

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

MATTHEW ARNOLD AND EAST

Speciality: 5718.01 – World Literature (English Literature)

Field of science: Philology

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Baku – 2022

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GENERAL CHARACTERISTICS

Urgency of the theme and the degree of research. The prominent figure of nineteenth-century English literature, literary thought, and literary criticism Matthew Arnold's poetical and literary-critical works in the context of the Oriental theme can be determined by two main factors:

First, in terms of Oriental motifs, which occupy a large place in poet's poetical work;

Secondly, in terms of the connection of the writer's scientific and literary work with the East in one way or another.

These factors provide a full basis for the inclusion of Matthew Arnold's literary and artistic work in the corpus of current problems studied in Azerbaijani literary criticism. The fact that the motifs of the East, which are reflected in the author's creative work, especially in his poetry, are also characteristic of the history of Azerbaijani literature, which makes the study of M. Arnold's poetry in a comparative context. Suffice it to say that the poet's poem "Sohrab and Rostum" is taken from the epic about Rostum and Sohrab in the famous epic "Shahnameh" by the 11th century Iranian poet Abulgasim Firdausi. This work, which reflects the motives of the father-son conflict characteristic of M. Arnold's world epic folklore and literature, is also connected with Azerbaijani literature in terms of idea-content features, artistic-aesthetic bases, epic-literary boundaries. Thus, from the Middle Ages to the twentieth century, Azerbaijani literature was in one way or another connected with the "Shahnameh". Nizami Ganjavi, a prominent representative of 12th century Azerbaijani, Eastern and world literature, took the theme of his poems directly from the "Shahnameh", giving them a new artistic and aesthetic spirit to the themes that Abulgasim Firdausi turned into a means of epic expression of limited nationalist-theocratic traditions. From this point of view, M. Arnold's study of Firdausi's works brought him to the level of common artistic motives with Azerbaijani literature in the context of "Shahnameh" traditions. It is no coincidence that M. Arnold's new interpretation of the saga about Rostam and Sohrab resonates more with the tragedy "Sayavush" on

the same theme by the twentieth-century artist Huseyn Javid than Firdausi in terms of idea-content and artistic-aesthetic features. All these and other artistic and scientific works written by the artist give serious grounds for his work to become the object and subject of research in Azerbaijani literary criticism.

Although the multifaceted work of Matthew Arnold has become the object of research and analysis in the history of world literary and aesthetic thought, but the works of this great scientist, poet and writer have not been studied monograph style in Azerbaijani literary criticism. The scientific analysis and comments on various aspects of Matthew Arnold's creativity were given by the researchers of the western and Russian literary critics as B.D.Adams, R.U.Chambers, N.Dyakonova, S.K.Stanly, R.M.Tenielle. However, in the works of Matthew Arnold, the subject of the East was not brought to the level of separate research¹.

As for the degree of research of the dissertation, it should be noted that the artistic and scientific work of Matthew Arnold is rarely mentioned in Azerbaijani literary criticism, and the topic of "Matthew Arnold and the East" has not been studied at all. In this regard, the submitted dissertation can be considered the first

¹Adams Bradley Donald. Antithetical Developments in the Poetry and Criticism of Matthew Arnold. A Thesis Submitted to the School of Graduate Studies in Partial Fulfillment of the Arts. McMaster University: September 1981, 134p. full text. Pdf.; Chambers Robert W. Poems, with an Essay on Matthew Arnold and T.S. Eliot. Thesis Presented to the Graduate Council of the North Texas University in Partial Fulfillment of the Requirements for the Degree of Master of Arts. Denton, Texas: May 1974, 62 p.; Johnson C. Stanley The Joyful stoic: A Study of the Poetry and the Prose of Matthew Arnold; Thesis Presented to the Faculty of Graduate College at the University of Nebraska. In Partial Fulfillment of Requirements for the Degree of Doctor of Philosophy Lincoln. Nebraska: April 2010, Preview 24 p; Tenielle Robyn Mcleod. Modelling the Public Intellectual: The Case of Matthew Arnold. Athesis Submitted to the College of Graduate Studies and Research in Partial Fulfillment of Requirements for the Degree of Master of Arts in the Department of English University Sakastchenan Saksatoon, Canada: December 2007,105p.mcleod. Pdf; Dyakonova N.Matthew Arnold and English culture of the 19th century - National specificity of works of foreign literature of the 19th-20th centuries. Ivanova, 1985, pp. 55 - 65. md-experiment.org/post/20

monographic research in this field

The object and the subject of the research. The object of the dissertation is M. Arnold's works related to the Eastern theme in one way or another, the poem "Sohrab and Rustum", "The Sick king in Bokhara", "On the Study of Celtic literature" and others. The subject of the study is Eastern motifs and issues in the author's literary and scientific works.

Aims and the objectives of the research. The main aim of the dissertation is to study the theme of the East in the literary and scientific work of M. Arnold to achieve this goal it is necessary to perform the following three tasks:

- Assessment of Matthew Arnold's literary and scientific creativity in the context of the history of British philological thought;
- Comparative study of the idea-content and literary-aesthetic features of motifs related to the Eastern theme in the poems of Matthew Arnold;
- Assessment of the Eastern theme from the ethno-poetic context in Matthew Arnold's "Study of Celtic Literature".

The research methods. The dissertation work is prepared on the basis of an excellent theoretical and methodological basis, using the methods of comparative-typological, historical-comparative and descriptive-typological analysis and approach. This database covers the scientific literature in two directions:

First, the scientific-theoretical experience formed by Azerbaijani scientists on the problems of the dissertation;

Second, the research of European and Russian scholars on the problems of the dissertation.

The main provisions for the defense: The following provisions are included in the defense of the dissertation:

- Oriental life and epic traditions form a consistent and continuous poetic line in Matthew Arnold's poetry;
- Romantic description of the Eastern way of life in the author's poem "Sick king in Bokhara";
- M. Arnold's work on the theme of "Rustum and Sohrab" epic from the Firdausi's "Shahnameh" used in a different plan;
- Unlike from Firdausi, the poet embodies the ideal of heroism

not in the father (Rustum), but in the son (Sohrab);

– Firdausi's approach to the father-son conflict not in the humanistic-human context, but in the context of Sassanid-Iranian theocratic values;

– M. Arnold's approach to the issue of father-son conflict in the context of humanistic values, rejecting Firdausi's approach;

– M. Arnold's image of Sohrab resonates with H.Javid's image of Sohrab from the poetic ideal point of view;

– The writer's attitude to myth is based on the fact that myth is a phenomenon of centralized thinking;

– M. Arnold's "On the Study of Celtic literature" is important from the point of view of Eastern history.

