

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF CONTACT CONNECTIONS IN  
DEVELOPMENT OF POETICAL FORMS IN RUSSIAN AND  
AZERBAIJANI LITERATURE OF XX CENTURY**

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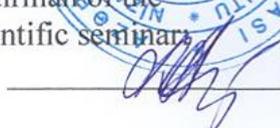
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## GENERAL CHARACTERISTIC OF WORK

### **Actuality of research and degree of its development.**

Historically Azerbaijan always fulfilled functions of “bridge” between West and East. Having received best moral and cultural searches and achievements the representatives of Azerbaijani culture created the works, which in their own turn had great influence and even predetermined cultural development of neighboring countries. This phenomenon is manifested in literature also. In the same time Azerbaijani researches in the main were always interested in history of development of Azerbaijani-Russian literary contacts. As for theoretical aspects of inter-influence they became the subject of scientific analyses not long ago.

One can name a number of works in which certain aspects of Azerbaijani-Russian literary contacts are studied, e.g. Babayev H. “Literary friendship of Russia and Azerbaijan”, Baku, 1958; Qahramanov A.B. “About Russian-Azerbaijani literary contacts”, Baku, 1962; Mamed Jafar “From history of Azerbaijani-Russian literary connections”, Baku, 1964; Kurbanov Shikhali “The stages of Azerbaijani-Russian literary contacts in XIX century”, Baku, 1964; Turabov Sabir “Azerbaijan in Russian poetry”, Baku, 1964; Mamed Arif, Svetlana Lukyanova “Brotherhood of literatures”, Baku, 1972; Ali Saleddin “Some peculiarities of Azerbaijani soviet poetry development”, Baku, 1973; Almamed Almamedov “Affinity of hearts”, Baku, 1975; Shamil Salmanov “The problems of novelty and tradition of Azerbaijani soviet poetry.(1920-1932)”, Baku, 1980; “Azerbaijani-Russian literary contacts of 60s”, Baku, 1980; Almamed Almamedov “Azerbaijani-Russian literary contacts” Baku, 1982; “Azerbaijani-European literary interrelations “, Baku, 1985; Pashayev Vagif “The friendship of peoples and internationalism”, Baku, 1986; Velikhanova Farida “International horizons of Azerbaijani literature” Baku, 1986; “Azerbaijani-Russian literary interrelations”, Baku, 1988 and others.

Systemization and scientific comprehension of that moral heritage is particularly important and most of all it is important in context that inter-literary contacts on level of personal ties are not so

actual from scientific point of view. These contacts are studied enough and are interesting as a fact, predetermining the content of definite literary work.

Now, the necessity of theoretical comprehension of these contacts become ripe. This necessity was emphasized in 80<sup>s</sup> by Arif Hajiyev, who wrote: *“The deepest layers of Azerbaijani-Russian mutual contacts need first of all theoretical approach and in this sphere there are more than enough problems for investigations. E.g. the history of Russian writers’ being in Azerbaijan isn’t studied in monographic level, the forms in which Azerbaijani reality (history of people, real life, culture, folklore, poetry, representatives of national culture, literature etc.) were reflected in world outlook, creative practice of Russian writers also isn’t thought out”*<sup>1</sup>. However, A. Hajiyev always spoke about the importance *“to research the contact ties from the position of their role in engendering and development of “European” genres in Azerbaijani literature, such as short story, novel, comedy, tragedy”*<sup>2</sup>.

However, since that time new researches, such as Isa Habibbeyli *“The possibilities of romantic lyrics”* (Baku, 1984); Mammad Aliyev *“Problems of metrics and euphonies of Azerbaijani syllabic verse: / dis. for the degree of Doctor of Philology”* (Tbilisi, 1985); Seyfulla Asadullayev *“The genre of sonnet in Azerbaijani poetry”(history and theory)”* (Baku, 2002); Aida Feyzullayeva *“Azerbaijani writers in Russia: the role of contact ties in historical development of national literature”*, (Baku, 2006) were published and in these investigations the wish of A. Hajiyev is almost realized. Besides, fundamental works by Huseyn Hashimli *“Sonnet and terzetto in Azerbaijani poetry”*, (Baku, 2003); *“The establishment of Azerbaijani blank verses”*, (Baku, 2006); *“European lyrical genres and Azerbaijani literature”* (Baku, 2009); *“Lyrics by Huseyn Javid and European poetic*

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<sup>1</sup> Гаджиев, А.А. О теоретическом изучении азербайджанско-русских литературных связей / Азербайджанско-русские литературные связи 60-х годов. Взаимообогащение. Общность. Единство: сборник статей. Науч. ред. А.А.Гаджиев. АН АзССР Институт литературы имени Низами. – Баку: ЭЛМ, – 1980. – с.5.

<sup>2</sup> Ibidem, p.5

traditions”, (Baku, 2012), dedicated to theoretical aspects of these contacts are also serious achievements in mentioned sphere.

In present-day conditions, the functioning of literary work isn't the fact of national literary study only and becomes element of global, world-wide literary process. In such situation national context of separate literature, the importance of one or another phenomenon, take place in it is rethought, and therefore the originality of their relations with other literatures comes to the fore.

Poetical forms, their functioning, interdependence and inter-conditionality are the integral part of world literature development problem. In this context the contacts, connections of Russian literature with Oriental lyrical poetry have very long, centuries-old history. These connections, all contacts particularly strengthened in XX century, and the most interesting matter is that the foundation of them was laid by Russian poets of «Silver age”. We bear in mind the following point- it's known, that some themes and motifs of Oriental lyric in Russian poetry have their old traditions, which began from poetry by A.S. Pushkin and M.Y. Lermontov. But the genre interaction and adoptions of separate metric forms and rhythmical singularity was particularly strengthened in literature of “Silver age”.

While studying literary-theoretical works by Valery Brusov, Konstantin Balmont and other reformers of Russian verses of early XX century, we can trace definite regularity, i.e. Russian literature always aspired to synthesize West and Orient not only in terms of borrowing of separate motifs and characters, but also in terms of new metric, poetic forms adopting.

This peculiarity was conditioned, predetermined by geographical position of Russia, it's location between Asia and Europe. At early XX century due to searches of new poetic forms Russian poets addressed to Oriental cultural tradition. It's the reason, that the adoption of poetic heritage of Orient by Russian poetry looks quite logical and Azerbaijani poetry is a very important part of that heritage. Oriental tradition in Russian literature was touched in one or another way by many Azerbaijani theorists of literature, but these investigations were connected with idea-thematic aspect of works. As for contacts on genre level, they are less studied, in spite of the fact,

that over the last years a number of fundamental works were published, e.g. researches of Huseyn Hashimli, mentioned above.

