

## ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

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### THE PRINCIPAL CHARACTERISTICS OF ELCHIN AFANDIYEV'S PUBLICISTIC STYLE

*This article systematically examines the artistic and scientific-methodological characteristics of Elchin Afandiyev's publicistic writing on the classics. The study establishes that the author's approach to classical heritage is grounded not only in emotional-aesthetic impact but also in rigorous historical source research and aesthetic-analytical interpretation. In his publicistic works, Elchin Afandiyev seeks to animate historical facts through artistic imagery, express national identity in a poetic language, and present the ideas embedded in the classical heritage as relevant within the contemporary socio-ideological context.*

*The research reveals that Elchin Afandiyev's publicistic oeuvre is structured around the integration of historical and aesthetic temporalities, the poetic interpretation of national-cultural codes, and the harmonious synthesis of artistic thought with scholarly methodology. Through works such as *The Light of Dawn*, *That Light Will Never Go Out*, and *The Light of Molla Nasreddin*, the classical heritage is aesthetically and philosophically connected with modernity.*

*The findings substantiate the claim that Afandiyev's publicistic exploration of classical ideas constitutes not only a literary intervention but also proposes a novel methodological paradigm for fostering national self-awareness, cultivating historical memory, and advancing artistic-aesthetic consciousness. By rendering the classical legacy newly relevant to the contemporary moment, Afandiyev establishes an innovative model that synthesizes literary craftsmanship with scholarly inquiry within Azerbaijani publicistic discourse.*

*In the present context, publicistic writing assumes a pivotal role in safeguarding national historical memory, nurturing aesthetic sensibility, shaping cultural identity, and transmitting the nation's spiritual heritage to succeeding generations. These expanded functional dimensions of the literary publicistic genre reposition it as a platform for artistic critique, aesthetic interpretation, and the articulation of national ideology. Within this framework, Elchin Afandiyev's publicistic oeuvre occupies a singular and indispensable place.*

**Key words:** Elchin Afandiyev, publicistic writing, classical heritage, artistic thought, national identity, historical memory.

**Introduction.** In contemporary Azerbaijani literature, the genre of publicistic writing is no longer confined solely to the depiction of sociopolitical events or the representation of the intellectual atmosphere of a given period. Elchin Afandiyev emerges as one of the most original and creative exponents of modern Azerbaijani publicistics. His essays dedicated to classical authors transcend the mere provision of encyclopedic information concerning the lives and oeuvres of literary figures. Rather, Afandiyev approaches the classical legacy through the prism of the contemporary epoch's challenges, revitalizing the relevance of their ideas and aesthetic values for the present day through the medium of artistic reflection.

This methodological stance distinguishes Afandiyev's work, elevating his publicistic writings from the level of historical chronicle to that of artistic and aesthetic contemplation.

Afandiyev's publicistic texts – including *The Light of Dawn*, *That Light Will Never Be Extinguished*, *The Light of Molla Nasreddin*, *In Search of the Eternal Day*, and *The Roads Coming from Borchali* – reveal that the author presents classical literary figures not merely as subjects of biographical inquiry, but as moral guides and bearers of national self-awareness within the context of the modern era. In evaluating the life trajectories and creative principles of the classics, Afandiyev emancipates them from the constraints of temporal and

spatial frameworks, instead aligning them with universal values and contemporary concerns, and reanimating them through the agency of artistic discourse.

The literary critic Nargiz Pashayeva underscores these distinctive qualities in noting: “Elchin Afandiyev’s publicistic writing approaches history and literature through an artistic consciousness; it reinterprets facts via artistic reflection, transforming them into poetic and aesthetic value” [1, p. 84]. From this vantage point, Afandiyev’s essays dedicated to the classics may be regarded as seminal contributions that articulate an aesthetic model of national self-awareness within the tradition of Azerbaijani publicistics.