Scientific novelty of the research. Many novelities have been made to solve the problem posed in the dissertation:

– As a result of a general study of M. Arnold's literary and scientific work, it was determined that the Eastern theme forms a separate line of meaning in the poet's work in terms of theme, idea, and poetic level;

– The study revealed that M. Arnold's appeal to the theme of the East, on the one hand, was related to his search for a theme, on the other hand, on the basis of this, the poet's different attitude to myth is determined;

– In the center of the concept of myth embodied in M. Arnold's poetical work is his thesis that "the Greeks understood what they expected from art, but modern authors do not understand it";

– As a result of extensive research of M. Arnold's opposition of Greek art (mythology) to his contemporary literature, it was found that the writer considered myth to be concentrated and modern literature not to be concentrated;

– As a result of the analysis of M. Arnold's approach to myth, it was determined that the main feature of mythical thinking is centralization, based on the sacred precedent, imitation example. Greek literary-mythical thought (dramaturgy) as a single centralized thought was engaged in rooting society in sacred-mythical values, while modern literature was decentralized and devoid of this single goal;

– The research revealed that in M. Arnold's poem "The Sick king in Bokhara" the Eastern way of life is not realistic, but exotic-romantic;

– The poem "Sohrab and Rustum", which occupies a wide place in the author's work from the point of view of the Eastern theme, related to A.Firdausi's epos about Rustum and Sohrab in terms of subject-plot; but it is different from the ideological and aesthetic point of view;

– It was clarified that M. Arnold rejected Firdausi's approach to the image of Sohrab in a new poetic and aesthetic plan, which reflecting the Iran-Sassanid theocratic-ideological meetings. In Firdausi's "Shahnameh", Rustam, who killed his son, is presented as a heroic ideal, while M. Arnold's heroic ideal is Sohrab. The poet did not accept Firdausi's approach, which expressed the nationalist interests of Iran, and idolized Sohrab, who fell into a tragic situation between the two ethnic groups in the Iran-Turan conflict and sacrificed himself in this way.

– A comparative analysis of the images of Sohrab and Rustum in the works of M.Arnold, A.Firdausi and H.Javid showed that the ideological and aesthetic meetings embodied by M.Arnold coincide with the meetings of H.Javid. Both writers, M.Arnold and H.Javid renounced Firdausi's limited national ideals and glorified universal humanistic values.

– As a result of extensive analysis of Matthew Arnold's "On the Study of Celtic literature", it became clear that this work is a valuable source in terms of ancient Turkic history, mythopoetic thinking, ethno-genetic origin of Europe.

Theoretical and practical significance of research work

The dissertation has both theoretical and practical significance. The theoretical significance of the research is conditioned by the possibility of using it as a theoretical source in new research on the problem studied in the dissertation. The main practical significance of the work is that this research can be used as an additional textbook in the teaching of foreign literature and, in particular, the work of Matthew Arnold in the philological faculties of universities.

Approbation and application. The scientific results obtained

during the research were published in the form of the articles and the theses in various scientific journals published in the Republic of Azerbaijan and abroad. The papers were presented at the international and national scientific conferences with reference to the provisions reflected in the dissertation.

Name of the organization where the dissertation is performed. The dissertation work was carried out at the Department of English Language and Literature of the Western Caspian University.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, and references. Introduction – 5 pages, 8651 characters; Chapter I – 41 pages, 75696 characters; Chapter II – 43 pages, 76154 characters; Chapter III – 40 pages, 72665 characters; Conclusion – 6 pages, 10831 characters. The dissertation consists of 243 897 characters excluding the list of used literature.

BASIC CONTENTS OF THE RESEARCH

The urgency of the theme, the object and the subject of the research, aims and the objectives are identified, the research methods, main provisions raised for defense, scientific novelty of the research, theoretical and practical significance, approbation and structure of the dissertation are postulated in the **Introduction**.

The first chapter of the dissertation, entitled, entitled “**Matthew Arnold in the Context of British Literary-Critical Thought**”, consists of two subchapters. The first subchapter titled “*Matthew Arnold's creative activity*” notes that the nineteenth-century English poet and cultural critic Matthew Arnold was regarded as the third greatest poet of his time after Alfred Lord Tennyson and Robert Browning in Queen Victorian literature. Although his poetic works contain small and sad notes, his polished, didactic, satirical and ideological prose works have gained many admirers of literature. Arnold Matthew believed that poetry could be

"critical of life" and even had the power to articulate philosophy². A characteristic feature of Matthew Arnold's work is the poetic expression of grandeur and beauty in both prose and poetry. At the same time, there are significant differences between Matthew Arnold's prose and his poetic legacy. In his prose, Matthew Arnold is a critic, a reformer, he knows exactly what is good and what is bad. As Castleman Justus Collins noted: "writes, is sometimes "absurd, insane, arrogant, and even bitter. But his poetry is sad, and there is an atmosphere of peace and tranquility Matthew Arnold's poems, written in his youth, clearly demonstrate that "*he was both, fall in love and a lover*"³. Matthew Arnold's poetic career which began in his youth, lasted only twenty years: (it is not such a long stage). One can only guess the reason for his departure from poetry. Although the life of his poetry is not very long, most of his works meet high standards, so they are undoubtedly worthy of a significant place in the history of nineteenth-century English literature.