Contact connections in literature became particularly actual in XX century and became the subject of study from 30<sup>s</sup> of XX century. These investigations can be divided figuratively into two groups. In first group the works, in which authors studied separate aspects of Azerbaijani-Russian literary contacts (such as engendering and development of these contacts in definite period, their confinedness to some jubilee data, congresses, decades of culture, etc.) are included, e.g. investigations by Habib Babayev, Mammad Jafar, Murtuz Sadikhov, Shikhali Qurbanov and others.) Second group is represented by newest investigations, the authors of which set a task and try to decide fundamental scientific problems of inter-literary interaction, and to give theoretical understanding, conception of them, deriving certain typological regularities from these creative contacts on the level of genres, thematic and substantive levels-content (e.g. Isa Habibbeyli, Mammad Aliyev, Seyfulla Asadullayev, Huseyn Hashimli).

In the same time, very interesting monographs and scientific dissertations, in which problem of contact connections are studied were published last years, e.g. Mamedov Nizami "Poetic translation in context of Russian-Azerbaijani literary connections.(1920-1908), (Baku, 2001); Mamadkhanova Naida "The perception of art and art of perception" (Russian- Azerbaijani literary connections in the cusp of centuries", (Baku, 2002); Bayram Akif "Western literature in Azerbaijani phylological thinking", (Baku, 2006); Ismayil-zadeh Nigar " Blank verses in modern Azerbaijani and Turkish poetry, (Baku, 2007); Yusifova Khadija "Themes and motifs of Russian literature in creativity of Azerbaijani writers of early XX century " (J.Mammedguli-zadeh and Huseyn Javid), (abstract of dissertation for Ph. Doctor degree on philological sciences,Baku, 2007); Irajoglu Muhammad "The problems of rhythm and evphonia of Azerbaijani verses" (basing on comparative investigation of general Turkic poetry) (Baku, 2008); Enver oglu Himalay(Gasimov) "Poetics of Azerbaijani verse", (Baku, 2008); Samedova Lyudmila "Oriental motifs in creativity by Anna Akhmatova", (Baku, 2008); Khalilov Salahaddin "

Romantic poetry and in context of Eastern-Western problematics”, (Moscow, 2009), Adigezalov Huseyn “The reflection of Azerbaijani-Russian literary connections in journal “Literaturniy Azerbaijan” (Literary Azerbaijan)” (abstract of dissertation for Ph doctor degree on philological sciences, Nakhichevan, 2009); Mahmudova Shalale “Aliaga Kurchayli and some points of poetic translation” (abstract of dissertation for Ph doctor degree on philological sciences, Baku, 2009); Mamedova Ramina “Integration in European literature in Azerbaijani literary thinking” (abstract of dissertation for Ph doctor degree on philological sciences), Baku, 2010; Hashimli Huseyn “Azerbaijani blank verse”, (Moscow, 2011); Mamedova Altuntaj “The role of Ahmad Jafar-oglu in development of Azerbaijani-European scientific-cultural connections” (abstract of dissertation for Ph doctor degree on philological sciences, Baku, 2012); Kerimova Samaya “Russian-Azerbaijani literary connections at the end of XIX-beginning of XX century” (abstract of dissertation for Ph doctor degree on philological sciences, Baku, 2013); Najafova Aynur “Anna Akhmatova and Orient”, (Baku, 2018); Mirza-zadeh Reyhan “Russian literature in light of my soul”, (Baku, 2018); Bagirov Abuzar “The phenomenon of Azerbaijani literary-cultural environment in Moscow”, (Baku, 2018); Bagirov Abuzar “Azerbaijani literature in Moscow literary-cultural environment” (abstract of dissertation for Doctor of Sciences degree, Baku, 2018); Bagirov Ramiz “Theme of Baku in Russian poetry of I half of XX century” (abstract of dissertation for Doctor of Sciences degree).

**Object and subject of research.** The object of research are lyrical works of Russian poets of Silver Age and works by Azerbaijani poet Aliaga Kurchayli, studied in context of contact connections. The subject of research are contact connections, resulting in engendering of new verse forms both in Russian and Azerbaijani poetry of XX century.

**The aims and objectives of research.**

The main aim of the research is to identify, to bring to light and analyze new genre modifications of poetic forms, as well as thematic and figurative series both in Russian and Azerbaijani lyrics of the XX century.

### **The objectives of research:**

- to study the role of contact connections in enrichment of topics and content both of Russian and Azerbaijani poetry;
- to reveal some separate motifs and themes of Oriental poetry, used in Russian poetry;
- to distinguish the functioning of Oriental lyric genres in Russian poetry of “Silver stage”;
- to analyze themes and motifs of Russian poetry in Azerbaijani lyrics;
- to define the inter-contacts and inter-influence of poetic forms both in Russian and Azerbaijani lyrics.

**The main methods of research.** In dissertation the comparative –typological and comparative-historical method are used. Historical-literary approach to the material used here gives opportunity to study the problem deeply and comprehensively.

The methodological basis of research is formed by works of outstanding theorists of general and comparative literary study, such as V.M.Zhirmunski,

N.I.Konrad, D.Dyurishin, A.Dima, I.G.Neupokoyeva, P.I. Tartakovski, theorists of Russian poetry scholars (M.L. Gasparov, B. V. Tomashevski) and Azerbaijani scientists- poetry scholars (Mammad Aliyev, Huseyn Hashimli, Mahira Guliyeva).

### **Main postulates, represented for defence:**

- Contact connections in literary comparativistics as one of literary connections forms;
- The comprehension of Orient in I.Bunin’s poetry: from Oriental exotics to Koranic motifs;
- the peculiarities of EuroAsianism perception by V.Khlebnikov;
- the functioning of classical Oriental motifs in poetry by V.Brusov, M.Kuzmin, V.Ivanov;
- motifs and characters of Russian lyrics in perception of Azerbaijani poet Aliaga Kurchayli;
- singularity of European genre forms in poetry by Aliaga Kurchayli.

**Scientific novelty of work.** In the dissertation thematic and

structural innovations in Russian poetry are studied as a result of the influence of the poetics of the Oriental verse (ghazal, rubais); the functioning of the genre forms of European poetry in Azerbaijani poetry (sonnet, romance) is studied also.

The influence of Russian poetry on Azerbaijani lyrics was in some degree, the subject of research in Azerbaijani literary criticism. However, the contacts in the middle of the XX century were so intensive that they largely predetermined the emergence of new genre modifications.

**Theoretical and practical importance of research** is that in dissertation new genre varieties, thematic innovations, connected with interaction of Russian and Azerbaijani lyrics are studied. Theoretical statements and results of dissertation can be used in practice of academic teaching of theory and history of literature, in teaching of the essentials of Russian and Azerbaijani study of poetry, in comparative literature study.

