



IDEA AND CHARACTERS IN “ANNA KARENINA” BY LEO TOLSTOY AND “FOGGY TABRIZ” BY MAMMAD SAID ORDUBADI

Jabrayilov Nasib Huseyn oğlu,

Baku Slavic University Doctor of Philosophy in Philology, dosent

Baku, Azerbaijan

c.nesib@mail.ru

ORCID: 0009-0006-3241-2319

DOI: <https://doi.org/10.54613/ku.v18iB.1701>

MAQOLA HAQIDA/O STAT'YE

Qabul qilindi: 18-may 2026-yil

Tasdiqlandi: 21-may 2026-yil

Jurnal soni: 18-B

Maqola raqami: 42

KALIT SO'ZLAR/КЛЮЧЕВЫЕ СЛОВА

g'oya, oilaviy muammolar, milliy qadriyatlar, turmush tarzi, xalq, qiyosiy tahlil, g'oyaviy-badiiy xususiyatlar, oilaviy munosabatlar, xarakter rivoji, psixologik tasvir

ANNOTATSIYA/АННОТАЦИЯ

Ushbu maqolada adabiyotshunoslikda ilk bor Lev Tolstoyning “Anna Karenina” va Mammad Said Ordubadining “Tumanli Tabriz” romanlarining g'oyaviy-badiiy hamda xarakterologik jihatlarini qiyosiy tahlil qilinadi. Shuningdek, har ikki adibning oilaviy munosabatlarni talqin etishdagi g'oyaviy-falsafiy mushtarakligi aniqlanadi.

Har ikki muallif romanlarida oilaviy munosabatlarning axloqiy va psixologik jihatlariga ustuvor ahamiyat berilib, ijtimoiy muammolar ikkinchi planga suriladi. Bu esa asar qahramonlarining ichki dunyosi va xarakterologik dominantlarini har tomonlama ochib berishga xizmat qiladi. Adiblar oilaviy munosabatlar haqiqatini hamda qahramonlar shaxsiyatini o'z xalqining milliy ruhi va turmush tarzini aks ettiruvchi ifodalar orqali kitobxonga yetkazadilar.

Har ikkala roman markazida inson taqdiri, orzu-intilishlari, xarakter muammolari va oilaviy munosabatlar turadi. Qahramonlarning ruhiy holatini eng nozik tafsilotlarga tasvirlash hamda ularning xarakter rivojini ko'rsatish asarlarning g'oyaviy-mazmuniy rejasi va kompozitsion tuzilishini sezilarli darajada boyitadi. Ikkala yozuvchi ham metaforik vositalar, peyzaj tasvirlari, bosh va ikkinchi darajali obrazlardan mohirona foydalanib, romanlarning kompozitsion yaxlitligini ta'minlaydi. Natijada “Anna Karenina” va “Tumanli Tabriz” romanlarida yaxlit obrazlar galereyasi hamda keng qamrovli g'oyaviy-obrazlar tizimi yaratilgan.

ABOUT THE PAPER

Accepted: 18 May 2026

Approved: 21 May 2026

Volume: 18-B

Paper number: 42

KEYWORDS

idea, family problems, national values, way of life, people, comparative analysis, ideological and artistic features, family relationships, character development, psychological portrayal

ANNOTATION

This article presents, for the first time in literary studies, a comparative analysis of the ideological-artistic and characterological aspects of novels “Anna Karenina” by Leo Tolstoy and “Foggy Tabriz” by Mammad Said Ordubadi, while also identifying the ideological and philosophical affinity between the two writers in their interpretation of family relations.

In the novels of both authors, priority is given to the moral and psychological aspects of intra-family relationships, whereas social issues remain in the background, thereby enabling a comprehensive disclosure of the inner world and characterological dominants of the protagonists. The authors convey to the reader the realities of family relationships and the characters personalities through expressions that reflect the national spirit and the very life of the peoples to which they belong.

At the center of both novels are human destiny, aspirations, problems of character, and family relations. The transmission of the psychological state of the characters down to the smallest detail and the depiction of the development of their characters significantly enrich both the ideological and substantive plan and the compositional structure of the works. Both writers skillfully employ metaphorical devices, landscape descriptions, and the images of major and minor characters, thereby ensuring the compositional integrity of the novels. As a result, “Anna Karenina” and “Foggy Tabriz” present an integral gallery of characters and an extensive ideological-imagery system.

