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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

CHARACTERISTICS OF DAVID MITCHELL STYLE

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and studying degree of the research issue. The study of the work of David Mitchell (David Mitchell, 1969-), one of the young authors of English literature, is of great importance and relevance for contemporary Azerbaijani literary studies. Thus, the study of the most different aspects of D. Mitchell's education is important both in terms of the understanding of English identity, the definition of the mainstream of modern literary processes, and the raising of literary relations to a new qualitative level in the format of multicultural dialogue.

Among the aspects that make the study of D. Mitchell's work an even more attractive research subject for our national literary studies is the fact that the issue of the national identity of Azerbaijan's close neighbor, Russia, is included in his work in the format of literary analysis. Also, the fact that D. Mitchell's works include facts related to the mass violent deportation of Azerbaijanis in 1947-1948, which took place in the territory of Azerbaijan's other neighbor – the Republic of Armenia – makes the study of D. Mitchell's work even more relevant for us.

In Azerbaijani literary criticism, human and world issues are of special importance in the context of a new methodological approach, and in this sense, our appeal to David Mitchell, his best-selling work, “Ghostwritten” taking place in locations ranging from Okinawa in Japan to Mongolia won Britain's Best Book Award in 1999, his work was named the best young prose writer in 2003, and in 2007 he was named a novel, short story, and libretto author by Time magazine, which was named one of the world's 100 most influential people.

David Mitchell's creativity, his stories "Character Development", "January Man", “The Massive Rat”, “An Inside Job”, “Denouement”, the idea-thematic features of his famous novels such as “Ghostwritten”, “Cloud Atlas”, “Black Swan Green”, which have an incomparable place in English literature have been reviewed in the research work. The study of David Mitchell's creativity is necessary because by studying his works, we are studying a certain stage of the literature of the end of the 20th century and the beginning

of the 21st century, so that his stories and novels born from the necessary needs of the time are considered to be among the most interesting works that visually show the realities of the time.

Let's note a nuance that determines the relevance of studying David Mitchell's work. Unlike many of his contemporaries of that time, that is, David Mitchell's attitude to life and reality, to the most diverse processes taking place in the world, is original and also distinguishes his writing method, as Mitchell describes not events, but their perspectives, this writing style is new and original. and we believe that the study of these texts is important and promising in terms of understanding our prose traditions at the present time. Mitchell's prose has another peculiarity – he is a technologist, he can play with genres in any text in a good way, the most important poetic features of 21st century prose is that thriller, science fiction, and other such genres take refuge in one discourse in a novel text.

D.Mitchell is quite young compared to other famous colleagues and reached the peak of popularity only at the beginning of the 21st century. In this sense, the research period of his works covers only the last two decades. We can say that D. Mitchell's work has attracted enough research interest both in his homeland – Great Britain, and in Japan, where he spent most of his life, and in other European countries, as well as in Australia and America, as well as in the former post-Soviet space. Unfortunately, Azerbaijan is not included in that research geography of D. Mitchell's work, and this point itself once again clearly proves the importance of the presented dissertation work. The works of David Mitchell have been studied to a certain extent in English, French, Italian, and Russian literary studies, they have been somewhat neglected in the literary and theoretical opinion of Azerbaijan. This problem, which is the subject of extensive research, can certainly be considered the first concrete and systematic work written in this field, although it cannot fit into the framework of a dissertation. Barnett D., Beaumont A., Begley A., Berggren L., Bradbury W., Brown K., Byatt A.S., Kullell Cano A., Dillan S., Frame K., Hrubes M., Lesser J., McWilliams R. , Miller B.K. and many others have explored the work of David Mitchell.

The object and subject of research. The main object of research is the work of David Mitchell. The subject of the research is the episodic descriptions, structure, style, ideas, themes and thematic peculiarities, analysis of short stories, novels that form the basis of David Mitchell's work.

Purpose and objectives of the research. The main purpose of the dissertation is to study David Mitchell's creative heritage in the context of the late twentieth and early twenty-first centuries English literature and his contributions to English literature on the basis of his main stories and novels, to reveal the peculiarities of his artistic method, to scientifically assess his position in English literature. This goal requires the implementation of the following tasks:

- To examine the biographical factors that shaped David Mitchell's identity as a writer and were directly reflected in his writing style;

- To assess the sensitivity of auditory perception among the factors that played an exceptional role in the formation of David Mitchell's speech style and to evaluate its manifestation characteristics in the writer's speech style;

- To evaluate the attachment to Japan that influenced the style of David Mitchell, to determine the deep traces left by the culture, history, and literature of the country in the author's work, and in this context to determine the similarities between the methods of David Mitchell and Haruki Murakami;

- To involve the idea-thematic features of David Mitchell's short stories in the analysis;

- To trace the realization format of the episodic analysis method in David Mitchell's novels and to identify the similarities and differences in the elements of the manifestation of this method in the author's individual novels;

- Determining the similarities and differences between David Mitchell's semi-autobiographical novel "Black Swan Green" and J.D.Salinger's novel "The Catcher in the Rye";

- To appreciate the freedom of genre and the polyphony of the narrative format, language-style realization as one of the main

aspects that ensure the uniqueness of David Mitchell's production style;

- To determine the theme, structure, style, idea-thematic features of David Mitchell's novels;

- To analyze the moments of self-reference (auto-reference) and intertextuality in David Mitchell's "creative universe", etc.

Research methods. Descriptive, biographical and comparative-historical methods were used in the work on the dissertation. Valuable opinions of prominent theorists and literary critics form the main scientific basis of the research.

