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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**SHAMIL SALMANOV'S SCIENTIFIC-LITERARY
HERITAGE**

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5715.01– Literary theory, literary criticism and analysis

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GENERAL CHARACTERISTICS OF WORK

Relevance and studying degree of the research issue. The study of national humanitarian idea is one of the components of protective work of national and moral values in the rapidly globalizing world today. One of the large-scale, weighted and rich areas of the history of national humanitarian thought is our literary science. The system of thinking, the research methods of this science says a lot about the political-ideological and spiritual-cultural aspects of a proper period. Therefore, the emergence of literary studies on the plane of research is significant both from the point of view of studying our national and spiritual values, the dialectics of historical and cultural development, and the realities of the era.

It is known that literary criticism as a field of national humanitarian thought comes to light in the scientific and theoretical heritage of individual researchers. The inclusion of the created heritage in the national humanitarian thought, is not just an event found in the work of individual researchers but is realized on the scale of scientific-theoretical system of research, and aesthetic views. Professor Shamil Salmanov is one of our scientists effectively working in this pathway started with M.F.Akhundov's literary activity in Azerbaijani literature. For this reason, the study of Shamil Salmanov's scientific and literary heritage is relevant in terms of studying national humanitarian thought, studying the problems and directions of the Soviet literary and historical process, understanding the realities of the transition to a new literary and historical stage - independence. If we take into account the complex socio-political landscape and contradictions of the time, then the urgency of the topic becomes even clearer.

Shamil Salmanov's scientific - literary heritage played an invaluable role in the enrichment of the literary and theoretical system of our literary criticism. Shamil Salmanov, who came to this science in the sixties of the last century, conducted research in various fields of literary criticism for half a century and did research on different literary problems. The importance of these researches in terms of studying and directing the literary events of the period has not lost its relevance today.

In the sixties of the last century, when Shamil Salmanov came to literary criticism, the process of democratization in literature was going on, and new literary tendencies were emerging. Along with artistic creativity, literary criticism was renewed, strengthened its theoretical and aesthetic base, and acted on modern literary criteria. Although Shamil Salmanov was still young, he timely and accurately identified new literary trends and tendencies and tried to keep his finger on the pulse of the literary process in his first articles and monographs. Thus, to study Shamil Salmanov's scientific and artistic work also means to identify the specific features of the work of the "new literary generation" that began in the 1960s, to study the scientific-theoretical attitude of literary criticism, methods and techniques of literary analysis. For more than half a century, Shamil Salmanov has tried to determine the creative direction of our literary thought, to reveal the spiritual values of modern literary heritage. Benefiting from the previous scientific and literary tradition, Salmanov also contributed to the constantly renewed traditions of our literary criticism. The richness of the subject-problem, the scientific depth, the strength of the theoretical base of this heritage make it an important research subject of literary criticism.

Sh. Salmanov belongs to those representatives of our literary criticism, whose research works one can find not only the analysis and description of artistic creativity, but also a wide interpretation of the new tendencies and stages observed in the development of the literary process in. The scientist's approach to the problem at the level of analytical thinking is one of the reasons making his scientific and literary heritage relevant for modern literary studies.

In general, since Sh. Salmanov's scientific-literary heritage embraces the laws of development of the science of literary criticism of his time, the sphere of thought, its research at the scientific and theoretical level also determines the understanding of the problems of this science. So, the study of the scientist's legacy is important and relevant in terms of commenting on the fundamental issues of Azerbaijani literary criticism.

Modern literary criticism can not develop without studying and benefiting from scientific experience preceding it. Sh. Salmanov's

scientific and literary heritage is one of the sources of experience for modern literary criticism. The scientific-theoretical and literary heritage of a scientist is a school for a new generation of researchers, and to master this heritage, it is necessary and important to bring it to the level of scientific research.

Today, the application of Sh.Salmanov's scientific concept and research methods to the study of both classical and contemporary literature can give effective results, so the need to understand this concept and methods makes them relevant as a subject of scientific research. Shamil Salmanov's scientific and literary heritage has been in the focus of literary criticism until now, the scientific and theoretical features of this heritage have been touched upon in separate researches on the problems of literary criticism or studied within the possibilities of the article genre. These studies sometimes were like overview in nature, and sometimes did not go beyond the study of this or that problem in his legacy. The scientist's work, crossing the boundaries of the fragmentary or panoramic plane, has not yet been the subject of any scientific-theoretical, monographic research.

Today's interest and need to study Shamil Salmanov's scientific and literary heritage manifested itself yet in previous decades. Such literary critics as Bakir Nabiyev, Yashar Garayev, Nizameddin Shamsizade, Teyyub Gurban, Elnara Akimova tried to determine his role and position in our literary thought. In his research "Criticism and Literary Process", Bakir Nabiyev formed a concrete opinion about the innovations brought by Shamil Salmanov to our criticism of poetry and prose, his position in literary criticism and touched upon his views on directing the poetry criticism in some current, defining the tradition and innovation. In the article "Shamil Salmanov - 50" Yashar Garayev briefly informed the public about the scientific and literary activity of the scientist, paid special attention to the aspects that allowed him to increase the reputation of the critic in his creative activity. Elnara Akimova's study "Literary Criticism in Azerbaijan during Independence (90s)" examines Salmanov's views on the principles and scientific-theoretical aspects of the main provisions of the periodization of Soviet literature, as well as on the first decade of the literary-historical stage of independence of the current literary

process. Teyyub Gurban, in his article “Confirmation of erudition”, referring to the traditions of national criticism reminded that Shamil Salmanov, along with such scientists as Ali Nazim, Mehdi Hussein, Mammad Arif, Mammad Jafar, had a special role in the emergence and formation of new traditions of the Azerbaijani school of criticism.

Object and subject of research. The object of research is professor Shamil Salmanov's scientific and literary heritage, his studies in the field of literary criticism and history of literature. The subject of the research is Sh. Salmanov's scientific-theoretical research on the works of artists who lived and created at different stages of our literary history, the current problems of the literary process.

Goals and objectives of the study. The main purpose of the research is to study the scientific and literary heritage of Shamil Salmanov, who formed a system of literary and theoretical views in the study of the history of Azerbaijani literature. To achieve this goal, the interpretation of the following scientific problems has become the task of the research:

- To study the features of the historical and cultural conditions in which the scientific and literary activity of Shamil Salmanov was formed;

- To reveal the influence of literary-historical conditions and ideological pressure on scholar's scientific-theoretical views;

- To determine the position of Shamil Salmanov's scientific heritage in the national literary criticism;

- To determine the conceptual directions of Shamil Salmanov's literary-theoretical views;

- To study Shamil Salmanov's opinion on the problem of tradition and innovation in the scientific heritage and the scientist's conclusions on the study of the problem;

- To study the scholar's experience in the field of literary criticism and its research methodology;

- To study the impact of Shamil Salmanov's scientific heritage on the development of literary and theoretical thought.

