

# REPUBLIC OF AZERBAIJAN

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## ABSTRACT

of the dissertation for the degree of Doctor of Science

### **RECIPE FOR THE CREATIVITY OF LEO TOLSTOY IN THE AZERBAIJANI LITERATURE**

Specialty: 5718.01– World literature (Russian literature)  
5716.01 – Azerbaijani Literature

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## GENERAL CHARACTERISTIC OF THE WORK

**Relevance and studying degree of the research.** The tasks of comparative studies require consideration in its national literature in its various genetically contacts and typological interactions (D. Dyurishin's classification) with the literatures of other peoples.

As it is known, contact links are understood as direct or indirect links between two or more literatures (for example, Tolstoy and Dostoevsky, Tolstoy, and Chekhov, or the coming of realism to replace romanticism, etc.). Meanwhile, the typological relationship is due to the unity of the world historical process. That is to say, when similar phenomena in the literatures of different peoples arise as a result of independent development on a similar historical basis,

The ideas of multiculturalism are reflected in the fundamental works of of A.N.Veselovsky, V.M.Zhirmunsky, A.N.Konrad, I.G. Neupokoyeva, D.Durishin, M.B.Khrapchenko, N.I.Kravtsov and many others.

V.Zhirmunsky believed that in the study of literary contacts, it is necessary to consider both the necessity and need of the influence itself, and the connection of any literary influence with the social transformation of the borrowed sample <sup>1</sup>.

This was also pointed out by the famous Slovak scientist D. Dyurishin, understanding by the term "reception" those changes that undergo the perceived element in a new literary context. At the same time, he believed that it was impossible to manage only with contact connections, without taking into account the typological conditionality, since in this case the national literatures lose their historical distinctiveness <sup>2</sup>. I.Neupokoyeva also notes that there are objective laws of the world literary process <sup>3</sup>. N.I.Konrad also sees the task of mod-

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<sup>1</sup> Жирмунский, В.М. Сравнительное литературоведение. Восток и Запад / В.М. Жирмунский. – Ленинград: Наука, – 1979. – с.75.

<sup>2</sup> Дюришин, Д. Теория сравнительного изучения литературы / Д.Дюришин: Москва: Прогресс, – 1979. – с. 240.

<sup>3</sup> Неупокоева, И.Г. История всемирной литературы: проблемы системного и сравнительного анализа / И.Г.Неупокоева. – Москва: Наука, – 1976. – с. 17.

ern literary criticism in identifying general trends in the development of literatures <sup>4</sup>.

Problems of literary relationships are reflected in the works of representatives of national comparative studies S.Asadullayev, A. Hajiyev, C.Nagiyev <sup>5</sup>, M.Kodjayev, F.Velihanova, G.Abdullabekova, A.Feyzullayeva, L.Samedova, R.Geybullayeva, L.Samedova and many others.

One of the promising directions of domestic comparative literature criticism, based on the identification of the facts of the interaction between Azerbaijani and foreign literature, is the study of the reception of the works of Russian writers of the 19th century, who had a profound impact on national literature, culture, and social thought.

As noted by the well-known comparative scientist, professor G.Abdullabekova, *“the creation of ideological, artistic values that have not only intranational, but also interethnic significance that include national literature in the process of creative interchange”* <sup>6</sup>. At the same time, the intensity of interaction largely depends on the cultural level of the people. According to G.Abdullabekova, speaking of reception, it is necessary to take into account that we are talking not only about the one-sided influence of one more developed culture on another, or the perception and processing of the ideological and aesthetic values of another culture, namely, the interaction of these cultures.

Russian classical literature, imbued with social pathos and humanism, and represented by the bright names of Pushkin, Lermontov, Bestuzhev-Marlinsky, Tolstoy, Dostoevsky, Chekhov, starting

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<sup>4</sup> Конрад, Н.И. Запад и Восток / Н.И.Конрад. – Москва: Наука, –1972.– с. 309-310.

<sup>5</sup> Нагиев, Дж. Г.Азербайджанско-южнославянские литературные связи / Дж. Нагиев.– Баку: Азия, – 2003. – 350 с.

<sup>6</sup> Абдуллабекова, Г.А. Азербайджано-польские литературные связи XIX-XXI веков. Учебное пособие / Г.А. Абдуллабекова. – Баку: Мугарджим,– 2012. – с.5.

from the second half of the 19th century, began to exert an ever-growing influence on world literature .

Azerbaijani-Russian literary relationships are also a lawbased phenomenon of the world literary process. In the vast complex and sometimes historically contradictory legacy of the classics, national writers found certain aspects and elements that were consonant with the problems of our time and were necessary for them in solving particular creative problems.

Assimilating the experience of Russian literature, synthesizing it, they expanded artistic horizons (in terms of style, genres, problems) and relied on their own literary traditions.

The correlation of the national artistic experience with the international one is traced in the characterization of the creative principles of the writers of the Azerbaijani literature.

The similarity in the development of plots and characters in the works of Russian and Azerbaijani writers is not a consequence of the simple “influence” of one national literature on another. This is a process of creative adoption, the result of which was the creation of the genre of a national novel, novel, story.

Researcher A. Feyzullayeva, an expert in the field of comparative studies, notes: “*Thanks to the creative assimilation of the advanced traditions of Russian and European culture, Azerbaijani literature has qualitatively changed, gradually rising to a new stage of ideological and artistic attitude to reality*”<sup>7</sup>.

Literary influence is a “*connecting thread*”, which, passing through the centuries, is not interrupted, but even more consolidates the indissoluble bonds of spiritual interaction and mutual enrichment of peoples, as L. Samedova writes<sup>8</sup>.

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<sup>7</sup> Фейзуллаева, А.Г. Азербайджанские писатели XIX-начала XX века и русская литературно-общественная среда (роль контактных связей в историческом развитии национальной литературы): / автореферат диссертации кандидата филологических наук / Баку, 1994. – с. 20.

<sup>8</sup> Самедова, Л.Г. Народов связующая нить / Л.Г. Самедова. – Баку: Язычи, – 1980, – с. 85.

Lev Tolstoy was one of the great Russian writers who had a tremendous influence on Azerbaijani literature.

The process of reception, which began at the end of the 19th century, continued successfully in subsequent years, and reached unprecedented proportions in the second half of the 20th century.

This time is characterized by a general revival of literary studies. S.Rahimov, M.Ibrahimov, M.Jalal, R.Rza, as well as I.Efendiyev, J.Khandan, M.Arif, S.Asadullayev, G.Babaev, A.Bagirov, A. Almamedov and others. The authors saw their task primarily in revealing the artistic skill of Tolstoy and establishing the significance of his work for national literature.

Modern scientists A.J.Hajiyev, F.Rzayev, E.Efendiyev, A.Ali-zade and others also addressed the topic of Tolstoy. They approached the work of the great artist from new modern positions, with a fresh scientific and critical view. .

They approached the work of the great artist from new modern positions, with a fresh scientific and critical view -house.

The relevance of the study is due to the need to study the uniqueness of the Azerbaijani reception of Tolstoy's artistic heritage and thereby complement the overall picture of the perception and functioning of the writer's work in a foreign literary context and cultural environment.

The study of this topic is of great importance from the point of view of modern globalization and dialogue of cultures.

**The object and subject of research.** The object is the reception of Tolstoy's artistic heritage in national literature, the creative assimilation of its principles and traditions by Azerbaijani writers.

The subject of research is the ways and forms of perception of the artistic-philosophical, religious-ethical, and aesthetic views of the great classic by representatives of the Azerbaijani literary-critical thought.

**Purpose and objectives of the study.** The main goal is a versatile disclosure of the nature of the interaction of national literature with the work of Tolstoy. The main aim is to comprehend and objectively present the significance of his work with original and rich tra-

ditions in the development and formation of Azerbaijani literature from new positions, as well as to determine the dominants of the continuity of the writer's traditions, under the influence of which the representatives of Azerbaijani literature created original works.

The goal determines the setting of the following tasks:

1. to collect and systematize materials about Tolstoy related to the research topic;
2. to recreate a complete picture of the perception of the work of the great artist in the national literary process;
3. to determine the attitude of Azerbaijani researchers to the traditions of portraying the Caucasus by a Russian writer;
4. to reveal the role of Tolstoy in the development of national prose, in particular, the Russian novel, to establish the artist's influence on the worldview and creative attitudes of novelists;
5. to find out the ways of the influence of the writer on popular science literature.
6. to reveal the nature of the interpretation of Tolstoy's ideas and images in the modern author's perception.

**Research methods.** The methodology of this study is based on a comparative-typological and historical-functional approach to the problem.

In this work, we relied on the fundamental works of scientists dedicated to the comparative study of national literature, in particular, the problems of reception: A.N.Veselovsky, M.P.Alekseev, V.M.Zhirmunsky, M.M.Bakhtina, I.G.Neupokoyeva, N.I.Konrad, D.Dyurishin, V.A.Milovidov, G.D.Gachev, etc.

Reception is one of the main categories of comparative studies. It is based on the concept of dialogue. Reception implies a dialogue between the literatures of the influencing and perceiving sides ("counter current", as A.N.Veselovsky defines it). This interaction, on the one hand, leads to the comprehension and assessment of the subject of perception (images, motives, etc.), and on the other hand, the processing, adoption, recreation, transformation of other experience.

And this largely depends on the personality of the recipient, the aesthetic, social position of the writer himself, creative attitudes.

**The main provisions for defense:**

1. In the Azerbaijani profound studies, significant research material has been accumulated, associated with the artistic achievements of the writer in the understanding of Caucasian reality. Tolstoy appears not only as a realist artist who truthfully reflected the life, manners and customs of the peoples of the Caucasus, but also as a great humanist, denouncing the colonial policy of tsarism. He approaches the problem from a moral standpoint, condemning all violence and cruelty. Already in the early war stories, the basic concept of attitudes towards war was outlined.
2. The story "Hadji Murat", which captures the realities of the Caucasian war, is rightfully considered documentary. The writer did not deviate from the historical truth. The described events and the fate of the legendary mountaineer are connected with Azerbaijan. This fact is brightly illuminated in Azerbaijani journalism.
3. The story reflects Islamic ethics and mountain traditions, highlighting the character of the people, their life ideas and spiritual experience. The national consciousness and outlook were embodied in oral creativity, in particular, in folk songs imbued with a passionate thirst for life and heroism, which are so reminiscent of Azerbaijani heroic legends and dastans.
4. The bearer of ethnocultural information is mostly borrowed vocabulary, and along with Turkism, Azerbaijani words and expressions are also used. It is no coincidence that many stable combinations of the story are similar to the elements of the native language.
5. The originality of the language and style of the writer and the ideological content of his works are also preserved in the Azerbaijani translations, which embodied the realist principles of Tolstoy's prose. They are brilliant examples of highly artistic and creative translation of the author's text.