Undoubtedly, he became acquainted with Greek philosophy, dramatic and epic poetry of the Hellenes, and admired their creativity. Matthew Arnold surprised that the works of the Greeks did not lose their value, the poet noted that their work meets religious sentiments and the highest intellectual requirements. Matthew Arnold was perhaps more than any other English poet, who appreciated a sense of balance. Anti-Victorian critic Matthew Arnold has attracted the attention of writers at various times. Dozens of monographs and articles were written about him in the West, and his poetic works and literary criticism were carefully analyzed in the 60s and 70s of the last century. Undoubtedly, this interest has been fueled by the tendency to re-evaluate many Victorian values that have been overshadowed until recently, by Britain's desire to recreate the heterogeneous history of the Victorian era and the objective picture

² Sethi, N. Dover Beach: A Faithful and Spiritual Belief by Matthew Arnold. // International Journal of Advanced Research and Development, Impact Factor: RJIF 5.24, – 2018. Volume 3, Issue, – p.626-628.

³ Castleman Justus, C. Introduction / Matthew Arnold. Sohrab and Rostum and Other Poems. Edited by Justus Collins Castleman. – New York – London: 1917. – p. 17.

of the literary process. Matthew Arnold's literary and critical works played importance role in this sense. In particular, the critical works of Matthew Arnold, published in the 60s and 70s, allowed to present the literary landscape of those years in a realistic way. It was a period in which his aesthetic principles were formed, as well as a period in the decade before him, a period of uncertainty in criticism and a search for literary criticism in England.

M.Arnold also preserved the "authenticity" of the Eastern color in the work. This is proved once again by his hard work on the sources while writing the work: Benjamin's Persian History ("History of Nations"), Sir John Malcolm's "History of Iran", as well as the history of Iran, the volume and content of which can be compared with the Greek "Iliad" and "Odyssey", the Romans "Eneida" "Shahnameh" was studied in detail.

Matthew Arnold was called the "Poet of Universities" for his scientific thinking and prestige in poetry. In Matthew Arnold's multifaceted work, the most appropriate to his world of genius is his elegy. The "Scholar Gipsy" and its equivalent, "Thrysis", "Memorial Verses", "Stanzas from the Grande Chartreuse", and "Stanzas in the Memory of the Author of Obermann", were rated as his best elegiac works.

The second subchapter of "*Matthew Arnold's Literary-Critical views*" shows that Matthew Arnold, a well-known figure in nineteenth-century English literature and an important figure in the development of English literary theory, was in fact involved in a number of British cultural fields, including the education system. He was a poet who showed the need for new reforms in the history of the world of aesthetic thought, the reflection of intellectual interests. In his research "The Function of Criticism at the Present Time" Matthew Arnold with his unique critical thinking and scientific positions determined the main tools with which the criticism of the XIX century.

"On the Study of Celtic Literature" was published in 1867, and the publication of the book opened up new possibilities for the establishment of the Department of Celtic Studies at Oxford University. As in his books "Culture and Anarchy" (1869),

“Friendship's Garland” (1871), “Literature and Dogma” (1873), and other books, Matthew Arnold described the provocation of English life and culture (provincial views and names), Philistineism, and sectarianism. He sharply criticized (sectarianism) and utilitarian (profit-seeking) materialism, concluding that Britain needed intellectual interest, new ideas and a comparable European worldview.

During his 10 years at the Department of Poetry at Oxford University, from 1857 to 1867, his lectures were not devoted to the work of his contemporaries or himself, but to the English translation of Homer's Iliad and Odyssey. Matthew Arnold's lectures at the University were published in volume

Consider the following point in Matthew Arnold's “The Study of Poetry”: “*Our science without poetry would seem incomplete, and now what has been transformed into religion and philosophy with us will be replaced by poetry, I think science (without poetry – T.K.) seems incomplete*”⁴.

Matthew Arnold, like John Dryden, Samuel Johnson, and Samuel Taylor Coleridge, who reworked aesthetic imaginations and tastes in the history of British literature and culture and established his own traditions.

Matthew Arnold, who began his career as a poet in 1840, soon learned that his time was "far from poetry" and that he had lost faith in the possibility of great poetry due to a lack of productive ideas and literary criticism. In his essay "The Function of Criticism at the Present Time," he joined the initiative to "study and disseminate what is known and thought in the world" in the field of literature, philosophy, and social theory in order to create a critical "flow of true and new ideas": decided that it was impossible to write without criticism. Matthew Arnold believed that pragmatism, the "free play of ideas," was based on group, party, and so on. Lack of dependence is a key indicator of genuine criticism. He could not find it in the essence of his life, in England, where politics and religion were strong. According to Matthew Arnold, the main problem is that

⁴ Arnold, M. From “The Study of Poetry” / The Idea of Literature. The Foundations of English Criticism. – Moscow: Progress Publishers, – 1979. – p.117.

people tend to see "not everything as it is, but in a different form" from a different perspective.

Poetic talent is inspired by the intellectual and spiritual atmosphere, as well as the ideas of the time. However, it should be noted that such an environment does not always exist: "... *therefore, the period of great creativity is short, and sometimes the works of many talented authors do not satisfy the reader; The combination of two beginnings, such as the writer's talent and a favorable period, is important for the creation of perfect works of art, and talent alone is not enough in an inappropriate time frame*". In addition, creativity includes such controlling elements that it is not the author's creativity that is at stake, but his critical ability. This is also important for the modern poet, otherwise his work will not last forever.

Matthew Arnold's essay "Study of Poetry" (1880) is considered one of the most influential texts of literary humanism: it emphasizes the socio-cultural functions of literature, its ability to cultivate civilization and morality. According to the scientist, the status of religion is increasingly threatened by science, the ideology of "fact". He considers philosophy helpless because it is rooted in hopeless unresolved questions and problems. He argues that we should turn to poetry not only for moral and emotional support and comfort, but also to interpret life for ourselves. He defines poetry as a criticism of life. The greatest means of poetry is, in fact, the substitution of religion and philosophy⁵.

If poetry is to serve this high position, we must be more confident in our ability to distinguish between good and bad poetry. This is the opinion of Matthew Arnold.

The second chapter of the dissertation, titled "**Oriental life and epic traditions in the poetry of Matthew Arnold**" consists of four subchapters.