Research methods. During the research, various scientific methods - descriptive, historical-comparative, analysis and synthesis, systematic approach were used.

The main provisions presented for the defense:

1. To reveal the interrelation, unity, role of tradition and innovation, which is a literary-aesthetic category, in the modern literary-historical process,;

2. To clarify the understanding of poetic creativity in contemporary literary-theoretical thought;

3. To evaluate Shamil Salmanov's literary-aesthetic principles and to determine the aesthetic pursuits of national literary criticism in this context;

4. To reveal the main directions of modern literary-theoretical thought and to analyze the scientific research of an entire stage of criticism and history of literature on the basis of Shamil Salmanov's creativity;

5. Based on concrete literary-aesthetic examples, to determine the dialectical unity of the categories of history and modernity, which play a leading role in the literary-historical process;

6. To determine the role of the concepts of criticism and history of literature in the definition of national humanitarian policy.

Scientific novelty of the research. The scientific novelty of the dissertation is conditioned by the following factors:

For the first time in the dissertation, Shamil Salmanov's activity in the field of criticism and history of literature is systematically and consistently monitored, an exhaustive opinion about the scientific and literary heritage of the scientist is formed;

- The methodology of the scientist's scientific studies is defined;

- Literary-theoretical features and directions of Sh.Salmanov's studies are systematized;

- The scientific essence and value of this system is assessed within the framework of modern criteria;

- Scientific-theoretical interpretation of such categories as tradition and innovation, modernity is investigated in scientist's research works;

- The objective laws of the development of national literary-theoretical thought are traced within Shamil Salmanov's scientific heritage;

- The role of Shamil Salmanov's legacy in the development of Azerbaijani literary criticism is revealed.

Theoretical and practical significance of the research. The study of the literary-aesthetic and development principles of Azerbaijani literary criticism, the clarification of a number of literary-theoretical problems determine the theoretical significance of the dissertation. The research work may be useful for those who study Sh. Salmanov's scientific and literary heritage, and the problems of literary criticism in general, as well as for students and masters of philological faculties of universities, literary critics. The dissertation work can be used in the preparation of various scientific articles, monographs, textbooks and teaching aids, methodical aids etc.

Approbation and application of research. The dissertation work was carried out in accordance with the research requirements of the Department of Azerbaijani and Foreign Literature of Sumgayit State University, the topic of the research was approved by the Scientific Council on Philological Problems. The obtained scientific results, the main content of the dissertation, the research concept are reflected in the scientific journals approved by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, and in the applicant's speeches at international conferences.

Name of the organization where the dissertation work is carried out. The dissertation work was carried out at the Department of Azerbaijani and Foreign Literature of Sumgayit State 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 introduction, three chapters, the paragraphs envisaging the explication and commentaries of the separate scientific problems, conclusion and the list of references.

The research work consists of 232957 symbols in general. The introductory part of the dissertation consists of 10686 characters, the first chapter 60472, the second chapter 66432 and the third chapter 86398, the conclusion 8969 symbols.

MAIN CONTENT OF THE RESEARCH

The "Introduction" part of the dissertation substantiates the relevance and degree of study of the theme, defines the object and subject of research, aims and objectives, sources, methods and techniques, reflects the main provisions, scientific novelty, theoretical and practical significance of the research, approbation and application of the dissertation, informs about the name of the organization where the dissertation work is performed and about the total volume of the paper, and volume of sections separately in a sign.

The first chapter of the dissertation is entitled "**Principles of analysis of poetry in Shamil Salmanov's scientific and literary heritage**". This chapter consists of two paragraphs. The first paragraph entitled "**Scientific-theoretical review of the categories of tradition and innovation in Shamil Salmanov's works**" analyzes scientist's attitude to the categories of tradition and innovation in creative activity. Doctor of Philology, Professor Shamil Salmanov is one of the well-known researchers studying the problem of tradition and innovation. In his dissertation on "The problem of tradition and innovation of Azerbaijani Soviet poetry (1920-1932)", which he has been working on since the 60s of the last century, he tried to approach the problem on the basis of literary-artistic facts and events of a specific creative experience, conducted a systematic study of the main themes and art issues achieved by poetry on the example of a separate stage of the literary policy of the Soviet ideology.

In fiction, the process of reconsidering traditions and establishing new ones is usually accompanied by a controversial environment in literary criticism. The assertion of each new fact that appears in artistic creation as a novelty is determined both by the laws of artistic development and by literary critical discussions.

1920s and 1930s was one of the periods in which the question: "Are "novelties" "innovations?" emerged in our literature and literary criticism was hotly debated. Aggressive, loyal, conservative, etc. to traditions. In this this period, when aggressive, loyal, conservative, etc attitude towards traditions existed and "novelties" entered the literature a like a stream, the problems were solved in various planes including Shamil Salmanov's monograph "The problem of tradition and

innovation of Azerbaijani Soviet poetry."

The 20s and 30s of the last century are a period of revival, formation and self-affirmation of national literary criticism and literary-historical process. During this period, newness and fogyism, tradition and innovation, socio-political processes and literary-cultural development forming a unity determined the directions of development of literature. Fertile opportunities were opened for the emergence and formation of new tendencies of the principles of succession on the *"Tradition that could manifest itself both in the content and in the form of fiction"*¹. From this respect, although the innovations of the cultural revolution were met with conservatism in some cases, the search for form and content continued, a new goal, a new spirit led to the emergence and qualitative renewal of a number of genres. The poetic reflection of public opinion, criticism of fogyism, propaganda of innovation became one of the main themes of Azerbaijani poetry in 1920-30-ies. Generalization of the ideological and poetic experience of the new poem in the criticism and history of literature of this period, accompanied by extremely interesting literary struggles, the principles of Marxist aesthetics and their application to the literary process, author's position on criticism in relation to the classical heritage are among of the aspects drawing attention in "Problems of tradition and innovation of Azerbaijani Soviet poetry" by Shamil Salmanov.