**Approbation of dissertation and application of its results:**

The main scientific and theoretical points, and the results of the dissertation were discussed and presented in the form of reports and speeches in eleven scientific conferences (5 international and 5 republican conferences): Scientific conference of young scientists (Baku, BSU, January, 2001); Republican scientific conference of young theorists of literature, dedicated to preservation of cultural heritage/Baku, Azerbaijan, Museum of Literature after Nizami Ganjavi, December,25, 2002); IX Republican Scientific conference of candidates and young scientists (Baku, Baku State University, 11.06-12.06.2003); Comparative literary studies. I international scientific conference (Baku, BSU, October, 29-31, 2004); Azerbaijani literature of XX century: new look and criteria of literary-methodological appraisalment. Republican Scientific conference, dedicated to 100 centenary of academician Mammad Arif Dadash-zadeh, Baku, Azerbaijani Museum of Literature after Nizami Ganjavi, November 22, 2004); Comparative literary studies: Stereotypes in literatures and cultures (Baku, BSU, November 21-22, 2008); XIV Republican Scientific Conference of doctoral students and young scientists (December 4-5, 2010, Baku, Azerbaijan University of Languages);

XVII International Scientific Conference of students, candidates and young scientists "Lomonosov" (April 12-15, 2010, Moscow, Moscow State University), The International Congress on Afro - Eurasian Research IV, ICAR'2018 - Budapest ( April, 27-29 2018, Budapest, Hungary), First International Scientific - Practical Conference: Modern Information, Measurement and Control Systems: Problems and Perspectives 2019 (MIMC'S) ( June 01-02, 2019, Baku, Azerbaijan State University of Oil and Industry) and are reflected in author's 18 publications.

**Affiliated Institution.** The dissertation was performed in the department of Theory of Literature of Literature Institute after Nizami Ganjavi of Azerbaijan National Academy of Sciences (ANAS)

**The structure and total volume of dissertation.** The dissertation work has been written in accordance with requirements set by the Supreme Attestation Commission under the President of Azerbaijan Republic. The dissertation consists of Introduction, three chapters, conclusion and list of referred literature. The total volume of dissertation is 208,041 symbols without spaces (Introduction - 13,317, first chapter - 63,455, second chapter - 77,962, third chapter - 45,978, Conclusion - 7,329 symbols). In the list of referred literature 180 titles are included.

## THE MAIN CONTENT OF DISSERTATION

**In first chapter named «Contact connections in literary comparativistics: theoretical aspects and historical retrospective»** - contact connections are cleared up in historical retrospective since Renaissance epoch when international literary contacts developed very highly. In XVII century these contacts got a character of relations between national literatures and this process continued until XIX century. As for “comparative literary study” according to academician N. I. Konrad “*it is a creation of XX century*”<sup>3</sup>. The grounding of comparativistics was given by many outstanding scientists, such as I. H. Herder, G.M. Poznett, George Brandes, Max Koh, Joseph Text,

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<sup>3</sup> Конрад, Н.И. Проблемы современного сравнительного литературоведения / Н.И.Конрад. Запад и Восток. – Москва: Наука, – 1972. – с. 300.

A.N. Veselovski. In 1856 German and English philologist, specialist in general linguistics, mythology and Indology Max Muller in his famous monograph “Comparative mythology” defined the main parameters of comparative literary study. Having applied the achievements of comparative linguistics for mythology, the scientist found general universals in connected spheres of art, e.g. painting, sculpture <sup>4</sup>. Similar attempts are seen in works by F.Nietzsche. In introductory speech “Homer and classical philology”, declaimed in Basel in 1861 (May,28), F.Nietzsche emphasized very important idea: “<...> each ideological activity can be included in philosophical world outlook, in which all singular and proprietary, partial is dissolved as needless and only integral, whole and general stay untouched”<sup>5</sup>. This idea is particularly important in context of modern literary study. A.N. Veselovsky who was one of the founders of comparative studies, generally believed that without a comparative study, European literary development would develop in quite other way<sup>6</sup>. Having the purpose - creating a scientific history of literature, A.N.Veselovsky overcame the basic principles of the mythological school, applying the principles of historicism in the analysis of literary texts.

In XX century, this direction was developed and brought into a harmonious scientific system by Paul Van Tieghem, Fernand Baltensperger, Jean-Marie Care, Werner Friedrich, I.Y.Krachkovsky, N.I.Konrad, I.S. Braginsky, I.G. Neupokoeva, V.M. Zhirmunsky, Y.Y.Bertels and others. So, in the literary study school of Soviet period, the theoretical principles of comparative literary study were

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<sup>4</sup>Мюллер, М. Сравнительная филология / Сравнительное литературоведение. Хрестоматия: учебное пособие. Отв. ред. Г.И.Данилина. – Тюмень: Издательство Тюменского государственного университета, – 2011. – с.22.

<sup>5</sup> Ницше, Ф. Гомер и классическая филология / Сравнительное литературоведение. Хрестоматия: учебное пособие. Отв. ред. Г.И.Данилина. – Тюмень: Издательство Тюменского государственного университета, – 2011. – с.42.

<sup>6</sup> Веселовский, А.Н. Из введения в историческую поэтику. Вопросы и ответы / Сравнительное литературоведение. Хрестоматия: учебное пособие. Отв. ред. Г.И.Данилина. – Тюмень: Издательство Тюменского государственного университета, – 2011. – с.53.

formulated by the outstanding comparative scientists, such as B. G. Reizov (Comparative Literature, 1966), N.I.Konrad (“West and East”, 1972), I. G. Neupokoyeva (“History of World Literature. Problems of Systemic and Comparative Analysis”, 1976), V.M. Zhirmunsky (“Comparative Literature. East and West”, 1979) and others.

In XXI century the interest to this problem inspired the new investigations, such as: Milovidov V.A. “Text, context, intertext. Introduction to the problems of comparative literature”, (Tver, 1998); “Comparative literature: Russia and the West. XIX century”, (Moscow, 2008); “Comparative literary criticism: chrestomathy”, (Tyumen State University, 2011); “Problems of modern comparative studies”, Moscow, 2011; Amineva V.R “Theoretical foundations of comparative and competitive literary criticism”, (Kazan, 2014); Mineralov Y.I. “Comparative literary studies (comparative studies)”, (Moscow, 2017), etc. However, the fundamental studies for studying contact relationships are the monographs of the Romanian scientist Alexander Dima (“Principles of Comparative Literature”, 1977) and the Slovak scientist Dioniz Dyurishin (“Theory of Comparative Literature”, 1979). As for literature study of Soviet period, here the works of I.G. Neupokoyeva (“History of World Literature. Problems of Systemic and Comparative Analysis” (1976) must be particularly accented. It must be also pointed out, that it was I.G. Neupokoyeva, who put into practice the term “contact connections”, having formulated them in her report made in the discussion of Soviet comparative scientists about literary connections in 1960 at the Institute of World Literature after M. Gorky, USSR Academy of Sciences. Thus, the term "contact connections" had acquired the status of obligation in scientific practice.