6. The traditions, methods and principles of Tolstoy found artistic refusal in the national novel (epic, historical, socio-psychological, and philosophical). The assimilation of the inexhaustible experience of the Russian classics has enriched Azerbaijani prose with new ideas and images.
7. Tolstoy's work also influenced popular science genre of Russian literature. This fact was established for the first time. Tolstoy's wise sayings formed the basis of the philosophical reasoning of the famous scientist A.Mirzajanzade in his book "Studies on the humanization of education."
8. Spiritual communication with the artistic world of the great writer was reflected in the work of the playwright E.Efendiyev. The writer's reflections on his works testify to the indisputable importance of the classics in contemporary art.

**Scientific novelty of the research** lies in the comprehensive and systematic coverage of the problem of reception of Tolstoy's work in Azerbaijan, as well as in attracting a wide range of sources, including those that are poorly studied and introduced into scientific circulation.

For the first time in the dissertation, a wide place is given to the analysis of the story "Hadji Murat" in relation to Azerbaijani reality. Hadji Murat is shown as a fearless warrior who passionately loves his people, a hero of the Caucasian War. Characteristics of the brave mountaineer, tracing his tragic fate, descriptions of landscapes, as well as the rites and traditions of the Caucasian peoples are given with the involvement of Azerbaijani studies material, which is a significant contribution of the author to the development of domestic literary science.

For the first time, the issue of coverage of the story "Hadji Murat" in Azerbaijani journalism is also considered.

The undoubted achievement of the work is the identification of the fact of Tolstoy's influence on popular science literature.

In addition, the systematization and commenting of judgments about Tolstoy and the images created by him contained in E. Efendiyev's book "Time and the Word", which for the first time be-

comes the object of a detailed study, can be considered an innovation of the study (the thoughts of the author of the book are grouped in accordance with a given subsection topics).

**The theoretical and practical significance of the work.** The theoretical significance of the dissertation is that the obtained scientific results contribute to a deeper understanding of the reception of the work of the Russian writer by the Azerbaijani artistic consciousness. Tolstoy's legacy has been studied by critics and literary critics for more than a century. A large number of works have been devoted to the development of this topic, starting from the second half of the 19th century. However, the problem still requires further research.

The practical significance lies in the possibility of using the research results in the practice of university teaching of the history of Russian literature, in the development of special courses and seminars devoted to the problems of comparative studies and Tolstoy's artistic work, as well as in the preparation of teaching aids on comparative the study of literature and the theory of intercultural communication.

The dissertation is of interest to both specialists and a wide range of readers.

**Approbation and application of research.** The main provisions and results of the study are presented in articles included in the list of peer-reviewed scientific journals and reports at international scientific and practical conferences.

30 articles, 1 monograph were published on the topic of the dissertation. Published both in the republic and abroad, scientific works fully cover the content of the dissertation.

**Name of the organization where the dissertation work is carried out.** The dissertation work has been performed in the "World Literature and Comparative Studies" department of the Institute of Literature named after Nizami Ganjavi of of the Azerbaijan National Academy of Sciences.

**The structure and total volume of the dissertation with a sign, indicating the volume of the structural units separately.** The dissertation consists of an introduction, three chapters, a conclusion

and a bibliography. The introduction contains 32447 characters, the main part 325449 characters (Chapter I - 86052, Chapter II - 88917, Chapter III - 150480), conclusion 8110 characters. The total volume of the dissertation is 233 pages, 366006 characters (excluding the list of references).

## **BASIK CONTENT OF THE WORK**

**The introduction** substantiates the relevance of the topic, defines the object and subject of research, purpose and objectives, methods, characterizes the degree of study of the topic, reveals the scientific novelty, theoretical and practical significance of the dissertation, approbation of its main provisions..

The first chapter is entitled **“The Caucasus in Tolstoy’s creative heritage and Azerbaijani literary thought”**, is devoted to the writer's Caucasian works and their reflection in national literary criticism.

Under the impression of staying here during the years of military service (from May 30, 1851 to January 24, 1854), stories and novels were created and many things were conceived that were embodied later: “The Raid” (1852), sketches “Soldier Zhdanov and Chevalier Chernov” (1854 ) and “How Russian Soldiers Die” (1854), “Cutting Down Forests” (1855), “From Caucasian Memoirs. Demoted” (1856), “Cossacks” (1863), “Prisoner of the Caucasus” (1872), “Hadji Murat” (1896-1904).

Representatives of Azerbaijani literary science ( M.Ibrahimov, S.Rahimov, M.Arif, M.Huseyn, A.Hajiyev, F.Zakiyev, M.Mirzoyev, A.J.Hajiyev, F.Rzayev, A.Alizade and others.) spoke highly of them. They noted the authenticity of the images, the depth of psychologism, mastery in the reconstruction of battle scenes, and the poetry of the descriptions of nature.

According to M.Ibragimov, Tolstoy *“continued his great traditions of the natural school with his realistic works.Tolstoy’s rea-*

*lizm... reflects all aspects of life ...”*<sup>9</sup>.

The famous scientist, professor A.J.Hajiyev also emphasized that it was Tolstoy who, after Pushkin's “Journey to Arzrum” and the Lermontov “A Hero of Our Time”, reflected “*Caucasian reality with realistic colors*”<sup>10</sup>.

Like his great predecessors, he sang this land of “*rebellious liberty*” with its harsh wild beauty and the life of mountaineers who want to defend their freedom.

Already in the first military stories of the writer quite clearly the rejection of the colonial policy of tsarism appears and the basic concept of his attitude to the war as unnatural and inhuman is outlined. This is discussed in the first paragraph “**The military prose of L.Tolstoy (1852-1855) through the prism of national literary criticism**”.

All works of this period are autobiographical in nature. Tolstoy took part in military trips and sorties against the highlanders.

The story “Raid” (1852) reflects one of these episodes - the raid in the summer of 1851. This was the first baptism of fire.

The descriptions of Tolstoy the battle painter are striking in their “*terrifying fidelity*”. In the military scenes that preceded similar paintings in “War and Peace”, one can see the influence of A.Bestuzhev-Marlinsky and Pushkin.

According to A.J.Hajiyev, almost all Tolstoy's works contain reminiscences from the Caucasian works of his predecessors, which does not detract from their significance<sup>11</sup>.

The story “Raid” was translated into their native language by B.Musayev. According to F.Rzayev, the translation turned out to be successful and the creative manner of Tolstoy, especially the language and style of the work, is clearly felt in it. The translator “...

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<sup>9</sup> Ибрагимов, М. Гений русского народа. О реализме Льва Толстого (к 50-летию со дня смерти) //– Баку: Литературный Азербайджан, – 1960. № 11, – с. 3-9.

<sup>10</sup> Гаджиев, А.Дж. А.А.Бестужев-Марлинский в восприятии Л.Н.Толстого //– Баку: Учёные записки АГУ: Серия: язык и литература, – 1975. № 6, – с. 52-55.

<sup>11</sup> Гаджиев, А.Дж. Кавказ в русской литературе I половины XIX века / А.Дж. Гаджиев. – Баку: Язычи, – 1982. – с. 145.

*managed to find an adequate form of transmission in the native language of complex poetics and the syntactic structure of Tolstoy's prose ...*”<sup>12</sup>.

His mastery was especially evident in reproducing the Caucasian landscapes, reflecting a rich color palette, and selecting colorful epithets and comparisons.

Great nature is not comparable with a destructive war - argued the great humanist. War is contrary to the beauty and power of eternally living nature. It is devastating for a man who is forced to kill his own kind.

The victims of the war were not only the highlanders, but also ordinary Russian soldiers who died in the name of the interests of the Nicholas empire.

Their unostentatious courage and endurance is reflected in the story “Cutting down the forest” (1855), which was based on real events about covering a column in the forest with an artillery platoon.

The leading place in the story is occupied by the problem of the people, the Russian national character.

In the story, the leading place is occupied by the problem of the people of Russian national character.

The story “Cutting down the forest” was translated into Azerbaijani by B.Musayev.

The author used the rich possibilities of the Azerbaijani language in transmitting the ideological and artistic originality of the work. Undoubtedly, not only knowledge of the language and skillful use of language tools helped him, he managed to feel the whole depth and power of the thought of the work, all the drama.

The life story of the hero of the story “Demoted” (1856) is also dramatic.

The writer, in the words of the narrator, expresses his rejection

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<sup>12</sup> Рзаев, Ф.Ч. О творческих находках М.М.Эфендиева (на материале перевода повести Л.Н.Толстого «Хаджи-Мурат») // – Баку: Русский язык и литература в Азербайджане, – 2012. №1, – с. 15.

tion of secular society, preferring the military environment. The theme of social inequality reigning in the Russian army is revealed in an acute form.

The story was presented to the Azerbaijani reader in their native language by B.Musayev.

The translator was able to correctly convey the features of the original style, the Tolstoy's manner of characterization of the characters, their speech personality.

In the second paragraph of the first chapter **“Stories and tales of the writer (1856-1872) in the studies of Azerbaijani scientists”** Caucasian works of a more mature period are analyzed.

The story “Cossacks” (1863) also belongs to them. It is inspired by personal motives. The storyline almost completely coincides with the real facts of the writer's life: departure from the capital, desire for spiritual renewal, life among free cossacks, a desire to join their world, alienation.

The hero of the story is close to Tolstoy in worldview and in moral aspirations.

The famous scientist, professor A.J.Hajiyev writes about the biography of the image: “... *Dmitri Olenin ... connects all his dreams of the future with the image of Ammalatbekov, Circassians, mountains, cliffs, terrible flows and dangers ... the author himself traveled to the Caucasus with similar dreams*”<sup>13</sup>. But instead of imaginary paintings, the hero had to face the real element, to discover a new world, like Tolstoy himself, when he first arrived in the Caucasus.

The story affirms the moral beauty and strength of man and is imbued with faith in the triumph of life.

Prof. F.Ch.Rzayev notes that “*The artistic structure of the story reflects the peculiarities of the objective form of direct author's narration, which is close to the national epic ...*”<sup>14</sup>.

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<sup>13</sup> Гаджиев, А.Дж. А.А. Бестужев-Марлинский в восприятии Л.Н.Толстого //– Баку: Учёные записки АГУ: Серия: язык и литература, – 1975. № 6, – с. 55.

<sup>14</sup> Рзаев, Ф.Ч. Проза Толстого в азербайджанских переводах / Ф.Ч.Рзаев. – Баку: Наука и образование, – 2009. – с. 65-66.

