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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE PROBLEM OF “MAN AND WAR” IN
KONSTANTIN SIMONOV’S PROSE**

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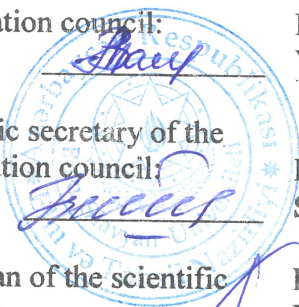
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GENERAL CHARACTERISTICS OF THE WORK

Relevance and degree of development of the topic.

K.Simonov's work is a significant phenomenon not only of Russian (former Soviet), but also of world literature of the mid-20th century. The heir to the best military-patriotic literature, an impeccably truthful artist and a brilliant publicist. Simonov has been at the forefront of progressive national literature for several decades. He showed his great talent in a wide variety of literary genres, acting as a novelist, essayist, short story writer, correspondent for several newspapers. K.Simonov was one of the most prominent Russian publicists. His element was primarily military prose, which was reflected in both small genres and large epic canvases. K.Simonov's greatest fame came from the heroic epic "The Living and the Dead", a trilogy colossal in volume and content.

Many years after the end of World War II, researchers of K.Simonov's work return to the rich and diverse information of this novel, as well as his journalism, which eventually becomes even more valuable, as it allows shedding light on various modern phenomena. It should also be pointed out the importance, timeliness and relevance of studying the text of "The Living and the Dead" in the light of the revision by some European states of the causes of the Second World War and the analysis of its results. A true, extremely honest and objective interpretation of the events of those years based on the material of journalism and the named trilogy in the light of today's research seems particularly relevant.

It would be timely to note the words of National Leader G.Aliyev from a meeting with veterans of the Great Patriotic War on the occasion of Victory Day (the 57th anniversary of the victory over fascism). "The Second World War, the Great Patriotic War was the most terrible, bloodiest, most destructive war in the history of mankind. The peoples of the Soviet Union, the anti-Hitler coalition - the USSR, the United States of America, Britain, and France won an unprecedented victory over German fascism in this war. This victory has great historical significance. Centuries will pass, and future generations will realize even more the enormous significance of this

victory for humanity, for the planet, and for the future." K.Simonov's military journalism and novel-trilogy partly became the subject of scientific research.¹

The fiction of the period of the First World War and the Great Patriotic War has been studied in a fairly complete volume, both in genre and problem-thematic aspects. For example, about the work of K.Simonov has a small section in M.Lebedeva's² monograph. The journalistic genre in the work of this writer is briefly described in the study of I.Kuzmicheva. "Genres of Russian literature of the war years".³ The sharply polemical monographs of A.Zhuravleva,⁴ A.Plotkin,⁵ A.Boguslavsky and V.Diev,⁶ L.Lazarev⁷ and some other scientists are of particular interest. An important milestone in the study of military prose by K.S.Ya.Fradkina's voluminous work "The Work of Konstantin Simonov" (1968) became famous for Simonov. A large work by A.Mishuris "Soviet Journalism during the Great Patriotic War" (1995) was published on the chosen topic. Following him, year after year, the works of N.Gorokhov, N.Popov, G.Komkov, V.Yastrebov, M.Alekhina, T.Glebova and others appear in the former Soviet periodicals. The sharply polemical monographs of A.Zhuravleva, A.Plotkin, A.Boguslavsky, L.Lazarev and some other scientists are of particular interest. About the work of K.Simonov has a small section in M.Lebedeva's monograph "Russian Soviet Literature of the period of the Great Patriotic War" (1989). The writer's journalistic genre is briefly described in I.Kuzmichev's study

¹ Lib.aliyevheritage.org. // Бакинский рабочий. – 2002, 11 мая.

² Лебедева, М.А. Русская советская литература периода Великой Отечественной войны / М.А.Лебедева. – Москва: Художественная литература, – 1989. – 388 с.

³ Кузьмичёва, И.Д. Жанры русской литературы военных лет / И.Д.Кузьмичёва. М.: Художественная литература, – 1987. – 311 с.

⁴ Журавлёва А.А. Писатели-прозаики в годы Великой Отечественной войны / А.А.Журавлёва. – Москва: Просвещение, – 1978. – 231 с.

⁵ Плоткин, А. Литература и война / А.Плоткин. – М.; – Л.: Просвещение, – 1967. – 301 с.

⁶ Богуславский, А.О. Русская советская драматургия. Основные проблемы развития (1936-1945 гг.) / А.О.Богуславский, В.А.Диев. – Москва: Просвещение, – 1965. – 342 с.

⁷ Лазарев, Л.И. Военная проза Константина Симонова / Л.И.Лазарев. – Москва: Художественная литература, – 1974. – 238 с.

"Genres of Russian literature of the War Years" (1965). The full list of scientific papers is given at the very end of the main text of the dissertation. At the same time, it should be noted that at the monographic or dissertation levels there are practically no works performed in the aspect of comparative analysis of Russian American and European military prose in the person of K.Simonov, E.Hemingway, E.Remarque and others. Therefore, this topic needs further research.

The object and subject of the study. The main object of the research is K.Simonov's journalism and his novel-trilogy "The Living and the Dead". On the one hand, an attempt has been made to draw some attention to a theme that goes back to the past – military books, on the other, two specific objects have been selected, including genre specifics. First of all, the central images of "The Living and the Dead" were subjected to a detailed critical analysis, and at the same time the theme of the novel was the trilogy, as well as articles, essays, travel notes, front-line notes, diaries, reviews and correspondence of K.Simonov. The work also presents some of the writer's journalistic speeches made both in the USSR and abroad. Along the way, the work provides some information about the military journalism of other famous military writers: I.Ehrenburg, A.Tolstoy, N.Tikhonov, A.Surkov.

