

**AZERBAIJAN REPUBLIC**

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**ABSTRACT**

of the dissertation for the degree of doctor of philosophy

**MYTHOLOGICAL MOTIVATIONS IN AZERBAIJANI AND  
AMERICAN PROSE IN 1960-1980s (ON THE BASIS OF  
Y.SAMEDOGLU'S "DAY OF MURDER" AND J.UPDIKE'S  
"CENTAUR" NOVELS)**

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## **GENERAL CHARACTERISTICS OF THE WORK**

### **Relevance and studying degree of the research issue.**

Globalization is a global phenomenon, a multidimensional phenomenon that covers not only the political and economic components, but also cultural, ideological, psychological and so on. One of the main claims of this multidisciplinary phenomenon in the field of culture and literature is to ensure the integration of different national cultures - rapprochement, cultural and spiritual contact.

Today, independent Azerbaijan is recognized throughout the world as a tolerant country, demonstrating respect, understanding and mutual dialogue in the most humane way towards different peoples, ethnic and national identities within the concept and worldview of multiculturalism. It participates as a host of international forums, global cultural and social events, tries to resolve the conflict of nationality and universality from the most objective perspective, fairly treating the principles and criteria of both sides. It should be noted that the Baku International Humanitarian Forum has been hosted by our country since 2011 and includes a wide range of dialogues, exchanges of views and discussions on global issues of global interest. Among the issues envisaged by this series of forums initiated by President Ilham Aliyev are the creation of intercultural humanitarian and integrative impulses, the actualization of humanitarian challenges, the establishment of a "round table" model of mutual dialogue, etc. Considering the convergence of cultures, the forum also considers it important to take a serious approach to the protection of traditional values, regularly focuses on national-cultural self-awareness in the multicultural approach, the transitions between tradition and transformation on the scale of globalization.

In such a situation, the scope of literary-theoretical thought as a branch of the humanities inevitably expands, it tends to define the lines of contact of literature in the context of convergence of cultures, literary criticism seeks to recognize and identify what belongs to itself and others. and seeks to prove that it is an equal participant. The study of foreign literature, the study of regional features of world literature in different countries, the common and different aspects of the literature of

different peoples also come to the fore, which determines the relevance of the topic. The similarities and differences of the poetic character of Azerbaijani and American prose in a particular chronological period help to determine the universal and national scale of artistic and aesthetic thinking, which is one of the important issues in the context of globalization and convergence of cultures.

One of the main points explaining the essence of literature is its connection with myth and mythical thinking. Myth acts as an energy at the core of culture and literature, and this energy is dynamic, acting as a driving force in the chain of national-ethnic traditions in the emergence of various cultural, spiritual and psychological acts about man. The metaphorical nature of art, including literature, is in fact the result of a genetic connection with mythological thinking, thus the mutual study of literature and myth is inevitable and always relevant.

In determining the reasons for the appeal to myth with the dominance of a similar literary-historical environment, speaking from the poetics of prose reveals the relevance of the dissertation in another direction. Thus, the analysis of any literary work from the point of view of poetic integrity is one of the main tendencies of modern literary criticism, one of its main goals is to expect structural-semantic completeness in the analysis of a literary work, to act in harmony between content and form elements. Given the complex study and analysis of these three aspects (the essence of literary integration in the process of globalization, the identification of similarities in the context of the poetics of the prose of 1960-80, the place of mythical thinking in contemporary art, including prose) The presented dissertation is the first step in this direction.

As for the level of development of the topic, it should be noted that the first fundamental research in the field of mutual study of Azerbaijani-American literature belongs to Zeydulla Agayev ("Azerbaijani-American literary relations", 1996). N.Nuriyeva's "Theodore Dreiser and Azerbaijan" (1997), S.Valiyeva's "Ernest Hemingway and Azerbaijan" (1998), U.Mammadova's "Comparison of spiritual and ethical researches in American and Azerbaijani prose (based on the works of FS Fitzgerald and A. Aylisli) (2010), M.Babayev's "John Steinbeck's work in a comparative context with

Azerbaijani literature" (2011), R.Omarov's "Science fiction genre in XX century US and Azerbaijani literature (based on the work of Ayzek Azimov and Emin Mahmudov)" (2011), A. Sabitova's "Romanticism in Azerbaijani and American literature: typology, history" (2014), Sh. Gurbanova's "American literature in Azerbaijani literary criticism" (2014), A. Asadov's "New America (USA) prose and Azerbaijani literary-theoretical thought "(2014), N.Aslanova's research concept "Personality concept in American and Azerbaijani romanticism (based on the works of Herman Melville and Jafar Jabbarli) "(2014) are steps taken in the direction of typological comparison of American and Azerbaijani literature. In addition, dozens of research papers on various periods and personalities of American literature can be found. Although these studies analyze some examples of American literature from the 1960s to the 1980s, John Updike's work is far from the scope of this research, although John Updike is still one of the most widely studied authors in his life. There is almost no scientific-theoretical interpretation of its literary and artistic heritage in our literary criticism.

There are various works on the complex study of Yusif Samedoglu's works (Latafat Aliyeva's "Creativity of Yusif Samedoglu" (2008), Leyla Aliyeva's "Artistic and aesthetic function of memory in Yusif Samedoglu's prose" (2018)), which are mostly monographs of a specific author's work and is based on a systematic study, partially making the subject comparable to other literature. It should be noted that in Leyla Aliyeva's dissertation, the role of mythological memory in the work of Yusif Samedoglu is studied in a separate paragraph, an interesting explanation of the mechanism of connection with the Turkish national-ethnic thought.

Without denying the scientific and theoretical significance of the dozens of research works we have mentioned and not mentioned here, we can say that the study of mythological motives in American and Azerbaijani prose in the 1960s and 1980s, as well as the study of the two complex novels on the basis of the text is the first in our literary criticism.