The present article seeks to undertake a systematic analysis of the role of artistic reflection, the poetic interpretation of historical context, and the aesthetic articulation of national identity and cultural heritage in Elchin Afandiyev’s essays devoted to the classics. The study aims to elucidate the poetic and structural features of Afandiyev’s publicistic style, his aesthetic engagement with the classical legacy, and his contribution to the construction of national historical memory through artistic-analytical methods.

In this context, the principal tendencies discernible in Elchin Afandiyev’s publicistic writings may be delineated as follows:

- the establishment of a bridge between historical legacy and contemporaneity;
- the reimagining of national-cultural identity within an artistic and aesthetic framework;
- the presentation of the classical heritage not solely as a historical phenomenon but as a subject of enduring artistic and philosophical inquiry.

Consequently, Elchin Afandiyev’s essays devoted to classical authors represent a distinctive stage in the evolution of contemporary Azerbaijani publicistics with respect to the aesthetic expression of national consciousness. These writings characterize Afandiyev not merely as a publicist, but simultaneously as an artist-scholar engaged in intellectual exploration.

**Degree of Problem Elaboration.** The publicistic oeuvre of Elchin Afandiyev, as well as the role of artistic reflection in his essays concerning classical figures, has intermittently constituted a subject of investigation within Azerbaijani literary-publicistic scholarship. Nevertheless, the extant studies have largely confined themselves to general assessments of his literary output and to the broader trajectories of national publicistic development. The specific aesthetic and methodological approaches underpinning Afandiyev’s engagement with the classical heritage have yet to be subjected to a comprehensive and systematic scholarly examination.

A preliminary overview of Elchin Afandiyev’s publicistic contributions is provided in Vagif Yusifli’s monograph *The Stages of Development of Azerbaijani Publicistics* (Baku, 2015), wherein the author discusses Afandiyev’s publicistic style, which synthesizes artistic craftsmanship with factual analysis [5, p. 90].

In his work *The Aesthetics of the Publicistic Heritage* (Baku, 2018), literary critic Badirkhan Ahmadov asserts that Afandiyev’s publicistic writings perform an aesthetic function in the process of national self-understanding; however, he does not undertake an independent analysis of the issue of poetic reconstruction of the classical heritage [6, p. 74].

In the monograph *The Development of Artistic Thought in Azerbaijani Publicistics* (Baku, 2010), Nargiz Pashayeva acknowledges the role of artistic language in shaping national identity and historical memory within Afandiyev’s publicistic writings. Nevertheless, she refrains from conducting a targeted analysis of specific essays devoted to classical authors [1, p. 84].

Moreover, Ismayil Abbasli’s study *The Genre of Publicistics in Azerbaijani Literature* (Baku, 2012) offers a general survey of Afandiyev’s contributions to the publicistic genre. However, as the primary focus of this work lies in delineating the generic features of publicistics, it does not explore in depth Afandiyev’s approach to the classical legacy.

At the level of online resources, a number of individual articles addressing Afandiyev’s publicistic oeuvre have been published on electronic platforms such as 525.az, modern.az, and elibrary.az. These writings, however, predominantly approach the subject from a biographical and general evaluative standpoint.

It must be underscored that specific issues – such as the artistic rendering of historical facts, the aesthetic interpretation of national-cultural codes, and the poetic restoration of historical-cultural continuity in Afandiyev’s essays dedicated to classical authors – have hitherto not been subjected to systematic and comprehensive scholarly inquiry. In the extant literature (including the works of Nargiz Pashayeva, Badirkhan Ahmadov, Vagif Yusifli, Ismayil Abbasli, among others), these dimensions have been illuminated only sporadically.

In this regard, a systematic investigation of the role of artistic reflection, the aesthetic principles, and the research-oriented approach in Elchin Afandiyev’s essays devoted to classical figures emerges as both a pertinent and novel scholarly undertaking.

**Goals and Objectives.** The primary objective of the present article is to systematically examine

the role of artistic thought and aesthetic principles in Elchin Afandiyev's publicistic essays dedicated to the classics. The aim is to uncover how and on what methodological foundations Elchin Afandiyev provides artistic-aesthetic commentary with factual precision in his approach to classical heritage.