During these years, the issue of tradition and innovation in poetry was mainly discussed around new topics and old poetic patterns. As a fundamental study of Soviet literature, the History of Azerbaijani Literature, published in 1957, addresses this issue: *"As in other genres, the first examples of new poetry were given by democratic poets who wanted to create new works based on classical traditions. Poems by M.S Ordubadi, Ali Nazmi, A. Shaig, J. Jabbarli and others have been seen in the press since the first years of the revolution"*².

¹Əsgərli, Z.Ş. Poetika: izahlı sözlük / Z.Ş.Əsgərli. – Bakı: Elm, – 2014. – s. 71

²Azərbaycan ədəbiyyatı tarixi: [3 cildə] / Red. hey. M.A.Dadaşzadə, Ə.M.Mirəhmədov. – Bakı: Azər. SSR Elmlər Akademiyası Nəşriyyatı, – c. 3. – 1957. – s. 41

Paying attention, we will see that Shamil Salmanov's first scientific works cover M.Mushfig's, S.Vurgun's, N.Hikmat's creativity. All these were not accidental. In 1920-30, the role of these three artists was great in the search creativity in national poetry, in determining the aesthetic position of poetry. In the process of studying their poetic heritage and artistic features, the critic's own concept of literary criticism was defined, concretized, and his literary taste was formed and polished. Continuing his creative search in this direction, Shamil Salmanov appealed to the poetic creativity of the following period, namely, to the artistic heritage of R. Rza's, S. Rustam, N. Khazri, B. Vahabzade, M. Araz, A. Salahzade, A. Karim on the same literary principles, provided pursuit of a critic.

Shamil Salmanov never treats tradition as a static, dull philosophical category. Thus, the importance of devotion to the truth of life is not enough for artistic creation. Art, which is closely connected with life, is not only enriched from the point of view of content, but also is characterized by the discovery of new possibilities of each epoch in the history of art. The link and unity of innovation with tradition has always been the subject of controversy in the literary and theoretical thought of the Soviet Union. Critics and literary critics such as A.Tvardovski, B.Brext, I.Bexer, S.Vurgun, M.Auezov, M.Tursunzade, L.Leonov, Ch.Aitmatov, H.Mehdi, M.Ibrahimov, K.Yashen, creators of literary words, have put forward valuable ideas in this regard.

National tradition and individual artistic style were in the focus of Shamil Salmanov's attention. Of course, the literary tradition is not limited to directing the literary-historical process, but also actively participates in the process of defining and forming individual styles. Talking about individual styles, some literary critics unreasonable attempt to isolate them from the literary tradition, focusing on limiting the influence of tradition, and looking outside for the source of innovative tendencies. Shamil Salmanov opposes such tendencies in the approach to literary process, and enters into a controversy with K. Zelinski's position in the interpretation of the problem. K. Zelinski in his book "Literature of the peoples of the USSR" touching the "Oriental style" wrote: *"Speaking elegantly and luxuriously, turning a*

polished style, in terms of phonetic, rhetorical and metaphorical richness, into a cult - all these were the merit of not only palace poetry, but also democratic and oral folk poetry. This was a characteristic feature of many mantions of the East”³.

As a result of his research in the field of poetry, prose and drama during the formation of Soviet literature in Azerbaijan, the scientist managed to explain the theoretical problems of tradition and innovation, as well as the historical and methodological aspects of the establishment of new traditions in a very important period of our literature, systematized the scientific bases of tradition and innovation inherent in the history of literature of that time.

The second paragraph of the first chapter of the dissertation is called "**The main directions of the analysis of poetry in Shamil Salmanov's studies**" Shamil Salmanov began his literary career in the 1960s. For a long time he was especially active in explaining the basic scientific questions of national criticism and history of literature. The scientist made an important contribution to the development of topical issues of history of Azerbaijani literature, especially poetic criticism, the theory of criticism, made important attempts in directing the creative figures of national poetry in a certain direction, searching for young talents. We can say that Shamil Salmanov's scientific-theoretical activity can be defined in three directions: first, the definition of the problem of tradition and innovation, which he consistently studied in artistic creation, second, the development of the history and theory of literary criticism, and third, the research of theoretical and historical issues of poetry criticism. Prof. Arif Safiyev distinguished poetry criticism as the main field of his scientific activity: *"Although the scope of research is very wide, that is, he writes about all genres and different issues of literature, the critic has his own subject: poetry and criticism. Shamil came to literature with poetry, too. He even published a book of poems called "Good morning, people." Whereas his genre later changed, the spirit did not, and the spirit of poetry continued to be critics. This manifests itself both in the ability to feel*

³Зелинский, К.Л. Литературы народов СССР: Статьи / К.Л.Зелинский. – Москва: Гослитиздат, –1957.–с. 267

*and analyze poem, and in the style of analysis; The unity of sensitivity and science in the analysis, seems to emerge from this, and this is one of the defining features of his "self" as a critic"*⁴.

Shamil Salmanov was always thinking about the problems facing modern Azerbaijani poetry. Consistently following the development trends of the new stage of our poetry, he revealed new signatures and talents, revealed the specific features of their creativity. In his monograph "Perfection of Poetry" (1985), co-authored with Yashar Garayev, he identified innovative features of Bakhtiyar Vahabzadeh's work in this regard. Noting that B.Vahabzadeh began his poetic career in 1943, he managed to create a concrete picture of his creative evolution. Shamil Salmanov drew attention to B.Vahabzadeh's first poems "Hey faithful" and "Green meadow, under the tree" written in 1946-1949, and emphasized that in these works the plot, lyrical feeling and excitement were strong. He praised the development trends in the all-Soviet literature of the mid-1950s, and in this context he analyzed the literary and philosophical features of B. Vahabzadeh's works. The critic was of the opinion that since the 1950s, B.Vahabzadeh's work has become stronger in terms of idea, content, creativity, and has acquired an original and unique nature.

It becomes clear from the monograph "Perfection of poetry" that B.Vahabzadeh's poetic style has been gradually improved since the 1960s, and even managed to take a leading position in the all-Union poetry. This view is more clearly emphasized in the part of the monograph "Through spiritual search". *"Among the features that characterize Bakhtiyar Vahabzadeh's lyrical verse, it is necessary to show that the intellectual beginning is very strong in this lyrical verse. Bakhtiar's stanzas are anxious, and show the passionate thought, exploratory thinking. This is one of his very clear and bright modern merits"*⁵.