In his book “The principles of comparative literary study” Alexander Dima gives accent on two main spheres of comparative literary study:

1. The content of international connections of literatures
2. Forms or different aspects of these connections.

So, in the content the scientist included topics, ideas, feelings, images, styles of international literary relations, which are often found in world literature. Among the typology of ideas philosophical, moral,

scientific, aesthetic, political ones are noted.

At the same time, A.Dima identifies the following forms and types of international literary relations: 1) direct relations or contacts between literatures; 2) parallelisms, that is, typological convergence, not suggesting genetic relationship; 3) dependency relationships that are established when comparing the literatures and is aimed on identifying the original structures of each of them<sup>7</sup>.

Direct relations of various literatures are accompanied by economic relations, geographical proximity, political and cultural connections, which promoted the establishment of literary contacts. Thanks to these factors, the transfer of "literary material" (themes, motifs, types, ideas, feelings, genres, different variants of style, stanzas, and metrics) from transmitting literature to perceiving literature takes place. In comparative studies, these factors were called "messengers" or "intermediaries" between the compared elements. D.Dyurishin offers his own classification of contact-genetic relationships. So, the scientist distinguishes external contacts - "*without a visible direct impact on the literary process itself*" and internal ones - "*under which the reciprocity of national literatures gets direct artistic reflection*"<sup>8</sup>.

To Dyurishin's mind, external communications means accumulation of bibliographic information about literary connections and their analyses according concrete social-ideological situation, literary-publicistic reports, presentations of writers, poets, critics, their epistolary intercourse, personal ties, etc. which also help to manifest "inter-literary co-existence".

Internal contacts have more complicated structure and are divided into two groups- integral and differential ones, depending on adoption form. So, if "*inter-literary information is included in "construction", getting structures in positive sense*"<sup>9</sup>, in such case we can talk about integral system of adoption (e.g. allusion, borrowing,

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<sup>7</sup> Дима, А. Принципы сравнительного литературоведения / А.Дима. – Москва: Прогресс, – 1977. – с. 121.

<sup>8</sup> Дюришин, Д. Теория сравнительного изучения литературы / Д.Дюришин. – Москва: Прогресс, – 1979. – с. 103.

<sup>9</sup> Ibidem, p.149.

stylized imitation, filiation, (succession of ideas), adaptation, etc.). But if the “*aspire to emphasize the difference, to separate, to dissociate oneself from perceived element*”<sup>10</sup> predominates it means differential form of adoption, (literary polemic, parody, travesty and others.). Their manifestation can be found by means of comparison of different literary phenomenon. The subject of analyses and comparison can be historical and literary items, such as work, author, school, national culture, etc.

In forming of contacts in process of inter-actions of national literatures the translations play very sizable role. But by their form translations differ from adaptations and revision of text. The main aim of translation is to express relatively adequately the content of literary work in other language.

Y.M. Lotman in article “About composing of cultures interaction theory: semiotic approach” (1983) noted, that “*immanent development of culture cannot come into being without the constant flow of texts from outside*”<sup>11</sup>. That idea, expressed by scientist in 80<sup>s</sup>, actualized after his death and was named “multiculturalism”. Continuing that idea, V.N. Toporov considered the cultures of different nations and peoples as whole space and to his mind the exchange by cultural values is very important (“The space of culture, meetings in it”, 1989)<sup>12</sup>.

At the turn of the XX-XXI centuries in literary studies, a reappraisal and rethinking of many phenomenon were observed, and they became a certain layer in the history of cultural and literary relations. This happens because, firstly, the process of interaction of national literatures, as well as its research has a long tradition, and has been analyzed not one decade; secondly, together with the

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<sup>10</sup> Дюришин, Д. Теория сравнительного изучения литературы / Д.Дюришин. – Москва: Прогресс, – 1979. – с. 149.

<sup>11</sup> Лотман, Ю.М. К построению теории взаимодействия культур: семиотический аспект / Ю.М. Лотман. Чему учатся люди. Статьи и заметки. – Москва: Центр Книги Рудомино, – 2010. – с.233.

<sup>12</sup> Топоров, В.Н. Пространство культуры и встречи в нем / Сравнительное литературоведение. Хрестоматия: учебное пособие. Отв. ред. Г.И.Данилина. – Тюмень: Издательство Тюменского государственного университета, – 2011. – с. 538.

accumulated material, the possibility of rethinking, as well as the theoretical justification of these relations appears. In other words, the experience of these investigations allows us to find the theoretical phenomenon that makes these relationships logical.

From our retrospective analysis of scientific opinions, we can come to clear conclusion that contact connections are one of the aspects of the development of world literature. They have a long tradition based on comparativistics. There are entire literary schools, investigating this problem. And today, these relations are being updated due to the fact that we live in a world that is increasingly aspiring not only to tolerance, but also to deep understanding and assimilation of another cultural tradition that can enrich and expand our imaginations about the world.

In this context the term “contact connections” to our mind is optimal one and reflects the matter of studied problem of interaction of literatures adequately.

*The main points and materials of first chapter are stated in following publications of author<sup>13</sup>.*

The second chapter - **“Russian poetry of the “Silver Age” in the context of contact connections”** - is dedicated to the study of Oriental images and genres in Russian poetry. In the literature of the “Silver Age”, in the wave of increasing interest to the East, its art, poetry, and philosophy, numerous “Oriental” imitations and mystifications appeared. This process had certain traditions dating back to the XIX century. At first it was a trend that penetrated from Western literature (Paul Verlaine, Arthur Rimbaud, Rudyard Kipling

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<sup>13</sup> Эфендиева, С.А. К вопросу изучения роли контактных связей в развитии стихотворных форм // Мədəni irsin qorunmasına həsr edilmiş “Gənc ədəbiyyatşünasların respublika elmi konfransı”, АМЕА Nizami Gəncəvi adına Azərbaycan Ədəbiyyat Muzeyi, Bakı: – 25 dekabr, – 2002, – s.27-28; Типы контактных связей в сравнительном литературоведении // Материалы XIV Республиканской научной конференции докторантов и молодых ученых, – Баку: Азербайджанский университет языков, 4декабря – 5 декабря, – 2010, – с.218-219;

Контактные связи в литературной компаративистике: теоретические аспекты // АМЕА Əlyazmalar İnstitutu, “Filologiya məsələləri” jurnalı, – 2018. №20, – s.378-385.

and others), then the borrowing of the forms and motifs of oriental lyrics was dictated by the aesthetics of late romanticism. The world exhibitions held in Paris in 1889-1900 for the first time fully revealed to the Europeans the true Orient with its artistic splendor, richness of plots, original and unique poetics. Oriental poetic borrowings added the literature of “Silver Age” a certain sophistication and preciousness. In numerous literary salons, aesthetic poets wrote stylized imitations, which, in their turn, influenced the vocabulary of Russian poetry of the late XIX - early XX centuries and enriched the language with Oriental vocabulary and phraseology. These imitations were of a different character- from the ironic trend to the serious Oriental directing of the poetry of symbolist poets.