The main provisions set for defense:

1. David Mitchell, a representative of English literature at the end of the 20th century and the beginning of the 21st century, benefited from the genres of drama and science fiction as an author of novels and short stories.

2. It is emphasized that the story genre plays a major role in David Mitchell's work, and his main stories such as "Character Development", "January Man", "The Massive Rat", "An Inside Job", "Denouement" are analyzed from the idea-thematic point of view and are related to the social and moral issues of the contemporary era.

3. David Mitchell's novel "Ghostwritten" is described through episodes, and the relationship between the concepts of metafiction, reflexivity, and intertextuality is involved in the analysis, and the author questions the truth through intertextuality. The metafiction that manifests itself at the thematic level is reflected in the motifs of ideology, religion and travel.

4. The novel "Cloud Atlas" was analyzed from a narratological point of view, its narrative structure hierarchy and location structure were investigated, and it was reflected that the characters depicted in the novel convey the author's ideology. The characters depicted in the thematically linked stories are revealed to be reincarnations of a soul.

5. The semi-autobiographical novel "Black Swan Green" reflects the inner world of the protagonist.

6. David Mitchell's creativity was seriously influenced by the years he spent in Japan, close acquaintance with Japanese culture, history and literature.

7. David Mitchell's speech defect, which he suffered from childhood, became a gestalt reflected in works of the most different formats (novels, short stories, essays) as the author's psychotrauma, and led to the sharpening of his auditory perception, which, as a result, is one of the main aspects that ensure the uniqueness of Mitchell's provocative style. one is formed language-stylistic polyphony, as well as accent sensitivity.

Scientific novelty of the research. The study of David Mitchell's creativity and his works opens the way to the study of an important phase of the literature of the late 20th century and the beginning of the 21st century. His stories resonate with modern times. Within the framework of the dissertation work, for the first time, for the first time for Azerbaijani literary studies, a systematic investigation of theoretical problems such as genre snobbery, polypsest writing style, as well as the effect of aural perception sharpness on creative identity was included. It is valuable not only as the first dissertation to offer a systematic analysis of D. Mitchell's work which is the scientific value and innovation of his research, but also as a study that illuminates a number of theoretical issues for the first time.

Theoretical and practical significance of the research. The presented dissertation looks at the works of writers writing in the novel genre in the late twentieth and early twenty-first centuries English literature, especially the works of David Mitchell. Theoretical materials on the main short stories and novels of the writer are summarized and information is given about their plot line, composition, image system, language, structure, stylistic and thematic peculiarities. In this regard, the research can be used in the teaching of literary theory and the history of 21st century Western literature and can have practical value for students and graduate students as a textbook in the history course of English literature.

Approbation and application. The main provisions and final results of the research are reflected in 9 articles of the doctoral

candidate, as well as in the abstracts of 5 reports at republican and international conferences. As for the application of the dissertation work, the scientific results and generalizations obtained during the research can be applied in directions where the practical importance of the research is revealed.

The name of the organization where the dissertation has been accomplished. The dissertation work was carried out at the Department of Literary Theory and World Literature of Baku Slavic University.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. Dissertation work consists of introduction, three chapters, conclusion and list of used literature. The introductory part of the dissertation is 7 pages, 13652 characters, chapter I 34 pages, 64883 characters, chapter II 37 pages, 72748 characters, chapter III 47 pages, 96025 characters, conclusion part is 5 pages, 9192 characters. The total volume of the dissertation is 256500 characters, excluding the list of used literature.

THE BASIC CONTENT OF THE WORK

In the **Introduction** of the dissertation, the relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure hereof were identified in line with the requirements of the Supreme Attestation Commission.

The first chapter entitled **“David Mitchell's creative identity”** consists of four paragraphs. The first paragraph is entitled ***“The unique stylistic peculiarities of David Mitchell's narration and the polemic of genre snobbery.”*** In this paragraph, the unique stylistic features of David Mitchell's narrative and "genre snobbery", the creative universe, which is one of the unique stylistic features of the author's narrative are involved in the analysis.

The non-standard format of D.Mitchell's narrative, the uniqueness of his individual narrative style is determined by his

idiosyncratic features which arise during a deep familiarity with the stages of complex personality formation, the world and the works of especially English literary geniuses.

D.Mitchell, as a literature addict, as well as a deep cultural connoisseur, establishes a dialogue with his reader with certain codes, allusions, and intertexts.

One of the most interesting merits of D.Mitchell's narrative is the multi-color of the genre, that is, in fact, it is a complex, unique narrative format that does not belong to any genre and contains the structural elements of the most different genres, the details of the narrative format.

D.Mitchell, who opposes any type of genre snobbery, admitted that the discussions around this problem are boring for him, and indirectly also gave the message that the important point is how well the work copes with its literary mission. In this sense, D.Mitchell's approach resonates with Ursula K. Le Guin, her genius colleague of an older generation.

According to D.Mitchell, who evaluates Kazuo Ishiguro's "The Buried Giant" as the most vivid example of the fantasy genre, a successful mix of fantasy and the traditional fiction format can achieve more than frank blank realism.

In the works of D.Mitchell, the unified matrix obtained due to the commonality of certain images, the intersection of plot lines, reveals a special type of polyphonic incantation format that gives a kind of assembled puzzle effect. M.M.Bakhtin notes: "*Polyphony, polyphonicity, is characteristic for any artistic work*"¹. According to the scientist, in fact, the creative voice can appear only as a second voice in any case and in any work.