**Object and subject of research.** The object of research is the prose of the 60s and 80s of the XX century, and the works selected from the Azerbaijani and American prose are not accidental. The American

writer John Updike's "Centaur" [1963] and the Azerbaijani writer Yusif Samedoglu's "Day of Murder" [1984] were the works that opened and closed the 60s and 80s as a new and independent literary-historical epoch. Thus, while American prose was a manifestative introduction to the 60s and 80s with "Centaur" (and other works of this type - SH), in Azerbaijani prose "Day of Murder" (and similar works - SH) brought by the epoch called "60s" was the cultural-logical result, the poetic-aesthetic result of all his innovations. From this point of view, it is natural to choose both works as objects in order to identify the cultural-psychological, socio-philosophical and artistic-aesthetic differences of the 60s and 80s of the last century, as well as to show that they are a world-class event. The 1960s and 1980s are an appeal to a common subject - mythological motives - in the analysis of both literary periods, specifically representing and symbolizing this period, which unite American and Azerbaijani prose in the same study. The most important point that makes the subjectification of mythological motives at the point of contact of different national and ethnic literatures is the discovery of the ability of literature to preserve its identity in the context of globalization. It is to reveal the national-ethnic nature of the mythical energy at the core of the literary and artistic creativity of different peoples.

**Purpose and objectives and of research.** The main scientific purpose of the dissertation is the prose of the 1960s, which entered the history of literature as a new stage in the context of globalization, as well as in the prose of the 1980s, which is a logical and artistic-aesthetic conceptual continuation. is to reveal the principles of appeal to mythical thinking. In this sense, the main problem of research is to solve the complex synthesis of myth and modernity in prose. The main scientific goal of the research is to explain the synthesis of myth with modernity, the factors that determine the mechanism of entry into the "modern world" (modern human intelligence), the literary and cultural environment that nurtures this process. To achieve this goal, the following scientific tasks have been performed:

–The 1960s and 1980s were studied as a new stage in world literature, the literary and historical features of the epoch were considered;

– The artistic and aesthetic innovations characterizing the Azerbaijani and American prose of that period were analyzed and systematized in the theoretical-historical context;

– Literary-historical and artistic-philosophical reasons for appealing to mythical thinking in Azerbaijani and American prose have been identified;

–The poetic mechanism of interpretation of the model of thought existing in the myth on the level of modern prose is analyzed;

–The artistic and philosophical essence of the image of Baba Kaha in Y.Samedoglu's novel "Day of Murder" and its connection with mythical thinking has become the subject of analytical analysis in the context of history and modernity;

–John Updike's novel "Centaur" focuses on the semantic and symbolic interpretation of the ancient Centaur myth, its ability to explain the psychological state and mental state of modern man, and the comparative analysis of the myth and its modern interpretation;

–In both novels, artistic and philosophical problems such as man and history, man and the mythical world, man and time are considered by determining the role and place of mythological motives separately;

–Both novels focus on the qualities of literature on the basis of universality and nationality, commenting on the ideological-artistic and philosophical-aesthetic functionality of mythological motifs.;

**Research techniques** . The methodological direction of the research is determined by various theoretical concepts and school conclusions on the analysis of the mechanism of the relationship between myth and literature, research aimed at explaining the role and place of mythology in prose. John Updike, such as M. Boswell, K. Hamilton, J. Morley, R. Detwayler, J. McTevish, LBMatseno, D. Greiner, B. Kiner, studies the study of different aspects of creativity, including mythology, M. Meletinsky, RD Orlova-Kopelova, AM Zverev, NVKuznetsova, NLitkina, MO Mendelson, TN Denisova, AA Elsitratova and other Russian literary critics on the results of Apdayk's work, the interpretation of myth and literary relations in Azerbaijani literary criticism standing research determines the methodological basis of the dissertation. P.Afendiyev, MNTahmasib, M.Seyidov, K.Abdulla, M.Kazimoglu, K.Aliyev, A.Ajalov, A.Hajili, J.Baydili, P.Isayeva,

F.Bayat and others have enough information about the myth in the genetic memory of literature put forward conceptual, new scientific-theoretical considerations. In the direction of studying the Azerbaijani prose of 1960-80s Y.Akhundov, Y.Garayev, H.Anveroglu, G.Khalilov, T.Salamoglu, V.Yusifli, T.Mustafayev and other authors have researched on various themes on the general color of the period. , the ideas put forward in these studies are important as theoretical and methodological sources of the dissertation. The research seeks to reveal the ability of different literatures from different mythical nuclei to show similar features in similar cultural and literary environments and to express these features poetically similarly, referring to the methodological basis and conclusions of mythological concepts, the basic principles of comparative analysis.

**Main provisions to be defended:**

- Establishment of ideological-artistic and philosophical-aesthetic parallels in Azerbaijani and American prose in 1960-80s;
- Research of functionality of mythological motives in Y.Samedoglu's "Day of Murder" and J.Updike's "Centaur" novels;
- The return of myth in both literatures and the definition of the theoretical and historical essence of its artistic and philosophical consequences;

**Scientific novelty of the research** is that it is based on the analysis of this topic for the first time at the dissertation level, as well as in the form of a synthesis of problems that require serious theoretical skills and approach, such as integration, prose, myth. For the first time, Azerbaijani and American prose of 1960-80s are interpreted in the context of appeal to mythical thinking - the myth factor, despite the differences in ethnic, regional, cultural status. and emphasizes the importance and significance of the fact of myth appeal in the change of form.

**Theoretical and practical significance of research** is that the dissertation examines the changes in the context of integration and return to myth in the prose of 1960-80s as a world event, which expands the research area of Azerbaijani literary criticism, studying national literature as an equal participant in the world process. Theoretical provisions and results of the research can be used in the field of literary

theory, history of literature, comparative literature, including poetic analysis of prose, work on the mechanism of myth in contemporary literature. The dissertation is of practical importance as a methodological means in the teaching of literature in higher education.

