and present the Russian character and nature in the forest, steppe, orchard, harsh winter, awakening spring, the breath of the summer sun, and the autumn haze.

In Chekhov's psychologism, dynamics are felt, and feelings are in constant motion along with events. Therefore, regardless of whether a person expresses sadness or joy, there is a constant spirit instilled by life in his works. In Chekhov's prose, the reader does not encounter anything alien or artificial to human character. A person can find traces, signs, and reasons for any action or event they do every day in Chekhov's work. In the stories "Peasants", "The Winning Ticket", and "Ionych", the writer develops events following human psychology. The reader perceives and observes the surrounding objects and scenery within the framework of his consciousness and feelings. Chekhov not only delved into the deep layers of psychology like a true psychologist, but he was also very sensitive to the subtleties of child psychology. In his stories such as "The Incident", "Vanka", and "The Dream Comes", he revealed the cries of a child's heart in tragic situations.

One of the ways A.P.Chekhov expresses his psychologism is through laughter. Humor is a prominent feature in his earlier stories,

where laughter runs parallel to his psychological themes. The lightness and fluidity in his writing are largely due to the use of humor. In works such as "The Betrothed" and "A Love Adventure with a Double Bass," Chekhov often highlights the contrast between a person's thoughts and actions through humor, encouraging readers to reflect while they laugh. In contrast to his early stories, Chekhov's later works are marked by a greater emphasis on satire and irony. Chekhov's satirical psychologism informed about deep issues. His satire was thought-provoking.

Chekhov managed to describe all the richness and complexity of life. It is no coincidence that his mature stories, not fitting into any mold, were rooted in the rhythm of life itself, trying to give meaning and philosophy. Stories such as "The Beggar", "The Bet", "The Lady Walking the Dog", "The Gadasy", etc., which encompass wide time and space boundaries and penetrate the analytical content of human reality and life, confirm this. A.P.Chekhov is a writer who has left an indelible mark on world literature with his unique, inimitable examples of creativity. His work represents the highest peaks of psychologism in 19th century literature, both in terms of idea and form.

The main provisions and materials of the second chapter are presented in the following publications author.¹⁹

In the third chapter of the dissertation, entitled ***"Jalil Mammadguluzadeh's Psychologism,"*** psychologism in the writer's work is examined through typological comparisons. The artistic depiction of human characters, psychology, and morality in Azerbaijani literature is found in the ancient epic, "The Book of Dede Gorgud",²⁰ in the works of Nizami Ganjavi,²¹ in the poetry of Mahammad Fuzuli and the medieval period, as well as in folklore. The deep connections of J.Mammadguluzade's creativity with

¹⁹ In the list of the claimant's works presented at the end of the abstract: No. 1; 3; 6; 8; 9; 11; 12; 14; 16; 17; 19; 21.

²⁰ Nağıyev, C.Q. "Kitabi-Dədə Qorqud"da psixologizm // – Bakı: Azərbaycan SSR Ali və Orta İxtisas Təhsil Nazirliyinin Elmi əsərləri, Dil və Ədəbiyyat seriyası, – 1976. №4, – s. 53-59.

²¹ Əlimirzəyev, X.X. Nizami Gəncəvinin insan konsepsiyası / X.Əlimirzəyev. – Bakı: Gənclik, – 2001. – 354 s.

folklore make it necessary to pay attention to these points. The manifestation of psychologism in J.Mammadguluzade's prose, in addition to benefiting from many genres of oral folk literature (proverbs, parables, fairy tales, bayati, goshma, etc.), is mainly connected with the anecdotes of Molla Nasreddin. The writer, who took the pseudonym "Molla Nasreddin", not only brought the traditions of folk laughter to realistic prose in his feuilletons in the "Molla Nasreddin" magazine he founded but also created the image of Molla Nasreddin of the new century in his stories.