"Number 9 dream" is the second novel of the English author David Mitchell. Set in Japan, the novel tells the story of 19-year-old Eiji Miyake's search for his father, whom he has never seen. The novel uses eclectic stories in each chapter. Many reviewers have noted that the novel "number 9 dream" was inspired by Haruki Murakami's fictional novel "Norwegian Forest", in particular.

¹ Бахтин, М.М. Эстетика словесного творчества / М.М. Бахтин. – М.: Искусство, – 1979. – 424 с.

“The Thousand Autumns of Jacob de Zoet” is a historical novel written in the late 18th century during the period of Japanese history known as Sakoku during the Dutch trading concession with Japan.

"The Bone Clocks" is a collection of almost all of David Mitchell's work. These parts are closely linked to the character of Holly Sykes, a young woman with "invisible eyes" and semi-psychic abilities from Gravesend, and a war between two immortal factions, the Anchorites, who gain their immortality from killing others, and the Horologists, who are naturally able to reincarnate. The title refers to a derogatory expression of immortal characters' use for normal humans sentenced to death for their aging bodies. The book consists of six stories set in different periods of Holly's life.

The novel “Utopia Avenue” describes the fictional rock band Utopia Avenue, formed in London's Soho in 1967. They were assembled by their Canadian manager Levon Frankland as a “psychedelic-folk-rock” supergroup. Each chapter name is the title of a song and focuses on one of the members of the band.

Professor Naila Sadigova writes: *“No utopia is enough to criticize the deformities and shortcomings of social life; The utopian concept, formed on the basis of a critique of the lack of certain features and qualities in modern society, inevitably offers a model of an ideal society to be radically abandoned from the existing structure of society and the current atmosphere of human relations, morality and spirituality”*².

We observe the truth of the professor's rightful remarks in David Mitchell's "Utopia Alley".

The events in the novel “Ghostwritten” take place mainly in East Asia, as well as in Russia, England, America and Ireland. Particular attention is paid to the episodic description of the novel, and each chapter describes a different story and central character. The main theme of the novel “Ghostwritten” is the glorification of East Asian culture, superstition and real events. The novel also contains references to various works. Especially noteworthy are the

² Sadıqova, N. M. Utopiya və antiutopiya ədəbi prosesdə (ingilis ədəbiyyatı əsasında) / N. M. Sadıqova. – Bakı: Elm nəşriyyatı, – 2006. – s. 61

references to Jung Chang's "Wild Swans", Paul Auster's "The music of chance" and Isaac Asimov.

The second paragraph is entitled ***"The gestalt of stuttering under the guidance of David Mitchell's narrative in the semi-autobiographical work "Black Swan Green"***. In this paragraph, the gestalt of stuttering under the guidance of David Mitchell's narrative in the semi-autobiographical work "Black Swan Green", the expression of auditory perception in artistic perception or the transformation of gestalt into a tax, acoustic imagery in D.Mitchell's work are analyzed.

David Mitchell was born on January 12, 1969, in Southport, and grew up in Malvern, Worcestershire. He is an English novelist, screenwriter and innovative storyteller. He taught American and English literature at the University of Kent in Malvern. After teaching, the writer, who lived in Sicily for a year, came to Hiroshima (Japan) and taught English to Japanese students. Eight years later, Mitchell returned to England with his Japanese wife, Keiko, and their two children.

David Mitchell's famous "Ghostwritten", written in 1999, spread from Okinawa, Mongolia, Japan to New York City and won the John Llewellyn Rhys Prize, and the author's name was shortlisted for the Guardian First Book Award. David Mitchell was also named Young Writer of the Year in 2003, and in 2007 was named one of Time magazine's 100 Most Influential People in the World for his novels, short stories, and librettos. David Mitchell wrote interesting short stories such as, "Acknowledgments", "Character Development", "January Man", "The Massive Rat", "Muggins here", "The gardener" and so on. The analysis of these works allows us to trace the identity of the author in their plot line, in the format of the narrative.

David Mitchell's speech defect, which he suffered from childhood, becomes a gestalt, which is reflected in the works of the most different formats (novel, story, or essay), like the psychotrauma of the author.

David Mitchell's "Black Swan Green" is a semi-autobiographical, bildungsroman novel written in 2006. This work

reflects the importance of change of character of the protagonist, his psychological and spiritual development from adolescence to adulthood. The novel, which has become a favorite of readers, consists of 13 chapters and depicts a month in the life of 13-year-old Worcestershire boy Jason Taylor from January 1982 through January 1983. David Mitchell had the speech disorder of stammering, and this physical defect was reflected in the novel "Black Swan Green". The novel is narrated by a stammering 13-year-old.

Although Mitchell was born in Ainsdale on the Lancashire coast, he grew up in Hanley Swan in the Malvern Hills. This region is the location of his fourth novel, the novel "Black Swan Green", which we are talking about. Left in rural Worcestershire in the early 1980s, Mitchell, with literary ambitions, did not speak until the age of five and stuttered at seven. Although this speech defect led to severe spiritual and psychological traumas in Mitchell, despite his recovery, the fact that he returned to the topic of stuttering many times throughout his work and wrote essays on this topic in the British press suggests that stuttering is a gestalt for D.Mitchell, and this gestalt in order to close it, he tries to solve this problem with his reader by using a unique therapeutic method, to relax his mind, soul, psychological identity that has undergone emotional tension. In doing so, he succeeds in turning this flaw into a gift of fate, as he admitted in one of his interviews, proceeding from Mitchell's positivism.