The main subject of the study is the image of a man in war. One can talk and write a lot about the lag of the USSR behind Hitler's Germany in military equipment, talk in detail about the psychology of combat, the alignment of driving forces, however, in our firm belief, it is man who is at the center of attention of K.'s prose. Simonov. For the writer, this is not just a philosophical category of "living force" opposing a formidable and cruel rival, but above all a warrior with all his inherent character traits. At the same time, all Soviet people, from ordinary soldiers to senior commanders, share the same and indestructible feeling – hatred of the German occupiers, fanatics who bring hunger, ruin, and death. Therefore, the man in the military prose K.Simonov is also a harbinger of a new stage in history, which came after the victory over fascism. Man creates history – this is K.Simonov's credo. And this is undoubtedly

an objective thesis. So, the man in the military prose K.Simonova becomes the main driving force behind the victorious march of the Soviet troops.

But K.Simonov's prose is wide and extremely diverse, both in volume and content. Therefore, taking into account the named subject of research, the range of critical analysis is somewhat narrowed; the emphasis is on the trilogy "The Living and the Dead". The choice is obvious: this is Konstantin Simonov's main book, which embodies the author's important thoughts and feelings. The writer created a huge realistic canvas about the war, which revealed his artistic skills in the most complete form. Throughout all three chapters of the study, we rely on this work. But in addition to the above, the subject of the study includes the image of a man in K.'s military and partly pre-war journalism.Simonov. Journalism in general was the springboard for writing the trilogy. K.Simonov, recreating the tread of war in the heroic epic, uses a variety of artistic means and thereby achieves a huge emotional impact on the reader. The main emphasis in K.Simonov's novel is not on events as such, but on the inner state of a human fighter. The war in the trilogy is shown comprehensively, comprehensively. It dominates the whole person, his thoughts, feelings, deeds and destinies, absorbs him completely and completely.

The purpose and objectives of the study. The main purpose of the dissertation is to determine the importance of military journalism and K.Simonov's novel-trilogy "The Living and the Dead" in the historical and literary process. In the disclosure of the topic, articles and essays by the Russian writer also entered the orbit of scientific analysis.

The set goal dictates the formulation and solution of some of the following tasks. Let's point out the main ones:

- To give a terminologically sound definition of the concept of "military journalism" from the point of view of a specific branch of a single genre;
- To put the image of a man at war in the center of research;
- To characterize the psychological motives of the behavior of Soviet soldiers in extreme situations;

– To prove that the central character Sintsov in the first book "The Living and the Dead" was the prototype of the field correspondent of a number of combat essays;

– To fix attention on the fact that informative stories, essays, notes, reviews, travel notes, diary entries and correspondence are the forerunner of K.Simonov's future military novels.

– To conduct a comparative analysis of "The Living and the Dead", based on specific examples from texts taken from the creative heritage of Russian, American and German artists.

Basic research methods. In this work, we relied on the method of comparative analysis in order to better reflect the genre uniqueness of K.'s military journalism and prose. Simonov and other famous writers. In turn, the method of typological analysis allowed, on the one hand, to establish the degree of demand for those military memoirs that helped the authors draw the necessary conclusions and generalizations for posterity. In addition, the method of philological commentary of the military journalistic genre was applied, which contributes to the additional decoding of some theoretical concepts.

The following provisions are put forward for protection:

1. Unlike fiction, in journalism, the author's focus is not on a fictional character, but on a real person at war, a person with unique character traits. When it comes to the image of a person, first of all, his inner world is revealed;

2. K.Simonov's patriotic speeches had their own specifics. Firstly, the intensification of K.Simonov's journalistic performances was closely related to certain ethical and socio-cultural needs in society. During periods of acute social changes caused by the reassessment of military reality, increased social activity of people, and the need for ideological and moral self-determination, the need for a writer's word is especially acute. Secondly, we observe the obvious correlation of K.Simonov's speeches with both the glorious image of a Russian warrior and a specific historical moment, i.e. the relevance of his correspondence, on the one hand, and the artist's great mission to humanity and the memory of his descendants when creating the trilogy "The Living and the Dead", on the other hand;

3. Wartime led to a forced change in the criteria for evaluating literary works. The sociological criteria brought to the fore in the literary process of the 1920s and 1930s gave way to national-patriotic ones. At the same time, patriotism in Russian military journalism was not ostentatious or declarative. The image of the Motherland, actualized in the novel "The Living and the Dead", has acquired new features. Such a re-evaluation was cardinal and had lasting significance, which allows us to speak about a certain spiritual revival of Russian military literature in the person of K.Simonov and some other military writers;

4. K.Simonov, E.Hemingway and E.Remarque in their public speeches and novels, of course, focused on a wide readership, which determines one of the main features of military prose – its accessibility. Russian, American, and German writers use the advantages of imaginative thinking most often. The image is usually dispersed throughout the text and is rarely localized to the size of a single formula. The combination of a conceptual thesis and imaginative thinking sometimes even leads to the dominance of the latter, which significantly affects the perception of the text and enhances the effect of persuasive influence on the reader;

5. In the novel "The Living and the Dead" by K.Simonov, war is depicted in philosophical and psychological terms through a person's worldview in war, his state of mind in battle, and the consciousness of the proximity of death. This raises complex ethical questions about human behavior in times of danger, about courage and a natural sense of fear, about the sharpening of all human qualities during the war. The Great Patriotic War acts as the highest standard of human morality. This also affected the behavior of the central characters of the trilogy;

6. In Soviet literature during the Second World War, two opposing theories prevailed: a realistic panorama of the war, on the one hand, and a romanticized view of it, on the other. K.Simonov and some other advanced Russian and Western European word artists strongly rejected the second point of view. K.Simonov was convinced that excessive romanticization of exploits in literature is unacceptable; it leads, firstly, to an underestimation of the enemy's forces, and secondly,

to unjustified euphoric sentiments. Therefore, the writer called this position of individual critics "false romanticism," showing this both in journalism and in the novel "The Living and the Dead."

Scientific novelty. This work is one of the first attempts at a systematic and comprehensive study of both K.Simonov's military journalism using the example of articles, essays, notes, correspondence, reports, and the trilogy "The Living and the Dead." The originality and novelty of the presented dissertation research primarily lies in the very formulation of the problem, in the basic principles of selection and evaluation of the selected material. For the first time, when identifying the main features of military journalism using the example of K.Simonov and some other writers, the work focuses not so much on describing external details as on the internal relationships between the characters and the author.