Oriental thematic in creativity by Ivan Bunin and Velimir Klebnikov is studied in separate paragraph, named **“Oriental allusions of “Silver stage” poetry: from thematic content to imagery”**. In poetry by I.Bunin (1870-1953). Oriental lyrical tradition manifested itself adequately from poetical point of view. It’s seen from one side in themes of I.Bunin’s works, from other side in I.Bunin’s wish to perceive poetically and to reproduce Oriental genre forms in Russian lyrics. In I.Bunin’s verses creative conceptualizing of ideas and characters of Oriental poetry is evident and this feature emphasizes the harmony of poet’s perception of Oriental culture, metaphors and symbols of which were so close to I.Bunin’s poetic seeing and world outlook (E.g. “From cycle “The West” - “The Orient”, “Islam” in which the following verses were enjoined- “The Guiding Star”, “Sheperds”/ “the Sun is going down and suffers of scarlet coal”), “Mirage” ( “Kovser” ), “The Black Stone” (The Black Stone of Kaaba), “ To Profound”, “The Green Banner”, “For betrayal” “Abraham”, “The Al-Gadr Night”, “The Satan to God”). Developing the themes of Koranic suras, I.Bunin aspired to imitate “real Oriental world outlook”. So, thanks to Koranic motifs, I.Bunin’s poetry itself got sacred flow of sounds.

Unless mentioned cycle I.Bunin also created the works, in which his own Oriental impressions were reflected. These works form serious cultural layer in poet’s creativity, e.g. “Uchan –Su”,- (“Flying water”,1900), “Istanbul” (1905), “Roses of Shiraz” (1906-1907);

“Descendants of Prophet” (1912); “Precept of Saadi” (1913); “Mahomet and Sophia” (1914); “Ceylon” (1915) and others.

Among poets, in whose creativity contact connections were manifested particularly brightly, the name of Velimir Khlebnikov (1885-1922) must be mentioned also.

Koranic motifs were the subject of special verses by V. Khlebnikov. Futurist-poet V. Khlebnikov was not enamoured by Oriental poetry only. The area of his interest was much wider. V. Khlebnikov was fascinated with the Orient as a Eurasian political perspective for Russia. Eurasian ideas are characteristic for all creativity by V. Khlebnikov and were lightened in poems “Ladomir” (1920); “The War in Mouse trap” (1919-1922); “Basics and Bonds” (1919-1922); “Tiran without “T” (1922); and in poet’s “super –story” “Zangezi” (1922). “Oriental” topics by V. Khlebnikov’s works include not only Turkic, but also Scythian, Indian, Persian motifs also.

Second paragraph of the same chapter, named **“Genre modifications of Oriental lyrics in Russian poetry of “Silver Age”** – is dedicated to revealing of genre aspects of contact connections not in new themes only, as mentioned above, but in genre forms and structure subcomponents of verses. To researchers’ mind original poetic meters can develop in each national poetry in two different ways: by “in-growing” into national culture and by means of adopting of genre forms. In context of studied theme genre influence of Oriental poetry on European literary forms is very important for us.

The influence of contact connections is seen more clearly in creativity of symbolist –poet V. Brusov. In V. Brusov’s poetry the using of Oriental genres such as ghazal, rubais and others is evident. To our mind, their engendering cannot be explained only by translations from Oriental poetry, which have a special place in V. Brusov’s poetry. The interest to the Orient and Oriental poetic forms is characteristic feature of all poetry of “Silver age”. So, along with translations from Oriental poetry (we’ll not touch them here) Valeri Brusov created very original verses in form of ghazal and rubais.

Along with the rubais genre in V. Brusov's work, we observe also the functioning of the mersier genre. The poem “Epitaph of

Zarifa” (1911) is such sample. One of the famous lyric genres of the East is the ghazal genre. There is not a single poet in Orient who did not create even one poetic model in this genre. V. Brusov keeps both the internal features of this genre and its external ones.

At the same time, in this poem one of most important elements of the ghazal genre is missed. This is the obligatory mention of the poet’s name in the very last beyt-couplet and is called “meḡte”. In Valery Brusov’s works this element isn’t observed. Imitating evidently the Oriental style and reproducing the spiritual content of the ghazal, Valery Brusov sometimes used European, in particular, Russian realias, such as “*spruce, arcade*”: / *Malignant demon hides in the mountains, under the spruce, keeping treasure. / Ah, weren’t you beckoning me with that treasure all night? / The minutes turned pink, chasing a shadow from the East. / As if you were leading me through the arcades strengthlessly* / <sup>14</sup>.

As its seen, the structure of ghazal genre is kept here and rhythm system is also saved. But in the same time, according to truthful comment of A. L.Jovtis, “ *the verses are not perceived as alive work of art, the stylization is dead here* <sup>15</sup>. To our mind, this phenomenon takes place because poet, while using a number of external attributes, ignored here or couldn’t express distinct special set of mind and world outlook, peculiar for Oriental human.

The other very bright representative of “Silver age” poetry Mikhail Kuzmin (1872-1936) also used ghazal with predominance of external attributes. Poet created a number of verses in ghazal genre, which left mark in history of literature, e.g. in 1912 M.Kuzmin wrote album “Autumn lakes”. M.Kuzmin’s creativity is a sample of Orient and West interaction not only in theme aspect but in genre aspect also. Y.V. Yermilova wrote that “:Kuzmin used the “freedom in canon” and created ghazals, breathtaking by their form and having used in them redif proficiently decorates the verses alike painter does.” E.g.

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<sup>14</sup> Брюсов, В.Я. Собрание сочинений: [в 7-ми томах] / В.Я.Брюсов. – Москва: Художественная литература, – т. 2. – 1973. – с. 333.

<sup>15</sup> Жовтис, А.Л. И рубаи, и редифная рифма... (К проблеме взаимообогащения национальных литератур) / А.Л.Жовтис. Стихи нужны... Статьи. – Алма-Ата: Жазушы, – 1968. – с. 99.