In the Azerbaijani language, the story was first published in 1929 in the translation of T.Mammadov. Later, the translation was carried out by the famous writer and translator Gylman Ilkin and this version was included in the collected works of Leo Tolstoy in the Azerbaijani language.

The undoubted success of the Azerbaijani model is the translation of landscape sketches, one of the main compositional elements of the story, as well as the recreation of the portrait characteristics of the characters, a description of the experiences and thoughts of Olenin.

Among the Caucasian works of L.Tolstoy, the story “Prisoner of the Caucasus” (1872), written specifically for children, was widely known. It reflects a real case from the military life of a writer.

For the first time in Russian literature, it was Tolstoy who addressed children with a story about the meaninglessness of war, bringing only suffering and misfortune to people, sowing hatred and discord between the Russian and Caucasian peoples.

The title of the story of Tolstoy coincides with the name of the romantic poems of Pushkin and Lermontov, and this suggests that the writer wanted to write his story in a completely different way. And indeed, neither in the characters' characters, nor in the description of the situation, nor in the depiction of nature does Tolstoy cross the strict boundaries of realism. According to A.J.Hajiyev, “*It is no coincidence that the last chronologically work about the prisoner of the Caucasus turned out to be Tolstoy’s story “The Prisoner of the Caucasus”, unlike all that preceded it, written by the firm hand of a realist writer*”<sup>15</sup>.

The “Prisoner of the Caucasus”, for all its harsh truthfulness, is distinguished by its simplicity and bluntness of presentation, the proximity of the language to lively folk speech, and the tale manner. The melodic structure of speech especially enlivens the work, gives it a vivid imagery.

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<sup>15</sup> Гаджиев, А.Дж. Кавказ в русской литературе I половины XIX века / А.Дж. Гаджиев. – Баку: Язычи, – 1982. – с. 148.

Not only the expressiveness of the language of the story, but also the entertaining plot carried away in early childhood the famous Azerbaijani writer and translator Mehti Huseyn.

*“L.N.Tolstoy, – the author writes, – entered the minds of everyone who studied in Azerbaijani schools long before the revolution. ... Now it seems to me that reading Tolstoy in translation, sometimes even wonderful, means losing a lot ... ”*<sup>16</sup>.

As for the translation of the into Azerbaijani, it was carried out back in the pre-revolutionary period by two translators - Ali Fahmi in 1912 and Rasulbek Tairov in 1913.

Years later, the story attracted the attention of A.Rzayev. His translation is close to the original, it is accurate and concise. It retained the national flavor in depicting the life of the highlanders.

About the “Prisoner of the Caucasus”, but not Russian, but the highlander is narrated in the last story of Tolstoy, directly related to our country. This is stated in the third paragraph of the first chapter **“Azerbaijan in the artistic space of the work “Hadji Murat” ”**.

The story “Hadji Murat” (1896–1904) became the pinnacle of the artistic consciousness of late Tolstoy.

The interest in the personality of the brave Avar, the disgraced Naib, awakened in early youth, found its artistic expression only half a century later.

Events in the story unfold in Nuha, where the hero was sent for tactical reasons M.S.Vorontsov, governor in the Caucasus. Tolstoy is given a description of this *“small town of Transcaucasia”*, where there was a mosque and a Khan's palace.

Upon arriving in Nuha, for negotiations with Shamil, Hadji Murat was in fact in prison.

The descriptions of nature help to express the severity of the experiences - the night Nuha landscape with flooding nightingales. Nightingales enhance the poetic perception of the image, lyrical intonations. They further exacerbate the hero's desire for freedom.

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<sup>16</sup> Гусейн, М. Гениальный художник (к 50-летию со дня смерти) // – Баку: Литературный Азербайджан, – 1960. № 11, – с. 10.

For the first time, the famous scientist M.Rafili drew attention to the fact that Azerbaijan's reality was reflected in Tolstoy's work. "*Writing this beautiful art picture in his article, he called these lines of Tolstoy amazing,*" said professor S.Asadullayev <sup>17</sup>.

The image of the night landscape in Nuha with singing nightingales, fully consistent with the real picture, allows the idea of Tolstoy staying in these places and admiring the open view.

Tolstoy admired not only the wondrous caucasian nature, but also the bold highlanders who could proudly face death.

Hadji Murat, wanting to defend his freedom, died in an unequal battle. He was executed with frantic atrocities, ruthless and merciless - beheaded, considering him a traitor.

A bloody tragedy occurred in the early morning of April 23, 1852 at a forest edge near Nuha, near the village of Belyadzhik (Kakh region of Azerbaijan), where Hadji Murat and his murids accepted their last battle.

For many years the name of Hadji Murat was consigned to oblivion, as was the grave, lost among the rice fields. For many years about no one remembered her. And only a century later they found the last refuge of the hero.

The remains were found near the village of Zagatala, on the edge of the forest, under one of the stone slabs with an Arabic inscription carved.

It was it that led to the trail of the employees of the Museum of the History of Azerbaijan, archaeologists M.Huseynov and Sh. Sadykhzade. The burial was found almost at the foot of one of the walls of the fence.

As we see, Tolstoy did not depart from the truth, and was only accurate in the details that it was his story that became the main guideline in the search.

This is the story of the identification of the tomb of the legendary highlander. All these facts are reflected in Azerbaijani journalism

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<sup>17</sup> Асадуллаев, С.Г. Л.Н. Толстой в азербайджанской советской литературной критике // – Баку: Ученые записки АГУ. Язык и литература, – 1978. №3, – с. 21.

(in the articles of M.Mirzoyev, F.Zakiyev, etc.).

More than half a century has passed, but the controversy surrounding the grave of the hero-mountaineer has not ceased to this day. The well-known Russian scientist, historian-caucasiologist Rudolf Ivanov, during his visit to Baku, in his numerous interviews quite definitely spoke out on this subject: to pass the skull of Hadji Murat to Azerbaijan, his place in the grave.

In his book “The Truth about Hadji Murat: in documents, essays, art, poetry”<sup>18</sup>, he objectively approached events connected with the life and tragic end of the fearless warrior. The stay of Hadji Murat in Nuha, his desperate battle with his persecutors and gibel was accurately documented. This information is of particular interest to us, as it has a direct relation to our country. Academician I.Habibbayli also pointed out this: “*In the essay on the legendary highlander Hadji Murat, who led the liberation struggle of the peoples of the Caucasus, a special place belongs to facts and valuable materials related to Azerbaijan*”<sup>19</sup>.

This was also noted by professor H.Guliyev: “*It is the ending of the life of the undaunted highlander, his grave on Azerbaijani soil, the efforts of our archaeologists to preserve it, the careful attitude to the memory of the avar warrior, the actions of the leadership of the republic aimed at preserving everything that connected Hadji- Murat with Azerbaijan, are reflected in the book*”<sup>20</sup>.

The author of the book himself admits that Hadji Murad is sincerely loved in Azerbaijan. And his grave became a place of pilgrimage.

By the way, during one of the visits to the grave, the scientist proposed to transfer it from the border Zagatalsky and Kakhsky dis-

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<sup>18</sup> Иванов, Р. Правда о Хаджи Мурате / Р.Иванов. –Москва: Наука,–2013.–392 с.

<sup>19</sup> Габиббейли, И. Документальная эпопея: «Смертельная схватка» [Электронный ресурс] / Каспий. В рубрике: История.07.02.2015.URL:<https://www.kaspiy.az/dokumentalnaya-eroreya-smertelnaya-sxvatka>

<sup>20</sup> Гулиев, Г. Все о Хаджи-Мурате [Электронный ресурс] / Каспий. В рубрике «Культура». 22.11.13. URL: <https://www.kaspiy.az/vse-o-xadzi-murate>

tricts of the village of Tangit to the city of Sheki (Nuha). Sheki, as you know, is considered the “*regional capital*”. This will enhance the status of a unique monument <sup>21</sup>.

One thing is for sure: wherever a monument to Hadji Murat is erected, “*a folk path will not overgrow it*”. After all, Hadji Murat is connected not only with historical, literary ties with Azerbaijan, but also with spiritual ones. He reproached us with his courage, nobility, unbridled Caucasian temperament, and most importantly, attachment to his native land and readiness to die for freedom.

The story reveals not only the writer’s attitude to a brave warrior, but also the life and spiritual way of the mountain peoples, their culture, customs and traditions. This is stated in the fourth paragraph of the first chapter “**Reflection of Muslim traditions in the story “Hadji Murat”**”.

The text presents an extensive ethnographic material: descriptions of clothing, food, home decoration, national and religious rites, etc.

Describing the life and customs of the highlanders, their customs, language and folklore, he sought to reflect ideas about Islamic cultural values. Through a way of life, the spiritual culture of the people is revealed, in which the elements of a traditional religious worldview are preserved.

The writer focuses on the humanistic universal ideals inherent in the Muslim religion.

*“Tolstoy highly appreciates the attitude of muslims towards a woman, a guest, to such traits as fidelity, honesty, dignity, humanity,”* said prof. A.J.Hajiyev.–*“In the descriptions of muslim rituals and rites, he showed himself to be a fine connoisseur of Islamic culture”* <sup>22</sup>.

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<sup>21</sup> Прах легендарного наиба Хаджи-Мурата может обрести окончательный покой в Шеки (Нуха) [Электронный ресурс] / URL: [http://alazan.su/news/prakh\\_legendarnogo\\_naiba\\_khadzhi\\_murada\\_mozhet\\_obresti\\_okonchatelnyj\\_pokoj\\_v\\_sheki\\_nukha/2012-06-27-1691](http://alazan.su/news/prakh_legendarnogo_naiba_khadzhi_murada_mozhet_obresti_okonchatelnyj_pokoj_v_sheki_nukha/2012-06-27-1691)

<sup>22</sup> Восток в русской литературе. Учебное пособие /А.Дж.Гаджиев, Ф.Рзаев, М. Якубова [и др.]. – Баку: Изд-во Баки Университети, – 2011. – с.125.

The study of the lifestyle of the mountain peoples led the writer to the realization of the spiritual values of Islam, which affirm the ideals of high morality, goodness and justice. The Islamic religion corresponded to his spiritual world, which is evident from the numerous statements of Tolstoy in preserved correspondence (in particular, with E.E.Vekilova, wife of the general of the Russian army Ibrahim aga Vekilov). Quranic expressions were also reflected in the story "Hadji Murad" ("Bismillah ir-rahmani rahim"; "La illaha ill Allah"; "Gu"; "I am hakk"; "I am kayyum"; "Muhammad un Rasulah"; "Zikr"; "Istikhar-namaz" and others.).