Shamil Salmanov linked the appeal to the genre of poetry during 1920-30-ies with the realities of the socio-political environment and

⁴Salmanov, Ş.M. Poeziya və tənqid / Ş.M.Salmanov. – Bakı: Yazıçı, – 1987. – s. 4

⁵Qarayev, Y.V. Poeziyanın kamilliyi / Y.V.Qarayev, Ş.M.Salmanov. – Bakı: Yazıçı, – 1985. – s. 78

thenew society. The scholar's article "Lyrical epos in Mushfig's creativity" (1968) is not limited to the analysis of the ideological and content features of M. Mushfig's poetry, the peculiar literary and aesthetic qualities of the poet's creative pursuits. Sh.Salmanov, with his unique critical restraint and through the method of laconic research and generalization, valued the combination of lyricism and epicality, realism and romanticism as characteristic features of M. Mushfig's poems. Interestingly, he considered this characteristic feature he observed in Mushfig's poetry, to be an aesthetic quality inherent in a number of poems appeared in the late 1920s. Taking into account the full and effective activities of our poets in modern poetry of 1970s, along with such elderly poets as R.Rza, O.Sarivalli, S.Rustam, A.Jamil, M.Dilbazi, Sh.Salmanov, trying to determine the main line of their poetry, closely followed the works of representatives of the middle generation - Vahabzade, N. Khazri, Gabil, A. Kurchayli, J. Novruz, H. Rza, H. Arif, G. Gasimzade, N. Ganjali, A. Zeynalli and others who followed the poetic path of of their predecessor. Salmanov praised the services of this generation in the development of poetry in 1960-70s, emphasizing that the current problems of the globalized world are innovatively reflected in the poetic tradition of that period. As Prof. Tahira Mammad noted, Sh.Salmanov *"while researching an artist or scientist, during the research he felt himself in his world and tried to understand his experiences in the creative process"*⁶.

Throughout his career, Shamil Salmanov studied and analyzed various issues of poetry, commented on the difficulties encountered here, and as a critic was able to respond quickly and timely to the priorities of poetry.

⁶Məmməd, T.Q. Ənənə və novatorluq: anlayışın dinamikası // Salmanov, Ş.M. Böyük yaradıcılıq yolu (Seçilmiş məqalə və müsahibələr) – Bakı: Avropa, – 2020. – s. 5-14

The results pertained to the problems studied in this chapter of the dissertation were published and presented to the scientific community^{7, 8, 9, 10, 11}.

The second chapter is entitled "**The factor of literary identity in the socio-literary environment.**" The second chapter consists of two sub-chapters. The first paragraph of the second chapter of the dissertation is called " **Shamil Salmanov's literary and aesthetic ideas**".

Shamil Salmanov is one of the most famous and influential figures of Azerbaijani literary criticism and history of literature. He dedicated his life to defining the methodological directions of national literary historiography, literary criticism, and to raising its scientific-theoretical level. The scientist approached the historical materials of literature, he took as a subject of research, from a high aesthetic position, in terms of modern standards of world literary studies. His systematic research on priority areas of our philological thought, theoretical categories - artistic style, tradition and innovation, artistic method and genre, criticism and literary process, the role of criticism in the literary process has a special weight in strengthening the theoretical base of our school of history modern literature and literary criticism.

⁷Zeynalova, R.H. Şamil Salmanovun elmi-ədəbi irsində 1970-ci illər poeziyasının tədqiqi // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları, – Bakı: Azərbaycan Dövlət İqtisad Universiteti, – 7-8 aprel, – 2015, I cild. – s. 449-451

⁸Zeynalova, R.H. Ənənə və novatorluq ədəbi tənqiddə (Şamil Salmanovun ədəbi irsi əsasında) // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2016. 4(100), – s. 226-228

⁹Zeynalova, R.H. Şamil Salmanovun ədəbi-nəzəri görüşlərində ənənə və novatorluq // – Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2017. №1, – s. 34-37

¹⁰Zeynalova, R.H. Ənənə və novatorluq ədəbi-bədii təcrübənin inkişafında əsas amillərdən biri kimi // Pearson Journal International Conference on Social Sciences&Humanities, – Ankara: – 22-23 yanvar, – 2021, – s. 178-180

¹¹Zeynalova, R.H. Müasir Azərbaycan poeziyasının klassikləri ədəbi tənqiddə (Şamil Salmanovun yaradıcılığı əsasında) // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2021. cild 14, №4, – s. 39-42

About characteristics of Sh. Salmanov's critical culture and style of criticism Vagif Yusifli writes: “... *I would like to note one aspect that defines his personal style: Sh.Salmanov was a critic having the culture of disputing, controversy, and even if he had the wrong opinion, he knew how to preserve this culture, or rather, the morality of the critic (remembering his article of 1968, which was not so objective about M. Araz's poems in “Ömür karvanı” (“Life Caravan”). As for the style of writing, his method of narration was simple, but this simplicity belonged to the pen of a literary critic*”¹².

Shamil Salmanov, who has been a literary critics since the 1960s, has already proved his critical individuality in his first articles. Kamal Talibzadeh in his report on literary criticism at the V Congress of Azerbaijani Writers in 1971 speaking about the new generation of critics as Y.Garayev, A.Safiyev, A.Afendiyev, Elchin, A.Huseynov, A.Dadashzade, Ayaz Vafali, A.Mikayilov, mentioned Sh. Salmanov as well.

The critic wrote interesting articles on the issues of art, along with the first examples of free poetry in the national literature, their idea-content and literary-aesthetic features, and made reports on original ideas. Shamil Salmanov's constant adherence to the categories of historical and modern humanities, his new, original ideas about literary tradition and innovation, his research into the artistic and aesthetic features of the literary process, and his attempts to reveal the spiritual values of classical and modern literary heritage again found its confirmation among his such books as "From the point of view of modernity", "Poetry and criticism", "Academician Kamal Talibzadeh", "Critic and literary process", "People's poet Mammad Rahim" and "Perfection of poetry". These works are also important in terms of showing the scientific and theoretical level of Azerbaijani criticism and literary criticism at a certain stage.

Shamil Salmanov's name and signature are more compatible in line with his status as a professional literary critic. Since the 1920s, there has been no area of innovative tendencies of Azerbaijani poetry

¹²Yusifli, V.Ə. Müasirimiz Şamil Salmanov: anadan olmasının 80 illiyi münasibətilə //Ədəbiyyat. – 2013, 30 avqust. – s. 5

and new creative directions that has not been reacted to in his speech or published by him in the press. In the collections "Literary process" published in 1970-80 by the Institute of Literature named after Nizami of ANAS, the scientist made a detailed and meaningful analysis of the role of our national poetry in the literary-historical process and the belles-lettres style of its individual images.