Kuzmin's works "He came in flaxy clothes , white in white...."; "He came holding imminence, red in red....", "The shoulders, hidden under black robe. Black in black...." are of such kind.

These samples attract attention not only in genre aspect, but by their attributes also, such as symbolic using of color, peculiar for "Silver age" poetry. Then the images of Death, Parting, Abandon are expressed by M.Kuzmin in poetic form of ghazal.

The same transition of Oriental topics to the genre form ( in ghazal in this case,) we observe in creativity of Vyacheslav Ivanov. In the 4-volume collected works by V. Ivanov, published in Brussels in 1974, we see a selection of verses, written in the ghazal genre and included in the collection "Cor ardens" (1911.1912). All these verses are arranged by topic. So, the fifth book in the collection is called "Rosarium". The verses about rose.... It's known, that Rose is canonical symbol of Oriental poetry. In the same time, Vyacheslav Ivanov was passionate believer, he was Christian, so couldn't include in notion "Rose" pure sacred sense, because the Rose is a symbol of monk Order of Rosicrucian, "fraternity of the Rosy and Cross". it's also known, that Vyacheslav Ivanov became the member of the "Rose and Cross" order together with symbolist poet Andrey Bely (Vyacheslav Ivanov was identified with Rose, Andrey Bely –with Cross).

That's why in "Rose of Betrothal", along with the images of Rose and Nightingale (bulbul), which are traditional for Oriental poetry, we also meet Christian symbols, e.g. Fiance about whom the nightingale is singing. In context of "Rose and Cross" philosophy, the content of verse gets additional sense. In Oriental poetry the Rose is embodiment of beloved, who got the scarlet color from blood of nightingale, loving it. In the same time the Rose isn't understood as murderer. As a matter of fact, this symbol embodies beloved and loving together<sup>16</sup>.

The contact connections of Russian poetry with Oriental lyrics are long and complicated process. P.A.Kovalev wrote: "*it resulted in*

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<sup>16</sup> Məmməd, T. Gül intertekstual (mətnlərarası) komponent kimi / T.Məmməd. Ədəbiyyat müasir elmi yanaşmalar kontekstində. – Bakı: "XAN" nəşriyyatı, –2016. –s.169.

*a situation, that in Russian poetry ghazal, kasida and rubais began to be used along with sonnet, ballad and octave*"<sup>17</sup>. It became possible thanks to great translation school and rich translation traditions.

*The main points and materials of second chapter are represented in author's following publications*<sup>18</sup>

The third chapter is named **“Azerbaijani poetry of XX century in context of contact connections: from imaginary-thematic closeness to genre unity”**. The first paragraph of the chapter is entitled **“Poetry of Aliaga Kurchayli and Sergey Yesenin in the context of image-thematic similarity”**. In this context, the theme “Yesenin and Azerbaijan” is one of the most significant ones in Azerbaijani literary study. Here not only translations of Yesenin's poetry into Azerbaijani or ascertaining the facts of Yesenin's stay in Azerbaijan is spoken about. Here the fact that Sergey Yesenin's poetry brought to life the engendering of new genre forms, images, characters, a new rhythmic organization of poetry, etc. not peculiar to Azerbaijani poetry is pointed out. Thus, the creative work of Aliaga

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<sup>17</sup> Ковалев, П.А. Освоение стихотворных форм тюркоязычной поэзии в русской литературе: /Автореферат кандидата филологических наук. / – Ташкент, – 1991. – с. 19.

<sup>18</sup> Эфендиева, С.А. Восточные аллюзии в поэзии Велимира Хлебникова (на материале поэмы «Шаман и Венера») // Mûqayisəli ədəbiyyat. I Beynəlxalq elmi konfrans məruzələrinin tezisləri, – Bakı: Kitab aləmi, – 29 oktyabr – 31 oktyabr, – 2004, – s.166-167; Восточные жанры газель и рубаи в поэзии Валерия Брюсова // Материалы XVII Международной научной конференции студентов, аспирантов и молодых ученых «Ломоносов». Секция «Филология», – Москва: МГУ, – 12 апреля – 15 апреля, – 2010, – s.546-548; Жанр газели в поэзии Михаила Кузмина в контексте контактных связей // – АМЕА Əlyazmalar İnstitutu, “Filologiya məsələləri”, — 2018. №18, – s.324-331; Идеи и образы Востока в поэзии Велимира Хлебникова // XX əsr Azərbaycan ədəbiyyatı məsələləri. I kitab. – Bakı: Elm, – 2006. – s. 418-426; Коранические мотивы в поэзии И.Бунина // – Москва: Вестник Московского областного государственного университета. Серия «Русская филология», – 2011. №4, – с.154-159; Символ розы в поэзии Вячеслава Иванова в контексте контактных связей // – Bakı: Bakı Slavyan Universitetinin Elmi əsərləri, Dil və ədəbiyyat seriyası, – 2018. № 2, – s.240-246; Функционирование восточных поэтических форм в поэзии Валерия Брюсова (к вопросу о роли контактных связей) // Humanitar elmlərin öyrənilməsinin aktual problemləri, Ali məktəblərarası elmi məqalələr məcmuəsi. VII buraxılış, – Bakı: Mütərcim, – 2007, – s.186-191.

Kurchayli in this regard provides very rich material, although, S. Yesenin's works were translated at different times into the Azerbaijani language by such remarkable poets as S.Rustam, A.Jamil, A.Ziyatay, I.Soltan, R.Zeka.

Poems and verses by A.Kurchayli's nourished from two sources: on the one hand, A.Kurchayli visited Russia, observed its nature and this caused new poetic associations in him; on the other hand, contacts between Russian and Azerbaijani literature, which by that time had acquired many-sided forms (translations, anniversary meetings, etc.), spontaneously influenced the genre forms and content of Azerbaijani poetry. Thereof, here new poetic images appeared, such as the image of birch. In the dissertation, this image is considered and compared in the poems of the Russian poet Sergey Yesenin and the Azerbaijani poet Aliaga Kurchayli. So, for example, the image of birch, which is a symbol of Russian culture is met from folklore to the lyrics of F.I.Tyutchev. We can also see it in the stories and novels of I.S. Turgenev ("Rendezvous", "Fathers and Sons", etc. ), in the prose of A.P. Chekhov ("The Huntsman", "Neighbors", "The House with the Mezzanine", etc.),

But in lyrics by Aliaga Kurchayli the birch appears unexpectedly as very, remarkable plastic image: *Neither these green trees, nor birch/ doesn't know the age, the history of river flow in the wood/* (The River", 1955)<sup>19</sup>.