Acoustic imagery occupies an important place in D.Mitchell's work. Mitchell's speech defect, which he considers a gestalt that he suffered from childhood and youth, also led to the sharpening of his auditory perception, and as a result, one of the main aspects that ensures the uniqueness of Mitchell's provoking style is language-stylistic polyphony, as well as accent sensitivity.

In the third paragraph entitled "*Japan in the narrative of David Mitchell: the shadow of Murakami*", the years spent in Japan, as well as the close familiarity with Japanese culture, history, and literature, were strongly influenced by David Mitchell's work, the connection to Japan in David Mitchell's narrative style was evaluated, the deep traces left by the country's culture, history, and

literature in the author's work were determined, and in this context, the similarities between David Mitchell and Haruki Murakami's methods of narrative were determined.

As it is known, D.Mitchell, who devoted a significant part of his youth to teaching in Japan, got married with his Japanese colleague Keiko Yoshida right here, thus becoming permanently "riveted" with Japanese culture, the mission of begging the Japanese mentality to the Anglo-Saxon cultural environment, a kind of, "signed".

D.Mitchell's interest and desire to solve Japan, to understand and understand Japanese culture, to study this wonderful matrix of Eastern symbols full of secrets, prompted D.Mitchell to visit the four corners of the country, and encouraged the assimilation of Japanese national culture in authentic conditions. D.Mitchell, who was not satisfied with the collection of such an ethnographic-anthropological data base, got acquainted with Japanese history, got acquainted with various types of manuscripts reflecting the country's ethnocultural identity, and spent years studying Japanese culture, literature, and national moral and ethical codes.

Researchers studying Mitchell's work have almost unanimously emphasized that his prose, especially in the early stages of his work, reflects the influence of his outstanding Japanese colleague H.Murakami. Some analysts even go a bit further and call D.Mitchell "the English Murakami".

In the fourth paragraph, ***"Idea-thematic features of David Mitchell's short stories"***, the idea-thematic features of the author's short stories are analyzed, it is emphasized that the story genre plays a key role in David Mitchell's work, "Character Development", "January Man", "The Massive Rat", "What you do not know you want", "Denouement", the stories of which were analyzed from the point of view of ideas and themes, and the social and moral issues of the contemporary era were touched upon.

The story "January man" reflects the problem of Jason's stuttering defect, the indifferent attitude of those around him, the fact that he is not considered a peer, their neglectful attitude to him, his parents' lack of support for him, and his inability to find a place in

society. In this story, strained family relations, problems arising from family relations, what happened to a child, etc. such events are taking place.

The writer's story "The massive rat" reflects a family problem caused by jealousy.

David Mitchell's story "Character Development" is almost a declaration of human rights. In the story called "Character Development", there's a stage in which Sergeant Bax and Toseland torture Dr. Shariba, who witnesses the killing of a police officer, and a friendly conversation between the officer and Dr. Shariba. The author shows the officer's human qualities and Shariba's bravery, and emphasizes that Shariba did not go back on his word despite threats from his family, and the author applauds him for his brave step. Here, in the example of Sergeant Bax and Toseland, the author describes the lawlessness of the forces, disobedience of the law, threats, intimidation, killing and other illegalities.

In the story called "Denouement", Graham Nixon's desire to apply what he created in his imagination to real life is reflected.

In the story "What you do not know you want" there is a discussion about the investigation of a murder case.

The second chapter, **"The strategy of episodic description in David Mitchell's narrative"**, consists of four paragraphs. In the first paragraph, *"The global themes that emerge in the episodic description of the novel "Ghostwritten": Russian identity and the sub-meanings of the mass death details in Armenia"* are analyzed. In the second paragraph, *"Topographic imagery in David Mitchell's episodic description strategy"* were analyzed. David Mitchell's novel "Ghostwritten" is described through episodes, and the relationship between the concepts of metafiction, reflexivity, and intertextuality is involved in the analysis, and it is reflected that the author questions the truth through intertextuality. The metafiction that manifests itself at the thematic level is reflected in the motifs of ideology, religion and travel.

In the part of the novel called "Okinawa", the author shows that the events that happened to a person as a child shape his

personality. In the story, Kobayashi's parents disowned him and deprived him of his inheritance.

The chapter titled “Tokyo” talks about love, betrayal, and the importance of education. In the story, Fuji Molto makes Satoru study.

The story titled “Hong Kong” talks about love, betrayal, what causes family unhappiness, greed, and making money by fraud.

In the section called “Holy Mountain”, consequences of the communist ideology in China, the lawlessness of society at that time, violence against women, the inadequacy of family relations, greed, injustice, and other nuances are evaluated as negative aspects.

The part called “Mongolia” is in the genre of mystical story. It is about the soul that wants to learn the truth by passing from one human body to another.

The next part is called “Petersburg”. As in all the chapters of “Ghostwritten”, St.Petersburg related in the first person, portrays the character of Latunsky as an old woman in an abusive relationship, giving her a rather disgusting, dirty glamorous reality, exaggerating her past and present circumstances, giving herself hope for a happy, incredible, unimaginable future. In the story entitled “Petersburg”, the author condemns such situations as infidelity in friendship, negative attitude towards love, greed and betrayal

In the works of David Mitchell, the issue of the national identity of Russia, a close neighbor of Azerbaijan evaluated in the format of a literary analysis, as well as the facts related to the mass violent deportation of Azerbaijanis in 1947-1948, which took place in the territory of the other neighbor of Azerbaijan – the Republic of Armenia included in D. Mitchell's works are especially emphasized.