The theoretical and practical significance of the work. In the course of the research, it was found out that there are a number of issues that have a certain theoretical significance for modern philological science within the framework of the chosen topic. Thus, military critics were divided into two camps, defending opposing points of view: during the discussion, terms such as "military realism" and "military romanticization" arose and received coverage in the periodical press. The practical significance of the dissertation is that its main scientific provisions and conclusions can be used in the course of studying genre theory in Russian, American and European literature of the 20th century. In addition, the teaching of K. Simonov's military journalism and his trilogy in universities can be recommended as a discipline in the lecture courses of philological and historical faculties. This work may also be partly in demand when compiling textbooks and textbooks and special courses on Russian and foreign literature of the twentieth century.

Approbation of the dissertation and implementation of its results. The main provisions of the work are set out in 6 articles by the author, as well as in 4 national and international theses. The main content of the work was presented and discussed at the department meetings, national and international conferences.

The name of the organization where the dissertation work was performed. The dissertation was completed at the Department of the History of Russian Literature of Baku Slavic University.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an introduction, three chapters divided into paragraphs, a conclusion and a list of used literature. Introduction – 10 pages, 16937 characters, Chapter I – 42 pages, 71945 characters, Chapter II – 48 pages, 82287 characters, Chapter III – 37 pages, 63439 characters, conclusion – 7 pages, 11954 characters. The total volume of the dissertation is 160 pages, 246563 characters.

THE MAIN CONTENT OF THE WORK

The “**introductory**” part of the dissertation provides information about the relevance of the topic, the goals and objectives of the research, scientific novelty, theoretical and practical significance, methods and sources, the approbation of the research and the structure of the dissertation.

This dissertation consists of three chapters. The first chapter, **"The human factor in the journalistic activity of K.Simonov," consists of two paragraphs.** In the first paragraph of the first chapter, *"The Image of man in K.'s journalism"* all attention is focused mainly on the image of a man in K.Simonov's military journalism. Simonov. It has been established that military journalism has specific features, namely, it differs from fiction in its purposefulness, speed of publication, specificity and its thematic unidirectionality. But, observing the chronological principle, we initially started an overview study of pre-war fiction journalism. It was found out that back in the first half of the 19th century, when the very term "military journalism" did not exist, V.Belinsky, N.Dobrolyubov, N.G.Chernyshevsky and other well-known critics, philologists, politicians and public figures-educators, relying on the keyword – concept – "public", associated it with setting socially important issues. They also emphasized that the main task of any advanced publicist writer is to "improve society." F.Toll, an author

widely known in the 19th century. The Desktop Dictionary, for example, testified that "journalism is understood as literary works that treat social and social issues at the same time."⁸

The two greatest wars of the 20th century were a difficult and difficult ordeal for many people. They were painful both for the warriors themselves and for future generations, who were broken, distorted, and lost touch with their native roots. Nevertheless, the nature of the two World wars, which influenced the journalism of Russian and foreign writers in general, was profoundly different. This, in turn, determined the individual worldview of the artists of the word in relation to the topic included in the title of this section of our work.

Namely, it is well known that the First World War was neither a people's liberation war nor an aggressive one on both sides in the literal sense. There could be no winners or losers in it. In accordance with such a political invective, the outstanding researcher of E.Hemingway's work, I.Kashkin, wrote about the most difficult and desperate situation ordinary soldiers found themselves in. The critic emphasized unequivocally: "This war was unleashed by several imperialist powers. It was unfair from all sides, conducted by dishonest methods. The war brought with it death and the inner devastation of people of different generations. This war expressed an attitude towards the existing system, towards the generation and society as a whole, corrupted by the thirst for "having." It reflected the attitude of man and the artist towards the so-called "machine age" civilization."⁹

The Patriotic War, in which K. took part from beginning to end. Simonov, had a liberating character on the part of the Soviet people and an aggressive, occupying character on the opposite side. Thus, the criteria of the opposite assessments are unambiguous, indisputable, accepted as an axiom by the world progressive humanity. Unlike the First World War, victory here was almost equally forged on the front line and in the rear. In this regard, the

⁸ Настольный словарь для справок по всем отраслям знания [в 3-х томах] / – Санкт-Петербург, – т. III. Издание Ф.Толля, – 1864, – с. 235.

⁹ Кашкин, И. Эрнест Хемингуэй. В книге: Э.Хемингуэй. Избранные произведения. В 2-х томах. Т. 1. – Москва: Художественная литература, – 1959. – с.3-38.

image of a man in military prose has become significantly more complicated, enriched not only with new artistic colors, but also with themes. Thus, the theme of heroism of ordinary soldiers, which had no analogue in comparison with the First World War, became deeply fundamental. The heroism of Soviet sons and daughters has become a legend. It is significant that the feat of soldiers on the fronts of the Patriotic War was later praised by experts from various fields, scientific or social spheres. Historians, philologists and philosophers have described the war in many scientific studies, politicians are represented in numerous public discussions at the international level, people of art, in painting, music, screenplays, etc. Poets and writers have reflected the years of the greatest trials in works of various genres, among which the image of a man – an ordinary soldier – has taken a worthy place in military journalism. I would also like to note that the broad and bold depiction of the life of the struggle of the people during the Great Patriotic War also enriched Azerbaijani prose. From the first days of the war, writers in Azerbaijani literature as well as in Russian literature entered with journalistic articles, essays, short stories, urging the people to fight against the common enemy – fascism. Articles, short stories and essays by Azerbaijani publicists were published in "Adebiyat Gazeti" ("Literary Newspaper"), in the magazine "Veten Ugrunda" ("For the Motherland"), in frontline newspapers, literary collections, etc. Progressive examples of artistic prose of this period include the works of such writers as Mir Jalal Pashayev's "Revolts of Mothers", "Brother's Blood"; Enver Mammadkhanli's "Ice Statue", "When Sons Leave"; Abulgasan Alekperzade's "Wounded", "Sing Nightingale, Sing". A careful study of K.Simonov's journalistic legacy made it possible to establish that before the war he paid some tribute to artistic journalism.