Revealing the image of the hero "with God in the soul" Tolstoy helped appeal to folk art. Mountain songs (about bloodshed, the Tavlinsky fairy tale about a falcon, about a dzhigit Gamzat, a mother's song), which add a lyrical, emotional and at the same time heroic coloring, further strengthen the perception of a brave warrior. They resemble the best examples of Azerbaijani folk poetry. The glorification of courage and heroism in the spirit of folk poetry and traditions.

The folk-shaped thinking of the highlanders found expression both in songs and in mountain speech. Folk expressions (proverbs, sayings, greetings and wishes) give it a special national color. They reflect representations and observations of life. They are closely connected with customs and mountain etiquette and give a national originality to the story (*"I will come with the Quran and the sword", "A woman has minds in her head - how much hair is on an egg", "Your sons should be alive", "Your coming fortunately", etc.*).

It is known that the writer carefully selected them and sent them away, moving closer to the original. This manifests striking intuition and the folklore flair of the great artist.

The arrangement of words in the order that is characteristic of the Turkic languages. To convey mountainous speech and local color, the writer widely used borrowed words, including Turkisms.

According to the famous Azerbaijani linguist M.T.Tagiyev, Turkic vocabulary is associated not only with the Kumyk language, but also with the Azerbaijani language. It is known that the writer

studied the Turkic languages at Kazan University under one of the founders of Russian oriental studies, Mirza Kazem-bek.

It is no coincidence that many stable combinations of the novel are analogous to expressions of the native language. Hanefi, in order to end the contention between families and put an end to bloodshed, asked Hadji Murat to “accept him as a brother” (intermarry). The same type of combination is “easy man” (frivolous). That is what Hadji Murat calls his nuker Khan-Magomu, meaning that he is not a serious, superficial person. In a figurative meaning, the expression “take blood” (take the life) is also used. Hadji Murat, not submitting to Gamzat, wanted to end him, destroy him<sup>23</sup>.

Studying the language and style of the writer, getting used to the world of his ideas and images helped national translators to reproduce the artistic originality and ideological content of the story. Translators (K.Karabekov (1912), B.Talibly (1929), M.Efendiyev (1958)) were able to reflect the realistic principles of Tolstoy in the image of mountain villages, landscape sketches, external and internal characteristics of the characters, their individual speech. The linguistic flair and honed mastery also helped them in translating the samples of oral folk art presented in the story.

According to the Azerbaijani fat scholar F.Rzayev, “*translations from the folklore of the Caucasian peoples can serve as an example of a creative and inspirational attitude to work*” (implies the last version of the translation)<sup>24</sup>.

The translations were carried out taking into account the rich possibilities of the native language, its graphic and expressive elements of the intonational-rhythmic system. Undoubtedly, not only knowledge of the language helped the translators, they were able to feel the full power and depth of thought of the artist’s creations. Having adopted the creative manner and language of the writer, his way

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<sup>23</sup> Тагиев, М.Т. Заметки о языке и стиле повести Л.Н.Толстого «Хаджи-Мурат» // – Баку: Учёные записки, серия Филологическая, – 1961. №9, – с. 317.

<sup>24</sup> Рзаев, Ф.Ч. Проза Толстого в азербайджанских переводах / Ф.Ч.Рзаев.- Баку: Наука и образование, – 2009. – с. 76.

of thinking and the way they are expressed, the translators sought to bring the translation as close as possible to the text of the story.

The most strikingly creative perception of Tolstoy's traditions was manifested in the translation-staging of the story, performed by the classic of Azerbaijani literature, playwright Jafar Jabbarly in 1928. Based on the themes and images of folklore, the playwright reworked them in his own way and created soulful poetic works (based on a mother's song and a song about Gamzat). Here his gift of a poet and poetry was fully manifested.

Jafar Jabbarli was a true artist, he had his own vision of the world, his own author's position, style and artistic style. Mastering the creative experience of Tolstoy, his realistic principles, he honed his skills.

The main provisions and scientific conclusions of the first chapter are reflected in the author's publications <sup>25</sup>.

In the second chapter **“Refraction of the artistic traditions of L.Tolstoy in Azerbaijani literature”** deals with the assimilation

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<sup>25</sup> Я начинаю любить Кавказ... // Баку: Цивилизация. Сборник Бакинского Университета Аврасия, – 2016. №3, с. 51-57; Кавказские страницы в творчестве Л.Н.Толстого // Материалы международной научно-практической конференции «Проблемы изучения и преподавания русского языка и литературы в Азербайджане», – Баку: – 19-20 мая, – 2017, – с. 94-95; Тема «упрощения» в кавказской военной прозе Л.Н.Толстого // – Баку: Язык и литература, – 2017. №1(101),– с. 284-287; Повесть «Хаджи- Мурат» Л.Н.Толстого в азербайджанской публицистике // – Баку: Язык и литература, – 2018.№1 (109), – с. 237-239; Последний приют в Азербайджане (о «Хаджи-Мурате» Л.Н.Толстого) // Материалы международной конференции «Устойчивое развитие и актуальные проблемы гуманитарных наук», посвященной 95-летию со дня рождения общенационального лидера Г.Алиева, – Баку: – 14-15 мая, – 2018, – с. 251-254; Отражение мусульманских традиций в повести Л.Толстого «Хаджи-Мурат» // – Баку: Филология и искусство, – 2020.№1, – с. 204-210; Отражение этнокультурной специфики в повести Л.Н.Толстого «Хаджи-Мурат» // Материалы научной конференции «Языки и культуры народов России и мира», – Махачкала: – 19-21 сентября, – 2019, – с. 160-165.

of the principles, techniques and methods of the writer by representatives of national literature. Using his traditions, synthesizing them, they expanded artistic horizons (in terms of style, genres, problems), relying on the solution of the actual creative tasks.

The Tolstoy line received a kind of refraction in the domestic novel (Y.Chemenzeminli, M.Ordubadı, M.Ibragimov, S.Ragimov, M.Huseyn, M.Jalal, Abulgasan, A.Shaig, I.Shikhli, G.Abbaszade and others). This was reflected in the wide display of the pictures of folk life, the true reconstruction of images, the typification of characters and events, and deep psychologism.

The influence of the great writer on the formation and development of the novel genre is discussed in the first paragraph of the second chapter **“The influence of L.Tolstoy's work on the formation of the domestic novel”**.

The beginning of the 20th century, marked by the growth of national identity, was marked by a particularly strong influence of Tolstoy's ideas and images. This is clearly reflected in the works of Y.V.Chemenzeminli, one of the prominent representatives of Azerbaijani literature. The author of the famous novels “Ali and Nino”, “Students”, “Girl's Spring”, “Between Two Lights” (“In Blood”), he was an adherent of Tolstoy traditions.

His first novel, “Students”, (1914), consisting of two parts, is characterized by an epic sweep of events. In its ideological sound and versatility, it echoes Tolstoy's epic. Novels are brought together by the scale of the display of events, the behavior of heroes, representatives of the intelligentsia in the era of turbulent historical changes, deep patriotism, civic motives.

The novel “Students” is an objective, artistic recreation of the active participation of Azerbaijani students in political events. They are in the thick of revolutionary events. They live by ideals, fight for ideas. They are close to the rebellious spirit of Tolstoy. It is no accident that the name of the Russian writer is often mentioned in the novel.

It should be noted that the image of the life of Azerbaijani students for the first time became the subject of epic incarnation. The

author shows the transformation of heroes at the junction of critical, fateful events.

The epic narrative is also distinguished by the historical novels of Chemenzeminli. The writer turned to the history of his native land, portrayed the greatest representatives of his people. He is one of the pioneers of the historical genre in Azerbaijani literature.

The novel “Maiden's Spring” (1934) takes us to ancient Azerbaijan, during the period of fire worship.

The genre of the novel can be defined as historical-ethnographic. Interestingly, there are no historical figures among the characters in the novel.

In another novel, “Between two fires” (“In the blood”) (1936–1937), the historical past is also displayed. Events unfold in the Karabakh khanate during the reign of Ibrahim Khan (1759–1806). Among the central characters are the poets Molla Panah Vagif and Molla Veli Vidadi, Iranian shah Aga Mohammed Gajar and others.

Following Tolstoy in creating wide epic paintings, the Azerbaijani writer created deeply national art works in which the fate of the heroes is shown inextricably linked with the most important events in public life.

Chemenzeminli turned to the heritage of the great classic not only as a prose writer, but also as a translator. It was he who owned the first translation into the native language of the novel “Resurrection” (1929). This has become a kind of fruitful form of mastering the artistic experience of a realist writer. He actually got used to the world of his ideas and images, feelings and thoughts.

In his theoretical literary and critical articles, he also appealed to the work of the great artist (“Chekhov, Gorky and Tolstoy”, “Typification of faces and events”, “On the Turgenev’s style of writing”, etc.).

Chemenzeminli also owns a number of journalistic articles: “The actual situation of the Azerbaijani muslim women”, “Azerbaijan autonomy”, “Who are we and what do we want?”, “Problems of the nation and culture”, etc. They, although not directly related to

Tolstoy, but in many ways echoes his articles. Both spoke from active citizenship and acutely responded to the spite of the day.

The influence of Tolstoy also affected the work of M.S.Ordu-badi. The study of the typological interconnections of their novels is one of the relevant areas of Azerbaijani literary studies, said a prominent scientist of the republic, academician Isa Habibbayli.

According to the scientist, the contribution of Ordubadi to the development of national literature and social thought of the country is as significant as the role of Tolstoy in world culture <sup>26</sup>. Academician I. Habibbayli voiced this idea in his speech at the presentation of the book "Life and Environment" by M.S.Ordu-badi, which was held at the Museum of Miniature Books <sup>27</sup>.

In the novels of the writer "Misty Tabriz", "Fighting City", "Underground Baku" the events that took place in Iran and Azerbaijan in 1905-1920 were reflected. They glorify the ideas of national unity and freedom.

The idea of a united Azerbaijan was embodied in the historical novel "Sword and Feather" (1946-1948). The action takes place in Ganja during the reign of the Atabeks. The main characters are the great poet and thinker Nizami Ganjavi and his close friend Fakhred-din. The writer correctly described the role of literature in the formation of society, clearly noted the importance of the spiritual in the formation of personality.

The novel can be safely compared with the epic "War and Peace." They are identical.

*"The freedom and happiness of the people, their struggle for their independence are achieved not only by the sword and blood. No less important are the national idea, honor and devotion, the civil position of the sons devoted to their homeland,"* said professor

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<sup>26</sup> Həbibbəyli, İ.Ə. Böyük ədəbiyyat nəhəngi M.S.Ordu-badi / İ.Ə. Həbibbəyli. – Bakı: Elm və təhsil, – 2012. – s. 9.