Shamil Salmanov, pointing out that free poetry was one of the innovative trends of the twentieth century, noted that the attitude of literary criticism to this problem was contradictory and neutral at that time. He stated that the problem of free poetry is one of the main lines in the development of our poetry, summing up the existing views and opinions on it, he came to the following interesting conclusion: *"This poetic phenomenon has undergone a complex and contradictory development, it is still the subject of heated debate, and is still the subject of controversy; and now, as well as his sincere defenders, there are those who categorically deny it"*¹³. This full scientific conclusion of the critic, demonstrates that he constantly pays close attention to the discussions and debates in this direction, literary-critical thought, and the critical observation that underlies such an objective attitude.

Shamil Salmanov's literary and aesthetic ideas, as a rule, stem from the main directions of development of Azerbaijani literature. He regularly studied the current problems of classical and modern Azerbaijani literature, the works of literary figures who lived and worked in different periods, as well as research on the classical literary heritage. During the years of independence, in the articles as wrote "Features of Nizami's work in the literary-critical meetings of Samad Vurgun" (1994), "Researcher of XX century Azerbaijani drama" (2000), "History of literature as a history of spirituality" (2005) and others written by him, the scholar's literary-aesthetic sense, philosophical-aesthetic understanding of literature in criticism is revealed through clear and principled criteria.

In general, when determining the literary and aesthetic criteria of the history of criticism, Shamil Salmanov considered it the right

¹³Salmanov, Ş.M. Azərbaycan sovet şeirinin ənənə və novatorluq problemi (1920-1932-ci illər) / Ş.M.Salmanov. – Bakı: Elm, – 1980. – s. 158

method to proceed from this history itself. Professional literary criticism in the assessment of literary heritage, as a rule, always follows high literary and aesthetic criteria. The artistic aspects of the work, the idea, content, language and stylistic features are valued in criticism. In his work, the writer follows high artistic criteria, and the critic approaches the writer's idea from his ideal of criticism, combining it with the ideal of the critic.

The second paragraph of the second chapter is named "**The individuality of the critic's style**". The personality of the critic is directly related to the literary process. The literary process is a multifaceted, complex, contradictory creative process. In this process, the writer's style, critical personality, social environment, the problem of the artistic hero, socio-literary and social conditions are united by the position of the critic. There are many creative personalities in our literature and literary criticism who have rendered exceptional services in the scientific understanding of the literary thought of our people.

Shamil Salmanov's monograph "Critic and Literary Process" is a significant study that serves to reveal and systematize the scientific-literary and critical heritage of Bakir Nabiyev.

B.Nabiyev was one of the creators of the renewed critical front in the 60s of the last century. The study of his critical activity was one of the key tools to reveal the strategy of the new criticism, which Sh.Salmanov did in his study named "Critic and Literary Process". *"B.Nabiyev significantly focused his critical thinking on the new creative features and opportunities of literature, directed it to the inner, spiritual power of literature, intellectual-emotional and psychological layers, modernity, modern man"*¹⁴.

In the monograph "Critical and literary process" B. Nabiyev's work is praised in several ways. Until then, there was no monograph about the critic in Azerbaijani literary criticism. Since the late 1950s, we have had very effective initiatives, such as creating a history of national criticism, in which Bakir Nabiyev's monograph named "Firidun bey Kocharli" played an important role. In the monograph

¹⁴Salmanov, Ş.M. Tənqidçi və ədəbi proses (Akademik Bəkir Nəbiyevin ədəbi-elmi fəaliyyəti və tənqidi görüşləri) / Ş.M.Salmanov. – Bakı: Səda, – 2001. – s. 101

"Critic and Literary Process" it is also emphasized that by studying the life of F. Kocharli, his activities in the field of criticism and literary historiography, B. Nabiyeu, first of all, was able to turn one of the sources of national literary criticism and its main traditions.

In the critic's monograph "Academician Kamal Talibzadeh" Kamal Talibzadeh is presented as a teacher of several literary generations, a professional critic. It should also be noted that K. Talibzadeh does not accept that he is a critic and said that he is a historian of criticism, not a critic. In the book "New thinking and literary criticism" we see E.Akimova not in the position of K. Talibzadeh, but in the position of Sh.Salmanov: *"The monograph "History of Azerbaijan Literary Criticism" did not limit Kamal Talibzadeh to the element of literary historian, but also stimulated his formation as a critic"*¹⁵.

In the monograph, Sh.Salmanov looks at the socio-political and literary environment in which K. Talibzadeh grew up, gives detailed information about the genealogy of the academician, reveals the services of that generation in the Islamic-Turkic world, citing rich archival materials. In order to reveal the specific features of Kamal Talibzadeh's work, the author correctly assesses A.Shaig's personality, his artistic and literary-critical heritage at the scientific-theoretical level. It is concluded that without this it is impossible to systematize K. Talibzadeh's literary-critical views, to determine his aesthetic concept.

When writing about the classical literary heritage, the modern literary process, the history of criticism and literary criticism, he always stood in a restrained, objective, original literary position.

With his such articles as "Literary Criticism and New Thought", "History of National Literature", "Issues of Literary Theory", "A New Look at Our Literary History", "It is the end of the twentieth century, critic, what do you think?", "History of literature as a history of spirituality" published in different years, he made an exceptional contribution to the critique of the independence period and the definition of the methodological position of our literary criticism. He

¹⁵Akimova, E.S. Yeni t f kk r v   d bi t nqid / E.S.Akimova. – Bakı: MBM, – 2012. – s. 191

also formed the image of a prominent critic and literary critic, trying to influence not only literary thought, but also public opinion.

Shamil Salmanov was able to objectively evaluate the works of not only his contemporaries, but also artists and literary critics who left their traces on him, with a sharp critical intellect, which showed the individuality of his critical personality. The articles and reports reflecting the content of the second chapter were published^{16, 17, 18, 19, 20}.