In 1937 and 1938, he published two consecutive articles. "The real beginning" and "Man and the People". It is noteworthy that, in our opinion, they were not lost in the general mass of future military articles, and therefore they are important for clarifying the writer's civic position. The first article is devoted to the analysis of Semyon Kirsanov's poem "Your Poem". K.'s sharp, critical gaze attracts

attention. Simonov's request for the publication of an essay that received some recognition in the press of the pre-war years. As it turns out, this is a kind of response to critics. What is its main point? Unlike a number of researchers who focused on the "social order" during Stalin's time, K. Simonov boldly and categorically criticizes Kirsanov's weak works ("Cinderella", "The War on the Plague" and others),¹⁰ despite the fact that they were presented with considerable aplomb in the periodical press of the middle of the "hot" on the repressions of the 1930s. The X years. Namely, he lists all the weaknesses of the young poet, "who is untenable in the face of large and urgent literary and art criticism problems."

Giving a strict assessment of poetics, compositional techniques and the plot as a whole, the author of the article calls S. Kirsanov a "real citizen" and a "real publicist."¹¹

But K. Simonov does not only analyze the named poem. His merit should be attributed to the fact of his strict attitude towards some theories that are "harmful" to philological science. So, he is principled in the question of the fact that in the 1930s the notorious theory of "equilibrium" was born in Soviet literary criticism. Her idea was to "balance the troubles of the heroes with their joys" in Russian poetry and prose.¹² K. Simonov breaks the logic of such "would-be critics" at the root. He writes that such views "spoil" works, and in general, fiction. The second pre-war article by K. Simonov's "Man and the People" has a different, more precisely, historical and literary character. It is devoted to the analysis of the main stages of the battles of the leader of the large anti-feudal peasant uprising in 1606-1607, Ivan Bolotnikov. The work expresses a critical view of I. Selvinsky's play "Knight John". In order for the historical concept of this author to be confirmed, K. Simonov points

¹⁰ Симонов, К.М. Глазами человека моего поколения. Размышления об И.В. Сталине / К.М.Симонов. – Москва: Просвещение, – 1988. – 211 с.

¹¹ Симонов, К.М. Настоящее начало. В кн.: Собрание сочинений в 10-ти томах. Т. 11. Дополнительный. Очерки и публицистика. Статьи и заметки о литературе и искусстве / К.М.Симонов. – Москва: Художественная литература, – с. 181.

¹² Симонов, К.М. Настоящее начало. В кн.: Собрание сочинений в 10-ти томах. Т. 11. Дополнительный. Очерки и публицистика. Статьи и заметки о литературе и искусстве / К.М.Симонов. – Москва: Художественная литература, – с. 182.

out that this topic has already become the subject of artistic research. Namely, the story of G.Storm about the battle of Bolotnikov ("The Story of Bolotnikov") was published. O.Brik wrote about this historical character in The Komarinsky Muzhik. V.Kamensky created a large epic canvas, the book "Ivan Bolotnikov". Each of these poets or writers approached the image of the leader of the popular uprising from different points of view, and K.Simonov gives a brief background of three works performed in different genres. K.Simonov does not hide the shortcomings of the worldview of both S.Kirsanov and I.Selvinsky. And he explains that the role of personality in history should undoubtedly be taken into account by critics and writers; however, it should be interpreted correctly. First of all, from a realistic perspective. For example, K.Simonov pointed out that an associate of S.Kirsanov and I. Selvinsky, O.Brik, created a literary version of the operetta libretto; Selvinsky erred against the truth, presented I.Bolotnikov as a villain acting on the principle: beat, rob, thunder and rape. One cannot help but recall the wisdom of A.S. Pushkin, who, from the popular point of view, did not make Pugachev a scoundrel and a robber. We dare to assume that K.Simonov was well aware of the sources used by A.S.Pushkin. No wonder this work opens with an epigraph from Pushkin's article "On Drama": "What develops first of all in a tragedy? What is its purpose? Man and the people. The fate of man and the fate of the people."¹³ Obviously, this Pushkin statement was quite impressed by K.Simonov.

Summarizing what was previously written about Bolotnikov in Russian criticism, K.Simonov directly proceeds to analyze the ideological issues of the play "Knight John". First of all, he points to the correct approach, from his point of view, to revealing the image of a man in war. To reflect on the course of the uprising and accurately assess it from a historical perspective means, first of all, to show the character traits of the leader of the peasant uprising. And here lies, in his opinion, the main drawback of Selvinsky's poem,

¹³ СИМОНОВ, К.М. Живые и мёртвые. Роман в трёх книгах. Т.1 / К.М.СИМОНОВ – Москва: Художественная литература, – 1976. – 512 с.

namely, the author of the work belittled the role of personality in history.

The main provisions and materials of the first chapter are presented in the following publications author.¹⁴

In the second paragraph of the same chapter, "**The everyday life of ordinary Soviet soldiers as an everyday feat (based on the materials of K.Simonov's military journalism)**". The image of the author-narrator and hero" based on the material of K.Simonov's military journalism, the everyday life of ordinary Soviet soldiers is shown. Moreover, they are especially noted as an everyday feat. The theme of memory and unconsciousness, which is acute and relevant at all times, runs through the red thread. An irrefutable fact is pointed out: despite the fact that the years are inexorably moving us away from the events of the Second World War of 1941-1945, many modern scientists and ordinary readers rightly believe that it is impossible to erase from memory the exploits of those who gave their lives for the happy future of the current generation. Memory is a special category that, in legal terms, functions without a statute of limitations. Moreover, it is not only the subject of writers' worldview and the object of scientific research, but also filled with psychological content. Most modern philologists, historians, and philosophers are convinced that the loss of historical memory is an incomparable global evil. It would seem that the past Great Patriotic War of 1941-1945 will never be forgotten. But the generation of participants in that great battle has not yet passed away, and the memory of it, unfortunately, has already begun to deform, and individual significant events have been forgotten. It is to the historical memory of us, that is, readers, that great works about such a major global cataclysm as the Great Patriotic War of 1941-1945 return. So that the legends of heroism would not be