Introduction. In literary studies, the problem of character constitutes one of the fundamental theoretical categories associated with the artistic and aesthetic representation of the human inner world, moral values, psychological condition, and social identity. Character should be understood not merely as a set of individual traits, but as a complex artistic phenomenon that reflects the socio-political environment of a particular historical epoch, national and ethical values, family relations, and the individual's moral position toward life. Within the framework of realist literature, therefore, the problem of character occupies a central place in the artistic interpretation of human spirituality, psychological experience, and social behavior.

The comparative investigation of the creative heritage of Mammad Said Ordubadi, one of the leading representatives of Azerbaijani literature, and Leo Tolstoy, a distinguished classic of Russian and world literature, is of considerable scholarly importance. In the present study, the ideological-artistic conception and the problem of character in “Anna Karenina” and “Foggy Tabriz” are examined comparatively within a systematic analytical framework. Particular attention is devoted to identifying the ideological, philosophical, and aesthetic affinities between the two writers, especially in their interpretation of family relations, moral values, and the spiritual world of the individual.

The principal objective of the research is to conduct a comparative and comprehensive analysis of the distinctive characteristics of the protagonists in “Anna Karenina” - Anna Karenina, Alexei Vronsky, Konstantin Levin, Katerina Alexandrovna, and Stepan Arkadyevich - as well as the principal

characters of “Foggy Tabriz”, including Abulhasan bey, Nina, Miss Hanna, Smirnov, and Mahru. The study seeks to reveal the moral-psychological qualities of these characters, the nature of their interpersonal relations, and their ideological functions within the artistic structure of the novels.

The artistic treatment of the problem of character assumed particular significance in nineteenth-century Russian and twentieth-century Azerbaijani realist prose. Writers of these literary traditions sought to disclose human character not solely through external description, but also through internal monologue, psychological analysis, dialogue, portraiture, and authorial narration. In the works of Tolstoy and Ordubadi, the human spiritual world, family relations, love, social responsibility, and national-moral values are represented within the broader context of realist artistic thought.

The comparative analysis of the problem of character in “Anna Karenina” and “Foggy Tabriz” retains particular relevance in contemporary comparative literary studies. Both novels explore the human inner world, psychological conflict, family relations, and questions of love and morality within a broad philosophical and artistic framework. Through psychological description, dialogue, and internal monologue, the writers reveal the moral choices, emotional experiences, and life positions of their characters.

One of the principal factors bringing the artistic worlds of the two writers into close proximity is the ideological and aesthetic parallelism observable in their treatment of the human condition, moral responsibility, family relations, and social reality. At the same time, important distinctions

may also be identified in their artistic and philosophical approaches. Tolstoy places particular emphasis on the profound psychological analysis of the individual and interprets character primarily through moral and ethical conflicts. Ordubadi, by contrast, portrays character in close connection with socio-political struggle, national consciousness, and the ideals of liberation and patriotism.

Thus, the comparative study of "Anna Karenina" and "Foggy Tabriz" possesses substantial scholarly significance for investigating the theoretical essence of the problem of character, the moral-psychological nature of the individual, and the poetics of realist prose.

Literature review. Alongside the characteristics shaped by the historical epoch and socio-cultural environment in which an individual lives, relatively stable and enduring qualities arising from one's inherent nature also play a significant role in the formation of personality. It is precisely the dialectical unity of these two factors that determines the essence of human character. The formation of character should be organically connected with the national spirit and grounded in profound moral and ethical values.

The study of the problem of character provides broad opportunities for tracing the ideological and artistic evolution of a writer's creative work, revealing the semantic layers of literary texts and the distinctive traits of individual characters more profoundly, determining their place and significance within the author's artistic system, and conducting systematic scholarly analyses of literary works. In this regard, the statement by L. I. Timofeyev that "World literature is a rich gallery of characters reflecting diverse human natures throughout the history of the development of human society" [8, p. 39] accurately expresses the essence of the issue.

Both Leo Tolstoy and Mammad Said Ordubadi sought, through the powerful systems of images and characters depicted in their novels, to reveal the profound essence of human existence, family relations, and national morality. The comparative analysis of these novels creates conditions for an in-depth scholarly investigation of both the similarities and the differences existing between the protagonists.

In this respect, the observation of Isa Habibbeyli that "in many respects, the prominent Azerbaijani writer Mammad Said Ordubadi may be compared to the great Russian author Lev Nikolayevich Tolstoy. M. S. Ordubadi is the Tolstoy of Azerbaijani literature" [2, p. 4] precisely reflects the scholarly essence of the subject. Indeed, just as the national spirit of the Russian people is profoundly reflected in War and Peace, so too in "Foggy Tabriz" the spirit of the people of Tabriz and their devotion to national and moral values are portrayed with considerable artistic power.