The third chapter of the dissertation is entitled "**Theoretical and aesthetic problems of literary criticism in the scientific heritage of Shamil Salmanov**". This chapter consists of three sub-chapters. The first paragraph of the third chapter is entitled "**Methodological problems of literary criticism in the scientific heritage of Shamil Salmanov**". The most important task of literary criticism in the system of literary criticism is to develop a methodology of literary-theoretical thought. The literary-historical process is constantly renewed, artistic and aesthetic values are re-formed, and literary trends replace each other. The methodology of criticism must also be updated in order to achieve a new artistic expression. As noted by the well-known Russian critic Y. Borev: *"The generalization of artistic practice is directed from artistic practice to theory, then to methodology, and then to the practice of literary-critical analysis"*²¹. Therefore, it is impossible to study the literary process of the independence period with the

¹⁶Zeynalova, R.H. Tənqidçinin estetik mövqeyi // Doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransının materialları, – Bakı: Azərbaycan Dövlət Neft və Sənaye Universiteti, – 24-25 may, – 2016, – s. 129-131

¹⁷Zeynalova, R.H. Şamil Salmanovun tənqidçi üslubunun xüsusiyyətləri // Müasir dilçiliyin aktual problemləri. Beynəlxalq elmi konfransın materialları, – Sumqayıt: Sumqayıt Dövlət Universiteti, – 24-25 noyabr, – 2016, – s. 256-257

¹⁸Zeynalova, R.H. Tənqidçi üslubunun fərdiliyi // – Bakı: Kitabşünaslıq və nəşriyyat işi. Elmi-nəzəri və təcrübi jurnal, – 2017. №1, – s. 58-62

¹⁹Zeynalova, R.H. Şamil Salmanovun yaradıcılığında tənqidin tənqidi // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2020. №3, – s. 324-332

²⁰Zeynalova, R.H. Tənqidçi şəxsiyyəti Şamil Salmanovun tədqiqat predmeti kimi // – Bakı: Bakı Qızlar Universitetinin Elmi əsərləri, – 2021. №2, s. – 6-9

²¹Методология современного литературоведения (проблемы историзма) / Ред. кол.: Ю.Б.Борев, Н.К.Гей, А.Я.Зись – Москва: Наука, –1978.–с. 38

methodology of criticism of the Soviet period. One of the important issues facing the literary criticism of the modern period was to find its methodological basis. A number of socio-political processes in the world since the end of the last century, the disintegration of the Soviet Union had a strong impact on science, literature and art, as in all spheres of society. Shamil Salmanov mostly commented on the field of poetry in the literary process of this period. Poetry has always been the locomotive of the literary process. Therefore, to express a critical opinion about the poetry of the time, to express an objective attitude to it, required a broad outlook and erudition from the literary critic. If we look at the works published every year, seeing that most part of its creative activity is poetry, we will realize how difficult this work is. At that time, a large number of examples of poetry were published in the magazines "Azerbaijan", "Ulduz" and the newspaper "Literature and Art". Just like today, in those years it was impossible to imagine any socio-political event without poems and poetry. On the one hand, this meant an increase in the number of creative people, on the other hand, it led to a decline in the artistic criteria of poetry. Not wanting to come to terms with this situation, Sh. Salmanov wrote: *"Poetry is a difficult and glorious creative work; it is the duty of our entire literary community, including our critics, to fight relentlessly against it with a light, uncreative, frivolous attitude"*²².

Many restrictions, prohibitions, distortions of radical literary and historical events, the exclusion of the works of many artists from these studies, the tendency of those who investigate their work to be pressured and make mistakes are the factors that characterize the period. However, in spite of all this, literary critics contributed to the development of science by presenting their sound, advanced ideas. Professor Sh. Salmanov came to this creative arena at that time – at the time when there appeared the struggle between antiquity and innovation and non-scientific views were being replaced by more healthy and scientifically based ideas. Therefore, his thoughts on the science of literature were distinguished by their originality.

²²Ədəbi proses – 81-82 / Red. hey.: M.Z.Cəfərov, Ə.M.Mirəhmədov, K.A.Talıbzadə, Q.X.Qasımlı, Y.V.Qarayev.– Bakı: Elm, – 1987. – s. 155-156

Shamil Salmanov, who played an invaluable role in the formation of the history of literary criticism in Azerbaijan, wrote the history of criticism as an integral part of the history of literature: *“As is known, the history of criticism is an integral part of the history of literature; but it cannot be completely identified with the history of literature. The history of criticism has its own specific subject and direction of research. The history of criticism is the history of national literature. Creating a history of criticism is the following, systematizing and summarizing the history of ideas about national literature”*²³.

Shamil Salmanov always showed the Azerbaijani literary criticism in the dynamic development. In order to clarify the subject, he commented on the nature and specific features of criticism, he also involved Aristotle and Belinsky's ideas and opinions on this subject. Defining the task and function of literary criticism, which Belinsky considers "moving aesthetics", the researcher aims to study the methodological foundations, theoretical and historical problems of Azerbaijani literary criticism in his doctoral dissertation named "Formation and development stages of modern Azerbaijani literary criticism" (1998). The work emphasized such a scientific direction that the analysis of a literary work is very important for literary criticism. The study of literary criticism, the generalization of its development experience by Shamil Salmanov allowed for a deeper and more comprehensive study of the literary process. He emphasized that the literary criticism, which analyzes the concrete manifestations of the modern literary process, reveals the general developmental conformities of art and literature with these manifestations, and shows the internal formation of literature. So, to analyze and generalize the experience of criticism is, in fact, to explain and analyze the real literary process.

In his doctoral dissertation on "Formation and development stages of modern Azerbaijani literary criticism", the scientist tried to solve the problems of a very important creative stage of Azerbaijani literary criticism with a high scientific-theoretical level and

²³Talibzadə, K.A. Tənqid və tənqidçilər / K.A.Talibzadə. – Bakı: Yazıçı, – 1989. – s. 7

professionalism. He managed to determine the methodological basis of our scientific and literary thought on the basis of rich facts and materials.

Indeed, in the early 1930s, the tendency to criticize the analysis of artistic creativity intensified, and the problems of literary history and literary theory became the basis of aesthetic thought. In the words of Shamil Salmanov, *“at this stage, the critics was more aware that it did not have a certain historical and methodological tradition”*²⁴.

In Shamil Salmanov's scientific and literary heritage, the methodological problems of literary criticism have been solved on a theoretical and practical level, and have played an important role in enriching our literary and theoretical thought, as well as directing our literary history in the right direction.

The second paragraph of the third chapter of the dissertation is called **"Modern scientific view to the history of criticism"**. One of the greatest services of Shamil Salmanov in our literary criticism is his scientific and literary activity on the origin, formation and separate stages of our history of criticism and literary personalities.

Speaking about the importance of the history of criticism, it should be noted that it is impossible to create a perfect history of criticism without studying the different stages of criticism and revealing its specific features. The history of literary criticism that emerged during the independence period confirms this once more. In all of them, only the concept of criticism of the 1920-30 stage of our criticism has found its basis. No literary critic was interested in touching on the stage character of the later literary periods.