In this verse, which is original philosophical meditation the image of birch is closely connected with surrounding nature and emotional condition of author himself. Along with this, in the lyric works of Aliaga Kurchayli, one way or another connected with Russia, with the Russian theme the birch is presented as a symbol of Russia itself. Girl-birch is a stable image in Russian folklore. In the mentioned poem by Aliaga Kurchayli "Qoşa ağcaqayın" (Two birches" (1972) also by means of parallelism the image of the Russian writer Alexander Fadeyev is revealed in the context of Russian nature.

We studied the ways in which the same image - the birch - functions both in the poetry of Russian poet Sergey Yesenin and

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<sup>19</sup> Kürçaylı, Ə. Bütövlük / Ə.Kürçaylı, red. M. Şükür. –Bakı: Yazıçı, – 1978. – s.43.

Azerbaijani poet Aliaga Kurchayli. But we can also provide a number of such identical images-symbols (the image of a cow, dog, etc.). On the one hand, this “borrowing” was possibly explained by the fact that Aliaga Kurchayli was not only a poet, but also a translator of Sergey Yesenin’s poetry. That’s why translating Yesenin’s poetry into Azerbaijani Aliaga Kurchayli recreated these characters in his own poetry too. From other side, contact connections, which became more intensive in second half of XX century resulted in a situation, where artistic images penetrated from one literature into another one, and even traditional national characters and images were interpreted differently under the influence of other literature, other culture. As result, very interesting literary situation was formed: the images, were not earlier the subject of poetization in Azerbaijani lyrics, became very important in it.

In the paragraph **“Genre innovations of poetry by Aliaga Kurchayli in the context of contact connections”**, the emergence of new genre forms that have found their place along with the classical ones is considered. From this point of view, academician Isa Habibbeyli divides Azerbaijani romantic lyrics of the XX century into 3 groups: 1. Poetic forms of ashug folk poetry. 2. Poetic forms of classical lyrics. 3. New poetic forms<sup>20</sup>. So, the genres of the march, hymn, sonnet received a certain theoretical definition in his works.

In his book “The Possibilities of Romantic Lyrics” (Baku, 1984), I.Habibbeyli pointed out, that one of the first who addressed this genre in Azerbaijan was Abbas Sahhat (collection “Broken saz”, 1912) and Huseyn Javid (collection “Spring dews”, 1917)<sup>21</sup>. From this position in the book by Seyfulla Asadullayev “Genre of sonnet in Azerbaijani poetry (history and theory)” (Baku, 2002), is also remarkable research. It’s dedicated to the theory and history of the appearance of the sonnet genre in Azerbaijani literature. S.Asadullayev also attributes the appearance of the sonnet genre to the beginning of XX century and connects it with the name of another poet, Alipasha Sabur (1885-1934), basing the literary encyclopedic

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<sup>20</sup> Həbibov, İ. Romantik lirikanın imkanları / İ.Həbibov. – Bakı: Yazıçı, – 1984. – s. 49.

<sup>21</sup> Ibidem, p. 68.

dictionary of Aziz Mirakhmedov (1998) <sup>22</sup>.

The classification of poetic forms in Azerbaijani lyrics of soviet period, made by professor Mammad Aliyev are also of great interest. These forms are following: 1. The forms, taken from classic poetry; 2. The kinds, created by means of joining of folk poetic forms. 3. The kinds, created by joining of classic poetry forms; 4. The kinds, created by joining of classic and folk poetry; 5. The kinds of folk poetry (ashug poetry); 6. The forms of free verse; 7. The forms, adopted from other national literatures (international connections of enriching and development.)<sup>23</sup>. As M. Aliyev noted, such richness of Azerbaijani soviet poetry “*makes impossible it’s comparison either with classical or with folk poetry from poetic form position. It’s connected with engendering of new content in poetry, that needed new poetic forms. The observations prove, that new form doesn’t negate old forms entirely, on contrary by means of new poetic forms, by new themes and content it renew the old one*”<sup>24</sup>.

As a rule, the engendering of new literary genres in each national literature, is closely connected with translations. Investigator of lyrical genres Azerbaijani theorist of literature Huseyn Hashimli (we based on his fundamental scientific work in this investigation) ties such phenomenon with idea-thematic content of genres themselves. E.g. the engendering of hymn and march in Azerbaijani poetry of early XX century was conditioned by social and political processes, took place that time in the country, such as rising of national self-identity, national mentality, spirituality, idea originality, etc.

On the other hand, as noted by H. Hashimli, the emerging of European lyric genres in Azerbaijani literature is also connected with some similarity and their closeness with the genres of the Azerbaijani poetic system. To scientist’s mind, the case with the sonnet is sample of such kind. The period from the “thawing” to the 80s, namely in

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<sup>22</sup> Əsədullayev, S.Q. Azərbaycan poeziyasında sonet janrı (tarixi və nəzəriyyəsi) / S.Q. Əsədullayev. – Bakı: Mütərcim, – 2002. – s.7.

<sup>23</sup> Алиев, М. Проблемы метрики и эвфонии азербайджанского силлабического стиха: / дис. на соискание ученой степени доктора филологических наук / – Тбилиси, 1985. – с. 261.

<sup>24</sup> Ibidem, p. 262.

period 1960-1980, is called the stage of the sonnet improvement. The writing of sonnets is already widespread, e.g. Adil Babayev, Sheker Aslan (1935-1995), Abbasaga and others turned to sonnet genre. H. Hashimli wrote, that the main merit of these poets is that after their sonnets this genre became independent one, close to Azerbaijani readers and spread widely<sup>25</sup>.

Another genre form engendered in Azerbaijan as a result of contact ties is the genre of romance. Romance is a genre of dual nature. From one side it is musical work, from other side it is poetical text, supposed to be performed with musical accompaniment and exists as independent genre<sup>26</sup>. So, Azerbaijani poet Aliaga Kurchayli created in his native language a cycle of poetic romances- “Gipsy romances about Lorca”, (1965). Lorca’s romances collected in a cycle of seven poems were inspired by thematic melodies and a figurative imagery of Spanish poet. Having been translated into Azerbaijani these romances recreate the realities of Andalusia and Granada in Azerbaijani language. The musical instrument itself is noteworthy - the guitar (instead of the Azerbaijani national musical instrument “tar”).

That’s why, the poetic exclamation “give me the guitar” immediately takes the reader to another cultural “matrix”: / *Give me guitar, the cry of its strings / Let Gypsy sing my song brokenly* /<sup>27</sup>. Its important for investigator, that in poetry by Aliaga Kurchayli, Lorca’s main motifs, theme of his poetry create sizable cycle of his heritage: / *Give me string, the Gypsy string/ to awake the world by trembling breath.* /<sup>28</sup>. So, ghazals and kasidas, written by Spanish poet Federico Garcia Lorca, translated by Marina Tsvetayeva also attract attention. This fact was interesting for us first of all because Azerbaijani poet Aliaga Kurchayli became acquainted with creativity Lorca by means of Russian translations.