<sup>27</sup> M.C.Ордубади: жизнь и среда. [Электронный ресурс] /URL: <https://www.kaspiy.az/msordubadi-zizn-i-sreda>

T.Karimli <sup>28</sup>.

The talent and strength of the pen of an Azerbaijani writer brings him close to the great Tolstoy. Ordubadi, like Tolstoy, was faithful to the truth of life. She was his “main hero”. Tolstoy’s novels became for him a reference point, a standard of higher mastery. And if in them, as in a mirror, a picture of Russian life is displayed, then the works of Ordubadi are a reflection of the socio-political life of Azerbaijan.

Ordubadi, like the great Russian classic L.Tolstoy, showed himself to be a deep patriot, devoted to the ideals of the progressive development of his country.

Studying and propagating the rich artistic experience of the writer is one of the main tasks of Azerbaijani literary criticism.

Since the II quarter of the 20th century, the genre of the national novel - the epic is further developed. Thematic horizons, expressive and graphic means are expanding.

The new time shaped the artists of a new type, in their works they brought their attitude, centuries-old traditions of their people. As in Tolstoy’s novels, pictures of the spiritual life of the people are recreated in historical and national-ideological terms. This is discussed in the second paragraph **“Tolstoy's line in the epic novel of modern times”**.

Mastering the experience of Tolstoy, Azerbaijani writers maintained a respectful attitude to the culture of the people, their moral values and ideals. In their work, they sought to preserve the identity and individuality associated with national identity, mentality.

The national worldview was also manifested in the work of the outstanding Azerbaijani writer and scientist Mir Jalal.

The creative heritage of the writer, a talented fiction writer, author of the novels “The Risen Man”, “The Manifesto of the Young Man”, “The Open Book”, “Peers”, “The New City”, “Where the Ro-

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<sup>28</sup> Ислам, А. "Откроем миру глубину и блеск таланта М.С.Ордубади" (круглый стол, посвященный 140-летию юбилею великого азербайджанского писателя) // Зеркало. – 2012, 1 августа. – с. 8.

ads Go”, in which the influence of the great Tolstoy. This is reflected in the creation of portraits of the heroes, their exact psychological characteristics, and a deep analysis of their inner spiritual life. The prose writer himself wrote about this: “... *Azerbaijani writers, who regard the works of the great artist as a rich and inexhaustible treasury of art, are stubbornly learning from him the laws of artistic mastery*”<sup>29</sup>.

In his works, Mir Jalal often resorted to reminiscences from Tolstoy. An example is the story “Before the Ball”, written by him in “war years”, in 1942, and dedicated to the author of the story “After the Ball”, L.N.Tolstoy. The story tells of the violent atrocities of the Nazis who exterminate the whole Agafonov family during the capture of the Crimean peninsula.

As epigraphs to one or another chapter of his novels or individual stories, he often used whole quotes from the works of the great classic. So, in the “Manifesto of a Young Man” (1938), the epigraph to the first chapter of “Insult” was the beginning of the “family” novel “Anna Karenina” by L.Tolstoy. And in another novel, “Where are the Roads” (1957), dedicated to the remarkable satirical poet of Azerbaijan, the whole passage of Tolstoy also serves as an epigraph to chapter twelve.

Tolstoy’s creativity is reflected both in his prose and in scientific activity (“The Great Russian Writer”, “Lev Nikolaevich Tolstoy”, “The Genius word artist”, etc.).

Mehti Huseyn was also a contemporary of Mir Jalal, in whose work the influence of the great classic is also traced. Considering Tolstoy “*a true teacher of Azerbaijani writers*”, M.Huseyn not only joined the language and culture of the Russian people, but also comprehended “*all the subtleties of the wondrous, great creations*” of the master, learned from him a deep psychological disclosure of characters.

Different characters are depicted in the novels of the writer

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<sup>29</sup> Асадуллаев, С.Г. Л.Н. Толстой и азербайджанская советская литература / С.Г. Асадуллаев. – Баку: Знание, – 1978. – с. 59.

“High Water” (1936), “Absheron” (1947) and its sequel “Black Rocks” (1957), “Morning” (1949–1952), “Underground Water Flowing into the Ocean” (1966).

Along with the real M.Huseyn also turned to events at the beginning of the century. In his novels on the theme of the revolutionary past, it is difficult to see a direct connection with the style and manner of Tolstoy. The influence is manifested not in the similarity of images and motives, but in the image of the turning periods of history, the public uplift (“people's thoughts”), the complex fate and character of the heroes.

The scope of the epic narrative is also distinguished by the works of S.Ragimov, the national writer of Azerbaijan, the author of such famous novels and short stories as “Shamo” (1931–1964), “Sachly” (1940–1948), “Voice of the Earth” (1941), “Medallion” (1942), “Mass grave” (1943), “Mehman” (1944), “Caucasian eagle” (1971–1973) and other Tolstoy traditions found their bright embodiment in them.

In the grandiose five-volume epic “Shamo”, which can rightfully be called the main novel of life, there is a genetic link to “War and Peace”. An understanding of the people as the creator of history, the idea of the greatness of the patriotic feat and the height of moral feeling, attention to specific human destinies, and deep psychologism are associated with Tolstoy's folk epic.

“Tolstoyan” means and forms of depicting people and events can be traced in the historical novel “The Caucasian eagle”, which addresses the theme of Gachag Nabi and Hajar.

S.Ragimov experienced a strong attraction to the powerful talent of the great writer throughout his life. Tolstoy, he considered unattainable height.

The Tolstoy school of excellence was also attended by the national writer of Azerbaijan, Mirza Ibrahimov. He wrote the novels “The Day is Coming” (1948), “The Great Reliance” (“Merging Waters”) (1957), “Pervane” (1967–1970), and “New Times” (1971).

Having adopted the artistic experience of Tolstoy, M.Ibrahimov created a new type of folk epic. His characters find themselves

in a whirlpool of turbulent events, they are witnesses and participants in decisive historical changes. Their thoughts and feelings, aspirations and ideals reflect the trends of the time. Their world is different from the Tolstoy.

The inner relationship with “War and Peace” is manifested in the depiction of turning points in the history of the country, national heroism and patriotism, combined with individualization of characters and deep psychologism. And the main thing is the ideas of humanism and truthfulness.

*“And we can proudly say that the best minds of Azerbaijan ... saw, felt and appreciated precisely these qualities of Tolstoy’s creativity and bequeathed to posterity to learn from the great Russian writer his humanity and truth,”* wrote M.Ibrahimov<sup>30</sup>.

Abulgasan, who belongs to the generation of writers of the new era, also studied with the great Tolstoy

The beginning of his creative activity took place in the 30s, the period of creating a new way of life in the village. All this was reflected in his novels “Ups” (1930), “The World Is Collapsing” (1933), which captured the historical changes in the country, the unprecedented labor upsurge of the people. But what was conquered by blood and then, by creative labor, was in danger of destruction and complete annihilation during the years of the fascist conquest.

Azerbaijanis shoulder to shoulder with representatives of other peoples defended the Fatherland. Hence the name of his four-volume epic “Bastions of Friendship”, dedicated to the harsh trials of the Great Patriotic War and the defense of Sevastopol (1941-1942), in which the writer himself took part.

The very name of the besieged city suggests a connection with the work of the great Tolstoy, his novel-masterpiece “War and Peace” and military stories that amaze the truth and depth of the depiction of war and man in war.

Abulgasan, like Tolstoy, managed to convey the heroism of

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<sup>30</sup> Ибрагимов, М. Гений русского народа. О реализме Льва Толстого (к 50-летию со дня смерти) // – Баку: Литературный Азербайджан, – 1960. № 11, – с. 2.

the defenders of the homeland, their courage and steadfastness, firmness of spirit and an unshakable faith in victory.

The artistic experience of Tolstoy found its continuation in modern Azerbaijani literature. This is stated in the third paragraph of the second chapter **“Tolstoy and the Azerbaijani modern novel”**.

In Vidadi Babanli's novel “The Secret”, which incorporates elements of the Tolstoy trilogy, the plot system is built on the basis of the details of a personal biography. As in the Tolstoy trilogy “Childhood”, “Adolescence”, “Youth”, one's own life material serves as the basis for generalization and typification.

The reflection of objective reality and its refraction through the author's personality is also manifested in Anar's autobiographical novel-confession “Without You”, dedicated to the blessed memory of his unforgettable parents, prominent Azerbaijani poets Rasul Rza and Nigar Rafibeyli.

Already in the design itself, a connection with the Tolstoy trilogy is seen. The images of the beloved father and mother, outlined with extraordinary truthfulness and simplicity, appear as living. The assimilation of Tolstoy's traditions is manifested in the individualization of characters, deep psychologism, the transmission of the movement of feelings and thoughts, the introspection of the hero.

In his numerous interviews, Anar explicitly indicates that Tolstoy's works served as a source of inspiration and influenced the choice of the theme and plot of the intended composition. *“Before I sat down to work on “Aries” ..., I carefully read Orwell, Zamyatin, Huxley. Just as in front of the “Room at the Hotel” - “The Death of Ivan Ilyich ...”* <sup>31</sup>.

The story “Room at the Hotel” was inspired by a trip to Turkey, where the writer taught a course of Azerbaijani literature. The main character Karim, an intellectual, a turkologist, staying for the night in one of the cheap hotels in Turkey, lying on his bunk in a tight corner closet, in anticipation of death from a heart attack, begins

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<sup>31</sup> Интервью. Беседа с Анаром [Электронный ресурс] / Литературный Азербайджан, 2008, № 7. URL: [www.azyb.az/index.php/literature/post/115](http://www.azyb.az/index.php/literature/post/115)

to think about loved ones. The writer conveys the hero's internal monologue, which pays for loyalty to his beliefs and moral principles. Just like Tolstoy himself and his heroes with their spiritual, moral essence.

Moral problems also arise in Anar's novel "The Sixth Floor of a Five-Storeyed Building" translated by V.Portnov (in the adaptation of "Takhmina", 1993, directed by Rasim Odzhagov). This is a story of the unhappy love of two young people, the tragic death of the main character. The theme of the novel is largely consonant with Tolstoy's *Anna Karenina*. Family, society, relatives - all do not recognize the union of a divorced woman and a young man from a prosperous family, take up arms against them, poison them, trying to separate them. But the heroes try to protect their feelings for each other from grossly outside interference, not to notice the opinions of those around them. But circumstances sometimes turn out to be stronger; love cannot stand the test.

Anar condemns selfishness and spiritual callousness and calls for being kinder and more humane. L.Tolstoy also called for this.

A roll-call in the knowledge of the human soul also exists between Afag Mesud and Lev Tolstoy. They are brought together by spirituality, moral convictions.