Within the scope of this article, the following aspects are analyzed in Elchin Afandiyev's publicistic writings:

- The artistic representation of historical facts,
- The poetic expression of national identity,
- The reconstruction of aesthetic values in a contemporary context,
- The synthesis of scientific-methodological analysis and craftsmanship.

Furthermore, the objective is not only to characterize Elchin Afandiyev's publicistic activity but also to elucidate his research methods and delineate the contours of the new aesthetic-philosophical model these methods have introduced to Azerbaijani publicistics.

**Research Methods Employed.** The article employs several primary scientific methods in alignment with the objectives and tasks of the research:

#### 1. Historical-Comparative Method:

Based on this method, the historical events and facts presented in Elchin Afandiyev's essays on the classics are compared with other sources. The issues of historical accuracy and documentary substantiation are examined. The manner in which the author transitions from historical context to artistic-aesthetic interpretation is identified. Through the historical-comparative approach, the connection between the information Elchin Afandiyev presents about figures such as Huseyn Javid, Omar Faig Nemanzadeh, and other classics, and the socio-political realities of the time, is clarified.

#### 2. Artistic Analysis (Aesthetic-Analytical Method):

In Elchin Afandiyev's articles, the construction of artistic images, the use of metaphorical language, and the organization of poetic structures are analyzed through an aesthetic-analytical approach. Artistic analysis reveals how the author not only presents historical events factually but also provides their poetic interpretation, thereby creating a bridge between artistic thought and factual reality.

#### 3. Source Criticism and Document Analysis:

During the research, the historical sources utilized by Elchin Afandiyev, including archival documents, periodicals, and previous research materials on the classics, are analyzed in a comparative manner. The

source criticism approach enables an understanding of how Elchin Afandiyev approaches facts and harmonizes artistic-aesthetic interpretation with factual foundations.

#### 4. Idea-Content Analysis:

The ideological framework, national consciousness, and historical memory motifs in Elchin Afandiyev's publicistic works are examined through separate idea-content analysis. This method emphasizes that Elchin Afandiyev serves not only as a publicist and artist but also as an ideologue, contributing to the formation of national identity.

#### 5. Historical-Philosophical Analysis:

The analysis investigates how humanist ideas and national liberation thoughts, as reflected in the classical heritage, are presented by Elchin Afandiyev through aesthetic-philosophical lenses. This approach allows for the identification of the interaction between the artistic and philosophical structures in Elchin Afandiyev's publicistic works, thus uncovering the system of aesthetic-spiritual values.

By employing these multi-layered scientific methods, the article demonstrates that Elchin Afandiyev's publicistic works dedicated to the classics are not only highly developed in terms of artistic craftsmanship but also adhere to rigorous scientific-research principles. His publicistic creativity has evolved into a manifestation of national ideology, creating a novel aesthetic-methodological model within Azerbaijani publicistics.

#### Main Section. The Artistic Characteristics of Elchin Afandiyev's Publicistic Style

The creative works of Elchin Afandiyev represent a pivotal phase in the development of contemporary Azerbaijani publicistics. His journalistic endeavors extend beyond the mere dissemination of information and analysis, serving as a medium for the artistic and aesthetic expression of national and cultural consciousness. In Afandiyev's publicistics, artistic thought transcends its role as a formal component, assuming the position of the primary carrier of ideas. In contrast to the simple presentation of facts, these are subjected to poetic interpretation. This characteristic is particularly evident in his essays on classical figures.

Afandiyev's essays devoted to classical artists, including «*The Light of the Morning Dawn*», «*That Light Never Fades*», «*The Light of Molla Nasreddin*», «*In Pursuit of the Eternal Sun*», and «*The Roads Leading from Borchali*», are not solely concerned with exploring the lives and works of historical personalities. Rather, the primary aim of these works is to uncover the artistic codes of national spirit embedded

within the oeuvre of the classics and to establish a dialogue between these works and the contemporary era. Afandiyev does not merely enumerate historical events in chronological order; instead, he transforms these events into poetic compositions, encasing them within an aesthetic framework.