¹⁴ Асадова, У.М. On the question about some methods and peculiarities of creating historical and literature portraits in the publicist of K.Simonov // Applied and fundamental studies 19th International Academic Conference, – St.Louis, Missouri: International journal of advanced studies in language and communication, – 2019, p. 21-23.; Специфика историко-литературных портретов в публицистике К.Симонова. // Наука и инновации – современные концепции, – Москва: – 20 декабря, – 2019, с. 60-64.

forgotten, K.Simonov in his front-line journalism invariably describes the ordinary everyday life of Soviet soldiers as their daily exploits. Thus, a sign of identity is unambiguously placed between these two phenomena. The image of a man is inseparable from the theme of memory, and in unison they began to sound especially painful in K.'s military journalism. Simonov 1944-1945, when it became obvious to the writer himself and many ordinary soldiers that the war was nearing its end, and the collapse of fascism around the world was no longer in doubt.

The present theme, as well as the opposing themes of forgetfulness of heroism and unconsciousness, are without exaggeration dominant also in the trilogy "The Living and the Dead". K.Simonov was convinced that the pen of a military writer should be tougher in solving this problem. As an honest and impartial artist, he is called upon to put into practice all possible means to show the harsh everyday life of war, which in fact equate to the heroism of ordinary soldiers. At the same time, it is significant that the image of a man in K.'s military journalism is closely connected with the theme of memory. Simonov, first of all marked by the stamp of patriotism. However, at the other pole of this concept is pacifism, that is, peacefulness, humanism, which partly conflict with patriotism. This is how we symptomatically approached the need to consider two important concepts in military journalism. Simonova, once upon a time: patriotism and pacifism. It is noteworthy that they are interconnected with each other, on the one hand, in some way, and on the other, they are delimited. They are not identical to each other.

In essence, these are two multidirectional worldviews, and K.Simonov reflected them in his chronicle with the predominant dominance of the first. The separation of the two concepts was necessary for a specific purpose: the dissertation materials contain information about how not only the author of the novel "The Living and the Dead" and some other Russian military writers, but also progressive Western European authors of that time, treated patriotism and pacifism. Among them, E.Hemingway and E.M. Remarque were named first of all. It turns out that, unlike K.Simonov, they were more likely to advocate pacifist ideas. And there is a simple

explanation for this: E.Hemingway and E.M.Remarque were participants in the First World War. Their appearances in the periodical press under the banner of pacifism have a logical justification.: they called for peace from those powers that unleashed the imperialist massacre for their own gain back in 1914-1918. K.Simonov was a participant only in the Great Patriotic War of 1941-1945, and therefore in his journalism, as well as in the trilogy "The Living and the Dead", much more attention was paid to the patriotism of Soviet soldiers. In this section, the work of the future writer as a front-line journalist is thoroughly highlighted and analyzed using individual and striking examples, from our point of view. The selected articles and essays are divided into six stages: the first is pre – war, which is devoted to issues of literature, culture, history and art. All subsequent works of the "minor genre" are distributed by year according to the chronological principle (from 1941 to 1945).

The most revealing speeches of K.Simonov in a documentary and informative way were subjected to a brief analytical review. However, in all articles, the image of a man at war is central. It is from him that the applicant starts, clashing these concepts – patriotism and pacifism. The end of the first chapter is devoted to the problem of the author-narrator and his characters in military journalism and K.Simonov's trilogy. It was found out that, depending on the purpose of the article or essay, they act in a variety of functions. For example, the author acts as a mentor, preacher, and propagandist of certain ideas, most often related to humanism and pacifism. In some cases, K.Simonov resorted to figurative comparisons, epithets and metaphors, which was practically not observed in his journalism. The main provisions and materials of this chapter are described in the following articles and conference proceedings. The second chapter is "The Problem of "War and Man" in the essays and epic novel by K.Simonov's "The Living and the Dead" consists of three paragraphs. Thematically, they are very closely related, as the focus of the study is on poetics, images, and the main issues of K.Simonov's trilogy. The beginning of this chapter describes the writer's journey to the heroic epic, which was long and difficult. As follows from the materials of the first chapter of our

work, journalism was of great importance during the war years. Without the articles and essays, the novel "The Living and the Dead" would not have been published. The main merit of K.Simonov as a journalist and writer should be the fact that he expanded his journalistic texts, and many images were included in the epic. This is understandable: after all, it is quite obvious that a novel (and even more so an epic, a trilogy), in comparison with a "small genre" has a number of advantages, among which, first of all, a much larger space-time span. And besides including a significant number of literary heroes or historical figures in the text – ordinary soldiers who carried out orders from the high command, it includes elements of all the above genres. S.Gafarova correctly emphasizes in her monograph on this subject that "the novel in any form and types is the most syncretic genre form. As before, it also organically incorporates numerous and, moreover, the most diverse features of many other genres."¹⁵

Starting from the second paragraph of the second chapter of the dissertation – *"K.Simonov as a realist writer, researcher of personality psychology" a detailed literary and critical analysis of the main issues and images of K.Simonov's trilogy "The Living and the Dead" has been conducted.* Moreover, in the latter case, the emphasis is on revealing the psychological motives of people's behavior in the war. The writer acts primarily as a master of realistic depiction of military reality. This does not mean that he opposed Romanticism as an artistic method. However, with regard to military subjects, his statement about the need for a decisive revision of the theory of the so-called "false romanticization" was a categorical statement. In this section of the dissertation, attempts were made to examine in detail the two opposing trends that took place in literary criticism in the first post-war years. K.Simonov was convinced that the pen of a military writer should be unambiguously realistic. In the colossal trilogy, the author allowed lyrical notes only as minor deviations from the plot, in a few "introductory" episodes or comments to the image of the hero as background information. This rule also served the interests of his associates, such prominent

¹⁵ Гафарова, С.А. Актуальные проблемы современной жанрологии / С.А.Гафарова – Баку: Китаб алями, – 2003. – 264 с.