The subchapter entitled "*The Sick King in Bokhara*" *reflects the Eastern way of life*". It is shown that Matthew Arnold's poem "Sick King in Bokhara" is studied in literary debates, as a rule, together with the poem "Myrcerinus". Because in both poems

⁵ Arnold, M. Selected Prose / M.Arnold. – Hereafter cited as SP. – Harmondsworth: Penguin, – 1970. – p.340.

philosophical ideas are expressed. In the plot line of both poems, the image of the ruler stands, and the rulers attract more attention, both in terms of age and outlook. In the poem "The Sick King in Bokhara" the events take place in Asia – in Samarkand, Merv, Orgunj, and in "Myrcerinus" the events take place in Greece.

Farel L.Jouard, who studied Matthew Arnold's work under the direction of Abraham Valentine William Jackson (1862-1937), an American expert on Indo-European languages, tried to hypothesize the reason for writing the poem "Sick King in Bokhara" in his work on the East. Farrell L.Jouard wrote in his research that while researching the subject of the East in Matthew Arnold's work, a poem he wrote on the subject of the East "The Sick King in Bokhara" caught my attention. Although Matthew Arnold has never in Bokhara, his masterful poetic depiction of the city of the East inevitably attracts the attention of both western and eastern readers, taking them into the world of thought. What was the main source of the poem written on the theme of the East? I wanted to know where the subject of the poem came from, but seeing that the long research was pointless, I wrote a letter to Matthew Arnold's sister, Miss Frances Arnold, expressing a desire to learn about it. He kindly sent a reply, saying, "It was probable that Matthew Arnold involved this work from Lieutenant Sir Alexander Burns, whose nicknamed was Bokhara". But who was Alexander Burns, and why was he so interested in the subject of the East? What connected it to the East? Under the "rain" of questions, it was not so easy to determine the nature and reasons for this interest.

This dilemma became one of the main goals of Central Asian and European researchers in the late 18th and early 19th centuries. However, Eastern feudal despotism turned Bukhara, Khiva and Kokand into a symbol of immunity for Christians. Those who tried to do so lived in fear of losing their lives. For this reason, a number of scientists have been forced to keep their identities secret while exploring the Central Asian area. Alexander Burns was one of them. He served as a trader in Afghanistan and Central Asia from 1831 to 1836 and conducted researches. It is even said that he was a relative of the famous Scottish poet Robert Burns. After some hesitation,

Alexander Burns disguised himself and set out for the Amu Darya in a merchant's robe in a large caravan of camels. About five months later, Burns crossed the Amu Darya River and came to the city of Theremza, where he found his way to the residence of the Bokhara King. Thus, he wrote about what he had secretly seen with his own eyes during his stay in Bokhara. Although Alexander Burns's information about Central Asia sometimes does not justify itself, but it should not be forgotten that he is considered the first researcher in this field. During the five years of his travels, he wrote a two-volume book, "Travel to Bokhara", and presented it to the British Empire.

Matthew Arnold described king's visit to the mosque as follows: "*The king, dressed in a simple silk robe, was seated in front, and two porters carried him, and the Holy Qur'an was brought to him. Compared to his predecessors, the present king showed himself to the worshipers as a man of self-sacrifice and devotion to religious ceremonies. He had strict rules for performing religious rites, but he was not a fanatic like his father, despite praying three times a day*"⁶.

Infuriated, the khan demanded that the mullah be punished. The sofa is assembled and the mullah is sentenced to death. According to Sharia law, he was to be stoned. The king described by Matthew Arnold was not cruel, and he even instructed the king's to men not to touch him if the sinner wanted to flee if he could not bear the blows. However, the mullah turned his face to Mecca and said, "Allah is One and Muhammad is His Messenger." King (khan) attends the ceremony and throws the first stone himself.

Poetic examples, or the customs and traditions of Eastern countries of travelers, merchants and researchers, can be considered as a one-sided assessment of the essence of events in social and spiritual life. On the other hand, the impressions and poetic images created by the West and its travelers, scientists and poets. The exaggeration of ignorance and backwardness in the East, and even tragedies for a sip of water, creates a certain negative emotion and impression.

⁶ Arnold, M. The Poetical Works of Matthew Arnold Complete Edition with Biographical Introduction / M.Arnold. – Boston and New York Pub: Tomas Y.Crowell and Company, – 1897. – p.94.

The second subchapter called *“Matthew Arnold's "Sohrab and Rustum" and Firdausi's "Shahnameh"'s comparative semantics*” is noted that as a Western literary critic, he referred to ancient Greek literature, the works of ancient Greek poets and philosophers such as Homer and Sophocles, as well as Eastern culture and literature.

In 1853, Matthew Arnold turned to Eastern poetry and wrote a poem of the same name based on the epos "Sohrab and Rustum" from Abulgasim Firdausi's "Shahnameh" epic. "Sohrab and Rustum" is a large-scale and ambitious work in his work.

Before quoted the publication of the Firdausi's Shahnameh, Matthew Arnold got acquainted with many editions of the saga. The first four-volume scientific edition of the Shahnameh was published in 1829 in Calcutta, India, by the English scholar and orientalist Turner Macan (1792-1836), along with seventeen manuscripts.⁷

The work stands on top of an art monument that is polished, containing the features of a classical model, as if reminiscent of the songs of the “Iliad”. The young prince Sohrab is the son of the hero Rustum, unaware of his existence. Sohrab had never seen his father, but he knew who he was. The mother, who announced the birth of her daughter at the time of her birth, was terrified that Rustum would separate her son from her and take him into his care. Sohrab gave the impression of a knight, who grew up in a warrior mood, where the honor and dignity of his father can be proud in the future. In the poem, Turan and the Iranian armies meet on the eve of the battle, Sohrab's impatient finding of his father, his desire to add him to the crown of honor after finding his father, and then the meeting of the father and son and the wounding of the father's son during the war was skillfully given. Matthew Arnold prefers the image of Sohrab in the poem "Sohrab and Rustum" and presents him as a more noble and emotional person than in Abulgasim Firdausi's epic "Shahnameh". In his poem, Sohrab, despite being wounded by his father, does not blame him, but comforts him and says that it is a matter of fate. However, unlike Matthew Arnold, Abulgasim Firdausi

⁷ Encyclopedias, dictionaries, reference books / – Moscow: Publishing house "Soviet encyclopedia", – 1972. – p.995-996

preferred the image of Rostum to all the heroes in the “Shahnameh”, presenting Rostum as the strongest, the protector of the crowns of kings. Firdausi considered Rostum to be the political support of the country. Even his enemies bow to his courage, bravery, fighting spirit, extraordinary ability and heroism. Throughout the work, Rostum is presented to readers as an invincible hero, but at the end of the work, Rostum is no longer an invincible hero, but a miserable and helpless father who has lost the game of his destiny, injuring his son.