**Approbation and application.** The topic of the dissertation was determined in the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of ANAS, approved by the Scientific Council and Coordination Council of the Institute. The author's research on the dissertation is reflected in the materials of international and national scientific conferences, authoritative scientific publications in Azerbaijan and abroad, as well as in journals included in international summarization and indexing systems.

**Organization where the thesis was implemented.** The research work has been carried out in the Department of Azerbaijan and World Literature in Ganja State University.

**Structure and total sign of research.** The dissertation was written in accordance with the requirements of the Supreme Attestation Commission under the President of the Republic of Azerbaijan. Dissertation title page 470 number of symbols, content 1163 number of symbols, introduction 15322 number of symbols, main content 187 231 number of characters (Chapter I: 88823 number of symbols, Chapter II: 85022 number of symbols, Chapter III 101837 number of symbols ), the result consists of a total of 321437 symbols, including 10718 conventional symbols and the list of used literature 18070 conventional symbols.

## MAIN CONTENT OF THE STUDY

The Introductory part of the dissertation discusses the topicality and degree of development of the topic, defines the goals and objectives, methods of research, indicates the main provisions for defense, substantiates the scientific novelty, theoretical and practical significance of the dissertation.

The first chapter of the dissertation is entitled "Return to myth in Azerbaijani and American prose in the 1960s and 1980s". The first chapter, which consists of two paragraphs, deals with the syncretic unity

of myth and literature, the literary-historical reasons for the appeal to myth on the basis of mythological concepts.

The first paragraph of this chapter, entitled "**Syncretic unity of myth and literature**" defines the methodological direction of research, looks at the complex nature of the mechanism of communication between literature and myth. It is noted that literature is one of the main dominant figures of culture, contains all the codes and symbols of the national-cultural-spiritual context to which it belongs, is distinguished by the ability to derive from the memory of national identity, but is always open to innovation. There is another important point that explains the essence of literature, and that is its connection with myth and mythical thinking. "*One of the main features that ensure the immortality of myths in world culture and literature is that they can continue to live without violating the core of meaning*"<sup>1</sup>.

There have been a number of theoretical approaches to world philological thought that explain the relationship between fiction and myth, and their general conclusion is that literary and cultural practice is based on the myths of different peoples. For example, the "mythological school" (Crimean brothers) and "citation theorists" (E. Taylor et al.) Focused on the leading role of myths, characterizing them as the cornerstones of culture, including literature. From this point of view, Parvana Bekirgizi's theoretical generalization on the problem of myth and literature proves itself that "*it was close and reciprocal. Therefore, the issues of myth, mythology, mythopoetics are in the constant focus of modern humanities (culturology, ethnoglinguistics, literary theory, etc.)*"<sup>2</sup>.

Myth acts as an energy at the core of culture and literature, and this energy is dynamic, it is the driving force in the emergence of various cultural, spiritual and psychological acts about man in the chain of national-ethnic traditions. Global cultural-spiritual contact provides an opportunity to reveal the differences and similarities of different literatures, in which the literature, in addition to indicators of time and

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<sup>1</sup> Bəkirqızı, P. Mifopoetika və XX əsr Azərbaycan ədəbiyyatının poetik strukturu / P.Bəkirqızı. Monoqrafiya. – Bakı: Elm və təhsil, – 2015. – s.8

<sup>2</sup> Ibid, - s.18

space coordinates, wants the mythological thinking at the core to become the subject of comparison.

While determining the status of the myth in the literature of the XX century, P. Bekirgizi presents a classification model of different interpretations of the myth: “a) *parody of the main mythological situations and mythical characters; b) restoration of archaic thinking patterns; c) the connection of the archaic myth with the reader and the author as an inseparable beginning of thought*”<sup>3</sup>. Myth is, in the beginning, a means of understanding and describing the world, a reflection of the world as a whole, in its material and spiritual aspects. It is the root and source of human thought, so it is with us even today, when technology, science and knowledge have reached the maximum level of development. The energy of the myth has an activity that is ready to manifest itself in various forms, shapes and methods.

The diachronic connection between literature and myth is governed by the principles of evolution, and myth, the product of the age of the formation of society and culture, is interpreted as the driving force behind the emergence of literature. In the structural-semantic body of the most modern literary text, traces of myths remain to one degree or another. Sometimes the literature of different nations is similar to each other due to the traces of mythical thinking. Kamal Abdullah writes: “*Any plot line, any image in the mythological systems of different peoples can be similar. This similarity indicates that there are options in each of them. One option, two options, three options ... already paves the way for extensive comparisons. It allows you to distinguish between similarities and differences*”<sup>4</sup>. According to the scientist, similar variants, like sets, dissolve in a certain generalization, which is the initial anavarinate, which contains these specific variants. Solving the relationship between anavarinate and invariant draws attention to the synchronous side of the relationship between myth and literature, actualizing the type of typological relationship. When myth and

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<sup>3</sup> Bəkirqızı, P. Mifopoetika və XX əsr Azərbaycan ədəbiyyatının poetik strukturu / P.Bəkirqızı. Monoqrafiya. – Bakı: Elm və təhsil, – 2015. – s.13

<sup>4</sup> Abdulla K. Seçilmiş əsərləri: [7 cildə] / K.Abdulla. – Bakı: Mütərcim, – c. 4. – 2020. – , s.198

literature become the object of analysis from the typological point of view, similarities and differences, peculiarities in the moment of understanding and reflecting the world are revealed. It is known that in some sources the twentieth century is characterized as a *"return to myth, or the age of myth"*<sup>5</sup>.

The syncretic unity of myth and literature can be clarified by the analysis of J.Updike's "Centaur" and Y.Samedoglu's "Day of Murder". In addition to many issues, both authors expressed important social problems by preserving the symbols of myths, as well as the shades of the subject. Here, both national problems and the moral crisis caused by the difficulties and contradictions faced by people in the twentieth century are expressed. The worldview of each nation evolves from myth to Egypt, is re-perceived in accordance with the demands and desires of each new age, or rather, each new generation discovers new truths in myth [in general classical heritage - S.H], seeks answers to questions about their fate. J.Updike's "Centaur", Y.Samedoglu's "Day of Murder" - the first works with deep content, which answer the mysterious questions faced by the American reader in the 1960s, and the Azerbaijani reader in the 1980s in the context of myth.