In the section of the third chapter entitled "*The History of the Formation of Psychologism in Classical Azerbaijani Prose*", the role of national prose traditions in the formation of J.Mammadguluzadeh's psychologism is examined. The great enlightener M.F.Akhundzadeh (1812-1878) in his "Tamsilat", the story "Betrayed Kevakib", and "Letters of Kemaluddawla" opposed the backwardness of the East, the ignorance of the Middle Ages, and religious fanaticism to the acquisition of science and advanced thought, and the ideas of progress existing in the West. Although M.F. Akhundzadeh's realistic works mainly put forward the problems of enlightenment, they also provide a vivid description of national character and psychologies, society, and mass psychology. The method of revealing the characters' own speech, and their own language (satirical psychologism) was widely used in realistic literature after M.F.Akhundzadeh, and J.Mammadguluzadeh, M.A.Sabir, and A.Hagverdiyev also skillfully benefited from this artistic technique.

Researchers have noted the impact of A.S.Griboyedov, A.S.Pushkin, N.Gogol, Belinsky, and Dobrolyubov on M.F.Akhundzadeh's literary and aesthetic perspectives. However, the significant influence of Russian literature on Azerbaijani realism can be traced back to the second half of the 19th century. This era also saw the critical role of "writer psychologists" such as L.Tolstoy and A.P.Chekhov in shaping psychologism in national prose. In addition to the general influence of Russian realism on Azerbaijani realism, there are also direct parallels: from Gogol and A.N.Ostrovsky in the dramaturgy of N.Vezirov and A.Hagverdiyev, from Griboyedov's

“The Woe from Wit” in A.Hagverdiyev’s “The Unfortunate Young Man”, the work of J.Mammadguluzadeh, traces of creative benefit from Gogol, Griboyedov, Saltykov-Shchedrin, Tolstoy, Chekhov, and in the prose of Y.V.Chamanzaminli, Chekhov are mentioned.²² In the article called “Chekhov’s Language”, Yusif Vazir demonstrates his deep mastery of the Russian classic’s art. The article was about the writer’s artistic style and artistic features: “Chekhov makes each of his heroes speak in his own language, according to his level.”²³ Thus, although the emergence of psychologism in classical Azerbaijani prose has historically gone through a long process of formation, its systematic manifestation is directly related to the name of the realists. The emergence of J.Mammadguluzade’s psychologism as a unique phenomenon confirms this once again.

The third chapter, titled “*Interrelations of J.Mammadguluzadeh’s Psychologism*,” explores the development of psychologism in the work of Jalil Mammadguluzadeh. Researchers have highlighted the influence of world literature, particularly Russian realism, on the establishment of the realist method, which emerged early in Mammadguluzadeh’s writing. Thanks to his remarkable talent, Mirza Jalil, a consistent adherent of M.F.Akhundzadeh’s principles, accurately identified the challenges facing Azerbaijani literature at this new stage. He effectively utilized realism – one of the significant achievements of world literature – to create unique literary works.

Researchers have expressed different opinions about J.Mammadguluzadeh's relations with Russian literature at different times, and Mirza Jalil's realism has been compared with the work of the great classics of Russian literature. Mir Jalal wrote: "Mirza Jalil created high examples of the realistic story genre, based on the rich experience of great Russian literature, such as Gogol, Tolstoy, and Chekhov".²⁴

²² Qurbanov, Ş. Əsərləri: [3 cilddə] / Ş.Qurbanov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – c.II. – 1970, s. 401, s.403; s. 445; Qurbanov, Ş.D. Klassik rus poeziyası Azərbaycanda / Ş.Qurbanov. – Bakı: Yazıçı, – 1985. – s. 199; İmaməliyeva, L.M. Rus və Azərbaycan ədəbiyyatlarında hekayə janrı: (XIX əsrin sonu – XX əsrin əvvəlləri) / L.İmaməliyeva. – Bakı: Mütərcim, – 2015, – s.169.

²³ Çəmənəzəminli, Y.V. Çexovun dili // Ədəbiyyat qəzeti. – 1935, 12 fevral. – s. 3

²⁴ Mir Cəlal. Cəlil Məmmədquluzadə realizmi haqqında / Mir Cəlal. – Bakı, – 1966. – 69 s.