M. Arnold's concept of "hero" differs sharply from A. Firdausi's concept of "hero", and this is primarily due to the sharp spatial and temporal differences between the literary and aesthetic values of the epochs to which these artists belong.

A. Firdausi's "hero" model is epic-mythological, M. Arnold's model is romantic-epic. M. Arnold differs from Firdausi's epoch not only centuries, but also different epoch-making views on the concept of "hero". Firdausi was a poet of the epic period, M. Arnold was a poet of the written literature period. For Firdausi, Iranian myths were a means of restoring, preserving, and reviving the identity of the Iranians (Sassanid Iran) that had collapsed under Arab occupation, while for Arnold, myth was a source of original, pure humanist ideas, a source of centralized thinking. In this sense, A. Firdausi could never praise Sohrab as the bearer of his national ideas, because his mother was Turkish and his father was Iranian. For M. Arnold, there was no such duty, no obligation, determined by ethnic identity. Because of the tragedy of Sohrab's image, the tragic situation between two ethnoses (Iran and Turan) and the attempt to get out of this situation based on humanistic ideals, natural-divine father-son love, M. Arnold called Sohrab the hero of his work, the bearer of his poetic ideal. The author has become the main implementer of the concept. Regardless of whether they wrote or created at different times and places, both artists approached the issue from the same perspective, based on the slogan "wars are the scourge of humanity". Firdovsi cursed the bloodthirsty rulers and their wars in the “Shahnameh”, taking peace and stability from the people and exposing the grave consequences of the wars.

The third subchapter entitled *“Comparative analysis of the images of Sohrab and Rustam in the works of M.Arnold, A.Firdovsi and H.Javid”* states that Firdausi's "Shahnameh" was widely known and loved in both Eastern and Western countries. The poet's work has not lost its relevance in the later stages of literary history. Azerbaijani playwright Huseyn Javid (1882-1941) wrote the tragedy "Sayavush" based on the epos "Sayavush and Sudaba" in 1933 on the occasion of the 1000th anniversary of Abulgasim Firdausi. Along with Huseyn Javid, the great Azerbaijani composer Uzeyir Hajibeyov created a five-act opera based on the epos "Sohrab and Rustum" and staged it on the Azerbaijani stage before the revolution.

The Eastern world, Eastern literature, culture and mythology have always been a rich source for Western scholars and writers for centuries. Eastern poetry and, in general, the Eastern way of thinking are reflected in the works of Western poets. In Western literature, Matthew Arnold, and in Eastern literature, Huseyn Javid applied for Abulgasim Firdausi's famous work "Shahnameh". In Firdausi's "Shahnameh" epic, a special place is given to mythological plots and images in the sagas. Unlike Firdausi, Huseyn Javid and Matthew Arnold bypassed the mythical clouds, and despite the similarities, both writers fulfilled the spiritual-cultural Turkic mission of the Eastern epic and cultural traditions. Unlike Huseyn Javid, Matthew Arnold found similarities with Greek mythology.

In Huseyn Javid's "Sayavush", the events take place in Zabistan. Sayavush is training here with Rustum and other wrestlers. After losing his mother, Sayavush grew up under the care of Rustum. When he grows up, his father Cavus takes him to him. A big party was organized on the occasion of his son's arrival to the palace, and Sayavush's mother Sudaba was to attend the party. The inclusion of the theme of the East in the works of Matthew Arnold, of course, can be associated with his close guidance to the history, culture and literature of the East, his great interest and love for the history and literary world of the East.

In 1853, Matthew Arnold wrote the poem "Sohrab and Rustum" consisting of more than 800 verses, quoting the epic

"Shahname" by the great poet of Eastern literature Abulgasim Firdausi. The poem is considered to be a large-scale and ambitious work of the English poet. The events in the poem take place near the Amu Darya River. Matthew Arnold introduced the Amu Darya River as Oxus Stream. Giving such a name, of course, gave the impression that the poet was familiar with toponymic transformations in Greek, as well as literature. Despite the fact that he benefited mainly from Eastern literature and culture, Matthew Arnold wrote the poem "Sohrab and Rostum" in the Greek style, comparable to the Greek literary heroes.

Unlike Abulgasim Firdausi, Matthew Arnold preferred the image of Sohrab in his poem "Sohrab and Rostum" and presented him as a more noble and emotional person than the image of Sohrab presented and described in "Shahnameh", while Rostum was an angry, cunning and arrogant person. As much as Iranism is praised in Firdausi, it is possible to see the opposite in Huseyn Javid.

Regardless of whether they wrote at different times and in different places, all three writers looked at the issue from the same angle, holding the idea that "wars are a scourge of humanity" as a banner. Like Abulgasim Firdausi, both Matthew Arnold and Huseyn Javid took peace and stability from the people, cursed the bloodthirsty rulers, the wars they waged, and did not hesitate to expose their grave consequences.

While A. Firdausi praises the idea of Iranism, H. Javid – the idea of Turanism, M. Arnold seems to have taken a neutral position between them. This is natural. Because while Firdausi was a staunch Iranian and Javid was a staunch Turanian (Turkist), M. Arnold was neither an Iranian nor a Turk. Of course, Firdausi's Iranianism and Javid's Turanism cannot be equated in terms of quality. While Firdausi was an Iranian who hated the Turks and made this clear in the Shahnameh, Javid never hated the Iranian ethnos as a Turanian.

It is confirmed that the father-son conflict in the works of A. Firdausi, M. Arnold and H. Javid cannot be assessed as a purely poetic event. While M. Arnold's approach to this conflict has an artistic and aesthetic character, A. Firdausi's approach reflects ethno-epic and ethno-theocratic ideals. We also see the embodiment of

ethno-epic ideals in H.Javid, but in his approach he is a humanist who is completely far from Firdausi's idea of national hostility.