The second paragraph of the first chapter, entitled **"Myth and modernity: literary and historical reasons for the appeal to myth"** examines the 1960s and 1980s as a new stage in world literature, considers the literary and historical features of the epoch, analyzes the artistic and aesthetic innovations of Azerbaijani and American prose. is systematized in a theoretical-historical context. Literary-historical and artistic-philosophical reasons for appealing to mythical thinking are identified in Azerbaijani and American prose. It is emphasized that in the twentieth century, fiction, art and philosophy sought new creative ways, new methods of expression and explanation for their thoughts, and tried to create new principles by using myth.

In the prose of the 1960s, which entered a new stage in the history of literature in the context of globalization, as well as in the prose of the 1980s, which is a logical and artistic-aesthetic conceptual continuation,

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<sup>5</sup> White, J.J. *Mythology in the Modern Novel* / J.J.White. – Princeton: Princeton University Press, – 2015.- p.7

the appeal to mythical thinking - There are historical reasons, but at the same time this appeal creates a complex synthesis of myth and modernity in prose. The arrival of the system of images, motives and elements, poetic details derived from mythical thinking in the prose of Azerbaijan and America [the world in general] in the 1960s and 1980s is based on very complex socio-historical, cultural and philosophical issues. Factors that conditioned the synthesis of myth with modernity, the mechanism of arrival to the "modern world" (modern human intelligence), the literary and cultural environment that nurtured this process was formed.

Only in the first half of the twentieth century did mankind experience two world wars. However, the general opinion was that the Second World War was more destructive and catastrophic, as it led to very terrible results in terms of the number of states involved in the war, the methods and means of military warfare. The scale of the moral crisis caused by this war became even more terrible. As members of the anti-Hitler coalition, both the former USSR and the United States faced the bitter consequences of this war. Literature did not just observe this sorrow, but reacted to it in its own way, because a sensitive attitude to the subject of man and man is the essence of literature. In the post-war decades, literature entered a completely different stage in the USSR, and indirectly in Azerbaijan and the United States, and artistic thinking demonstrated a new approach to new topics presented by the world.

One of the scientific conclusions about this period, expressed in the literary-theoretical thought of Azerbaijan by the terms "New Prose", "60s", was that "... *although they were separated for a long time by ideological boundaries, Western culture and socialism There have been interactions and influences between cultures that have developed in the realm of realism*"<sup>6</sup>. The second half of the 1950s, the New Novel School in France in the early 1960s, the Angry Youth in England, the Group of 47 in Germany, the Bitniks in the United States, the Black Humor School, and the Stream of Thought. , "Experimental novelists" and others. ("Rural and urban prose" in Russian literature, "lyrical prose" in a

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<sup>6</sup> Əlişanoğlu T. Azərbaycan yeni nəsr. /T.Əlişanoğlu. - Bakı: Elm nəşriyyatı, - 1999. – s.7

number of Soviet literatures, "psychological prose", and "new prose" in Azerbaijani literature were regional manifestations of world change.

In Azerbaijani prose, the tendency to build descriptions of life events on the basis of mythological archetypes has been growing since the 1960s, and the schematic models of mythological consciousness are filled with the vital and real content of the modern world. During this period, *“folklore tradition became the principle of artistic perception of the world. Mythology and folklore have become one of the ways of expressing the ethnic features of artistic thought. It was from the 1960s that the elements of folklore in our realist prose became a factor of conceptual creativity from static material, ethnographic background”*<sup>7</sup>.

On the eve of the 1960s, both Azerbaijani and American literature sought to find a "new man." To save man, writers turn to the world of memory, the great past, myths and legends. It was impossible to study the present and secure the future without finding the ethnogenesis and the past of man. The prose of the 1960s and 1980s needed primacy, virginity, philosophy, and sincerity in the ancient myth. Yusif Samedoglu's "Day of Murder" and John Updike's "Centaur" were born out of this need. The innovations brought to the literature of those years are conceptualized in both John Updike's "Centaur" and Yusif Samedoglu's "Day of Murder" novels.

*The main provisions of this chapter are highlighted in the following articles and conference proceedings published by the author*<sup>8</sup>.

The second chapter of the study is called **"Mythologism in Yusif Samedoglu's novel "Day of Murder"**. This chapter analyzes the poetic mechanism of interpretation of the mythical model of thought in the context of modern prose within the aesthetic principles of the novel genre.

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<sup>7</sup> Гаджиев, А. Поэтика современной прозы / Вопросы мифологического и фольклорного генезиса. А.Гаджиев. – Баку: Мутарджим, – 1997. – с.6

<sup>8</sup> Nacıyeva S. Nəsrin mifik mənşəyi // “Filologiya məsələləri” jurnalı, 2013, № 9, s.62-68; 60-80-ci illər Azərbaycan və Amerika nəsrində mifə müraciətin ədəbi-tarixi səbəbləri // “Dil və ədəbiyyat” jurnal, 2016, №3 [99], s.256-258; Historical Sources of Reference to Myth in American Prose in the 1960s // International Journal of Advanced Studies in Language and Communitation, St. Louis, Missouri, The USA, 2019, №2, pp. 41-46

The first paragraph of this chapter, entitled "**Genre Aesthetics and Mythical Thought of the Novel**" looks at the role of mythical thought in the emergence and formation of the Azerbaijani novel. It is noted that the 1980s were a special stage in the development of Azerbaijani prose, and it was this decade that prepared the independence of the 1990s from the cultural-spiritual, socio-political aspects. Fiction reflected this process of preparation in the thinking of the time in all its aspects, and its greatest innovation was its direct participation in the process of national awakening. The totalitarian softening on the political level changed the artistic course of prose, which appealed to the genetic sources of national culture. *"As a result of prose research and experiments, features of mythopoetic and folklore memory began to appear in modern prose. During this period, Y.Samadoglu's prose had a special place in the manifestation of mythopoetic and folklore motifs in prose. "Day of Murder" was a perfect novel with high artistic features, which can reflect all the signs and innovations of this stage "*<sup>9</sup>.