The realism of J.Mammadguluzadeh closely parallels that of A.P.Chekhov, making them highly comparable. Both writers can be viewed as contemporaries, as they lived and produced their works around the same time – during the late 19th and early 20th centuries – and experienced similar socio-political changes in Russia. Chekhov's 1896 story "Peasants," which portrays the harsh lives of Russian peasants, and Mammadguluzadeh's 1894 collection "Stories of the Village of Danabash," which highlights oppression and injustice in Azerbaijani villages, both reflect the socio-political conditions imposed by the same regime in their respective regions. Like A.P.Chekhov, J.Mammadguluzadeh also sees one of the reasons for the peasant's submission to oppression in himself, in his adherence to religious fanaticism, in his bowing to the philosophy of "fate". Yashar Garayev writes: "The Disappearance of the Donkey" is actually an external plot: an internal, psychological, tragic plot - the plot of the disappearance of an active "public" person, personality, citizen in the presence of the Muhammadhasan uncles! It is precisely such a plot that raises this work to the level of the first realistic social novel of the national Azerbaijani village".²⁵

J.Mammadguluzade and A.P.Chekhov can be viewed as artists from the same typological stage in literary history, representing the mature phase of national realism. However, there are notable differences between them, particularly since Russian critical realism emerged earlier. In his monograph "Realism: Art and Truth," Y.Garayev defines the boundaries of critical realism, stating that it spans from Gogol's "Dead Souls," which "ruthlessly removed the veil over reality," to L.Tolstoy, who "tore off all and any masks." This indicates that great Russian realism primarily followed this trajectory. Also, Molla Nasreddin himself, in a characteristic indirect form, gave the following characterization to the "mechanism" of the "Molla Nasreddin" realism method of studying and analyzing life: "Oh, Molla Nasreddin, be silent, don't do too much! "Do not reveal too many secrets, do not open the curtains, do not divulge too much dirt, so that its stench spreads throughout the world and the

²⁵ Qarayev, Y. Realizm: sənət və həqiqət / Y.Qarayev. – Bakı: Elm, – 1980. – s.181.

universe!"²⁶ A.P.Chekhov's stories, especially his early works, and J.Mammadguluzadeh's stories, together with "Molla Nasreddin", fulfill the same mission: they lift the veil from reality, comprehensively show and analyze socio-political life, national society and national people with their moral and psychological fullness. Mirza Jalil and Chekhov's storytelling has been considered most often on this basis, around the problem of the "little man".

Mammad Jafar writes: "Chekhov's works also feature extensively the lives, lifestyles, and consciousness of intellectuals of various persuasions and positions – doctors, teachers, tutors, engineers, students, journalists, reporters, petty bureaucrats, as well as low-ranking administrative workers and estate servants, in short, those who have no additional source of income and live on a meager salary. In such works, the psychology of those whose livelihood depends on a monthly salary and whose fate depends on the ruling circles, bosses, business managers, owners of mansions or factories, differs sharply from the psychology of landowners, merchants, high-ranking officials, and even peasants",²⁷ Novruzali, who considered himself a "servant of the king all his life" ("Mailbox"), Usta Zeynal, who made his life completely dependent on religion ("Usta Zeynal"), Karbala Mammadali, who was deprived of social consciousness by livelihood and Sharia ("Freedom in Iran"), Kebla Mammadhuseyn, who was spiritually transformed by the environment ("Lamb"), etc. – the psychologies of the "little people" discovered by Mirza Jalil are completely different from each other. These images, as a whole, present and analyze the inhabitants of the national Muslim world.

In Chekhov's stories such as "The Little Officer Prishibeyev", "The Mask", "The Chameleon", etc., along with individual psychologies, the description of the psychology of society, in general, can be seen similarly in the attention paid to the mental character and psychology of society in J.Mammadguluzade's stories such as "Anxiety", "Vinegar", "Maybe They Returned", etc.