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<sup>25</sup> Look about: Həşimli, H. Azərbaycan poeziyasında sonet və terset / H.Həşimli. – Bakı: Elm, –2003. – s. 168.

<sup>26</sup> Рабинович, В.Л. «Красивое страдание». Заметки о русском романсе / Русский романс. Сост., вступ. ст. и ком. В.Рабиновича. – Москва: Правда, – 1987. – с.17.

<sup>27</sup> Kürçaylı, Ə. Bütövlük / Ə.Kürçaylı, red. M. Şükür. –Bakı: Yazıçı, – 1978. – s. 335.

<sup>28</sup> Ibidem, p. 339.

From other side, in Azerbaijani poetry poetic tradition of Mikayil Mushfig exists also. E.g. as a comparison - Mikayil Mushfig in his poem “Tar” (1933-1934) wrote: *“Sing o Tar, sing o Tar!... I would listen best verses from your sounds/ Sing o Tar for a little while/ I would splash your song on my burning spirit as life water. Sing o Tar, Who can forget you?”*<sup>29</sup>.

Unlikely Mikayil Mushfig, even being Lorca’s contemporary was acquainted with creativity of Spanish poet, at any rate, this fact is unknown. As for Aliaga Kurchayli, here the contact connections are talked about, it means that two literary traditions- one from Azerbaijani poetry, Mikayil Mushfig’s lyrics, another one – from European literature are crossed. Lorca’s romancers stimulated Aliaga Kurchayli to write the verses in romance genre, e.g. “The Severance”, “Let’s reconcile”, “I have you in my mind”, “Romance”. Dialogic nature of romance genre is studied in details by Vadim Rabinovich: *“Romance as a common cultural human value, as a necessary fragment of human existence is a natural combination of authenticity and dreams. It is an embodied aspiration. Even the person listening to the romance is old, then he will take from the romance something for his own- wants and needs will appear as they were in his youth <...>. Moreover, the romance gives the illusion of the achievability of the richless”*<sup>30</sup>. As it’s seen, separate human fate mates with historical past and future. This is phenomenon of immixture to current of time, of life itself.

So, here analyses of romance genre, engendered as a result of contact connections is conducted. This analyses confirms the rightness of mentioned idea supremely well. So, poetic romance became part of Azerbaijani culture, inherent part of its spirituality.

Generally, as we retraced in this chapter Azerbaijani poetry of XX century was enriched by new themes and images, were not peculiar it earlier. These themes and characters are requested now by

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<sup>29</sup> Müşfiq, M. Yenə o bağ olaydı. Şeirlər və poemalar / M.Müşfiq. – Bakı: Gənclik, –1976. – s. 83.

<sup>30</sup> Рабинович, В.Л. «Красивое страдание». Заметки о русском романсе / Русский романс. Сост., вступ. ст. и ком. В.Рабиновича. – Москва: Правда, – 1987. – с. 30.

force of historical realities and became inherent part of Azerbaijani national culture. Penetrating into other mindset, (Russian, Spanish and others) and in its imagery, our poets never lost their own national originality. As for new genre innovations, such as sonnet and romance (alike some others) – they let rise problems of national wants and needs on panhuman, universal level.

*The main states and materials of third chapter are presented in following publications of author* <sup>31</sup>.

In **Conclusion** the results of conducted investigation are summarized and it's emphasized, that in modern epoch of multiculturalism and globalization, mutual influence and interaction of cultures haven't sweep away or liquidate national cultural traditions. Interchanging must be positive, must enrich national culture without destruction of mental originality and unique character.

The culture of Orient is based on very rich and ancient traditions, the attitude to them can be compared with adoration. In such situation Europeanization (in some cases-westernization) can do harm.

Philosophical and artistic Orientalism gives rise to such

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<sup>31</sup> Эфендиева, С.А. Феноменология инонационального в художественной литературе и его герменевтическая интерпретация // Gənc tədqiqatçıların elmi konfransı məruzələrinin tezisləri, – Bakı: BSU, – 2001, – s.61-62; С.Есенин и А.Кюрчайлы: к вопросу о поэтических контактных связях // Aspirantların və gənc tədqiqatçıların IX Respublika elmi konfransı məruzələrinin tezisləri, – Bakı: Bakı Dövlət Universiteti, – 11 iyun – 12 iyun, – 2003, – s.122-123; К вопросу о появлении жанра сонета в азербайджанской поэзии XX века // Müqayisəli ədəbiyyat. III Beynəlxalq elmi konfrans. «Ədəbiyyatlarda və mədəniyyətlərdə stereotiplər», – Bakı: Bakı Slavyan Universiteti, – 21 noyabr – 22 noyabr, – 2008, – s.112; Функционирование жанров европейской лирики в азербайджанской поэзии XX века (сонет) // The International Congress on Afro - Eurasian Research IV, ICAR'2018, – Budapest: 27 aprel – 29 aprel, – 2018, – s.610-616; Контактные связи в литературе XX века: Федерико Гарсиа Лорка и Алиага Кюрчайлы // – Bakı: Bakı Dövlət Universiteti, “Dil və Ədəbiyyat” Beynəlxalq elmi jurnal, – 2018. № 4, – s.116-122; Жанр романа в азербайджанской литературе (на материале поэзии Алиага Кюрчайлы)» // 1st International Conference: Modern Information, Measurement and Control Systems: Problems and Perspectives (MIMCS'2019), – Bakı: – 01-02 July, – 2019, – P. 91-92; Художественная проекция образа березы в поэзии Алиаги Кюрчайлы: аллюзия или заимствование? // – Bakı: Azərbaycan ədəbiyyatşünaslığı, Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Əsərləri, – 2020. № 1, – s. 140-145.

masterpieces as Goethe's "West-Eastern Divan", Pushkin's "Imitation of the Quran", Nietzsche's "Thus Spoke Zarathustra", etc. Orientalism should not be understood as an exotic entourage, but as a special world outlook, life and world perception.

Pushkin's motto: "create your own from someone else's" enriched his creative work, and in general Russian literature. For several centuries, contacts have shown their fruitfulness and relevance and this is important both for the East and for the West.

**The main statements of dissertation are presented in author's following publications:**

1. Феноменология инонационального в художественной литературе и его герменевтическая интерпретация // Gənc tədqiqatçıların elmi konfransı məruzələrinin tezisləri, – Bakı: BSU, – 2001, – s.61-62.
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