Mythological and ethno-psychological codes and symbols of the national genetic tradition in the novel "Day of Murder" establish various pictorial connections with ancient texts, present different forms of myth-literary connection. The syncretism of myth and literature manifests itself in the novel "Day of Murder" in the synthesis of historical truths based on real events with the essence of myth based on fiction, injustice.

Myth is a complex of narratives that systematizes reality through fiction. It is a petrified image, a shadow of life in the mythological memory. Myth is the expression in different texts of the universal world model, which is at the same time an artistic reality. The role of myths, legends and myths in the intellectual and spiritual development of mankind is confirmed by almost all researchers. Naturally, myths have played an exceptional role in the formation and occasional maturation of the human race, primitive human society, and have been the basis for a harmonious understanding of the world. In Archeology of Art, Niyazi Mehdi writes: *"Why don't mythological structures die with myth, pass to the cultures and art of the Middle Ages and all subsequent periods, and*

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<sup>9</sup> Əliyeva L.H. Yusif Səmədoğlunun nəsrində yaddaşın bədii-estetik funksiyası: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2018, – s.5

*continue to live in them as substructures, albeit in different costumes? Apparently, one of the most plausible answers is that myth itself is based on such characteristic schemes of the human soul that they participate as characteristic structures in the operations of similitude, identification, and identification, even after death”<sup>10</sup>.*

One of the main factors determining the elements of mythology in the novel "Day of Murder" is the worldview of the characters. The mythological view of the wolf, Baba Kaha, stars, light, sleep, as well as death is mainly the view of images. The reflection of mythological feelings in the names of both the past and the modern world allows to break the boundaries of the "past-present" in the work, and the literary text is covered with a myth. Thus, in the novel, the symbolic-metaphorical element is less prominent in the general flow, which at first glance gives a traditional effect. However, this element is gradually strengthened, rising to the level of the main motive. The final parts of "Day of Murder" are increasingly deprived of specificity, symbols and metaphors are interchangeable. As a result, the scenes become a symbolic artistic reality, and this is where the main idea of the novel emerges.

In the novel "Day of Murder", mythical thinking is not in the outward signs, but in the subconscious, in the contrast created by the symbols, in the satirical-metaphorical basis that forms the style and the plot, and attracts attention as a manifestation of the subconscious, not the consciousness.

In general, "Day of Murder" is a work born of the painful memory of the talented writer Yusif Samadoglu. This multifaceted, multifaceted novel, where styles and times, destinies and histories intersect, is an artistic and philosophical event in twentieth-century Azerbaijani literature. The national novel is a modern psychological novel written in a mythical and historical way, reflecting the high level of our thinking.

In the second paragraph of this chapter, entitled "**The Image of Baba Kaha: mythical content and symbolism**" the image of Baba Kaha is examined in terms of the symbolic function that determines the

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<sup>10</sup> Mehdi, N. Sənətin arxeologiyası. Sənətin arxitektonikası / N.Mehdi. – Bakı: Qanun, – 2007, – s.21

modern interpretation of the mythological content.

There are factors that determine the undeniable connection between the development of culture and mythological heritage. The first of these is that the mythological heritage has a basic function, the beginning. Literature has benefited from the mythological treasure, its themes, the system of images in all periods of history. *"Thus, the traces of archaic culture, which people perceive and characterize as "myths" around them, and the remnants of the mythical era still live in the memory of mankind, who reached the extremes of civilization and created an information and communication society. provocative, attractive, fairy-tale, fantastic, realistic, etc. in the process of creating models. The realization of desires is in fact a variant of the mythological process of ancient man"*<sup>11</sup>.

Myths that are firmly entrenched in the memory and consciousness of mankind are also distinguished by their sacredness. Standards of sacredness and holiness ensure the unforgettability of the myth. The fact that the subconscious mind turns to involuntary myths and myth-based stories when filling archetypes is connected with the chain of unforgettability.

According to E. Cassire, who called man an *"animal symbolicum,"* that is, a *"creature that creates symbols,"* symbols are a form of expressing reality; it is unity, emblem, creativity, purpose, cognition, culture, content and so on. is the path that opens or leads to their meanings)<sup>12</sup>. With the help of symbolic language, mankind expresses its attitude to the world around it, creates a system of symbolic meanings. Myth, literature, language itself, and art as a whole are more connected with symbolic logic. *"Symbolic language is the only universal language created by mankind and is the same for all cultures that exist in the course of history"*<sup>13</sup>.

Understanding the mythological cognitive system also takes place

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<sup>11</sup> Əliyeva, L.H. Yusif Səmədoğlunun nəsrində yaddaşın bədii-estetik funksiyası: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2018, – s.41

<sup>12</sup> İsmayılov, F. XX əsr Qərb fəlsəfəsinin tarixi//[2 cildə] F.İsmayılov – Bakı: Təhsil, – c. 1. – 1999. – s.137

<sup>13</sup> Fromm, Erich. Rüyalar, masallar, mitoslar.(Sembol dilinin çözümlənməsi)/ E.Fromm – İstanbul: Arıtan yayınevi, - 1992. - s.18

through understanding the symbolic language. At the same time, solving the language of artistic symbolism in modern literature requires knowledge of the memory of myth and folklore.