You can see direct analogies in their work. But if in A.Mesud's novels, and there are about ten of them ("Procession", "Seal", etc.), this is not so clearly manifested, then in the play "The Woman Rushing Under the Train" is quite specific. Undoubtedly, she was inspired by the immortal masterpiece of Tolstoy "Anna Karenina". And the matter is not only in the name, but also in the details. It was at the railway station (Anna's first meeting with Vronsky also happened at the railway station, which at the end became the place of her death) Gultekin Sarabskaya, a former theater actress, meets a certain Hasai Dilgir, who looks like a bum, and shares with him memories of those who passed on scene the other day. It turns out that she squandered her talent, playing mostly in bespoke plays, with the exception of several classic performances. And now she regrets it very much.

The play “A Woman Rushing Under a Train” was staged on the stage of the Azerbaijan State Academic Drama Theater (directed by Mehriban Alekperzade) <sup>32</sup>. With their talented play, the actors managed to convey all the drama and tragedy of this play, genetically related to Anna Karenina.

The appeal to Tolstoy served as a kind of impetus for the creation of a deeply original, original in style and content, psychological fullness of the work. And, perhaps, in the foreseeable future, A.Mesud will decide to write a whole novel based on this play. There are many examples of this in Azerbaijani literature.

L.N.Tolstoy created truly great creations, not subordinate to the passage of time. They have not lost their vitality, as well as the master’s lessons, which are still reflected both in voluminous novels and short stories.

Tolstoy is a great artist who created genuine samples of literary creativity. Its influence on Azerbaijani literature is difficult to overestimate; it is vast, multifaceted, inexhaustible. Azerbaijani writers have inherited the traditions of realism, humanism and truthfulness, its artistic, aesthetic principles.

The development of Tolstoy’s spiritual heritage contributed to the development and formation of national prose, in particular, the novel genre, and in many ways enriched it with new images and ideas.

Tolstoy's work, in addition to the novel, had an impact on other literary genres.

The last fourth paragraph of the second chapter is devoted to **“Tolstoy's influence on the popular science genre of national literature”**.

A lot of references to L.Tolstoy are contained in the book “Studies on the humanization of education” by the famous scientist,

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<sup>32</sup> Состоится показ спектакля «Женщина, бросившаяся под поезд» [Электронный ресурс] / <https://citylife.az/content/ru/3094/spektakl-quotjenschina-brosivsha-yasya-pod-poezdquot>

academician A.M.Mirzadzhanzade <sup>33</sup>. Not being a writer by profession, he undoubtedly possessed a gift for writing.

In the introduction of the book, the author defines his task in this way: to lay down the facts, his considerations and data, and the reader must perceive all the information, “*having invested part of his intellect in reading*”. The author does not seek to convince someone or, on the contrary, to dissuade him of something. The purpose of the book is to “*interest, inform, invite to reflection*”.

A selection of wise thoughts by Leo Tolstoy from this book is given with the author's assessment and our comments.

A.Mirzadzhanzadeh cites the thoughts of the great writer about good and evil, truth and faith, “about the dialectic of the soul”, about art and creativity, etc.

Only in tolerance, “non-resistance to evil by violence”, self-improvement did Tolstoy see a means of eliminating evil, transforming the world and man. Although these ideas were utopian, they were reflected with endearing persuasion in his artistic work.

The ideological path of the “great wanderer” was long and difficult. But he strove for a new one, boldly stepping over the edge of the unsolved, sometimes denying universal truths. A.Mirzadzhanzade writes about this, referring to the statement of Tolstoy himself: “*a writer or speaker will not give new thoughts and feelings when he is afraid of an unsaid and unspecified position. You cannot find true truths for fear of controversial truths*” <sup>34</sup>. In a word, to achieve the goal you need firmness of spirit, perseverance, perseverance and determination. We must go to the victorious end, not stopping halfway, not turning around, not doubting. As he went to the truth, his main character L.Tolstoy.

With amazing power, Tolstoy was able to reveal all the wealth and depth of feelings of his heroes, their high aspirations and elemental rebellious outbursts of mind and heart. He managed to convey the innermost essence, the “dialectic of the soul”.

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<sup>33</sup> Мирзаджанзаде, А.Х. Этюды о гуманизации образования / А.Х.Мирзаджанзаде. – Баку: Азернешр, – 1993. – с. 416.

<sup>34</sup> Там же, с. 24.

Decisive turns take place in the fate of Andrei Bolkonsky, Pierre Bezukhov, Konstantin Levin, Dmitry Olenin, Anna Karenina, Katyusha Maslova, etc. All of them strive for spiritual growth, self-improvement, and moral purity. *“According to the definition of Lev Tolstoy, the best person is the one who lives with his thoughts and other people's feelings, and the worst - with his own feelings and other people's ideas”*<sup>35</sup>.

Tolstoy saw the meaning of his life in serving the people with his powerful talent and strength of mind. The writer was endowed with these qualities beyond measure. But can one prevail over the other or deny the other?

Here we are talking about the creative mind, which he possessed in the highest degree.

Sometimes creative people come to the knowledge of scientific truths earlier than scientists. Mirzajanzadeh notes that *“many ways to encode messages were invented by artists long before engineers”*. So, in the text of Tolstoy's novel, the characterization of Pierre Bezukhov is repeated many times. This technique, according to the definition of a scientist, is a kind of *“literary prototype of the accumulation method, widely used in modern technology”*<sup>36</sup>.

Many of the “discoveries” made by Tolstoy are of interest to psychology and medicine. *“For the first time, L.N.Tolstoy gave a scheme for the discrepancy between words and movements, violations of the automatism of the simplest actions”*<sup>37</sup>.

Mirzadzhanzadeh also gives other interesting examples of such a “lead” in literature. So, the underlying condition - “a feeling of unreality, confusion” - was described by L.N.Tolstoy in “War and Peace” (in the scene of Rostov's awakening on a horse).

And in the conclusion of his book, the author writes that a person must be able to manage an orchestra, that is, to take into account the interests of the surrounding people and the whole society.

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<sup>35</sup> Мирзаджанзаде, А.Х. Этюды о гуманизации образования, с. 48.

<sup>36</sup> Там же, с. 216.

<sup>37</sup> Там же, с. 219-220.

That is exactly what Tolstoy did.

The scientific research of the second chapter was presented in the articles and reports of the author<sup>38</sup>.

The work of Lev Tolstoy had a strong impact on the famous writer and playwright Elchin Efendiyev. From childhood, reading through the works of the classic, learning life with him, he was enriched by impressions that were vivid, unforgettable, awakening thought and imagination, which were released into separate notes, in sketches, mini-essays (as the author calls them). And later all of them were brought together in the book “Time and Word. Literary Thoughts”<sup>39</sup>.

This is discussed in the last third chapter **“Personality and the artistic world of L.Tolstoy in the author's perception (“Literary reflections” by E.Efendiyev)”**.

L.Tolstoy appears in the “Liter in the author's “Literary Reflections” as a writer and thinker who gave mankind immortal creations and captivating images born of his unfading genius.

In the first paragraph of this chapter **“About Tolstoy as a writer and thinker”** E.Efendiyev compares Tolstoy with a gigantic “matryoshka”: *“you open, and there is another Tolstoy, you open it*

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<sup>38</sup> Влияние творчества Льва Толстого на становление отечественного романа (на материале творчества Юсифа Везира Чеменземинли и Мамед Саида Ордубади) // – Баку: Литературные связи, – 2016. X, – с. 244-253; Об отражении толстовских традиций в творчестве Мир Джалала и Мехти Гусейна // – Баку: Известия, гуманитарные науки, –2016. №2, – с. 234-239; Роль Толстого в развитии национального романа-эпопеи // – Баку: Язык и литература, международный научно-теоретический сборник Бакинского Университета, – 2016.№1 (97), – с. 256-259; Творчество Л.Н.Толстого в азербайджанском литературоведении II-ой половины XX столетия // Материалы II-ой международной конференции « Основы человеческого развития – интеграция в мир», – Баку: – 26-27 апреля, – 2019, – с. 203-207; Рецепция творчества Л.Н.Толстого в азербайджанской литературе // Материалы IV Международной научно-практической конференции «Филологические и социокультурные вопросы науки и образования», – Краснодар: – 25 октября, – 2019, – с. 166-174.

<sup>39</sup> Эфендиев, Э. Время и слово. Литературные раздумья [Электронный ресурс] / URL: <https://docplayer.ru/28317293-Elchin-vremya-i-slovo-literaturnye-razdumya-milli-virtual-kitabxananin-t@q-dimatinda.html>

*and there Tolstoy ... And if you look a little deeper, you can see in Tolstoy, as in a Russian doll, and Russian and world literature of the post-Tolstoy epoch”*<sup>40</sup>.

According to the author, great writers express all mankind. In “The Highest Trinity”, he identifies three great general human writers: Elder Tolstoy, Shakespeare and Cervantes<sup>41</sup>. It is probably no coincidence that the first in this row is the name of the great Tolstoy.

The universal nature of the artistic truth of Tolstoy, along with E.Efendiev, was noted by many Azerbaijani writers and scholars (I.Efendiyev, D.Handan, A.Hajiyev, M.Huseyn, M.Ibrahimov and others).

The attractive force of his art is not only in truthfulness, but also in the warmth of his works, which is achieved by *“humanity, the primacy of the feelings of his prose”*. This idea is carried out by Elchin Efendiev in the passage “Did the ancient Arabs influence Tolstoy?": *“... for me the most “warm” Russian writer, of course, Tolstoy. ... it is felt in all his works”*<sup>42</sup>. This warmth comes from the words that convey the special energy of the author, acting as a "silent" interlocutor.

Tolstoy is invisibly present in his immortal images, in their thoughts and feelings. It is a whole world, an infinite universe. This is the “seventh continent”, as Elchin Efendiyev calls it in one of the mini-essays. It *“is inhabited by people whose feelings, feelings, features of their inner world, thoughts of personal interest to me personally ...these people are closer to me humanly, almost related (this feeling has forever possessed me”*<sup>43</sup>.

Heroes of Tolstoy over the years have not lost their vitality. They continue to arouse interest and give rise to controversy and reflection. Time has not erased the freshness of the paintings, nor the brightness of the images drawn with the pen of the great artist.

Undoubtedly, Tolstoy was a great writer, but at the same time

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<sup>40</sup> Эфендиев, Э. Время и слово. Литературные раздумья, с. 23.

<sup>41</sup> Там же, с. 57.

<sup>42</sup> Там же, с. 59.

<sup>43</sup> Там же, с. 76.

an ordinary person.