In both literary oeuvres, the historical development of nations, systems of national thought, moral values, and social realities are represented at the level of artistic generalization, thereby establishing a foundation for the development of the epic novel genre.

At the center of both novels stand human destiny, aspirations, problems of character, and family relations. The detailed depiction of psychological states, together with the consistent presentation of character development, contributes significantly to the richness of both the content and the compositional structure of the works.

From its opening pages to its conclusion, "Anna Karenina" is characterized by an extensive use of internal monologue. The monologues of Anna Karenina, Alexei Vronsky, Alexei Karenin, Konstantin Levin, and Ekaterina Alexandrovna Shcherbatskaya function as principal means of revealing the psychological condition, internal contradictions, and decision-making processes of the protagonists. The mutual unity and alternation of monologues and dialogues emerge as one of the major artistic features characteristic of the novelistic poetics of both writers.

Research methodology. The study employs comparative-typological, historical-comparative, socio-psychological, and structural-semantic methods of literary analysis. In the course of the research, the systems of characters, principles of character formation, internal monologues, dialogical relations, national and moral values, and family relationships in "Anna Karenina" and "Foggy Tabriz" have been comparatively examined.

The principal methodological foundation of the research is the comparative-typological method. Through this method, the ideological systems of novels belonging to different national literatures, the principles underlying character formation, moral and ethical problems, the influence of the social environment on human destiny, and the authorial position have been examined from a comparative perspective.

By means of the historical-comparative method, the socio-moral reality of nineteenth-century Russian society and the socio-political characteristics of the Azerbaijani social environment at the beginning of the twentieth century have been studied in parallel. This method has made it possible to determine the influence of social relations, systems of national-cultural thought, and the ideological tendencies of the period upon the behavior, worldview, and character formation of the protagonists.

In order to investigate the inner world of the novelistic characters, their moral crises, psychological conflicts, and individual choices, the method of socio-psychological analysis has been employed. In particular, the moral transformation and internal contradictions of Anna Karenina, Konstantin Levin, Abulhasan bey, and other principal figures have been interpreted from a scholarly and theoretical perspective.

The theoretical and methodological basis of the research is constituted by scholarly approaches related to comparative literary studies, the theory of realism, the problem of character, the concept of the psychological novel, and the interpretation of literary texts.

Research results. The comparative analysis demonstrates that the character traits and lifestyles of Abulhasan bey in "Foggy Tabriz" and Konstantin Levin in "Anna Karenina" are presented consistently throughout the respective novels. Both characters are portrayed as morally responsible individuals devoted to national and ethical values, social justice, and the spiritual foundations of their societies.

When Konstantin Levin observes Darya Alexandrovna teaching her children to speak French, he declares in his interior monologue that he "will not speak French with [his] children" [4, p. 361]. According to Levin, the preference for communicating in French instead of the native language possesses an "unnatural and artificial" character [4, p. 360]. Similarly, Abulhasan bey regards the use of Persian by Azerbaijanis in Tabriz as "absolutely unacceptable" [3, p. 177]. In both cases, attachment to the native language serves as an artistic expression of patriotic consciousness and devotion to national identity.

The analysis of "Anna Karenina" demonstrates that internal monologue occupies a dominant position in the novel's ideological and semantic structure. Through internal monologues, Tolstoy reveals the psychological states, emotional conflicts, and moral crises of Anna Karenina and Konstantin Levin. As A. N. Sokolov notes, "inner speech cannot serve as a direct means of communication between individuals and primarily performs the function of thought" [7, p. 56]. This theoretical proposition explains the artistic and psychological function of interior monologue in the novel.

Anna Karenina is portrayed as a woman who is unable to fulfill her emotional and spiritual aspirations within family life. Her relationship with Alexei Vronsky becomes an attempt to overcome this spiritual emptiness and reconstruct personal happiness. However, the contradiction between social responsibility and personal desire gradually intensifies her psychological crisis.

As B. I. Bursov observes, "Anna's fate ... is distinguished by profound dramatic intensity" [6, p. 228]. Since reconciliation between family responsibility and passionate love proves impossible, Anna is compelled to choose between a loveless family and love deprived of familial stability. This internal contradiction ultimately leads to her tragic death.

A similar psychological and ideological parallel may be observed in the relationship between Mahru and Aleksandr Smimov in "Foggy Tabriz". Just as Anna Karenina experiences the gradual destruction of her emotional world, Mahru likewise confronts emotional estrangement and disappointment in her marriage. However, unlike Anna, Mahru does not resort to self-destruction. Remaining loyal to national and moral values, she participates in the revolutionary struggle and ultimately achieves spiritual and moral stability.