In Afandiyev's journalistic style, descriptive and analytical elements are enhanced through the inclusion of artistic and aesthetic components. He does not simply present classical writers and intellectuals as historical figures; rather, he elevates them to the level of poetic imagery. Consequently, the lives and works of these classical figures in Afandiyev's publicistics assume a vivid, dynamic, emotional, and aesthetic character. This approach imbues his journalistic texts with both emotional depth and aesthetic richness.

For instance, in the article «*The Light of the Morning Dawn*», the figure of Huseyn Javid is portrayed not only as a great dramatist but also as a spiritual symbol advocating for universal ideals. Afandiyev considers Javid's creative output to be the initiation of the Azerbaijani renaissance, presenting him as an artist who successfully synthesizes Eastern and Western humanism [2, p. 102]. Afandiyev's descriptive style fully harnesses the poetic potential of language: the historical figure is not merely the object of inquiry but also becomes the subject of aesthetic analysis.

In the article «*That Light Never Fades*», the enlightenment ideas of Omar Faig Nemanzadeh are conveyed through rich, artistic descriptions. Afandiyev portrays Nemanzadeh not merely as an intellectual but also as a bearer of the ideological and cultural resistance of his time. The author's poetic language brings to life Nemanzadeh's social struggles and ideological resolve, allowing the reader to experience them on an emotional level [3, p. 71].

In the essay «*The Light of Molla Nasreddin*», the role of satire in awakening public consciousness is elucidated through artistic language. Afandiyev does not simply regard the «*Molla Nasreddin*» journal as a critical tool for socio-political events but rather as a school that contributed to the formation of the public's aesthetic consciousness. His descriptive approach poetically captures the fusion of the enlightenment spirit, the cultural self-awareness of the people, and aesthetic renewal embodied in the journal [4, p. 66].

The historical figures depicted in Afandiyev's journalistic writings are presented not only as representatives of their respective eras but also as moral guides who ensure continuity across temporal boundaries. This demonstrates that the unity of history and modernity in his publicistics is constructed on an artistic-aesthetic foundation.

The critic Nargiz Pashayeva aptly observes: «Elchin Afandiyev's publicistics, through the elasticity of artistic language, facilitates the re-expression of national thought. He succeeds in transforming facts into aesthetic values through the medium of artistic thought» [1, p. 84].

Another crucial artistic characteristic of Afandiyev's journalistic style is his use of symbolic and metaphorical language. The writer generates a vast spiritual space in his journalistic texts through the application of symbols and metaphors, thereby reviving the life path of classical artists within the dynamic framework of artistic thought. This characteristic is particularly evident in his articles «*In Pursuit of the Eternal Sun*» and «*The Roads Leading from Borchali*» [5, p. 95].

In summary, within Afandiyev's publicistics, artistic thought does not merely serve as a formal element; it assumes a conceptual and foundational role. He interprets facts aesthetically, refracts historical events through a poetic lens, and revitalizes national memory for the contemporary reader. In this way, Afandiyev's publicistics constitutes a critical and foundational domain within contemporary Azerbaijani literature, fulfilling an aesthetic function in the broader process of national self-awareness.

In contemporary Azerbaijani journalism, the expression of national historical memory, public consciousness, and aesthetic values through artistic thought has become a more pronounced trend. Within this framework, the journalistic works of Elchin Afandiyev hold a distinguished position. In his essays dedicated to classical figures, artistic thought functions not merely as a descriptive technique but also as a conduit for ideological, aesthetic, and philosophical content. Research indicates that in Elchin Afandiyev's journalistic writings, artistic thought primarily serves two functions: the integration of historical and aesthetic temporality, and the artistic-aesthetic interpretation of national identity.