The novel "Day of Murder" is the most successful result of the artistic search of the prose of the 1960s in Azerbaijani literature and is a multifaceted, multi-faceted work. The American writer U. Faulkner's "Sound and Fury", the great Turkish writer Chingiz Aitmatov's "The White Ship", "The Day Lasts More than a Hundred Years", "The Executioner's Evil", the Russian writer Bulgakov's "The Master and Margarita" are also mythological. is an original novel written in the context of the possibilities of thought, or rather infinity. In general, the return to myth in world literature had its own peculiarities. This was due, first of all, to the return to its roots, and secondly, to the protest against the ugliness of modern life. In a single sentence, it can be called a return from a world in disarray to the orderly world of primitive times. In this sense, in the novel "Day of Murder", the garbage prince Kirlikir can be considered as an image of the modern world, and Baba Kaha - as a mythical world. *"Anyone who was here knew that it was rising from a windmill in the distance, somewhere in the other side of the world. Baba Kaha was in the dark, coming out of it, digging deep furrows in the ground with his heavy, floating batman anchor, preparing to challenge this miserable world with a roar on the trunk of a rock. Whoever was here could hear the curse of the wind preparing to attack from afar: the moon, two-legged slaves, let your roots be cut off!"*<sup>14</sup>.

In the novel "Day of Murder", Baba Kaha, Wind and the Wolf enter before man. These three forces oppose man - a two-legged creature.

The novel is not written with a simple descriptive mechanism, it is written in the language of a sick intellectual lying in a comfortable bed at home, in the form of a series of subconscious thoughts, a psychological analysis filtered from memory. Here, the event and the analysis complement each other. The writer looks at all destinies through the prism of Baba Kaha and Kirlikir. And it can be said that the most magnificent image in the work is Baba Kaha, the mythical image that

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<sup>14</sup> Səmədoğlu, Y. Qətl günü / Y. Səmədoğlu. – Bakı: Yazıçı, – 1987. – s.154

governs and symbolizes the first abode of humanity and the world in which man lives. Eminent theorist Yashar Garayev, commenting on the novel, gives the following symbolic interpretation of Baba Kaha: “*The most interesting, magical and enchanting, symbolic and philosophical symbol in the novel is Baba Kaha..... When the wind blows in the darkness of Baba Kahan, he gathers the wrath of the stars and threatens the sinful "bipedals" of the world: I am coming! The events also begin with a description of the wind blowing from Baba Kaha, and the novel ends when this wind reaches the abode of punishment and revenge - the day of murder*”<sup>15</sup>.

There are various attributes that provide the mythical structure of the novel: Baba Kaha, Kirlikir unusual wind, wolf, dream. All this comes together at one point. The name of that moment is Memory! In the novel, the memories of the patient, paramedic Mahmud, and Zulfugar come to a denominator. Thus, memory not only brings the story of the past to modernity, but also combines myth with modernity. In the style of the novel, the mythological content in the writer's story acquires symbolic functionality and forms a poetic structure.

*The main results obtained from this chapter are reflected in the following articles and conference materials published by the author*<sup>16</sup>.

The third chapter of the study is called "**The Unity of Myth and Reality in John Updike's Centaur.**" This chapter focuses on the ability and power of John Updike's semantic and metaphorical interpretation of the ancient Centaur myth to explain the psychological mood and mental state of modern man. By identifying man, artistic and philosophical problems such as man and history, man and the mythical world, man and time were considered.

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<sup>15</sup> Qarayev, Y. Seçilmiş əsərləri / [5 cildə] / Y. Qarayev. – Bakı: Elm, – c. 3. – 2015. – s.552

<sup>16</sup> Hacıyeva S. “Qətl günü” romanının estetik konsepsiyasının formalaşmasında mifik düşüncə // Azərbaycan Milli Elmlər Akademiyasının Naxçıvan Bölməsi, “Axtarıqlar” jurnalı, Cild 6, 2016, № 1, s.83-89; Yusif Səmədoğlunun “Qətl günü” romanında Baba Kaha obrazı // Bakı Avrasiya Universiteti, “Sivilizasiya” jurnalı, 2016, №2, s.72-77; Yusif Səmədoğlunun “Qətl günü” və Con Apdaykın “Kentavr” romanlarının müqayisəli təhlili / Gəncə Dövlət Universiteti, Gəncə alimlərin II beynəlxalq elmi konfransı, 26-27 oktyabr 2017-ci il. Gəncə: 2017, s.282-284.

The first paragraph of the chapter, **entitled "The Metaphorical perception of reality and the myth factor in the novel"**, explains the unity of myth and reality in the context of a metaphorical worldview based on the literary facts of a particular work.

John Updike (1932-2009) was a writer who attracted the attention of readers around the world during his lifetime, won prestigious literary awards in the United States and France. Post-war was one of the main participants in the formation of a new wave of American literature.

Theoretical ideas refer to their experience, scientific conclusions and results in the interpretation of literature. The language of the text, the artistic atmosphere, the identification of the characters, the theme and the idea, the features of the form, the structural components, etc. prefers to comment on. There is another aspect of the understanding of literature that is determined by the point of view of the ordinary reader, the non-professional reader. Readers who are not burdened with the requirements and laws of theoretical canon usually prefer more understandable works. John Updike is one of the artists who managed to draw a common line between these two poles of literature. He is always in the center of attention of world literary criticism with the nature of his work, the structural-semantic essence of his texts, methods of language use, language play, imagery, detailed description, masterful presentation.

As it is known, the metaphorical interpretation of the perception of the world is of special importance in the emergence of the author's individuality in creativity. Cognitive theory explains metaphors as a method and form of thinking about a content in other terms in the process of realizing the classification of reality. Translating the content of reality through the metaphorical language of art requires a serious creative consciousness and approach, metaphorical reflection is individual, it is an indicator of the uniqueness of figurative thinking. Paul Ricoeur characterizes the metaphor as a cornerstone of the cognitive value of works of art<sup>17</sup>.