The subchapter entitled *“Arnold's poem” Sohrab and Rustum “in the field of research”* states that Iranian researchers Ali Haydari and Nozar Niazi, who claim that Homer's atmosphere is widely reflected in the poem in of Matthew Arnold's poem. Although his article in the “Review of European Studies” clarifies many points in Matthew Arnold's parallels between Rustam and Sohrab's Achilles and Hector in Sohrab and Rustam, the Iliad is based more on Greek mythology.

Matthew Arnold's first work, Sohrab and Rustum: An Episode, published in 1853, was a narrative poem on a tragic subject. In fact, the poet is said to have written the subject on the basis of John Malcolm's History of Persia and a summary of St. Beauvais's prose translation of Firdausi into French.

In his poem Matthew Arnold, quoted from Katharine Hull (1921-1977) and Pamela Whitlock (1920-1982), one of the most famous works of children's literature, The Far Fifth Ogos. He preserved the title and place names in his poem. The most interesting thing is that Justus Collins Castleman, the author of the foreword and notes to Matthew Arnold's collection "Sohrab and Rustum" and other poems, wrote in his explanation of the word "Oxus" ("Oghuz") that this word is the main river separating Turan (Azerbaijan) from Iran and noted that the name was given by the Greeks and Romans.

Hasan Javadi, who lives in Washington, D.C., once addressed "the influence of Persian poets", including Abulgasim Firdausi, on the work of Matthew Arnold in the fifth chapter of his study, “Persian Literature Influence on English Literature”. In the foreword to the book, the author notes that *“with very few exceptions, translators and imitators became acquainted with the Persian language. Matthew Arnold has such exceptions, however, the great right of Firdausi's genius, "Sohrab and Rustum" allowed Arnold to gain a place among the artists who brought the Persian words to the attention of the English public”*⁸.

⁸ Javadi, H. Persian Literary Influence on English Literature / H.Javadi. – Published by Jahan Book Company, – 2008. – p. x1- x11.

It is clear from the comparative analysis of the images of Sohrab and Rostum in the works of M. Arnold, A. Firdausi and H.Javid that although H.Javid was a strong Turanian playwright, unlike Firdausi, he approached nationalism through the prisms of humanistic values, natural and divine rights of peoples.

The third chapter “**The East in Matthew Arnold's Study of Celtic Literature**”, consists of three half-chapters. The subchapter entitled “*General Content of the Study of Celtic Literature*” states that the phenomenon of Celtic studies began to appear in England and Ireland at the end of the 19th century and included not only Celtic language but also Celtic culture, history and ethnography.

Matthew Arnold was of the opinion that the "German spirit" instilled in the English "the preservation of honesty and balance, diligence, perseverance, and devotion to nature". The "characteristic spirit of the Celts" instilled such feelings as "sensitivity, disobedience, rebellion, feminism." These characteristics primarily lead to the development of culture, especially literature. The combination of Celtic and German characteristics created the conditions for the emergence of art and British religiosity. The "Norman spirit" manifests itself in the "energy and ability" of culture, but it does not shy away from arrogance and cruelty⁹.

The first researcher of Celtic literature was Ernest Renan. In “Poetry of the Celtic Race”, he saw the essence of Celtic literature in abstraction, softness, passivity, and fantasy. After Ernest Renan, Matthew Arnold continued his research into the study of Celtic literature.

The study and research of Celtic literature proved once again that Matthew Arnold opened new horizons in science. In his Essay "On the Study of Celtic Literature", Matthew Arnold explored the Celts' love of nature, the product of (Celtic) imagination, and Celtic melancholy, each under a separate heading. The Celts' love of nature was not only "mysterious", but also "beautiful", "charming", which

⁹ Sokolova, N. Victorian about the English to the problem of understanding national identity in the context of the era // Problems of identity, ethnicity, gender in the culture and literatures of the Old and New Worlds. – Minsk: – 2004. – p.54-62

adds to the color of "charm and magic". "On the Study of Celtic Literature" was a much-needed and talked-about essay of its time. This essay is rich in intuitive foresight and critical insights, and in turn was inspired by the writings of the great French critic Ernest Rena, Poetry of the Celtic Race ("La poesie des race celtiques"). Matthew Arnold used Rena's remarks on "Celtic morality, melancholy, and the Celtic approach" in a coherent study of Celtic, Welsh, and Breton literature.

The second subchapter, entitled "*The Oriental (Cymmer) Element in Celtic Literature and Culture*" emphasizes that there is no need to prove once again that Matthew Arnold's lectures, used as "Cymry" or "Cimmerians" in his lectures, are clearly "Cimmerians." However, on page 11 of the book, the name of the Cimmerians is once given as "Cimmerians", and in all other cases as "cymry" or "cymris".

Owen Jones, a native of Wales, was born in The Valley of Myvyr in Wales shortly before the middle of the 18th century and later collected Celtic literature and deposited the manuscripts in the British Museum. The samples of literature he collected are addressed to the reader under the name "The Myvyrian manuscripts".

Matthew Arnold's researches on Celtic literature is noteworthy as a call for reconciliation between the ancient Celtic culture and literature of the Saxon or English political circles, and against the Celtic identity as a whole. In this sense, as the critic once claimed: "... while we owe the Anglo-Saxons more for their practical qualities in the establishment of the British Empire, we have inherited a poetic image from the Celts, the Celts who created English literature since the Greeks"¹⁰.

The Ogam alphabet (a term given in two variants, Ogam or Ogham) played a special role in writing Celtic history, culture, and literature. In ancient Mesopotamia, or the cuneiform inscriptions of the Gilgamesh saga, the letters Ogam are engraved on stone. The text on the stone, which is about four meters high and still imprints on tourists, still amazes tourists, who visiting Ireland. In a one-sentence

¹⁰ Squire, Ch. Celtic Myths and Legends / Ch.Squire. –Printed in the EC: Lomond Book, – 2000. – p.3

text, the meaning of the idea had been a mystery for some time. That is, it was assumed that the sentence translated into English was inadequate, and it was suggested that a new translation be found. Note the text engraved on the stone: *“At the top of Ballycrovane Harbor, a tall, narrow swollen rock is four meters high, and this stone is clearly visible to everyone from the Gulf as they sail from the open Atlantic to the safe harbor near the Cork and Kerry borders. Those carved on the left side of the stone are a dedication in Ireland. MAGGI DECCEDDAS AVI TURANIAS - meaning “Mc Deixet u: belongs to Torna ...”*¹¹.