Russian writers as A.Tolstoy, A.Surkov, I.Ehrenburg, N.Tikhonov and others. We have put forward the statements of the two opposing sides as fundamental arguments. Summarizing the various positions of these theories, we have come to the following conclusions:

- 1) A romantic hero is needed in war fiction to boost morale;
- 2) Some romanticized heroes, being in exceptional (but not extreme) situations, even bring victory closer by their appearance and behavior;
- 3) It is necessary to inspire contemporary readers or even participants in military battles with the idea of a difficult victory over the enemy;
- 4) The absence of romanticization is almost identical to denigration.

Among the counterarguments K.Simonov put forward the following:

- 1) Excessive romanticization is akin to embellishing military events, which is unacceptable in literature and art;
- 2) It is in exceptional, that is, extreme situations, that morale is tempered, and in war they cannot be artificially compared to the idealization of the character of heroes;
- 3) The reader was obliged to know the truth about the reasons for the defeat of the Red Army, especially in the early years of the war;
- 4) The absence of romanticization, especially within its infinite limits, cannot in any way be identified with denigration. This fundamentally contradicts reasonable criticism.

In the third paragraph of the second chapter, *"Different destinies in war; factors of chance and necessity (based on the material of K.Simonov's trilogy "The Living and the Dead")*, "using the example of the novel "The Living and the Dead", as well as some other works by K.Simonov created by the writer in other genres, the categories of chance and necessity as an expression of universal the philosophical law of unity and the struggle of opposites. It was found that, unlike in peacetime, the proportion of tragic accidents in war affects to a much greater extent. For example, it is not uncommon for one accident to cling to another, but in none of the episodes of the trilogy does K.Simonov give them a fatal character. War dictates its

own harsh rules, and randomness is sometimes dictated by unaccounted-for factors of necessity. In extreme cases, the latter category becomes inevitable. When marked on the way from one novel to another, the author focuses even more attention on coincidences. However, K.Simonov wants to say that no matter how prepared people are for all kinds of accidents of war, no matter what precautions are taken, it is impossible to foresee everything – from beginning to end. For this reason, the tragedy in K. Simonov's novels grows gradually. Thus, the novel "The Living and the Dead" tells about the most tragic period of Russia's life – 1941. Compositionally, the novel is structured in such a way that its plot is a tragedy of people dying unarmed under Nazi bombs, and not only civilians, but also troops in a difficult situation. The climactic moments of the novel are also a tragedy of the first days of the war: Kozyrev's death, planes burning in front of Sintsov's eyes, helpless against German aviation. One of the most intense scenes of the novel is the death of the Serpilin fighters who escaped from the encirclement, surrendered captured weapons and fell under the unarmed column of German tanks that broke through. And finally, in the novel "Soldiers are not born", the proportion of tragic accident increases again. In the second part of Book II, this becomes especially noticeable when the tragic theme arises from a number of coincidences, often acquiring an aphoristic form. These aphorisms contain the philosophy of war. The main provisions and materials of this chapter are described in the following articles and conference proceedings.

The main provisions and materials of the second chapter are presented in the following publications author.¹⁶

¹⁶ Асадова, У.М. Трансформация военных мотивов в творчестве К.Симонова: от жанров «малой прозы» – до эпопеи «Живые и Мертвые». // – Баки: АМЕА, Filologiya məsələləri, – 2019. № 16, – с. 296-303.; Преодоление принципов «ложной романтизации» в военной прозе К.Симонова. // – Горно-Алтайск: Мир науки, культуры, образования, – 2020. № 1 (80), – с. 261-264.; К вопросу о жанровой специфике трилогии К.Симонова «Живые и мертвые» // Doktorantların və gənc tədqiqatçıların XXIII respublika elmi konfransı, – Баки: – 03-04 dekabr, – 2019. II cild, – с. 156-158.; K.Simonov's military journalism in parallel with the trilogy "The living and the dead" // II Beynəlxalq humanitar və ictimai elmlər konfransının materialları, – Баки: – 19 may, – 2023, – s.52-55.

The third and final chapter of the dissertation is **"A gallery of images in K.'s military prose."Russian Russian, American and European literature**" – the images and events in the trilogy are analyzed in connection with the works of widely known Russian and Western European writers, contemporaries of the author of the trilogy "The Living and the Dead". In the first paragraph of the third chapter, "Patriotism and citizenship as the main character traits of a person in K.'s military prose.Simonov, I.Ehrenburg and A. Tolstoy" within the framework of a comparative analysis, the topic of patriotism and citizenship in military literature is highlighted using the example of K.Simonov's trilogy and some selected works by I.Ehrenburg and A.Tolstoy. The choice of the three writers was not accidental; the first two were fellow veterans of the front, at one time they fought in the same battalions, fighting, as they say, side by side, shoulder to shoulder, both being eyewitnesses of some events. Obviously, a common ideology could have been formed in such conditions. Moreover, K.Simonov and I.Ehrenburg collaborated in Pravda and Krasnaya Zvezda, edited The Battle Sheets, and shortly after the war the publishers published a book combining their articles. That's what it's called.: "In one newspaper...". It was about the close cooperation of the two writers. A.Tolstoy and K.Simonov are brought together by the theme of the continuity of generations. However, we have partially traced it using the example of all three of these writers. But with the author of Peter the Great, this connection is deeper and more consistent. As a result of the research conducted in this paragraph, it turned out that the acutely dramatic situations and conflicts that fill the text of the novel "The Living and the Dead" always attract K.Simonov is a reflection of the individual style of the playwright, who tends to dramatic intensity of action in prose. Revealing the psychology of the hero in the trilogy, K.Simonov always chooses an acute dramatic moment associated with a turning point in the human psyche, with making an important decision, with the clash and struggle of conflicting feelings – human affection and military duty. So, in the dissertation, based on the material of the trilogy "The Living and the Dead", there is a discussion that nothing human is alien to people in war. It turns out that I.Ehrenburg was