In John Updike's "Centaur (1963) the conceptual perception of the world is characterized by a complex of metaphorical thinking, which

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<sup>17</sup> Ricoeur, Paul. *Yorum Teorisi. Söylem ve Artı Anlam / P.Ricoeur.* – İstanbul: Paradigma, – 2007. – s.59

increases the semantic burden of the novel, presenting a complex but equally interesting scheme of figurative thinking. Myth, in turn, is a means of conceptual understanding of the world, is complex and closely related to metaphor. In the “Centaur”, which represents *“the average American in the context of the American way of life, the metaphorical perception of reality is combined with myth, for which the writer builds a very strange game mechanism, using language, special sounds to define the code system”*<sup>18</sup>.

John Updike entered into a dialogue with his predecessors, such as M. Proust, S. Kierkegaard, JPSartre, Edgar Alan Poe, H. Melville, and W. Faulkner, in particular, the great classics of modernist literature, James Joyce, and transcended the boundaries of the genre. he was able to walk. An important and significant tool that led his work to the intertextual context was the reference to myth. Researchers who discuss the functionality of the myth in the novel Centaur often compare this work with James Joyce's” Ulysses”<sup>19</sup>.

The author's view of the novel in relation to ancient Greek mythology, and of the mythical line of the novel in general, is as follows: *“To distinguish it from the ideal world is to make Caldwell more distinct from the material world. I have tried to make realistic perceptions and myths mutually transmitted and complement each other, and to make reality a shade for myth”*<sup>20</sup>.

In this novel, the place where the events take place - the town of “Olinecer”, Pennsylvania - is compared to Olympus in ancient mythology. In general, each of the characters in the novel is paired with the heroes of the mythological world according to the semantics of their

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<sup>18</sup> Американская литература и общественно-политическая борьба: 60-е – начало 70-х гг. XX в // Сборник статей. – Москва: Искусства, – 1977, – с. . 50

<sup>19</sup> Boswell M. John Updike's Rabbit Tetralogy: Mastered Irony in Motion/ M. Boswell. - Columbia and London: University of Missouri Press, - 2001. – 253 p.; Detweiler, R. John Updike/ Detweiler. R. - Twayne Publishers, - 1984. - 200 p. Hamilton A., Hamilton K. The Elements of John Updike. Eerdmans, 1970. -267 p.; Morley, C. The Quest for Epic in Contemporary American Fiction: John Updike, Philip Roth and Don DeLillo/ C.Morley. – New York: - Routledge, - 2009. – 272 p.

<sup>20</sup> Стояновская, Е. Беседа с автором «Кентавра» // Иностранная литература, 1965. – №1, –с..256

position. In the reader's brain, there are duplications in the process of reading, on one side of which there are real characters of the work, and on the other side there are Olympus characters. The parallels of Peter-Prometheus, Caldwell-Centaur Chiron, Vera-Aphrodite (Venus), Hammel-Hephaestus, Dr. Zimmerman-Zeus create a mysterious unity of myth and reality in the text.

By creating a comparative "dictionary" of mythical images with real images, J. Apdayk creates a mythical and modern plan of the work, creates a syncretic unity of reality and myth, the metaphorical reflection of the American reality of the 1950s takes place with the understanding and interpretation of myth.

The second paragraph of the third chapter, "**Centaur-Chiron (Caldwell's Image: Psychologism and the Functionality of Myth)**", interprets Caldwell's image in the novel "Centaur" from the point of view of psychology, and discusses the functionality of myth in the psychological analysis of the image's inner world. The role and function of the Centaur-Chiron myth from ancient Greek mythology is determined in the psychological analysis of the image representing the modern world.

As stated in the epigraph of the novel, the main problem of the novel is the fate of Man, who is established "*on the border between earth and sky (Carl Bart)*"<sup>21</sup>. The work reflects the artistic solution of issues of global nature, as well as deep-philosophical content, such as man and destiny, man and the world, man and time. John Updike chooses a complex artistic mechanism, does not limit his questions about man to the image of George Caldwell, a high school science teacher in the small American town of Olinecer, but works very skillfully as a dual image. "In ancient Greek mythology, Chiron, described as "the noblest of the centaurs" who was wounded by a poisoned arrow without any guilt, asked the god Zeus to save him from the torment of immortality and die. John Updike includes his protagonist Caldwell in the work with the same pain, which turns into a different artistic psychology.

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<sup>21</sup> Apdayk, C. Seçilmiş əsərləri / C. Apdayk, tərc. ed. Vaqif Əjdəroğlu, redaktor: T. Kazımlı. – Bakı: Şərq-Qərb, – 2011. – s.306

One of the characteristic features of the prose of the 1960s and 1980s and of the twentieth century as a whole is its connection with psychology. *"The inner world of Man, a psychological being, travels at various levels, from social content to social and moral values, to the philosophical order (human-being, human-world relations), striving to reach "his truth". As the inner world of man becomes the main subject of prose, it is for this reason that the psychology, which critics often identify as the leading quality of the new prose, swells and acquires functionality"*<sup>22</sup>. Caldwell's image is characterized by deep psychology, and there are various views on this image, both in American criticism and in world literary criticism. Criticism Caldwell finds it difficult to interpret the complex integrity of the image, the harmonic syncretism of the centaur and the science teacher as a whole, and remains ambiguous. In our opinion, it is not right to analyze the image. As soon as the teacher Caldwell leaves the mythical origin - Centaur-Chiron, he becomes a funny, unconvincing character. So, it is necessary to take a complex approach to the image, to analyze it without lowering it to reality. In the psychological study of the image, not from biographical and scientific ideas, but from the text of the novel", it is necessary to reveal and explain this complex image when looking at the text of the novel, not the earth, the sky or the mythical world, but the artistic world, artistic space. possible. V.A. Kostyakov writes: *"Although George Caldwell is portrayed in the novel as both a real and a mythical character, this dual function of the protagonist does not oppose each other, but complements each other. Caldwell's image is described dialectically. .... his acceptance of the inner sufferings, worries, and illnesses of the problems surrounding him was a concern not only for the fate of his son Peter, but for the fate of the whole nation."*<sup>23</sup>.