However, it is impossible to fully agree with this interpretation of words. First of all, the first word "maggi" means "mag". It can be assumed that Dessedda is the name of a latinized person. The word "Avi" is an Scythian (Turkish) word, meaning "grandson" and "tribe". "Turantias" is understood as "Turanian". Thus, we claim a more appropriate translation of that sentence: "The grandson of Magli Dessedda – Turanian".

Matthew Arnold wrote: *“Let's go a little farther. As for the two major Celtic divisions of language - Gal and Cymmer, philologists say that Gal is younger, more synthetic, Sanskrit, Greek, Zand, Latin, tentonic (Tentonic) and Kimmer with an older, more analytical or related Turanian”*¹².

In his research, Matthew Arnold stressed that the Cymmers contributed to the universal cultural and literary heritage of the country, where they live as protectors and successors of ancient and modern culture, as well as literature in the British Isles.

The third subchapter of *“On the Study of Celtic Literature in the Context of British Literary and Theoretical History”* noted that Matthew Arnold had great merits in the study of Celtic literature and culture. Monographic publications devoted to the study of literary issues often refer to his views and judgments in the collection of

¹¹ Switt Catherine story of Ogham. Published o/ October 2015. – historytoday.com/storyogham#:~:text=On%20a%20hill%20above%20Ballycrovane.the%20Cark%20and%20kerry20bordr

¹² Arnold, M. On the Study of Celtic Literature. / M.Arnold. – Published by Global Grey, – 2018. – p.48.

lectures "Study of Celtic literature", and in confirmation of the author's provision, his scientific judgments are usually noted as a reliable source.

In the first part of the above-mentioned work, we read the name of Matthew Arnold, who tried to create a clearer understanding of the Celtic problem: *"In order to know the Celtic issue comprehensively and deeply, everyone must know the Celtic people, and in order to know the Celts, everyone must know that the Celts express themselves beautifully through their literature"*¹³.

In Matthew Arnold's "On the Study of Celtic Literature", Monsieur Thierry, a well-known researcher of Celtic literature and culture, divided the Gaelic population into certain groups in his nearly 100-page study on "Historie des Gaulois". He wrote that the Gauls had two large families, the Gaels and the Cymmers, the Cymris, and that their physically distinct species now lived in France.¹⁴

In his study of Celtic literature, Matthew Arnold preferred to identify the elements of interaction in the creation of literature in the field of interaction and influence with the Celts, who migrated only from Britain, as well as from many countries near and far. Researchers in Celtic literature, including John Kemble, in their study "Horae Ferales", provided insights and insights that, unlike Matthew Arnold, brought Celtic culture and art more into the educational context from a European context. In fact, the identification of Celtic art dates back to the years of Matthew Arnold. Another researcher, Augustus Woolanton Franks, was best known for his work on the study of Celtic culture, literature, and art in a European context, while working as head of the British and Medieval Department of the British Museum from 1826-1897.

However, in the nineteenth century, he "argued that the next Celtic period was not capable of creating important and significant works of art by barbarians (orientalists) on the lands inhabited by the

¹³ Arnold, M. On the Study of Celtic Literature. / M.Arnold. – Published by Global Grey, – 2018. – p.20.

¹⁴ Arnold, M. On the Study of Celtic Literature. / M.Arnold. – Published by Global Grey, – 2018. – p.52-53.

British. In his 1895 monograph *The Origins of Celtic Arts*, based on a series of lectures, Sir Arthur Evans stated that Etruscan motifs and elements from the Far East were an integral part of the gradually emerging Celtic culture in British art monuments.¹⁵

Charles Squire, author of the monumental study *Celtic Myths and Legends*, writes: “*As we have learned from the Triad of Clas Myrddin, before its first settlement in Britain, its name was Myrddin's Enclosure*”¹⁶.

Who is this Mariddin? Let's clarify the identity of the author in his own language. First of all, in the last section of the above-mentioned monograph "Mythology of the British Isles" the pronunciation of the English name "Myrddin" is mentioned as [Marddin], Marddin, as well as in the pages of the book named after "Merlin" "Myrddin").

The author of the monograph notes that the first name of the British country, known as "Myrddin's enclosure", he learned from the triad "Clas Myrddin" (three volumes), inevitably gives some idea of the invisible historical secrets of ancient Britain.

On the one hand, this connection benefited from the ideas of the English Enlightenment about the nature and concepts of Eastern and Western civilization, and developed during the expansion of the British Empire. On the other hand, the mythological connections between Celtic and Eastern culture have been an independent history of local Irish and Gaelic culture since the Middle Ages.

In the “**Conclusion**” part of the dissertation, the scientific generalizations and the results obtained in the research process are presented as follows:

– Matthew Arnold praised Greek art for accepting the reality he considered to be true, for believing in a single truth, in other words, for being a centralized literature, that is, a phenomenon of poetic creation based on a single central point, and opposed it to nineteenth-century decentralized literature. Nineteenth-century

¹⁵ Cunliffe, B. *The Ancient Celts* / B.Cunliffe.– Published by the Oxford University Press, – 1992. – p.37.

¹⁶ Squire, Ch. *Celtic Myths and Legends* / Ch.Squire. – Printed in the EC: Lomond Book, – 2000. – p.323.

literature was already the product of poetic thinking based on the individual's ability to approach an object from different perspectives, long separated from structural (centrifugal) thinking, and in this sense its decentralization reflected the dialectical development of public consciousness.

– M. Arnold's poem "The Sick king in Bokhara" is an important work in terms of reflecting the Eastern way of life. There is no doubt that the poet took the content of the poem from the materials of Alexander Burns's book "Journey to Bokhara". This poem is of great importance for the Eastern readership as one of the works of art distinguished by its poetic and artistic quality among the works of art written on the theme of the East.