guided by the same criteria and principles. The paragraph also emphasizes that K.Simonov and A.Tolstoy did not have such close "combat contacts"; they were not comrades-in-arms on the battlefields. However, patriotism permeated all literary and critical articles of the wartime of both writers, without exception and completely. K.Simonov and A.Tolstoy were united by the idea of historical continuity of generations. In addition, special attention was paid in the dissertation to the fact that the preservation and enhancement of historical traditions was characteristic of these artists of the word, however, as well as for a significant part of the writers of 1941-1945. The heroism of the Patriotic War determined the relevance of the historical and patriotic theme in the works of K.Simonov (including journalism and the named trilogy) and A.Tolstoy, as well as in Russian literature. In general, this topic was perhaps most fully developed in the genre of the historical novel, which gained popularity in literature back in the 30s. K.Simonov and A.Tolstoy in their military prose fundamentally agreed in the absence of romanticism and pathos. It was noted that this was characterized not by the stinginess of emotions in the hero or the author, but by their attitude to war as hard work, an everyday feat. In contrast to the romantic stylistic trend, the war in the depiction of the two writers, more specifically, in "The Living and the Dead" and some of the works of A.Tolstoy that we compare, appears in an emphatically realistic plan. At the same time, we pointed out a wide range of artistic techniques used by writers to debunk the basic principles of the aforementioned "false romanticization." This united the writers, equally manifested in their novels both at the level of composition, plot construction, and through a specific selection of different stylistic means. It is all the more obvious that the above imposed a great responsibility on the authors when choosing the genre of a major epic creation. K.Simonov, I.Ehrenburg and A.Tolstoy believed that war educates people, helps them separate the main thing in life, the present from the petty and unreal. That is why the ethical and aesthetic approach is becoming more important in the novel "The Living and the Dead." Its essence is to increase the attention of the writer and his main characters to universal values (love, friendship,

loyalty, family, memory, etc.) This fact leads to a positive assessment of the characters' actions when the topic of personal relationships is shown against a broad historical background, where the fates of individuals are intertwined with the fates of all fighters and, more broadly, the state. In the trilogy "The Living and the Dead", the idea is clearly carried out that a person "reveals himself" on the verge of life and death. Using the example of General Serpilin and Sintsov, the writer showed positive images of war heroes who are able to give their lives for the freedom of the Motherland. We have highlighted similar motifs using the example of the works of I.Ehrenburg and A.Tolstoy. In the second paragraph of this chapter, "Images of warriors in prose by K.Simonov, E.Hemingway and E. Remarque "first of all, we tried to find out what the concept of "military truth" is. In the novel "The Living and the Dead" by K.Simonov, this concept acquires a special sharpness and takes on a symbolic character. It turns out that the materials of prominent American and German writers also complement those noted on the example of K.Simonov's work; placed side by side, they give a relief image of the people's war. There are many similarities between the three named artists. First of all, it is hatred of fascism, national socialism and the militaristic system that generates wars in general. In turn, this brings three writers of different nationalities to responsibility for the fate of humanity. This is their credo, and the theme of guilt and responsibility allows them to speak directly and honestly with the reader from individual positions. The same theme defines their common views: the experience of the war determined their worldview, forming the character of both artistic creativity and appearances in the periodical press. The paper also reveals differences in the views of the writers in question on the events depicted. In their military journalism or novels, Western European writers more often spoke under the flag of pacifism. Some of their judgments suffered from one-sidedness in this regard. In E.Remarque's novels, individual characters, against the background of simple, courageous Simonov characters, looked painfully weak and prone to reflection. The novels of Russian, American and German writers, with their unifying character – fierce hatred of

fascism as an ideology, still have individual characteristics. In the work, they are identified and carefully analyzed using a large number of examples. If K.Simonov in journalism and in the novel "The Living and the Dead" acts exclusively as a patriotic writer, then in the novels of E. Hemingway and E.Remarque the manifestation of pacifism was more clearly expressed. Due to the predominance of the idea of pacifism over patriotism in the works of E. Hemingway, there was a certain opportunity to talk about peace during the war schematically and without evidence. However, the degree of manifestation of pacifist ideas was different. This is primarily due to the worldview of the above-mentioned writers. The attitude of E. Hemingway and his Western associates towards the two wars was special. Firstly, the very nature of the imperialist war, which involved several leading European powers in the course of hostilities, was different from the Second World War. Secondly, the great distance of the American writer and his European contemporaries from the territory of the 1941-1945 war had an effect. The distancing of American and German writers led to the defense of pacifist ideas that prevailed over the patriotism of K.Simonov, as well as many other Russian military writers. Of course, to the best of their abilities, E.Hemingway and E.Remarque, as right-wing writers of the West and Europe, torn apart by the onslaught of these contradictions, nevertheless broke through to genuine patriotism. The main provisions and materials of this chapter are described in the following articles and conference proceedings.

The main provisions and materials of the third chapter are presented in the following publications author.¹⁷

¹⁷ Асадова, У.М. Произведения военных писателей в оценках К.Симонова и И.Эренбурга. // – Баку: Ученые записки Серия языка и литературы, – 2019. №2, – с. 208-215.; Русская военная романистика и западноевропейская литература «Потерянного поколения». // – Баку: БСУ, Язык и Литература, – 2020. № 1 (113), – с. 202-205.; Константин Симонов и зарубежные писатели: параллели и контрасты // «Русскоязычие и би(поли)лингвизм в межкультурной коммуникации XXI века: когнитивно-концептуальные аспекты», XVII Всероссийская с международным участием научно-практическая конференция, – Пятигорск: – 27-28 марта, – 2025, с.96-100.

In conclusion, conclusions and generalizations are drawn from the conducted research.

Military journalism is a special genre of criticism. It is distinguished by the setting of clear artistic goals, promptness, concreteness and its own subject direction. But K. Simonov's pre-war journalism was mainly devoted to literature and art issues, so it was considered mainly in the form of a review, schematically. At the heart of military journalism, a copy of a person showing strength and endurance has been revived. The human factor plays a special, more precisely, decisive role here. The main ideas of military journalism, in which the image of man is given the main place, are also used in his trilogy "The Living and the dead". Structurally, the chapter is structured in such a way that the indicated novel-trilogy K. It is presented as a continuation of Simonov's huge journalistic legacy.