### **The Integration of Historical and Aesthetic Temporality**

One of the significant aspects of Elchin Afandiyev's approach to classical figures is his refusal to present historical heritage solely as a compilation of past events, instead re-evaluating it within the context of modernity. The author examines the ideas and creative directions of classical artists not as confined within the temporal limitations of their specific historical context but as part of an intertemporal spiritual and intellectual connection. For instance, in the article «*That Light Never Fades*», while analyzing the enlightenment ideas

of Omar Faig Nemanzadeh, Elchin Afandiyev does not restrict his analysis to the social and economic conditions of the late 19th and early 20th centuries. Rather, he underscores that Nemanzadeh's ideas on education, national consciousness, and social progress remain highly relevant in the present day [2, p. 71]. The author emphasizes that Nemanzadeh's intellectual contributions continue to hold great significance today, particularly in addressing educational issues, shaping civil society, and promoting national cultural development. This approach illustrates Elchin Afandiyev's ability to provide an artistic interpretation of historical facts. In his essays, the rigid boundaries of time are transcended, and the ideas of historical figures are presented as universal, timeless values. Consequently, a dynamic bridge is constructed between historical and aesthetic temporality in journalism, linking past experiences with contemporary challenges. Critic Badirkhan Ahmadov asserts that Elchin Afandiyev perceives the legacy of classical figures «not as a historical document, but as an artistic-aesthetic phenomenon, and this approach introduces a new stage in the formation of national literary consciousness» [4, p. 59].

#### **The Artistic-Aesthetic Interpretation of National Identity**

The theme of national identity occupies a central place in Elchin Afandiyev's essays on classical figures. In his journalistic works, national identity is not depicted merely as a concept that once existed in the past but as a dynamic, evolving phenomenon. Through the lens of classical creators, the author strives to restore national identity on aesthetic grounds and reconstruct it within contemporary contexts. In the article «*The Light of Molla Nasreddin*», Elchin Afandiyev analyzes the role of the *Molla Nasreddin* journal in the national self-awareness of the Azerbaijani people from an artistic-aesthetic perspective [3, p. 66]. He poetically illustrates how satire and enlightenment contributed to the awakening of national consciousness. Afandiyev emphasizes that the journal not only fulfilled a social critique function but also played a significant role in the formation of national identity and in the people's reclamation of their historical and cultural values. A noteworthy aspect of this article is that the idea of national identity is not merely presented at the level of ideological discourse. Rather, this concept is enriched with aesthetic categories such as poetic imagery, symbolic representations, and metaphorical expressions. National identity in Elchin Afandiyev's journalistic work thus possesses

both intellectual and emotional dimensions. This approach generates new models for the artistic expression of national identity within the domain of contemporary journalism. The scholar Nargiz Pashayeva also underscores this tendency, asserting: «Elchin Afandiyev perceives national identity not merely as a historical legacy but also as an aesthetic value, presenting it to the reader through artistic thought» [1, p. 84].

#### **Artistic Thought and Aesthetic Synthesis**

Research indicates that in Elchin Afandiyev's journalistic works, artistic thought plays a pivotal role in transforming historical and national ideas into a poetic-symbolic system. By converting facts and historical events into objects of aesthetic analysis, he maintains their emotional and intellectual relevance for contemporary consciousness. This artistic synthesis transcends the informational function of journalism, transforming it into an aesthetic-ideological platform. Thus, Elchin Afandiyev's journalistic creativity not only serves as an expression of the historical and literary thought of a particular era but also emerges as an artistic-aesthetic manifesto of national and cultural revitalization.

Elchin Afandiyev's essays on classical figures represent a significant phase in Azerbaijani journalism, contributing to the aesthetic analysis and artistic re-presentation of historical and cultural heritage. In his journalistic writings, the artistic-aesthetic interpretation of classical heritage is realized not at the level of factual presentation but through the lens of artistic thought and poetic analysis. Afandiyev's approach opens up new artistic-philosophical possibilities for the contemporary re-reading and understanding of classical heritage.

Research indicates that Elchin Afandiyev's essays on the classics reflect three primary artistic-aesthetic principles: poetic imagery, the aesthetic synthesis of history and modernity, and the artistic interpretation of national-cultural codes.