While talking about the Soviet past in the work, D.Mitchell shares an interesting memory from the language of one of the characters: *“Then I'm back at the civil service. Ah, yes, 1947. My first quiet year for a decade. There were rumblings from India, and Egypt. Bad rumors from Eastern Europe. People finding pits full of bodies in Armenia, Soviets and Nuremberg Nazis blaming each other. Churchill and Stalin had done dividing up Europe on a napkin, and the consequences of their levity were becoming horribly*

apparent”³. The fact that the events in that memorial took place on the eve of the mass deportation of Azerbaijanis from Armenia and, as D.Mitchell's hero admitted, marked the cases of mass murders hidden behind a number of mysteries and the culprits were not found, make it inevitable to express certain possibilities.

The author not only succeeds in revealing the most subtle and mysterious moments of the identity of his characters with the language of each described urban environment, but also, in addition, he is able to revive the unique character and atmosphere of each city with great skill. This, in turn, brings out the topographic imagery that further enriches D.Mitchell's narrative.

One of the most interesting aspects of David Mitchell's novel “Ghostwritten” is the manifestation of a unique polyphonic narrative format arising from the mixture of different genres.

The stories in this novel are written in the genre of drama, science fiction, mystical story, fantasy. So, along with different genres, there are even different currents. The elements of postmodernism, magical realism, and realism flow in this work, and sometimes cross.

As for the novel “Ghostwritten”, the talks of the fisherman with his wife, in the “Tokyo” part coming of Tomoya with the girls to the store and the girls’ making fun of Satoru, Koji’s calling and inviting Satoru as a guest, Fuji Molto's conversation with Satoru about education, the description of Koji's relationship with Bambi in the “Okinawa” part of his work, the scene in the “Hong Kong” part where Neil Broz sees Satoru and Tomoya meeting in a cafe and remembers Kathy Forbes are examples of metatext that is an element of postmodernism. In the “Holy mountain” part, the scene of the woman talking to the sacred tree, sharing her pain, and opening her heart to the tree are examples of magical realism.

Metafiction in “Ghostwritten” is about questioning the boundary between fiction and reality, but it can also have a historiographical application where the nature of historical and fictional narratives can be reconciled. As seen in this chapter, reflexivity is related to textual form. Again, form can be expressed in

³ https://royallib.com/book/Mitchell_David/ghostwritten.html

various ways: for example, there is genre or language form. Intertextuality is the reference and allusion to popular culture, as well as to other texts, within a literary tradition, a canon, a criterion, or even an author's own work.

The third paragraph is entitled ***"The strategy of episodic description in the novels "Cloud Atlas" and "Black Swan Green"***.

In "The Pacific journal of Adam Ewing" nuances such as kindness and hospitality are viewed as positive, while greed as negative.

In the chapter "Letters from Zedelghem", the writer emphasizes faithfulness in love in the example of Eva as a positive thing, in the example of Vivian Eyres's wife, he evaluates the violation of family values, and in the example of Robert Frobisher, greed for money as a negative thing.

Women's courage is the subject of research in the section "Half-lives. The first Luisa Rey mystery". It is written in the detective genre. Despite all the threats, the researcher is talking about his struggle for the welfare of society, despite the loss of loved ones.

The section titled "The ghastly ordeal of Timothy Cavendish" describes the relationship between two brothers, the fact that one of the brothers left the other in a difficult situation, being a liar and a miscreant.

The story "An Orison of Sonmi-451" talks about the importance of education, the fact that weak people stand up, make a revolution, speak their minds and decide their own destiny. In the example of Sonmi-451, the author conveys to people the advantages of being educated, that being free-minded is a positive quality, and condemns oppression.

In the autobiographical work "Black Swan Green", we can say that the stuttering defect in David Mitchell was transferred to Jason Taylor, the hero of the story.

An important part of Jason's personality, his stammering is emphasized in the "Hangman" part of the work. "Bridle path" section deals with the issues of growing up, sexuality, and identity. In the section entitled "Rocks", the author shows the arguments between Jason's parents by describing the Falklands War. In "Spooks", Jason

is already a teenager who can appreciate his surroundings, in short, distinguish good from bad. The section "Solarium" reveals that Jason was a talented poet and published his works under the pseudonym Eliot Bolivar. In the "Souvenirs" section, Jason receives gifts from different people. But then he realizes that these gifts are worth less. In the "Maggot" section, Jason's shyest features, cowardly and helpless personality are revealed. The novel "Black Swan Green" touches on the transition from childhood to adolescence, family relationships, betrayal, loyalty in friendship, growing up in society, forming a personality, self-awareness in society, the importance of defending their views and rights. The novel "Black Swan Green" is written in the style of autobiography, fiction, bildungsroman. Elements of postmodernism and social realism are found in the work.

In the fourth paragraph, *"The points of self-reference (auto-reference) and intertextuality in David Mitchell's 'creative universe'"* are involved in the analysis.

David Mitchell is a master of fragmentary fiction. Anyone who reads Mitchell will begin to see characters jumping from book to book, playing themselves but in different roles.

Each of the stories is closely connected and related to the others. David Mitchell's novels almost always present the reader with a story with a complex structure.

Characters or elements that repeat in narratives simply exist in other narratives. These connections between the constructions also appear as an intertextual element. Within the world of the novel, the reader is provided with references to other narratives. A level of intertextuality provides the reader with a fictional world in which entire stories can be placed, each reference providing insight into the workings of that world. Another level of intertextuality is a type of intertextuality that is present in all of David Mitchell's novels, another level of observable intertextuality is the kind found in postmodern fiction: references to contemporary popular authentic culture. In the novel, these are, for example, references to Satoru's jazz songs in "Tokyo".