If we look through our history of criticism, we can see that beginning from M.F.Akhundov to M. Huseyn, A. Nazim, M. Arif, M.J.Jafarov, B. Nabiyeu and others were such kind of critics. Undoubtedly, Hanafi Zeynalli should also be included in this list. Although he is known as a "poetry critic" in our literary criticism, he also actively reacted to the creative pursuits of our prose and drama, approaching the issues he touched upon as a professional critic. In

²⁴Salmanov, Ş.M. Müasir Azərbaycan ədəbi tənqidinin təşəkkülü və inkişaf meyilləri: / filologiya üzrə elmlər doktoru dis. / – Bakı, 1996. – s. 296

particular, he wrote valuable articles on the origin of Azerbaijani prose and its subsequent stages of development.

Undoubtedly, Mammad Arif Dadashzadeh's contribution to the formation of twentieth-century Azerbaijani criticism is also great. M.Arif, who came to literary criticism in the late 1920s and early 1930s, did a lot to improve the professionalism of our criticism. For this reason, Shamil Salmanov called the article dedicated to him "Critic of the Century" and confirmed that he had rendered exceptional services in raising the level of criticism of the 1920s and 1930s to this rank. But at the same time, he gradually followed the development of a critic as a prominent literary figure. This allows you to get a full picture of the critic.

In addition to writing about M. Arif's literary-critical heritage, Shamil Salmanov also thought about the methodology and literary concept of critical thinking: *"Criticism now lacks a deep scientific outlook and methodology, which makes us think about the great, unique traditions of our history of criticism. However, criticism cannot fulfill its task and problems without relying on a certain worldview, ideological and political thinking"*²⁵.

Shamil Salmanov's assessment of our literary criticism, critics and literary critics was expressed from an objective point of view. Some of the personalities he spoke about were teachers, while others were art friends. In all cases, he approached the subject of research with special sensitivity, correctly defining everyone's position in our literary history. In this respect, the portrait-essays do not repeat each other, each critic is evaluated correctly, clearly, in accordance with his literary heritage. In the portrait-essays about H.Zeynalli, M.Arif,M.Jafar, A.Mirahmadov, K.Talibzadeh, Y.Garayev, it is obviously seen the critic's personality and ability to evaluate.

This is still one side of the issue. On the other hand, our ideas about the periods, specific features and typological qualities of our critical history are expanding, and we are penetrating the essence of the literary-historical process. This gives grounds to reaffirm itself as an

²⁵Salmanov, Ş.M. Əsrin tənqidçisi: Məmməd Arif-100 // – Bakı: Azərbaycan Jurnalı, – 2004. № 6, – s. 138

important factor demonstrating the depth of the critic Sh.Salmanov's scientific and theoretical views, the breadth of the scope.

The third paragraph of the third chapter of the dissertation is entitled "**History and modernity in the literary-theoretical thought of Shamil Salmanov**". It is known that the categories of history and modernity are important in literary criticism. In literary criticism, which is an important area of public opinion, it is impossible to analyze and evaluate the facts of classical and modern literary thought without waiting for history and modernity. The analysis and evaluation of the facts of classical and modern literary thought takes place in the unity of the categories of history and modernity.

Shamil Salmanov always followed this principle in his articles, speeches and monographs, taking into account the historical conditions of the creation of this work in the analysis of each work of art, but he also made generalizations and conclusions based on modern ideas of analysis and research. The words "historicity" and "modernity" are often found in the title of the scientist's research. The titles "From the standpoint of modernity", "Novel and modernity", "Modernity in the spotlight" show that this problem, as a rule, was one of the leading directions of his research.

There is an opinion in Russian literary criticism: *"A completely new approach to the study of Soviet literature as a multinational literature (by the way, we must show that Soviet literature should be studied as a multinational literature; because this literature emerged and developed as a single process) must be developed. It is necessary to eradicate the superstition that has become entrenched in our science, which is rooted in a non-national understanding of internationalism"*²⁶.

As it can be seen, this task is very complex and multifaceted. We should also take into account that defining the task of literary criticism in this way belongs to a complex, chaotic and changing period.

²⁶Зелинский, К.Л. Литературы народов СССР: Статьи / К.Л.Зелинский. – Москва: Гослитиздат, –1957.–с. 87

Shamil Salmanov did not express the principle of history and modernity in art only in the content of his literary critical articles, but even in the title of the same content. In the article "Novel and modernity" from the book "From the standpoint of modernity", the author clarifies the problem of character in the modern Azerbaijani novel. He proves that *“modernity is the main ideological and artistic merit of the novel in this period. There is also one more effective point. The novel's relevance to the present is not the only criterion of modernity; first of all, the main direction of modernity is the ideological direction of the novel, its artistic character, aesthetic discovery and application of new aspects of the national character”*²⁷.

Historicity and modernity determine the value of the art of expression as an aesthetic category. Art always tries to express its attitude to tomorrow, to the future, to shed light on the future of humanity. This is directly related to the extent to which the artist has mastered the sense of modernity. The writer cannot but rely on modern views and people's thoughts on a new life in constructing the plot and defining the idea. However, it is impossible to present anything to the literary community by simply bringing the events of the past to the literature as an event. If a creative person does not dress the event in a modern way, his work will not last long and will lose its literary and aesthetic value. As a critic, Shamil Salmanov also accepted modernity as the main criterion of art and literature.

The principle of historicity and modernity is not realized only in the analysis of individual works. In general, this principle is taken as the main criterion in the study of the history of literature. Thus, Shamil Salmanov approaches all periods of our literature, including Soviet literature and the literature of the independence period, with this principle, emphasizing the need to study the complex issues of its history and theory. He came to the conclusion that the most important and urgent theoretical and methodological problem of modern literary criticism is to study the history of this literature. With this scientific conclusion, he did not intend to diminish the meaning and significance

²⁷Salmanov, Ş.M. Müasirlik mövqeyindən (məqalələr) / Ş.M.Salmanov. – Bakı: Yazıçı, – 1982. – s. 119-120

of the new study of any other periods of our literature. In many of his articles, the scholar made it clear that there was an urgent need to re-examine the ancient, medieval, nineteenth and twentieth centuries of our literature.

Theoretical and methodological problems of the history of Azerbaijani literature have always been in the focus of Shamil Salmanov. He approached this issue from a fundamental literary point of view, assessed the history of literature as a history of morality, and accepted the factor of national thinking as the main criterion in the history of literature.

As in previous chapters, the scientific content of the third chapter is reflected in published articles and reports^{28, 29, 30, 31, 32}.