#### **Poetic Imagery**

Elchin Afandiyev does not merely present classical figures as individuals who have left their mark in history; rather, he constructs their artistic representations and, through these portrayals, gestures toward universal ideals and eternal values. In Afandiyev's depiction, the classical figures serve as dynamic carriers of ideas, functioning as spiritual bridges across different historical periods.

In the article «*The Light of the Dawn*», Elchin Afandiyev presents the figure of Huseyn Cavid not only as a poet-playwright but also as a spiritual force that embodies the ideals of human moral freedom

[4, p. 102]. Cavid transcends his role as an artist of a specific era and becomes a symbol of universal artistic thought, merging Eastern and Western humanism. Afandiyev states: «The words of Huseyn Cavid represent a light that touches the soul not only of one nation but of all humanity» [4, p. 103]. This poetic visualization is one of the principal aesthetic and artistic features of Elchin Afandiyev's journalistic style. By presenting the lives and works of classical figures with emotional depth and metaphorical language, Afandiyev enhances the moral value of their heritage for contemporary society. Critic Asad Jahangir underscores this characteristic, noting: «Elchin Afandiyev is an artist who has the ability to present the classics not merely as artistic phenomena but as profound spiritual-artistic entities» [5, p. 61].

### **The Aesthetic Synthesis of History and Modernity**

In his examination of classical heritage, Elchin Afandiyev does not solely assess it within a historical framework; he also artistically demonstrates how this heritage resonates with the ideological and cultural challenges of the present. For instance, in his article «*That Light Never Fades*», he emphasizes the continued relevance of Omar Faig Nemanzadeh's enlightenment ideas and rearticulates these concepts through a poetic discourse [2, p. 71].

In Afandiyev's methodology, history and modernity are not sharply divided; rather, these temporal dimensions are aesthetically interwoven. The ideas of classical figures become revitalized for modern readers, and through artistic analysis, their ideals are reinterpreted in the context of contemporary issues. Researcher Vagif Yusufli comments on this, stating: «By transferring the legacy of the classics from the historical domain to the contemporary era, Elchin Afandiyev artistically ensures a dialogue between historical memory and contemporary thought within literary consciousness» [6, p. 88].

### **Artistic Interpretation of National-Cultural Codes**

In Elchin Afandiyev's journalistic work, classical heritage is not merely interpreted as the fate of individual artists; it is also seen as the expression of a nation's collective cultural codes. For example, in his article «*The Light of Molla Nasreddin*», he presents the role of satire in the national self-awareness of the Azerbaijani people through poetic language [3, p. 66]. Here, the *Molla Nasreddin* journal is not merely viewed as a press organ, but as a central symbolic force in the enlightenment and formation of national consciousness.

Afandiyev masterfully integrates the artistic expression of national-cultural values into the structure of his journalistic texts. Through the classical heritage, he reactivates the historical experiences, social memory, and aesthetic sensibilities of the nation. Critic Nargiz Pashayeva aptly remarks: «In his interpretation of classical heritage, Elchin Afandiyev places particular emphasis on the aesthetic elucidation of national-cultural codes, preserving their poetic vitality» [1, p. 84].

### **Unity of History and Modernity**

In analyzing the legacy of classical figures, Elchin Afandiyev emphasizes the continued relevance of their ideas in the present. In his view, the ideals of classical artists transcend temporal boundaries, serving as moral guides for future generations. The poetic conception of national thought: In his essays on the works of Madina Gulgun and Eyvaz Borchaly, Elchin Afandiyev presents the nuanced layers of national sentiment through poetic depictions [5, p. 95].

### **Elchin Afandiyev's Research Methodology and Aesthetic Principles**

One of the prominent figures in contemporary Azerbaijani journalism who effectively synthesizes artistic craftsmanship with a scientific-methodological approach is Elchin Afandiyev. His journalistic output harmonizes emotional impact with a scholarly research perspective, elevating journalism to both an artistic and analytical platform. Afandiyev's essays on classical figures exemplify this approach, as they involve not only artistic-aesthetic representations but also source-based investigations and profound aesthetic-philosophical analyses.