These are not just random references, the references serve as a cultural framework and they differ depending on the message or

theme the story covers and the characters using them. Metafiction also manifests itself at the thematic level. Metaphysical texts are open, narcissistic texts based on consciousness, self-awareness, open thematization and symbolization, allegorization. In “Ghostwritten” this can be seen in certain motifs that reappear throughout the novel. Ideology and religion motives, as well as travel motives, are examples.

Many of the characters go on a journey somewhere and are often in cars, trains and subways or moving from body to body. David Mitchell wrote parts of the novel after his own travels, and the novel is based on his journey from Japan to Ireland. The story structure develops entirely out of this journey, and each of the stories has journeys within it. Locations also appear throughout the novel, with most of the characters making at least a reference to other locations in the story, and some even traveling between them.

The third chapter entitled **“Idea-artistic and stylistic characteristics of David Mitchell's novels”** consists of two paragraphs. The first paragraph is called ***“Theme, structure, stylistic features of “Cloud Atlas”***. In this paragraph, the novel “Cloud Atlas” is analyzed from a narratological point of view, its narrative structure hierarchy and the structure of embedding are investigated, and it is reflected that the characters depicted in the novel convey the author's ideology. The characters depicted in the thematically linked stories are revealed to be reincarnations of a soul.

The novel consists of six different stories, and each part is written in a different style, each of them belonging to a different time and place. The journey within the novel takes the reader from a journal published in the mid-19th century, between two world wars in Europe, to the modern world of Hawaii and London in the 1970s, to a science fiction dystopia of the 21st century, to a series of letters penned in a post-apocalyptic tribal world. The complex structure of the novel shapes the reader's experience as a solution to a complex puzzle. The surprising quality of the strange labyrinthine connection between the narrated events and the unity of the narrative plot turn the novel “Cloud Atlas” into a literary text with the most sophisticated narrative technique of the 21st century.

Almost every narrative except “Half-Lives” is an intradiegetic homodiegetic narrative, so it is told in different voices, using different styles according to the narrator's character and spatio-temporal situation. In the novel "Cloud atlas" there is only one supernatural worldview, a final truth that unites consciousness and language, and proceeds from it, rooted, the characters do not have independent views, they exist only to convey the author's ideology.

According to M.M.Bakhtin, the novel should reflect the unique dialogic qualities of the discourse, it should include many different languages and perspectives: So, according to the prominent theoretical scientist, the novel is an expression of the perception of the Galilean language, it denies the absoluteness of a single and unitary language, that is, refuses to recognize his own language as the only verbal and semantic center of the ideological world.⁴

According to M.M.Bakhtin, if the novel aims to be faithful to the discursive reality, it should not be captured only by the author's voice, but should use a multitude of independent voices, each of which has its own world and language. The novel “Cloud atlas” is a great example of polyphony.

As S.Solin also noted, the style of D.Mitchell's narrative is based on its essence in the writing style found in the works of Aldous Leonard Huxley, Yevgeny Zamyatin, George Orwell, Russell Conwell Hoban, and thanks to them, it is not surprising to the modern reader – the structuring of an narrative with a palimpsest essence. The metaphor (palimpsest) that D.Mitchell demonstrated in “Cloud atlas” and expressed in general in relation to the format of narrative (palimpsest) characteristic of his work was not chosen by chance.⁵ So, as S. Soblin admitted, he made certain parallels here, inspired by the theory of palimpsest presented in the work of the same name by Gerard Genette, a prominent French literary scholar who is considered one of the founders of modern narratology.

⁴ Bakhtin, M.M. The Dialogic Imagination. Four Essays / M.M. Bakhtin. - USA: University of Texas Press, -1981. – 444 p.

⁵ Sorlin, S.A. Linguistic Approach to David Mitchell's Science-fiction Stories in Cloud Atlas: [Electronic resource] // A Journal of English and American Studies, – 2008. 37 – p.75-89. URL: <https://www.researchgate.net> / publication / 295562333 A Linguistic Approach to David Mitchell's Science-fiction Stories in Cloud Atlas

Taking into account the narrative features of the novel “Cloud atlas”, we can say that the manuscripts, diaries, script material, and notes included in the separate stories that create the meta-universe of the work as a whole appear in different contexts in other story contexts and those texts are charged with a different mission by gaining a new interpretation, namely, which we are talking about, can be evaluated as a bright example of narrative style.

In the second paragraph entitled ***“Reflection of the spiritual world of a person in “Black Swan Green”***, the introduction of the inner world of the novel's protagonist, the main character, parallelism and differences in idea-content between this novel and Jerome Salinger's “The Catcher in the Rye”, the narrative format and idiosyncratic elements of the novel are analyzed.

The novel describes a year in the life of 13-year-old Jason Taylor. Each chapter of the novel describes the events of a year from January 1982 to January 1983 in chronological order. The method of narrative used by the author is completely consistent with the description of puberty. The connection between chapters is provided by the author's intention. Each of the chapter titles is linked to a significant episode in Jason's life, each time revealing a new aspect of his life and personality. All titles have a metaphorical meaning.

The tradition of the adolescent narrator is reflected in both novels, “Black Swan Green” and Jerome Salinger's “The Catcher in the Rye”. Being a completely independent work, D. Mitchell's novel is presented in the author's own special format, and it makes it possible to address the global message to the readership based on the plot line, which is a product of Mitchell's imagination. This work, being more relevant for the modern young reader, is closer to the audience of the 21st century due to the fact that the described realities resonate more or less with the daily life of the modern reader in terms of its historical and social conditioning.