²⁶ Qarayev, Y. Realizm: sənət və həqiqət / Y.Qarayev. – Bakı: Elm, – 1980. – s.142

²⁷ Məmməd, C. XIX əsr rus ədəbiyyatı: [3 cildə] / C.Məmməd. Bakı: Maarif, – c.I. – 1975. – s.259

Researchers have also observed the manifestation of signs of modernism in the stories of A.P.Chekhov's mature period in the recent storytelling of J.Mammadguluzade. The psychological portrait of Chekhov in the story "The Man in a Casket": the "casketed" people who see everything in a frame, are the unfortunate, tragic people created by the tsarist regime. The "zırramas" that J.Mammadguluzade discovered and painted in the story "Zırrama": the "zırramas" who voluntarily put themselves in a state of dependence, who are sick of being jealous of great people, are the "fruits borne by our homeland" created by the national Muslim world. In the story "The Consul's Wife", the "comrades" who, while waiting for formality and wanting to offer condolences to the consul for his deceased wife, fall into a ridiculous situation, "Grocer Mashadi Rahim" who makes a trade in his face, and "Molla Fazleli", the Akhund who, along with his lamentation, does not suffer for his life, are also the "fruits" of this world. While showing his ridiculousness, Molla Nasreddin seeks a way into the psychology of these people, tries to somehow understand their heroes. Many stories written by J.Mammadguluzadeh during this period: "Ice", "Earthquake", "Double Balync", "Bearded Child", "Two Apples", "Two Brothers", "Proletarian Poet", "Horses Stopped", "Wedding" and others have a realistic-psychological basis, as well as colorful symbolic accents.

The final paragraph of the third chapter examines *"The Formation and Methods of Expression of J.Mammadguluzadeh's Psychologism."* J.Mammadguluzadeh's psychologism, which evolved alongside the historical development of classical Azerbaijani literature as a whole, has emerged as a key method for expressing realistic literature. In the creative style of J.Mammadguluzadeh, one can observe rich shades and a unique synthesis of psychological analysis techniques and manifestations of psychologism, drawing from the literary heritage of both realist Azerbaijani and Russian literature, as well as classic Russian literature. However, Mammadguluzadeh's approach to psychologism includes distinctive features and characteristics that had not been seen in any other writer before him.

In the work "Stories of the Village of Danabash" (1994), one of the first works of J.Mammadguluzade, a masterpiece of realism, we

already encounter a deep reflection of psychologism and rich means of expression. First of all, the writer tried to combine elements from folk literature with the superiority of written literature in the story. The narrative style of the story is characterized by the image of “storytelling” and “narrator”. J.Mammadguluzade deeply knows the Azerbaijani village and its problems and calls it “Danabash” after the language of Laghlaghi Sadiq and Gazetchi Khalil. Here, the writer's direct satirical attitude to the events can be felt. The writer is well aware of the character and psychology of both the peasant and the lords, which he summarizes in the images of Uncle Muhammadhasan and Khudayar Bey. It is also clear from the story that the impact of patriarchal relations in the village hits women the most. The writer summarizes this in the images of women, primarily in the image of Zeynab.

The character of the "narrator" in this work serves not only as an engaging narrator but also as a profound analyst. The writer has entrusted him with the responsibility of speaking "objectively" about both the Danabash community as a whole and the individual characters within it. In addition to epic narration and vivid descriptions, the narrator employs psychological analysis. For example, it was evident that this person was significant; the villagers stood up to observe him during a particularly engaging moment in the conversation, and they might have even confronted him. Secondly, it is known that now the only light in Uncle Muhammadhasan's eyes is his donkey... So it was necessary to assume that Uncle Muhammadhasan would not give the donkey to anyone so they could take it aside and tire the animal. But as soon as this person asked, Muhammadhasan went to take out the donkey and bring it..."²⁸ In this scene, the "narrator" analyzes the current psychological situation and comments on the attitude of the Danabashes to Khudayar Katda.

When introducing Uncle Muhammadhasan, the narrator delves into his inner world, as if revealing his struggles and sharing his sorrow. In the case of Zeynab, the narrator also takes a psychological approach, conveying the character's emotional state. Striving for

²⁸ Məmmədquluzadə, C. Əsərləri: [6 cilddə] / C.Məmmədquluzadə. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – c.I. – 1983. – s.12

objectivity, the narrator refrains from condemning Khudayar Bey; instead, he seeks to understand him from within. The reader criticizes Khudayar Bey for his oppressive actions, while the writer employs a satirical tone to expose him. The "narrator" further illuminates broader issues by analyzing these actions. Consequently, the psychological analysis in the work extends from individual characteristics to revealing the true nature of society and the social environment at large. Yashar Garayev notes, "The style of 'Stories of the Village of Danabash,' written during the era of publicistic travelogues, is inherently rich in the element of research." However, the writer now continues the traditional journey to various countries in the spiritual realm of ordinary people. Thus, "Danabash" is more noticeable as a spiritual, psychological and moral territorial unit than as a geographical area".²⁹