### **Commitment to Source Research and Historicity**

One of the fundamental pillars of Elchin Afandiyev's journalistic work is factual precision. When writing about the lives and creative works of classical figures, he does not solely rely on artistic imagination but also draws upon historical documents of the period, press materials, and contemporary scholarly research. This approach is particularly evident in writings such as «*The Study of the Literary Environment in Tbilisi*» and «*In the Light of Molla Nasreddin*» [2, p. 71; 3, p. 66].

For example, when interpreting the work of figures such as Huseyn Javid, Omar Faig Nemanzadeh, and the «*Molla Nasreddin*» school, Afandiyev accurately presents their creative works within their historical context by referencing historical documents and the literary-critical environment of the time. This brings an intellectual dimension to his journalism, not merely an emotional one.

Vagif Yusifli explains this approach as follows: «In relation to the classics, Elchin Afandiyev harmoniously combines the principle of relying on facts with elements of emotional impact, resulting in a synthesis of documentary precision and artistic analysis» [5, p. 90].

#### **Aesthetic Interpretation and Artistic Thought**

Another significant aspect of Elchin Afandiyev's journalistic oeuvre is the aesthetic interpretation of classical heritage. He does not limit himself to presenting the works of classical artists solely as historical events, but also interprets their artistic and philosophical ideas within the framework of contemporary aesthetic demands. A prime example of this is his poetic and philosophical analysis of Hüseyn Cavid's ideas on human freedom and spiritual perfection in the article «*The Light of the Morning Dawn*» [4, p. 102].

Through aesthetic interpretation, Afandiyev reveals the timeless significance of the ideas of classical figures. His journalistic work adds new emotional and philosophical depth to historical facts through artistic imagery, thus shaping new poetic models of national self-awareness.

Literary critic Badirkhan Ahmadov underscores the central role of aesthetic analysis in Afandiyev's journalistic works, stating: «Elchin Afandiyev's journalism serves as a means of aesthetic formation in the national self-awareness process» [6, p. 74].

#### **Synthesis of Artistic and Scientific Thought**

A key innovation in Elchin Afandiyev's journalistic work is the successful synthesis of artistic thought and scientific methodology. He harmonizes the freedom and intuition of artistic thought with the systematic approach of scientific analysis. As a result, classical heritage is presented not merely as a collection of historical and literary facts, but as a living, contemporary value, both aesthetically and ideologically relevant.

Nargiz Pashayeva evaluates this approach by stating: «He opens the national-cultural codes with craftsmanship, blending scientific thought and poetic reflection harmoniously within the same text in the journalistic genre» [1, p. 84].

**Conclusion.** The research conducted and the analyses presented throughout the article emphasize that Elchin Afandiyev's essays on the classics constitute one of the most important stages in the context of contemporary Azerbaijani journalism, particularly regarding national self-awareness and historical memory. In his journalistic endeavors, the approach to classical heritage is not merely the description of historical events but the aesthetic

reconstruction of history through artistic thought, presenting the national cultural identity in poetic language.

When interpreting the classical heritage, Elchin Afandiyev combines factual precision with artistic imagery. His journalistic writings harmoniously integrate rigorous scientific methodology based on source research with artistic and aesthetic analysis. This synthesis has elevated him not only to the level of a journalist but also to that of an artist-researcher. As Vagif Yusifli notes, Elchin Afandiyev «is one of the rare artists who synthesizes documentary precision with the aesthetic depth of artistic analysis in national journalism» [5, p. 90].

Elchin Afandiyev's essays on the classics create a new example of artistic thought in three main directions:

- **The Artistic Revival of Historical Facts:**

Afandiyev does not present classical figures merely within the confines of historical chronology; he elevates their ideas and creative missions to the level of vibrant artistic images. The presentation of Hüseyn Cavid in «*The Light of the Morning Dawn*» serves as a notable example of this [4, p. 102].

