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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**PSYCHOLOGISM IN JANE AUSTEN'S NOVELS**

Speciality: 5718.01 – World Literature (English Literature)

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Applicant: **Jahankhanim Miramin Yagubova**

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The work was performed at the Department of World Literature of Baku State University.

Scientific supervisor:      Doctor of Philological Sciences, Professor  
**Jalil Garib Naghiyev**

Official opponents:      Doctor of Philological Sciences, Professor  
**Asger Mammad Zeynalov**

Doctor of Philosophy on Philology,  
Associate Professor  
**Leyli Aliheydar Aliyeva**

Doctor of Philosophy on Philology,  
Associate Professor  
**Saadat Khalid Abdurahmanova**

Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Chairman of the      Doctor of Philological Sciences,  
Dissertation council:      Professor  
**Azad Yahya Mammadov**

Scientific secretary of the      Doctor of Philosophy on Philology,  
Dissertation council:      Associate Professor  
**Irada Nadir Sardarova**

Chairman of the      Doctor of Philological Sciences,  
scientific seminar:      Professor  
**Shahin Hamid Khalilli**



## GENERAL CHARACTERIZATION OF THE WORK

### **Relevance and degree of development of the topic.**

Literature and psychologism have always been connected, and this connection is reflected in works of fiction. When we examine works of art (fiction), we can clearly see psychological effects. In English literature, psychologism is a trend evident in the novels of Jane Austen, among other writers, particularly in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries.

Jane Austen's novels "Pride and Prejudice," "Sense and Sensibility," "Mansfield Park," "Emma," and "Northanger Abbey" exhibit a special reflection of psychologism.

Jane Austen is one of the most outstanding writers in the history of English literature. Her works have maintained their popularity for centuries. Although she lived during the transitional period from the 18th to the 19th century—a difficult time marked by historical, socio-economic, and revolutionary events—she did not address these issues in her works. Instead, she focused on everyday life, household matters, and the customs of provincial life, particularly highlighting the specific features of the Regency era.

In her novels, Jane Austen deeply analyzed the inner worlds of her characters through various methods, conveying to her readers that events have not only a superficial perception but also deep psychological layers. From this perspective, Jane Austen's life and creativity have always drawn considerable interest in the fields of linguistics, literary studies, and psychology, becoming the subject of numerous studies.

Walter Scott was one of the first to thoroughly research Austen's literary creativity. Subsequently, her works have been included in various monographs, articles, and scientific studies from the perspectives of linguistics and literary studies. Scholars such as E. Auerbach<sup>1</sup>, R. Aldington<sup>2</sup>, K. Tomalin<sup>3</sup>, R. Chapman<sup>4</sup>, K. Todd<sup>5</sup>

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<sup>1</sup> Auerbach, E. Searching for Jane Austen. / E.Auerbach. – University of Wisconsin Press, – 2006. – 344 p.

<sup>2</sup> Richard, O. Jane Austen. / O.Richard. – The Ampersand Press, – 1948. – 16 p.

L.Brown<sup>6</sup>, V.V.Nabokov<sup>7</sup>, Y.Timoshenko<sup>8</sup>, V.Woolf<sup>9</sup>, M.Urgan<sup>10</sup>, A.Mammadova<sup>11</sup>, S. Aziz<sup>12</sup>, and many others have written research papers on her works.

The study of psychologism has recently attracted particular interest in literary studies. The relevance of these studies is significant in terms of deepening and clarifying the relationships between literature and psychology. Jane Austen's creativity has not been extensively studied in Azerbaijani literature studies and linguistics. Although her novels have been translated into most languages of the world, only in recent years has there been an increased interest in translating her works into Azerbaijani. Thus, her novels "Pride and Prejudice," "Sense and Sensibility," and "Persuasion" have been translated into Azerbaijani. Additionally, few articles have been written about her life and creativity. Theses such as "The Language and Stylistic Features of Jane Austen's Novels" by Aynur Mammadova and "Poetics of Jane Austen's Novels" by Sevinj Aziz are dedicated to exploring Austen's work.

Austen's novels will be included in scientific-theoretical research in literature for the first time from the perspective of

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<sup>3</sup> Tomalin, C. Jane Austen: A Life. / C.Tomalin. New York: Alfred A. Knopf, – 1997. – 256 p.

<sup>4</sup> Chapman, R.W. Jane Austen.Facts and problems. / R.W.Chapman. – Oxford University Press, – 1949. – 224 p.

<sup>5</sup> Todd, J. The Cambridge Introduction to Jane Austen. / J.Todd. – Cambridge University Press, – 2015. – 190 p.

<sup>6</sup> Brown, L. What would Jane Austen Do? / L.Brown. – Sourcebooks Press, – 2009. – 352 p.

<sup>7</sup> Владимир Набоков о Джейн Остен: [Электронный ресурс]. URL: <http://argopospage.ru/-osten/ost14.html>

<sup>8</sup> Тимошенко, Ю. Литературный диалог Джейн Остен с Сэмюэлем Ричардсоном: /автореферат дис. канд. филол. наук./ – Самара, 2013. – 19 с.

<sup>9</sup> Woolf, V.: [Electronic resource]. URL:

<https://newrepublic.com/article/115922/virginia-woolf-jane-austen>

<sup>10</sup> Urgan, M. İngiliz edebiyatı tarihi. / M.Urgan. – Yapı Kredi yayınları, – 2003. 1844 s.

<sup>11</sup> Məmmədova, A. Ceyn Ostin romanlarının dil və üslub xüsusiyyətləri: /filologiya üzrə fəlsəfə doktoru dis. avtoreferatı / – Naxçıvan. 2021. – 28 s.