To "enter the spiritual world of ordinary people," J.Mammadguluzadeh draws on the rich tradition of psychologism in realistic literature. He sometimes gives direct insight into a character's inner thoughts. Alternatively, he reveals their psychological state through actions and dialogue. A notable example of this is the tense conversation between a mother and son, which Khudayar Bey skillfully navigates. A third method is that the character's psychological world is conveyed indirectly through the narration of the "narrator". Thus, it can be said that J.Mammadguluzadeh masterfully utilized all three methods of expression that theorists attribute to psychologism. This proves that the writer perfectly mastered the poetics of realism from a young age.

The image of the "narrator" holds significant importance in the works of J.Mammadguluzadeh. He began publishing a satirical magazine in 1906 titled "Molla Nasreddin," where he used the pseudonym Molla Nasreddin. This character is drawn from the genre of anecdotes, which are akin to realistic fairy tales. Just as Molla Nasreddin's anecdotes were popular among the Azerbaijani people, the magazine also received a warm response from its readers. Molla Nasreddin, as a folklore hero, knows his people well, is intimately

²⁹ Qarayev, Y. Realizm: sənət və həqiqət / Y.Qarayev. – Bakı: Elm, – 1980. – s. 182

familiar with their psychology, morality, way of thinking, and attitude to life.

J.Mammadguluzadeh utilized various expressive techniques found in the realm of psychologism in world literature, such as comparisons and parallelisms, the "dream" motif, the semantics of artistic language, and the concept of "silence," among others. The dissertation provides a detailed explanation of these elements, supported by specific examples from the writer's stories. J. Mammadguluzadeh utilized various expressive techniques found in the realm of psychologism in world literature, such as comparisons and parallelisms, the "dream" motif, the semantics of artistic language, and the concept of "silence," among others. The dissertation provides a detailed explanation of these elements, supported by specific examples from the writer's stories.

The main provisions and materials of the third chapter are presented in the following publications author.³⁰

The "**Conclusion**" section of the dissertation summarizes the research findings and the scientific conclusions drawn from the study. It demonstrates that psychologism is a significant element of modern literature, particularly flourishing within the realm of realism in world literature. This approach holds an important place in the works of classical authors. The writings of the renowned Russian author A.P.Chekhov and the Azerbaijani classic Jalil Mammadguluzadeh exemplify the richness, diversity, and uniqueness of psychologism in realistic literature. The study of Azerbaijani and Russian literature in historical and typological comparison serves to enrich the literature of both peoples.

The main content of the dissertation is reflected in the following theses and articles of the author:

1. Anton Pavloviç Çexov və müasirlik // – Bakı: Dil və ədəbiyyat BDU, Beynəlxalq elmi-nəzəri jurnal, – 2013. №4(88), – s.205-207.

³⁰ In the list of the claimant's works presented at the end of the abstract: No. 4; 5; 8; 11; 12; 15; 20.

2. Bədii ədəbiyyatda psixoloji təhlil // – Bakı: Dil və ədəbiyyat BDU, Beynəlxalq elmi-nəzəri jurnal, – 2014. №3(91), – s.172 - 174.
3. Bədii ədəbiyyatda obrazların monoloqunun psixoloji təsviri // Məhəmməd Əmin Rəsulzadənin 130 illik yubleyinə həsr olunmuş Respublika Elmi-Nəzəri konfrans, – BDU, – 19 may, – 2014, – s.132-141.
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9. Klassik Rus və Azərbaycan ədəbiyyatında “kiçik” insan obrazlarının psixoloji tərəfləri // – Bakı: BDU, Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2015. №4(96), – s.199-201.
10. Психологизм в творчестве А.П.Чехова и Джалиля Мамедкулизаде // – Украина: Тернопільський національний педагогічний університету імені Володимира Гнатюка Серія літературознавство: / за ред.д-р ф.н., проф. Ткачука М.П.-Тернопіль: ТНПУ, – 2015. Вип. № 43, – s.258-268.

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