- **Expression of National Identity through Poetic Language:** In Afandiyev's journalistic texts, the concept of national identity is not presented as an abstract idea but as a poetic and aesthetic reality. His explanation of the role of satire in the awakening of national consciousness in «*In the Light of Molla Nasreddin*» affirms this [3, p. 66].

- **The Transfer of Aesthetic Values to Contemporary Society:** Afandiyev does not merely present classical heritage as a memory of the past but interprets it as an integral part of contemporary social and cultural life. He presents the universal and national values within classical heritage as an aesthetic bridge for the moral development of modern society.

Literary critic Bairkhan Ahmadov highlights this characteristic, writing: «Elchin Afandiyev's journalism fulfills an aesthetic formation function in the national self-awareness process and serves in transforming classical heritage into values relevant to modern consciousness» [6, p. 74].

Based on these studies, it can be concluded that Elchin Afandiyev's journalism holds exceptional significance in terms of the preservation of national-cultural values and their aesthetic transmission to future generations. His approach to classical heritage not only presents the past in harmony with the present but also passes on an artistic model of thought as a carrier of national historical and cultural values to future generations.

In conclusion, Elchin Afandiyev's essays on the classics have played a crucial role in the development of contemporary Azerbaijani literary-journalistic thought within the context of national ideological consciousness, historical memory, and aesthetic reflection. His journalistic style, based on the synthesis

of artistic and scientific methods, has contributed to the formation of a new aesthetic-philosophical direction in Azerbaijani journalism. Therefore, Elchin Afandiyev's approach to classical heritage should be regarded not only as a literary research contribution but also as an aesthetic expression of national-cultural strategy.

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### Алієва Ф. Дж. ОСНОВНІ ХАРАКТЕРИСТИКИ ПУБЛІЦИСТИЧНОГО СТИЛЮ ЕЛЬЧИНА АФАНДІЄВА

У цій статті систематично розглядаються художні та науково-методологічні характеристики публіцистичних творів Ельчина Афандієва про класику. У дослідженні встановлено, що підхід автора до класичної спадщини ґрунтується не лише на емоційно-естетичному впливі, а й на ретельному дослідженні історичних джерел та естетико-аналітичній інтерпретації. У своїх публіцистичних творах Ельчин Афандієв прагне оживити історичні факти через художні образи, виразити національну ідентичність поетичною мовою та представити ідеї, закладені в класичній спадщині, як актуальні в сучасному соціально-ідеологічному контексті.

Дослідження показує, що публіцистична творчість Ельчина Афандієва структурована навколо інтеграції історичних та естетичних темпоральностей, поетичної інтерпретації національно-культурних кодів та гармонійного синтезу художньої думки з науковою методологією. Через такі твори, як «Світло світанку», «Це світло ніколи не згасне» та «Світло Молли Насреддіна», класична спадщина естетично та філософськи пов'язана з сучасністю.

Результати дослідження підтверджують твердження, що публіцистичне дослідження Афандієвим класичних ідей є не лише літературним втручанням, а й пропонує нову методологічну парадигму для сприяння національній самосвідомості, культивування історичної пам'яті та розвитку художньо-

естетичної свідомості. Надаючи класичній спадщині нову актуальність для сучасності, Афандієв встановлює інноваційну модель, яка синтезує літературну майстерність з науковим дослідженням в азербайджанському публіцистичному дискурсі.

У сучасному контексті публіцистика відіграє ключову роль у збереженні національної історичної пам'яті, вихованні естетичної чутливості, формуванні культурної ідентичності та передачі духовної спадщини нації наступним поколінням. Ці розширені функціональні виміри літературно-публіцистичного жанру перепозиціонують його як платформу для художньої критики, естетичної інтерпретації та артикуляції національної ідеології. У цих рамках публіцистична творчість Ельчина Афандієва займає особливе та незамінне місце.

**Ключові слова:** Ельчин Афандієв, публіцистика, класична спадщина, художня думка, національна ідентичність, історична пам'ять.