The point that makes the work unique is the language-style excellence, distinctiveness and uniqueness, which is considered one of the strongest arsenals of D.Mitchell's work.

Both novels deal with issues of growing up, sexual relationships, family relationships and identity.

The main theme of the novel is revealed by the contrast between Jason's inner self, that is, being a sensitive, intelligent and quite shy boy, and his outer self, that is, trying to be accepted in a cold circle and unwillingly participating in the cruel, rude behavior of other boys. The fact that Jason is 13 is significant. He is in a period when he will no longer be a child, he is not yet mature enough, that is, he is in the transition period from childhood to adolescence. The novel ends with Jason realizing the importance of self-acceptance, self-awareness and defending his ideas and rights.

The structure of the novel "Black Swan Green" was analyzed from the point of view of perceptive, ideological, spatial, chronological and linguistic aspects of perspective narrative. Perceptive, perceptual perspective narrative often overlaps spatially. The main characteristic of the analyzed novel is that everything, people, nature and events are described from the point of view of the protagonist, Jason Taylor. The world is perceived through his eyes, and the author selects and presents facts according to Jason's ideological position and emotional state.

As a conclusion of the dissertation, the following **conclusion** were obtained:

1. As an author of novels, short stories, and librettos, David Mitchell has benefited from the genres of drama, detective, and science fiction. It is worth noting that the writer, who effectively benefits from postmodernist creative principles, manifests the elements of different currents in different variations in his works. In this context it was concluded that David Mitchell's style is actually the style of the time, that is, the style that began to form at the beginning of the 21st century and the component "episodic image" expressed to some extent in the novel "Ghostwritten" was filled in his other works over time;

2. In David Mitchell's stories, strained family relations, problems arising from this relations, theft, jealousy, abuse of power, illegalities, in short, the main social and moral issues of the modern era are touched upon. All these issues were undoubtedly touched upon by other writers of the time, but David Mitchell's approach has a different, very different character, in the context of this approach,

the depth of the mentioned negative aspects, their connection with the conscience and natural qualities of a person is revealed;

3. David Mitchell's "Ghostwritten" which combines elements of postmodernism, magical realism and realism is a mix of drama, science fiction, mystic story and fiction and touches the matters such as, personality formation, the victory of good over evil in the struggle between good and evil, love, betrayal, the importance of education, the consequences of family unhappiness, greed, fraud, the consequences of communist ideology, violence against women, injustice, perpetual existence of the soul, infidelity in friendship, female wisdom, female loyalty;

4. David Mitchell's novel "Cloud atlas" which is a mix of genres such as drama, science fiction, mystery thriller, detective, mystical story and is written in the form of letters, interviews, comic epistolary style touches the matters such as positive nuances, kindness, hospitality, loyalty in love, women's courage, the importance of education, the ability of weak people to make their own revolutions, to look to the future with hope, to make plans and achieve success and also negative nuances, such as, greed, women's depravity, greed for money, family values, relationship between two brothers, lying, misbehavior, weakness of thought, ignorance and so on.

With this novel, David Mitchell proved once again and completely that the true nature of a person can be revealed only when he is reflected in all his aspects, regardless of the position he is in. The intermingling of science fiction, mystery thriller, detective, mystical awareness, epic narration, story genres turns the literary text into a world of mysteries like the sky dome. Fiction in these texts is at an abnormal level, so to speak, that is, as a result of the mixing of these genres, the writer creates such a space where we can expect the birth of truth;

5. David Mitchell's "Black Swan Green" which combines elements of postmodernism and social realism is written in bildungsroman style and also autobiographical touches the nuances such as, the transition from childhood to adolescence, family relationships, betrayal, loyalty in friendship, growing up in society,

self-awareness in society, the importance of defending one's views and rights, sexual relations, and identity and etc. The novel addresses all areas of humanitarian thought – historical, political, actual matters of public relations. It is emphasized that the attempt to bring together different fields of art by analyzing the coverage of the problems faced by the society in the context of synthetic unity is characteristic of a prominent artist;

6. In the novel "Ghostwritten" the relationship between the narrative structure of the work and the concepts of metafiction, reflexivity, intertextuality is analysed. Within the novel world, the reader is provided with references to other narratives. The character in the novel participates in other novels or conversely, the characters in other novels also appear in this novel. One type of intertextuality found in postmodern literature is references to modern popular real culture. These are not random references, they serve as a cultural framework, they differ depending on the message or topic that the story covers, the characters who use them. Intertextuality forces the reader to question the truth. Metafiction manifests itself at the thematic level. Metafictional texts are "overt" and "narcissistic" texts, whose self-awareness lies in "explicit thematization and allegorizations". This can be seen in certain motifs reoccurring throughout the novel. Ideological and religious motives, travel motives can be an example;

7. "Cloud atlas" is studied from the narratological point of view and its narrative hierarchy and embedding is also analysed. The novel's metaphysical, postmodern influences and attitudes to the reader's experience is also analyzed. Each of the stories in the novel is observed by the next main character, each of the characters reads and follows the story of the previous character, and therefore is connected by a complex structural system, so that the stories are connected with intertextuality. The characters in the novel convey the author's ideology. Because the novel uses the principle of dialogue at the level of narrative structure, each story represents a worldview, a language, a speech. The emphasis in the novel on the fact that Frobisher was the composer of a piece called "Matruschyka Doll Variations" shows its embedding structure of the stories and its

mise-en-abyme structure. The stories are thematically connected. For this reason, all the main characters are reincarnations of one soul;