Abulhasan bey occupies a central position within the ideological structure of "Foggy Tabriz". His internal monologues reveal his devotion to the homeland, his revolutionary convictions, and his willingness to sacrifice personal happiness for the freedom of Tabriz. As he states: "We did not come to Iran in order to love and marry, nor to betray those who entrust us with their conscience, their secrets, and their honor" [3, p. 280]. This statement clearly demonstrates the protagonist's hierarchy of national and personal values.

In her monograph devoted to Mammad Said Ordubadi, Farida Vazirova accurately notes that "Throughout the work, Abulhasan bey is portrayed with the most positive human qualities" [5, p. 73]. Indeed, the protagonist is represented as intelligent, principled, humane, and spiritually resilient.

The analysis further demonstrates that monologues and dialogues function in both novels as essential artistic mechanisms for revealing the inner world of the characters. Through these devices, the writers deepen the psychological structure of the works and strengthen their ideological and aesthetic impact.

Discussion. In the creative works of both Tolstoy and Ordubadi, the historical development of nations, national consciousness, social struggle, and family relations are represented at the level of artistic generalization. Both writers attach particular importance to the moral and psychological dimensions of human existence and achieve a profound revelation of character through psychological analysis, monologue, and dialogue.

Employing predominantly from a monological perspective, Leo Tolstoy reveals the psychological states and moral conflicts of his protagonists with exceptional depth. As Mikhail Bakhtin observes, "L. N. Tolstoy's monological point of view and his word subordinate everything to their unity" [1, p. 90].

In the novels of Mammad Said Ordubadi, however, monological and dialogical discourse coexist in close interaction. The monological reflections of the characters serve as psychological preparation for subsequent actions and contribute to the clarification of dialogic confrontations and ideological conflicts.

At the same time, Tolstoy demonstrates a more pronounced mastery in the organization of narrative structure, compositional integrity, and psychological analysis. Ordubadi, by contrast, places greater emphasis upon historical events, revolutionary struggle, and socio-political realities. Nevertheless, both writers create rich galleries of characters and achieve substantial artistic depth in their treatment of human destiny and moral values.

Conclusion. The analysis makes it possible to conclude that, in the novels of both writers, complex systems of artistic characters have been formed, and the national features, moral qualities, and psychological characteristics of each protagonist are represented with considerable artistic precision.

References

1. Mikhail Bakhtin *Problems of Dostoevsky's Poetics*. Translated from Russian, with introduction and notes by M. G. Gojayev. Baku: Kitab aləmi Publishing and Printing Center, 2005. 384 p.
2. Isa Habibbeyli *The Great Literary Monument: M. S. Ordubadi*. Baku: Elm və Təhsil, 2012. 92 p.
3. Mammad Said Ordubadi *Foggy Tabriz*. Novel. Book II. Baku: Yazıçı Publishing House, 1985. 730 p.
4. Leo Tolstoy *Collected Works in 14 Volumes*. Vol. 9: *Anna Karenina* (Book II, Parts V–VIII). Baku: Yazıçı Publishing House, 1981. 466 p.

One of the principal factors bringing the creative worlds of Leo Tolstoy and Mammad Said Ordubadi into close proximity lies in their shared focus on historical themes, the problem of the human being, socio-political processes, and family relations. These themes occupy a central place within the artistic structures of both novels.

At the same time, important differences may also be identified. Whereas Tolstoy focuses primarily upon the moral and psychological conflicts of the individual, Ordubadi presents character in close connection with revolutionary struggle, national consciousness, and collective social responsibility.

The comparative analysis further demonstrates that characters such as Konstantin Levin and Abulhasan bey are united by devotion to national and moral values, social responsibility, patriotism, and spiritual integrity. By contrast, the tragic destinies of Anna Karenina and Miss Hanna reveal the destructive consequences of spiritual alienation, psychological instability, and separation from moral foundations.

Overall, the artistic richness of both writers is reflected in their profound understanding of human existence, their realistic interpretation of social reality, and their ability to create psychologically convincing and ideologically meaningful systems of character.

5. Farida Vazirova *Mammad Said Ordubadi*. Monograph. Baku: Gənclik, 1970. 122 p.
6. B. I. Bursov "The Novel 'Anna Karenina'." In: *L. N. Tolstoy*. Moscow, 1955, pp. 220–258.
7. A. N. Sokolov *Inner Speech and Thinking*. Moscow: Prosveshcheniye, 1967. 248 p.
8. L. I. Timofeyev *Fundamentals of Literary Theory*. 5th ed. Moscow: Prosveshcheniye, 1976. 448 p.