– XIX century critic M. Arnold is a poet who fights for universal values, turns human dignity into an artistic ideal and aesthetic value of literature. Unlike M. Arnold, A. Firdausi was more of a national poet, an artist who was a faithful bearer of the ethno-theocratic traditions of the Iranian ethnos to which he belonged. In this sense, although the image of Sohrab as a literary hero has deeper psychological features than Rustum, his glorification of Rustum as an extraordinary hero was due to the fact that he was a loyal and strong representative of the ethnic and cultural traditions with which Firdausi was closely associated. In this regard, we must approach the issue in the light of the historical-cultural, literary-aesthetic meanings of the concept of "hero". Because M. Arnold's concept of "hero" differs sharply from A. Firdausi's concept of "hero", and this is primarily due to the sharp spatial and temporal differences between the literary and aesthetic values of the epochs to which these artists belong.

– A comparative analysis of the images of Sohrab and Rustam in the works of M. Arnold, A. Firdausi and H. Javid showed that, unlike Firdausi, Huseyn Javid and Matthew Arnold bypassed the mythical clouds, despite the similarities, the spiritual and cultural traditions of Eastern epic and cultural traditions in both works. fulfilled the Turkish mission. Unlike Huseyn Javid, Matthew Arnold found similarities with Greek mythology. Although the English poet wrote on the subject of the East, there are traces of Homer in his

poem "Sohrab and Rustum".

– Unlike Arnold Firdausi, Matthew preferred the image of Sohrab and presented him as a more noble and emotional person than the image of Sohrab presented and described in the “Shahnameh”, and described Rustum as an angry, cunning and arrogant person. As much as Iranism is praised in Firdausi, it is possible to see the opposite in Hussein Javid. Huseyn Javid wrote the phrase "The Turks' attack is terrible" in order to make Turan stronger than Iran and to glorify him. It can be said that Rustum, the protagonist of Huseyn Javid's Eastern saga, is described as pale and weak.

– In Matthew Arnold's research on Celtic literature, especially in his scientific and literary thoughts on King Arthur, the fact that the heroes also took a stand in the skies may at first sight coincide with the historical reality of his glorification in the ancient Turkish epic tradition. After all, in the later period of Celtic literature and culture, the interaction of peoples or tribes who migrated to British territory and shared views on the world could not pass without a literary and cultural influence on the development of a single local literature and culture. Thus, in Celtic literature, the presence of twin tribes in the Irish, Welsh, Scandinavian, and Eastern sagas of certain events in the stories can also be attributed to the manifestations of such a process of interaction. Peoples and tribes, who know each other better and more deeply, naturally invented the first embryo of the mythical world with the ideas that arose in the minds of the creators of the heroic images they created. Matthew Arnold's views on Celtic literature also add a new dimension to the interpretation of these ideas.

– The word "Cymmer" is easily divided into two parts: cymm-er. This word is closely related to the Turkic languages, including the Azerbaijani language, both in terms of morphological structure and lexical semantics. In this sense, although the unanimous opinion of historians and mythologists about the fact that they are an integral part of the ethno-genesis of the Azerbaijani Turkic people around the Cymmer, Scythian, Sac, Hun, Massaget and other Caucasian tribes raises many questions, we believe that the history of these Turkic-speaking tribes will be remembered in culture and literature as an

event that has never lost its originality in the conduct of factual research.

The main contents of the research is reflected in the following published works of the author:

1. Matthew Arnold as a critic. // – Baku: Science Publishing House, Reports of ANAS, – 2012. №6, – p.191–196;
2. Some aspects of poetical thoughts and literary critical views of Matthew Arnold // – Baku: BSU, International scientific-theoretical journal of language and literature, – 2018. №1 (105), – p.287-289;
3. The aspects of studying of ideal and literary peculiarities of the poem "The Sick king in Bokhara" by Matthew Arnold // – Baku: Transactions of Pedagogical University, – 2018. Vol.66, №4, – p.82-88;
4. The influence of Abulgasim Firdausi on the literary creativity of English poet Matthew Arnold // – Baku: AUL Research Papers, – 2018. №1, – p.70-76;
5. Matthew Arnold's "On the Study of Celtic literature" and the phenomenon of Celtic studies // – Baku: AUL Language and literature, – 2018. Vol. IX, № 3-4, – p.124-130;
6. Parallels in the works of Matthew Arnold and Huseyn Javid // Republican Conference of Huseyn Javid and World Literature, – Baku: – April 12, – 2019, – p. 254-260;
7. Some aspects of Matthew Arnold's literary-critical views // – Baku: Philological issues, – 2019. № 17, – p.188-195;
8. Unity of individual and human emotions in the poem "Dover Beach" by Matthew Arnold // – Baku: International Scientific Journal of Comparative Literature Studies of ANAS, – 2019. №2, – p.34-40;
9. The poem "Sohrab and Rostum" in the field of West-East literary relations // Materials of the IV International Scientific Conference "Haydar Aliyev: Ideology of Multiculturalism and Tolerance" dedicated to the 89th anniversary of national leader Haydar Aliyev, – Baku: Azerbaijan University of Languages, – May 7, – 2021, – p.125-126;
10. Eastern (Cymmerian) element in Celtic literature and culture //

KIİV Vcheni Notes of the Taurida National University named after V.I.Vernadsky, Series “Philology. Journalism” – 2021. Vol. 32(71), No 4, – p.52-62;

11. Matthew Arnold’s position in English Criticism and the Literary Process // 10th International Conference on Culture and Civilization, – Erzurum, – 11-12 August, – 2021, – p.101-105;
12. On the study of invisible aspects of oriental history and culture in British literature // Materials of the V International Scientific Conference "Haydar Aliyev: Ideology of Multiculturalism and Tolerance" dedicated to the 99th anniversary of national leader Haydar Aliyev, – Baku: Azerbaijan University of Languages, – April 28, – 2022 (material is not printed).

The defense will be held on 30 June 2022 at 14⁰⁰ at the meeting of the Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Address: AZ 1014, Baku, Rashid Behbudov Street, 134.

Dissertation is accessible at the Azerbaijan University of Languages Library.

Electronic versions of dissertation and its abstract are available on the official website of the Azerbaijan University of Languages.

Abstract was sent to the required addresses on 31 May 2022.



Signed for print: 31.05.2022.

Paper format: 60x84 1/16

Volume: 41979 characters

Number of hard copies: 20