8. The novel "Black Swan Green" describes a year in the life of the protagonist. Within a year, a teenager's life is delivered on the basis of a sensitive, emotional and philosophical narrative. The connection between the chapters is provided by the author's intention. The title of each chapter is related to an important episode in Jason's life. Each time he discovers a new side of his life and personality. The titles are metaphorical. The changing egos of the protagonist is analyzed in the research. The "Hangman" embodies Jason's stammering. The "unborn" twin embodies an idealized version of the protagonist, calling for courage and bravery to do something Jason secretly wanted but couldn't dare. The "Maggot" is the embodiment of the protagonist's weak, shy, cowardly personality. "Rocks" embodies the cold relationship between the protagonist's parents. In the "Souvenirs" section, it is revealed that some of the gifts received by the protagonist were later less valuable. The stuttering of a teenager is embarrassing to him, as a boy grows up away from the classroom, the city, the country. By the way, he points out that the author also has this defect and left the city first and then the country;

9. In David Mitchell's novels, the analysis of fantastic motifs is linked to various mystical myths and legends through magic, creating an opportunity to explain in the context of each other events that at first glance have no connection between them is brought to attention. Such an approach to the events in his novels shows that the postmodernist reader becomes an active participant in the creative process, and as an artist he is encouraged to accept the magical reality as the real reality. The fantastic motifs used in David Mitchell's work are considered to allow to create models in accordance with a single plot situation, which allows the reader to reconstruct the artistic world presented by the author using postmodernist reading principles with reference to them according to one's own worldview, position. Based on universal values, the artist goes beyond the Anglo-Saxon worldview, emphasizing with his magical realism that it is an integral part of universal culture. The

fact that the fantastic motifs found in David Mitchell's works act as a unifying element of the system of harmonious relations between people shows that through it he managed to connect tradition with modernity, individual with society, man with his roots, past with future, special with general. The main reason for David Mitchell's success is his deep understanding of the processes taking place in world literature and his ability to analyze them on the basis of postmodernist principles;

10. It turns out that the psychological and social factors that formed D.Mitchell's creative identity manifested themselves in one way or another in his development. Thus, in the work of the writer, who spent a significant part of his personality formation – youth years in Japan, the subject of Japan is treated from the most different aspects, the common stereotypes about this country are deconstructed from the prism of postmodern irony and interpreted with the author's parodic sarcasm. Also, D.Mitchell's work was seriously influenced by the work of H. Murakami, who is considered one of the brightest figures of modern world literature. But despite this, Mitchell, who was in awe of Murakami's talent, managed to form his own unique style without being influenced by it;

11. Among the factors that significantly affect D.Mitchell's creative identity, the speech defect that he suffered from when he was four years old has an important place. Despite being corrected later, the stuttering defect, which left an indelible mark on D.Mitchell's personality and creative identity, took a gestalt form for him and was illuminated from the most different aspects in a number of his works – novels and essays, in a way, which has paved the way for gaining polyphony with his language, reflected the images of Mitchell's personal therapeutic monologue. In other words, this speech defect played an exceptional role in shaping the writer's perceptual system, cognitive apparatus, precisely in the current format, that is, in creating the creative identity of David Mitchell known to the world;

12. The mentioned speech defect of D.Mitchell caused his auditory perception to be sharpened, which opened the way for him to master the perception of acoustic images. Almost in most of his

works, the writer tried to "visualize" the information about the speaking style of his characters in the reader's imagination, that is, to use the acoustic image for a more authentic, more vivid presentation of the personage, and he succeeded in doing so.

The main content of the study is reflected in the following publications and conference materials of the applicant:

1. The Fiction of David Mitchell // Proceedings of the 14th International Academic Conference "Applied and fundamental Studies". – St. Louis. Missouri, USA: Science and Innovation Center Publishing House, – February 28, – 2018, vol. 2, – p. 51-53.
2. Devid Mitçelin ingilis ədəbiyyatında rolu // Azərbaycan Xalq Cümhuriyyətinin 100 illik yubileyinə həsr olunmuş "Doktorantların və gənc tədqiqatçıların XXII Respublika Elmi Konfransı"nın materialları, – Bakı: ADPU, – 22-23 noyabr, – 2018, II c. – s.250-252.
3. "Buludlu atlas" romanının struktur, üslub xüsusiyyətləri // – Bakı: Elm və təhsil, AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2019. № 1, – s.298-302.
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5. Devid Mitçelin şah əsərləri // – Bakı: Elm və təhsil, AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2019. № 5, – s.277-281.
6. İnnovativ ingilis roman yazarı Devid Mitçel üslubu // – Bakı: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2019. № 5, – s.117-120.
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9. “Black Swan Green”, David Mitchell’s Novel // Культурология, искусствоведение и филология: современные взгляды и научные исследования. Сборник статей по материалам XXVI Международной научно-практической конференции. – Москва: «Интернаука», – Август, – 2019, № 8(24), – р.82-87.
 10. Devid Mitçel, innovativ hekayə yazarı // – Bakı: Elm və təhsil, AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2019. № 12, – s.336-341.
 11. Devid Mitçelin qısa hekayələrinin ideya-mövzu xüsusiyyətləri // Böyük Azərbaycan şairi İmadəddin Nəsiminin 650 illik yubileyinə həsr olunmuş “Doktorantların və Gənc tədqiqatçıların XXIII Respublika Elmi Konfransı”nın materialları. – Bakı: – 03-04 dekabr, – 2019, II c. – s.198-200.
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