Today, the descendants of the Tolstoys are scattered all over the world (in more than 25 countries). There are already about 350 of them. Every two years they all come to the family estate of Yasnaya Polyana. It has become a family tradition.

Elchin Efendiyev writes about this in “Tolstoy's Escape”: “*In Yasnaya Polyana, there was a meeting of the descendants of Tolstoy living now in different countries of the world. ... I look at their faces in photographs and it seems to me that at that moment Tolstoy runs away from his many grandchildren and great-grandchildren from different countries by the same train number №12*”<sup>44</sup>.

In 2010, another meeting of descendants took place, timed to coincide with the 100th anniversary of the death of Leo Tolstoy. About 130 direct descendants of the writer from Russia, the USA, England, France, Italy, Sweden, Uruguay and Brazil came to Yasnaya Polyana. And their very first meeting took place in 2000. Then the grandchildren of Tolstoy were still alive, who came to their homestead many years after they left it because of the revolution.

It is interesting to note the fact that the Tolstoys visited our country. So, in December 2014, in connection with the 200th anniversary of M.Y.Lermontov, Colette Tolstaya, the wife of the grandson of the writer Count Serge Tolstoy, president of the Association of Friends of L.Tolstoy in Paris, which was created by her husband in 1977, visited Azerbaijan. During her stay in the capital, she, along with representatives of another famous family, Pierre and Huguet Sheremetyevs, also took part in the official opening ceremony of the international art exhibition “Kuknar” (Spruce). Among the guests of honor was the Vice President of the Heydar Aliyev Foundation Leyla Aliyeva, who met with the guests and they watched works of art together<sup>45</sup>.

The Tolstoys have always been connoisseurs of true art. It's

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<sup>44</sup> Эфендиев, Э. Время и слово. Литературные раздумья, с. 73.

<sup>45</sup> В Центре Гейдара Алиева открылась международная выставка искусств «Күкнар» [Электронный ресурс] / URL: <http://vzglyad.az/news/29141/Лейла-Алиева-на-выставке-искусств-kuknar>.

in their blood - aristocracy. After all, they have a famous pedigree, a brilliant distant ancestor - Leo Tolstoy, who during his lifetime became a classic.

World fame brought the writer the novel "Anna Karenina", which has become a true creation of art. The specifics of the problems, the ideological and artistic side and the heroes of the "family" novel became the subject of thought for E. Efendiyev. This is discussed in the second paragraph of the third chapter **"On the heroes of the novel "Anna Karenina"™**.

The main character is trying to break free of the hated legal marriage, get rid of Karenin's husband, and, having completely given herself to love with Vronsky, find the long-awaited female happiness. Fascinated by a deep feeling, she defies secular morality and must be punished.

*"The tragedy of Karenina was the weakness of the justification of her guilt,"* E.Efendiyev believes <sup>46</sup>. She blindly and recklessly surrenders to impulses of feelings, not thinking about the consequences. She blindly and recklessly surrenders to impulses of feelings, not thinking about the consequences.

So who is still to blame for her death, who led Anna to the fateful line? *"Anna's killer ... not a train, society killed her,"* E. Efendiyev believes <sup>47</sup>.

In Azerbaijani literary criticism, a single point of view has developed on this subject: the reason for Anna's suicide is in public censure, in the prevailing social conditions.

Undoubtedly, society is to blame for the death of Karenina, but there is no justification for her act. Karenina forgot about the sanctity of family marriage ties, about fidelity. Anna's feelings prevailed over prudence. Forgetting conjugal duty and motherhood, she completely surrendered to the feeling that captured her and later experienced all its tragic consequences.

Building happiness on the misfortunes of others is impossible.

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<sup>46</sup> Эфендиев Э. Время и слово. Литературные раздумья , с. 58.

<sup>47</sup> Там же, с. 90.

Passion subsided, feelings cooled, and she saw everything in real light. And she punished herself. That is the reason for suicide! In any case, for the modern reader this is so.

*“When Anna and Vronsky,”* writes E.Efendiyev in the draft *“Tolstoy’s Magic,”* *“submitting to crazy passion, threw themselves into each other’s arms, who would have thought that the child who will bring up and bring out Aleksey Aleksandrovich Karenin will be the child of this passion that they both have genetic hatred and disgust for?”*<sup>48</sup>.

Karenin is a typical representative of secular nobility. Azerbaijani literary scholars are categorical in characterizing the image of Karenin. Almost everyone imagines him cold and soulless.

Karenin only outwardly seems dry and callous, his arrogance and coldness are feigned. He hides his true feelings, does not show them off, afraid to look ridiculous and stupid and be ridiculed in the society.

*“Who in the world literature experienced the deepest emotional shock? - Vronsky after the death of Anna. – But the novel actually ends with Anna’s death. So what?”* - writes E.Efendiyev in the sketch *“Dialogue with oneself”*<sup>49</sup>.

Tormented by remorse, internally devastated, Vronsky voluntarily leaves for Serbia to drown the pain of longing away from his homeland and, perhaps, to ingloriously die in the war. Suffering was deeply imprinted on his face. But Vronsky is still very young.

Elchin Efendiev discusses the age of the heroes of the novel in the draft *“Vronsky’s Age”*. *“No matter how I try, I can’t imagine Anna, who is 60 years old ... Or it is impossible to imagine Vronsky at the age of 70 ... Here I see Levin at the age of 70. I can imagine youth even of the type Karenin”*<sup>50</sup>.

We see heroes as the author portrayed them on the pages of the novel. Anna and Vronsky are young and beautiful, Karenin is middle-aged and not so attractive. Such they remain forever, and the

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<sup>48</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 92.

<sup>49</sup> Там же, с. 15.

<sup>50</sup> Там же, с. 18.

rest can only be imagined. Imagine literary heroes in old age can only be associative.

Certain associations also arise when comparing Steve Oblonsky and his sister Anna. She is his female version, he is her male type. They are as if "reflected in each other." E.Efendiyev writes about this in the passage "New Anna Karenina": "*Anna ... acquired the features of the female version of Oblonsky. The same with Oblonsky: he ... looks like a masculine version of Anna. The remaining characters remain in their former incarnation*"<sup>51</sup>.

The images of the novel apparently had a particularly strong effect on E.Efendiyev. The fate of the main character, so full of drama, moved him so much that he, experiencing the death of his father, turned to this novel as an outlet. He himself writes about this in excerpt "After Ilyas Efendiyev". "*... only last night, until the morning I read, as for the first time, the second volume "Anna Karenina"*"<sup>52</sup>.

E.Efendiyev was so carried away by the work of Tolstoy that he was constantly attracted to this amazing, exciting, quivering world, he was mentally transferred to an imaginary space. He writes captivately sincerely about his feelings in the outline "My Idyll". "*At night, when insomnia overcomes ... I teleport to my world ... I sit down ... I take out a pen and start translating Anna Karenina into Azerbaijani ...*"<sup>53</sup>.

E.Efendiyev was fascinated not only by this novel. Considerable place in his book is occupied by thoughts and judgments about other heroes of the writer's works - Olenin, Bezukhov, Bolkonsky, Nekhlyudov, Hadji Murad ... Each of them is distinguished not only by a masterfully recreated portrait, but also by a unique unique character.

This is discussed in the third paragraph of "**Reflections on Tolstoy's images**".

In one sketch, "The peaks of the Caucasus ... carry people ...

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<sup>51</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 94.

<sup>52</sup> Там же, с. 62.

<sup>53</sup> Там же, с. 56.

to the depths” E.Efendiyev writes: “*Olenin from Tolstoy's nove “The Cossacks ”... was an aristocrat .... The Caucasus influenced his genetic code so much that he was able to break out of the fetters of the conventions of the “aristocratic society” and recognize himself as just a person*”<sup>54</sup>.

A mysterious and romantic land opens up to the reader in a new way, in its true originality. Episodes of military service, the unique features of the Caucasian life are reflected fully, vividly. Tolstoy is trying to debunk the prevailing misconceptions about Caucasians.

The novel “Hadji Murat” is imbued with a sympathetic attitude to towards the liberation war of the highlanders, admiration for their courage and adamantness. The headless hero is a stunning example of the cruelty of Russians towards the highlanders.

“*In my youth, I often dreamed of the severed head of Hadji Murat,*”- writes E. Efendiyev in one of the sketches of “The World of Dreams”, - “*she cut off a dagger with a blow, she blew terribly ... making me wake up frantically*”<sup>55</sup>.

Apparently, the reading of “Hadji Murat” shocked him so much that the image of a brave warrior emerges in dreams. Only a true artist can depict events and heroes with such extraordinary power and truthfulness that excites the imagination, completely captures the mind and heart.

The highlanders conquered the writer with their rampant pursuit of freedom, they are noble, straightforward and open, they have hot blood and an open soul. And the Russians have a “mysterious soul”. This is stated in the following draft by E. Efendiyev, “*Tolstoy and the mysterious Russian soul*”: “*Anna, Vronsky, Karenin, Pierre Bezukhov, Natasha Rostova, father Sergius, Andrei Bolkonsky, Levin, Ivan Ilyich, Katyusha Maslova, Nekhlyudov - ... The belonging of these images to the Russian people is beyond doubt*”<sup>56</sup>.

The heroes of Tolstoy follow the dictates of their heart; they

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<sup>54</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 82.

<sup>55</sup> Там же, с. 32.

<sup>56</sup> Там же, с. 57.

are capable of deeply feeling, loyally loving, even self-denial. That is exactly what Fedor Protasov, the hero of the “The Living Corpse”. Elchin Efendiev in his sketch writes about this play: *“The Living Corpse” seems to me a preliminary and sketchy sketch for the future work. Why does Protasov act in this way? What does he want? - in the “Living Corps” on these questions there are no answers, worthy of Tolstoy's feathers*”<sup>57</sup>.

Thinking Tolstoy's heroes painfully seek answers to eternal questions. The characters and psychology of the heroes, their attitudes are revealed in their relationship with the spiritual life of the masses, with the historical era.

E.Efendiyev writes about the synthesis of epic narration and psychological analysis in one of the sketches: *“I see a huge mountain system. Each of these mountains individually is self-sufficient, completed, integral ... And everything ... forms - novel “War and Peace”*”<sup>58</sup>.

Continuing the theme of “War and Peace”, E.Efendiyev in one of the sketches gives an unusual comparison of one of the main characters: *“In world literature, I find features related to Pierre from Quasimodo from “Notre Dame de Paris” Hugo*”<sup>59</sup>.

Elchin Efendiyev's talk is about moral wealth, hidden spiritual power. Romantic Victor Hugo has the hunchbacked freak Quasimodo - the embodiment of true nobility, and the Tolstoy realist sluggish Pierre Bezukhov - the carrier of the best qualities.