The selected articles and essays are divided into six stages according to the date of writing: the first – literature, culture, history and the subtlest pre-war period, devoted to issues of Justice. Subsequent other works belonging to the "small genre" are divided by years on a chronological principle (from 1941 to 1945). Chapter K. Simonov's journalism and trilogy ends with an episode that tells about the problem of the author-serf and the heroes created by him. It becomes clear that, depending on the purpose, these articles and essays carry different functions. For example, as supporters, Heralds and propagandists of certain ideas, they were Associated, first of all, with humanism and pacifism.

In the second chapter, we based on three key points that seem to be the most important and obvious:

A) The transformation of the themes and motives of the military Chronicle into the trilogy "The Living and the dead" in Simonov's essays, road notes, reviews and letters seems to be legitimate, because before receiving this main work, the author was known as a skilled journalist, a Combat Commander, and also became famous during the war as a publisher of battle sheets. After the War, One after another, his best narratives and the trilogy "The Living and the dead" were released;

B) it becomes clear that the experience of journalism was developed by the novelist K. Simonov especially worked;

C) in the hands of the publicist and master of the word there is a material about the war – a real foundation. All facts are loaded onto this idea axis. We put forward the arguments of two oppositional sides as the basis:

1) in order to raise the mood of the war, the image of a romantic hero in fiction about the war is important;

2) some romanticized heroes, falling into unusual (not extreme) situations, even bring the victory of the weapon closer with their own appearance and behavior;

3) it is necessary to instill in modern readers, even participants in the battle, the idea of the possibility of an easy victory over the enemy;

4) the absence of romanticization is almost equivalent to anthrax.

As counter arguments K. Simonov put forward the following:

1) the bulge of romanticization is similar to the decoration of military events, which is unacceptable in literature and art;

2) strengthen the fighting spirit precisely in unusual, that is, in extreme situations, which cannot be artificially likened to the idealization of the character of heroes in war;

3) The Reader specifically had to know the truth about the reasons for the defeat of the Red Army in the first years of the war;

4) not allowing romanticization, but also, to a large extent, not at all combined with smear. This is contrary to the principles of logical criticism.

The novel "The Living and the dead", as well as K. On the example of some works written by Simonov in other genres, the categories of randomness and necessity are shown as an expression of the philosophical law of unity and struggle of opposites. It turns out that often one accident rests on another, but K. In not a single episode of Simonov's trilogy, they are not fatal. War dictates its own cruel rules, and sometimes coincidence is dictated by factors of necessity that cannot be taken into account. At least the last category becomes inevitable. However, K. Simonov wants to show that it is

impossible to foresee everything from beginning to end, even if people are ready for any complications that a war can cause, and precautions are taken. In the last chapter we first of all K.Simonov, I.Erenburg, A.Tolstoy, E.Hemingway and E.On the example of Remarque's work, we made an attempt to clarify the concept of “realities of war”.

Then it was clarified that K.Simonov, E.Hemingway and E.The similarity between the creations of Remarque is not small. This is, first of all, hatred of fascism, National Socialism and the nationalist structure, which led to wars. This feeling brings three writers of different nationalities to the realization of responsibility for the fate of mankind. This is their creative credo; both the theme of guilt and responsibility gives them the opportunity to speak openly directly with the reader from an individual position. It is these topics that form their general views: the worldview, which is extracted from the lesson given by the war, determines the nature of the work of these authors, the theme of their novels and speeches in periodicals.

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

1. Писатель и война // – Баку: БСУ, Актуальные проблемы изучения гуманитарных наук (Межвузовский сборник научных статей) – 2018. № 5, – с. 124-126.
2. Проблема «человек и война» В военной прозе азербайджанских и русских писателей XX века // – Баку: БСУ, Актуальные проблемы изучения гуманитарных наук (Межвузовский сборник научных статей) – 2019. № 6, – с. 91-97.
3. Специфика историко-литературных портретов в публицистике К.Симонова // Наука и инновации – современные концепции, Сборник научных статей по итогам работы Международного научного форума, – Москва: – 20 декабря, – 2019, – с. 60-64.
4. Произведения военных писателей в оценках К.Симонова и И.Эренбурга. // – Баку: БСУ, Ученые записки Серия языка и литературы, – 2019. № 2, – с. 208-215.

5. Трансформация военных мотивов в творчестве К.Симонова: от жанров «малой прозы» – до эпопеи «Живые и Мертвые». // – Баки: АМЕА, Filologiya məsələləri, – 2019. № 16, – с. 296-303.
6. К вопросу о жанровой специфике трилогии К.Симонова «Живые и мертвые» // Doktorantların və gənc tədqiqatçıların XXIII respublika elmi konfransı, – Баки: – 03-04 dekabr, – 2019. II cild, – с. 156-158.
7. On the question about some methods and peculiarities of creating historical and literature portraits in the publicist of K.Simonov // Applied and fundamental studies 19th International Academic Conference, – St.Lous, Missouri: International journal of advanced studies in language and communication, – 2019, – p. 21-23.
8. Русская военная романистика и западноевропейская литература «Потерянного поколения». // – Баку: БСУ, Язык и Литература, – 2020. № 1 (113), – с. 202-205.
9. Преодоление принципов «ложной романтизации» в военной прозе К.Симонова // – Горно-Алтайск: Мир науки, культуры, образования, – 2020. № 1(80), – с. 261-264.
10. K.Simonov's military journalism in parallel with the trilogy "The living and the dead" // II Beynəlxalq humanitar və ictimai elmlər konfransının materialları, – Баки: – 19 may, – 2023, – s.52-55.
11. Константин Симонов и зарубежные писатели: параллели и контрасты // «Русскоязычие и би(поли)лингвизм в межкультурной коммуникации XXI века: когнитивно-концептуальные аспекты», XVII Всероссийская с международным участием научно-практическая конференция, – Пятигорск: – 27-28 марта, – 2025, с.96-100.



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