The author concludes the novel with a small and interesting epilogue, which combines mythical-biographical, mythical-mystical, mythical-psychological, mythical-realistic aspects and components: *"Zeus loved his old friend and took him to the sky where he now shines in the*

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<sup>22</sup> Mustafayev, T. XX əsr Azərbaycan nəsrinin poetikası / T.Mustafayev, elmi redaktorları: Y.V.Qarayev, Ş.Alışanlı. – Bakı: Elm, – 2006. – s. 228

<sup>23</sup> Костяков, В.А. Американский роман середины XX в.: Концептуальность жанра / В.А.Костяков, под редакцией: М.Н. Бобровой. – Саратов: Изд-во Саратов-ун-та, – 1988. – с.127

*Sagittarius constellation. Here, in the Zodiac, on the other side of the horizon, rising and falling, we participate in the realization of all our dreams, although very few people who have recently died look at the sky with reverence, and very few learn from the stars*<sup>24</sup>.

Those created for heaven cannot live on earth, and those created for earth cannot live in heaven - this is John Updike's masterpiece. In the novel *Centaur*, the author wanted to look at the American way of life from both the height of the sky and the primitiveness of the myth, the purity of the ancient world, and he succeeded. The philosophical-psychological "Centaur", written not on the basis of ordinary artistic imagination, but on the basis of subconsciousness, is one of the most successful examples of art not only in twentieth-century American literature, but in world literature in general.

*The provisions set forth in this chapter and the main results obtained are reflected in the following articles and conference materials published by the author*<sup>25</sup>.

The main scientific-theoretical provisions of the dissertation are summarized in "**Conclusion**":

- Different cultures participate in the global contact of cultures with all their peculiarities, enter the zone of dialogue with other cultures with their richness and uniqueness, which is a positive side of globalization, culturological collage of different national-cultural facts emerges as a result of global communication of local cultures. What is important is that this collage preserves its heterogeneous (heterogeneous) content. Along with science, technology, technology and universal values, at the point of cultural and spiritual contact of globalization, literature acts as both a dominant force

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<sup>24</sup> Apdayk, C. Seçilmiş əsərləri / C.Apdayk, tərc. ed. Vaqif Əjdəroğlu, redaktor: T.Kazımlı. – Bakı: Şərq-Qərb, – 2011. – s.561

<sup>25</sup> Hacıyeva S. Con Apdayk yaradıcılığında mifologizm və avtobioqrofizm / Gənc tədqiqatçıların XVIII Respublika elmi konfransı, II cild, Bakı: 2013, s.175-178; XX əsr Amerika nəsi və Con Apdaykın "Kentavr" romanı // Gəncə Dövlət Universitetinin Elmi Xəbərləri, Fundamental, humanitar və təbiət elmləri seriyası, 2013, № 4, s.143-144; XX əsr Amerika nəsi və Con Apdayk // "Filologiya məsələləri" jurnalı, 2013, № 8, s.343-348; Con Apdaykın alleqorik üslubu // "Dil və ədəbiyyat" jurnalı, 2014, №2 [90], s.169-173. Миф и реальность в творчестве Джона Апдайка // Вестник Казахского Национального Педагогического Университета, Series of Philological Sciences, Алматы, 2017, № 2 [60], s.158-162.

defining national identity and a universal phenomenon of art.

- The existence of ideological-artistic and philosophical-aesthetic parallels in Azerbaijani and American prose in 1960-80 - syncretism in the literary text, deep psychology, metaphorical and symbolic understanding of the world, harmony of reality and unreality, appeal to myth - stems from the universality of literature;

- The study of mythological motives in Y.Samedoglu's "Day of Murder" and J.Updike's "Centaur" novels shows that mythological motifs have a special significance in the prose poetics of both nations in 1960-80, participate in the structural-semantic integrity of the prose text, genre aesthetics. It has a wide range of formative, defining, naming and explanatory functionality up to image psychology.

- In both literatures, the return of myth and its artistic and philosophical consequences are of special theoretical and historical significance and have literary and historical reasons. The return of myth has an exceptional role in the enrichment of the poetic structure of prose, in the protection of national thought in the context of globalization and cultural convergence, in the transformation of tradition into the modern world. Myth is the main tool in answering the questions of the global cultural and spiritual mood of the twentieth century, man and the world, man and time, man and destiny, directly involved in understanding and interpreting the realities of the modern world.

**The main content and provisions of the study are reflected in the following articles of the author published in Azerbaijan and abroad and in the materials of the conferences in which he participated:**

1. Hacıyeva, S. Con Apdayk yaradıcılığında mifologizm və avtobiografizm // Gənc tədqiqatçıların XVIII Respublika elmi konfransı, II cild, – Bakı: – 2013, – s.175-178.
2. Hacıyeva, S. XX əsr Amerika nəsrinə və Con Apdaykın “Kentavr” romanı // – Gəncə: Gəncə Dövlət Universitetinin Elmi Xəbərləri, Fundamental, humanitar və təbiət elmləri seriyası, – 2013. – № 4, – s.143-144.
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  11. Гаджиева, С. Миф и реальность в творчестве Джона Апдайка // – Алматы: Вестник Казахского Национального Педагогического Университета, Series of Philological Sciences, 2017. – № 2 [60], –s.158-162.
  12. Nəsiyeva, S. Yusif Səmədoğlunun “Qətl günü” və Con Apdaykın “Kentavr” romanlarının müqayisəli təhlili // Gəncə Dövlət Universiteti, Gənc alimlərin II beynəlxalq elmi konfransı, – Gəncə, – 26-27 oktyabr, – 2017, – s.282-284.
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  14. Hajiyeva S.M. Historical Sources of Reference to Myth in American Prose in the 1960s // International Journal of Advanced Studies in Language and Communitation, St. Louis, Missouri, The USA, 2019, №2, pp. 41-46

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