In each of the heroes of Tolstoy, a particle of his soul. He creates these images and coexists with them.

E.Efendiyev writes about autobiographical images of Tolstoy in many of his sketches “Who is Tolstoy”, “Miracle of Tolstoy”, “Question of Levin and the answer to Tolstoy”, “About Nekhlyudov”. *“All the images of Tolstoy - are he, ... Pierre, and Prince Andrei, ... and Natasha Rostova, and - even! - Napoleon from “War and*

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<sup>57</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 7.

<sup>58</sup> Там же, с.81.

<sup>59</sup> Там же, с. 93.

*Peace*”<sup>60</sup>.

Heroes of Tolstoy are autobiographical, because in them he embodied his own life and spiritual experience. His work contained all the contradictions of the modern era: conflicts, clashes, social changes. They are the product of time.

This is discussed in the outline of E.Efendiyev “On literary tradition”. The author writes that both “Anna Karenina” and “War and Peace” could not have appeared before the 19th century, so “*the Akhundov phenomenon (there were suddenly six great comedies at once!) And such a phenomenon as Mamedguluzade could not have appeared in Azerbaijani literature*” (*immediately suddenly a cycle of vivid stories*)”<sup>61</sup>.

Tolstoy is hard, contradictory and genius.

In the sketch, “Tolstoy as the Last Edge”, Elchin writes about the perfection of Tolstoy's works, about the impeccability, the ideality of their form and content, when it is impossible to “*add, diminish, correct, develop further*”. Explaining his idea, he says that no arrangements of Tolstoy's works, whether films, musical and pictorial canvases or dramatization, are able to push back, overshadow the original. “... *in all cases, the initial prose of Tolstoy is heavenly heights, and everything else is facts of “heaven”*”<sup>62</sup>.

Indeed, in Russian and world literature it is difficult to find a writer of such amazing spiritual wealth and power as Tolstoy.

The book of E.Efendiyev reflected the relationship of the writer with representatives of domestic and foreign literature and their mutual assessment of artistic creativity. This is stated in the final fourth paragraph of the third chapter “**Tolstoy and writers of Russian and foreign literature**”.

It is impossible to overestimate the importance of Tolstoy in the artistic development of the world, his discoveries have become a worldwide virtue. In terms of the scale of talent and grandeur of thought, only Dostoevsky can be equated to Tolstoy. Their names are

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<sup>60</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 95.

<sup>61</sup> Там же, с. 22.

<sup>62</sup> Там же, с.36.

always in the same row. “Tolstoy and Dostoevsky” is exactly the name of one of E.Efendiyev’s sketches, in which the author writes about the world of their feelings and thoughts <sup>63</sup>.

Two venerable writers, hard and contradictory natures, whose work is permeated by intense ideological searches. Two contemporaries who never met or even corresponded, although they communicated with all Russian writers. However, this did not stop them from responding often favorably, and sometimes critically, about each other's work.

Dostoevsky considered Tolstoy more of a writer than a thinker, while Tolstoy did the opposite.

Fate was pleased to forever combine Tolstoy and Dostoyevsky, these so different, but in some ways very similar writers. “*Undoubtedly, each of them has a special place not only in Russian, but also in world literature.*” - E.Efendiyev believes in one of the outline “Tolstovstvo and Dostoyevshina” <sup>64</sup>.

Tolstoy’s contemporary was also I.S.Turgenev, who from the very beginning recognized the writer’s powerful talent and spoke highly of him.

And how did Turgenev influence Tolstoy? - E.Efendiev is asking this question in one of his sketches. Drawing a parallel between female images (Natasha Lasunskaya and Natasha Rostova), he notes that they “*are expressors of some feelings and feelings that are dear to the Russian artistic consciousness*” <sup>65</sup>. As, however, and their creators.

Between Tolstoy and Turgenev was not only creative, but also mutual human attraction. But if he treated Turgenev as an elder “brother-in-law”, then F.I.Tyutchev was a wise old man for him.

E.Efendiev in one of the sketches “Tolstoy paints his portrait” writes that the description of Tyutchev, “*the majestic, simple old man*” reminds him of himself in old age <sup>66</sup>.

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<sup>63</sup> Эфендиев Э. Время и слово. Литературные раздумья, с.5.

<sup>64</sup> Там же, с. 21.

<sup>65</sup> Там же, с. 93.

<sup>66</sup> Там же, с. 57.

Thoughts and sensations of the poet poet, the strength of his feelings and his the image of poetic expression was close, understandable and deeply in tune with the spiritual world of the writer. Tolstoy reveled in the poetry of F.Tyutchev, and A.P.Chekhov admired Tolstoy and was an admirer of his talent. And Tolstoy highly appreciated the artistic talent of Chekhov.

E.Efendiyev in one of the sketches “Tolstoy and Chekhov” writes: “*It seems to me that if in the great Russian prose of the nineteenth century there would have been Ivan Ilyich ... Tolstoy, then Chekhov’s stories would not have appeared*”<sup>67</sup>.

The creativity of Tolstoy and Chekhov, with all the difference in the form and ideological content of their works, brings together the truthfulness and breadth of the Russian reality and a sincere desire for a life based on the principles of freedom, justice, and the beauty of human relationships.

The great writer embraced both Russian and world literature with the breadth of his view. Of particular interest are his judgments about outstanding European writers, both contemporaries and predecessors.

E.Efendiyev in one of his sketches, “A Masterpiece of Russian Critical Thought,” writes about Tolstoy’s non-acceptance of Shakespeare, his ambiguous attitude towards him, “*severe (even ruthless!)*”<sup>68</sup>. In another draft of Tolstoy’s *Jealousy*, he explains this as “*subconscious jealousy*”<sup>69</sup>.

In the presentation of Ilyas Efendiyev, “*Servantes, Shakespeare, Tolstoy - writers of this level over time seem to turn into some aesthetic categories*”<sup>70</sup>.

In the works of many foreign writers, one can see a continuity with the work of the great pillars of literature, in particular, Tolstoy. After all, Tolstoy is not subject to fashion, he has something to learn today.

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<sup>67</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 68.

<sup>68</sup> Там же, с. 85.

<sup>69</sup> Там же, с. 84.

<sup>70</sup> Там же, с.100.

This is also noted by the prose writer, playwright Ilyas Efendiyev. *“As a genius writer, Tolstoy has always stood above literary fashion, not succumbing to its influences”*<sup>71</sup>.

To some extent, Tolstoy and the representatives of American realistic literature, Faulkner and Hemingway, were influenced.

E.Efendiyev, in one of the sketches of O.Henry's Short Stories, drawing a parallel with Tolstoy's work, notes his superiority: *“... there were writers before O.Henry who were much larger in scale than those who wrote in the genre of short stories, it suffices to recall Tolstoy's “Sevastopol Stories”*<sup>72</sup>.

The author of countless stories and novels, the famous Belgian writer Georges Simenon (creator of the image of the police commissioner) also experienced the influence of Tolstoy.

E.Efendiyev in the sketch “Why is Simenon afraid to wear out the name of Tolstoy?” writes: *“For me, Maigret is by nature the most Tolstoyan”*<sup>73</sup>.

From the purely masculine prose of J.Simenon, we turn to the women's one.

E.Efendiyev, in his draft “Psychological female prose or female psychology in prose”, discussing the “female” novel, notes the outward similarity of “The Princess of Cleves” by Marie Lafayette, Flober's “Madame Bovary” and “Anna Karenina”: *“... the feelings depicted by Tolstoy are more veiled, closed ...”*<sup>74</sup>.

Comparisons with “Anna Karenina” are also found in another sketch by E.Efendiyev, “The Mission of the Great Universal Books”, which refers to “Manon Lesko”, from which *“genetic and typological roots ... and Tolstoys Anna”*<sup>75</sup>.

E.Efendiyev leads the literary parallel with Tolstoy's work in another sketch, discussing “On the glory and place of literary samples in the context of world literature”: *“The novel of the Hungarian*

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<sup>71</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 155.

<sup>72</sup> Там же, с. 47.

<sup>73</sup> Там же, с. 57.

<sup>74</sup> Там же, с.41.

<sup>75</sup> Там же, с. 28.

writer Mora Yokai “Golden Man”... is on a par with Tolstoy’s “Father Sergius” and continues literary tradition”<sup>76</sup>.

The fame of Tolstoy, even during the life of the writer, has stepped far beyond Russia. The famous scientist and literary critic Jafar Khandan wrote: “Tolstoy is immortal. He donated to the golden fund of world literature always living works, ... which carried the ideals of humanism to the world”<sup>77</sup>.

Efendiyev worshiped the genius and greatness of Tolstoy, he was for him the highest example of artistic excellence. “Literary Thoughts” is a tribute to the respect and respect for the personality and work of the great Russian writer.

The book was highly appreciated by the well-known publicist in the republic Elmira Akhundova, Honored Journalist of Azerbaijan Elmira Aliyeva, translator Vagif Ibrahimoglu, and scientist Nizami Tagisoy.

The scientific results of the last chapter have been published in scientific journals and conference proceedings, both within the country and abroad<sup>78</sup>. The following results are summarized in the “**Conclusions**” part of the dissertation:

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<sup>76</sup> Эфендиев Э. Время и слово. Литературные раздумья, с. 39.

<sup>77</sup> Хандан, Дж. Человек человечества (о реализме творчества Л. Толстого и распространении его книг в Азербайджане) // Бакинский рабочий. – 1960, 20 сентября. – с. 3.

<sup>78</sup> Личность и художественный мир Л.Толстого в авторском восприятии («Литературные раздумья» Э.Эфендиева) //– Баку: Язык и литература, – 2016. №2, с. 154-160; «Мысль семейная» Л.Толстого в рецепции культуры Азербайджана // – Полтава: Филологические науки, – 2016.№ 23,– с. 66-73; Искусство перевоплощения: Лев Толстой и его герои (ко дню рождения великого художника) // – Харьков: Русская филология. Вестник, – 2016. №3(58), – с. 33-38; Герои романа Л.Толстого «Анна Каренина» в литературных раздумьях Э. Эфендиева // – Оренбург: Вестник ОГУ, – 2016. №6 (194), – с. 9-14; Образы Л.Н.Толстого в «Литературных раздумьях» Э.Эфендиева // – Минск: Вестник Минского государственного лингвистического университета, серия филологии,– 2016. №5(84),– с. 119-125; Leo Tolstoy And Writers of World Literature Literary Reflections - Elchin Efendiyev // Khazar University Press: Khazar Journal of Humanities and Social Sciences. WoS, – 2020. Volume 23, №3, – p. 100-112.

**The main results of the dissertation are reflected in the following articles of the author:**

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