In the dissertation, we have come to a number of generalized, concrete **conclusions** that we consider important to systematize:

1. Shamil Salmanov is a thinker and critic. He explained and commented not only the literary events, facts, documents, but also came to socio-philosophical conclusions, did not tend to content, but based on philosophical views. He looked at the literature of the sects, the literature of the new period, and the modern literary process with his own way of understanding.

2. In his such works as "Problems of tradition and innovation of Azerbaijani Soviet poetry", "Poetry and criticism", "From the point of view of modernity", "Academician Kamal Talibzade" and others, he

²⁸Zeynalova, R.H. Müasirlik bədii estetik dəyər kimi // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. 3 (103), – s. 180-182

²⁹Зейналова, Р.Х. Методологические поиски в азербайджанской литературной критике (1960-1990 гг.) // – Одеса: Науковий вісник Міжнародного гуманітарного університету. Серія: філологія. Збірник наукових праць, – 2017. випуск 29, том 2, – с. 42-45

³⁰Zeynalova, R.H. Ədəbi tənqid tariximizin yaradıcılarının elmi irsinə müasir baxış // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2018. cild 14, №1, – s. 39-42

³¹Zeynalova, R.H. Literary criticism in the creativity of professor Shamil Salmanov // – Уральск: Уральский научный вестник, – 2020. №8, – p. 24-29

³² Zeynalova, R.H. Şamil Salmanovun tədqiqatlarında tarixiliyin və müasirliyin vəhdəti // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2021. №4, – s. 235-244

came up with a single idea, Azerbaijanism, the position of an independent state.

3. The national consciousness, the factor of national thinking is very strong in the creativity of the critic. In regard to both artistic creativity and the heritage of the critic, these factors were always carefully considered, and the fundamental problems of our criticism and literary criticism were assessed in this context.

4. Shamil Salmanov was known first of all as a critic of poetry. With his poetic instinct, innate talent, intelligent and appropriate judgments, he carefully looked at the main directions of poetic creativity, clarified the objective and subjective factors of poetic research.

5. Since we are able to say innovative literature, we should also be able to use the term innovative criticism. Shamil Salmanov was an innovative critic. He saw in time the novelty and modernity of artistic thinking and led to its expansion.

6. However, some critics, guided by the principle of modernity, do not take into account when and under what conditions works of art, scientific and literary heritage appeared and separate the works they refer to from the context of the time, add subjective notes to it, forget the social environment. Therefore, they often make unsubstantiated views and opinions, moving away from objectivity. Shamil Salmanov, on the other hand, always combined history and modernity, in particular, he considered the socio-cultural background as the main condition.

7. Shamil Salmanov was one of the theorists of modern realism. He analyzed the important results of recent research on realism. He also defined the place of normative aesthetics in Soviet literature, expressed his attitude to the concepts of realism of Z.Kedrina, S.Asadullayev, Y.Garayev.

As a final result, we can conclude that Shamil Salmanov is a person with a special place and weight in our criticism and literary criticism. The critic, who always preferred to take an objective position, never succumbed to subjectivism, chose the literary heritage, and tried to exalt the critic's personality due to his great love and interest in literature.

The main provisions of the dissertation are reflected in the following scientific articles of the researcher, articles of national and international conferences:

1. Zeynalova, R.H. Şamil Salmanovun elmi-ədəbi irsində 1970-ci illər poeziyasının tədqiqi // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları, – Bakı: Azərbaycan Dövlət İqtisad Universiteti, – 7-8 aprel, – 2015, I cild. – s. 449-451
2. Zeynalova, R.H. Tənqidçinin estetik mövqeyi // Doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransının materialları, – Bakı: Azərbaycan Dövlət Neft və Sənaye Universiteti, – 24-25 may, – 2016, – s. 129-131
3. Zeynalova, R.H. Şamil Salmanovun tənqidçi üslubunun xüsusiyyətləri // Müasir dilçiliyin aktual problemləri. Beynəlxalq elmi konfransın materialları, – Sumqayıt: Sumqayıt Dövlət Universiteti, – 24-25 noyabr, – 2016, – s. 256-257
4. Zeynalova, R.H. Ənənə və novatorluq ədəbi tənqiddə (Şamil Salmanovun ədəbi irsi əsasında) // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2016. 4(100), – s. 226-228
5. Zeynalova, R.H. Müasirlik bədii estetik dəyər kimi // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. 3 (103), – s. 180-182
6. Zeynalova, R.H. Tənqidçi üslubunun fərdiliyi // – Bakı: Kitabşünaslıq və nəşriyyat işi. Elmi-nəzəri və təcrübi jurnal, – 2017. №1, – s. 58-62
7. Zeynalova, R.H. Şamil Salmanovun ədəbi-nəzəri görüşlərində ənənə və novatorluq // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2017. №1, – s. 34-37
8. Зейналова, Р.Х. Методологические поиски в азербайджанской литературной критике (1960-1990 гг.) // – Одеса: Науковий вісник Міжнародного гуманітарного університету. Серія: філологія. Збірник наукових праць, – 2017. випуск 29, том 2, – с. 42-45

9. Zeynalova, R.H. Ədəbi tənqid tariximizin yaradıcılarının elmi irsinə müasir baxış // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2018. cild 14, №1, – s. 39-42
10. Zeynalova, R.H. Şamil Salmanovun yaradıcılığında tənqidin tənqidi // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2020. №3, – s. 324-332
11. Zeynalova, R.H. Literary criticism in the creativity of professor Shamil Salmanov // –Уральск: Уральский научный вестник, – 2020. №8, – p. 24-29
12. Zeynalova, R.H. Ənənə və novatorluq ədəbi-bədii təcrübənin inkişafında əsas amillərdən biri kimi // Pearson Journal International Conference on Social Sciences&Humanities, – Ankara: – 22-23 yanvar, – 2021, – s. 178-180
13. Zeynalova, R.H. Şamil Salmanovun tədqiqatlarında tarixiliyin və müasirliyin vəhdəti // – Bakı: Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2021. №4, – s. 235-244
14. Zeynalova, R.H. Tənqidçi şəxsiyyəti Şamil Salmanovun tədqiqat predmeti kimi // – Bakı: Bakı Qızlar Universitetinin Elmi əsərləri, – 2021. №2, – s. 6-9
15. Zeynalova, R.H. Müasir Azərbaycan poeziyasının klassikləri ədəbi tənqiddə (Şamil Salmanovun yaradıcılığı əsasında) // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi, – 2021. cild 14, №4, – s. 39-42

The defense of the dissertation will be held on 12 may 2022 at 15⁰⁰ at the meeting of ED 1.05 – Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

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