<sup>12</sup> Əziz,S. Ceyn Ostin romanlarının poetikası: /filologiya üzrə fəlsəfə doktoru dis. avtoreferatı/ – Bakı, 2024. – 32 s.

psychologism. This makes the topic of the research highly relevant to the country's literary studies.

**The object and subject of the research.** The object of the research is Jane Austen's novels written in gothic and realistic styles.

The subject of the research includes the analysis of the problem of psychologism in Jane Austen's novels, the psychological description of the inner worlds of the author and her characters, clarification of the main characteristics of the characters through dialogic and monologic speeches, and the study of the genre-specific development of psychologism.

**Aims and objectives of the research work.** The main objective of the research work is to study the issue of psychologism in Jane Austen's novels. Additionally, another objective is to reveal the leading features and peculiarities of psychology based on Jane Austen's works. To achieve these goals, the following tasks were undertaken in the dissertation:

- To examine the history of the problem of psychologism, the conditions of its emergence, and the main theoretical and aesthetic principles.

- To clarify the issue of psychologism in Jane Austen's works.

- To analyze the Gothic genre and its main examples in English literature as a research object of literary studies.

- To clarify the characteristic features of Gothic psychologism in Jane Austen's "Northanger Abbey."

- To study the main features of psychologism in the novel "Pride and Prejudice."

- To determine the psychological description of the characters in the novel "Sense and Sensibility".

**Research methods.** The main issues raised in the dissertation were researched using historical-comparative, analytical, and chronological methods. The works involved in the research through the historical-comparative method were studied in accordance with the specific historical conditions in which they arose and in interaction with each other.

By applying the chronological method, the sequence of the works involved in the research was followed, tracing the line of

development in the writer's artistic creativity and drawing appropriate conclusions. Using the comparison method, the similarities and differences between the writer and her contemporaries, as well as her predecessors, were revealed and scientifically interpreted. The sources used were approached with an analytical-critical method, and while studying the theoretical aspects of the research, the opinions of researchers on Jane Austen's creativity were taken as a basis.

### **The main provisions for defense:**

1. The concept of psychologism, which emerged at the end of the 18th century asserting that all products of the human mind adhere to psychological laws, underwent transformations in later periods and acquired new artistic qualities, becoming especially relevant in the 20th century.

2. Jane Austen, renowned for her unique irony and satire, challenged and redefined established rules of the novel genre, introducing innovative concepts.

3. Jane Austen, a notable English writer, employed a more realistic style in her works, enriching English literature with distinct artistic nuances.

4. Jane Austen employed parody and burlesque to critique popular Gothic novels of her time. In "Northanger Abbey," she adeptly utilized the Gothic genre to depict the transformation of the Gothic anti-hero into a realistic hero.

5. Austen's novels in the realistic style dedicate ample space to psychological descriptions of the characters.

6. Various forms of psychologism are evident in Austen's novels, exploring the life, cultural norms, and behaviors of England's provincial noble society in the 19th century.

**Scientific novelty of the research.** The issue of psychologism in the works of Jane Austen has been explored for the first time in Azerbaijani literary criticism, focusing on individual novels by the author. This research introduces, for the first time, the influence of a specific historical period and the typical lifestyle of members of provincial noble society. The customs, traditions, behaviors, and way

of life of this societal group influence the speech, thoughts, and sentiments of its members, shaping their behaviors.

The primary scientific novelty of this research lies in the examination of Jane Austen's novels, exploring specific aspects of psychologism and addressing the unique challenges presented in Austen's works. It establishes connections between these elements in a cohesive manner for the first time.

**The theoretical and practical significance of the research.**

Jane Austen's novels have been studied for the first time in Azerbaijani literary studies, focusing on their psychological aspects and revealing the distinctive features of Austen's creativity in the dissertation work.

The findings of this study aim to clarify the literary term and concept of "psychologism" in literature. Additionally, they pave the way for further research into the presence of psychologism in the literature of the 18th-19th centuries, particularly within Jane Austen's literary works.

The practical value of this study lies in the potential utilization of its research materials and results as supplementary study aids and teaching resources for students and young researchers in philological faculties of higher educational institutions.

**Approbation and application.** The main findings of the dissertation have been presented at national and international scientific conferences and symposiums, and they are included in the proceedings of these conferences. The results have been published in scientific journals recommended by the Higher Attestation Commission of the President of the Republic of Azerbaijan, as well as in foreign academic journals.

**Name of the organization where the dissertation is performed.** The dissertation was completed at the Department of World Literature of Baku State University.

**The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. The Introduction part of the dissertation is 6 pages, 10017 characters, Chapter I – 36 pages, 66455 characters,

Chapter II – 33 pages, 63872 characters, Chapter III – 38 pages, 72263 characters, Conclusion part is 5 pages, 8489 characters. The total volume of the dissertation is 221096 characters, excluding the list of used literature.

## MAIN CONTENT OF THE THESIS

**Introduction.** The Introduction substantiates the relevance of the topic, defines the object and subject of research, outlines the goals and objectives, evaluates the level of development of the topic, discusses the scientific novelty, methodology, and theoretical and practical significance of the research. It also introduces the main provisions set for defense and provides information on the approbation and structure of the thesis.

Chapter I, titled **“The Concept of Psychologism in Literature and its Historical Evolution”** is divided into two paragraphs. The first paragraph, *“Psychologism and its theoretical-aesthetic principles,”* examines the developmental trajectory of psychologism in literature. There is debate among scholars about the origins of the term "psychologism." According to many researchers, it was first used by opponents of Hegel in the late 18th and early 19th centuries. Adrian Cussins argues that Johann Eduard Erdmann employed this term in 1870 to describe Eduard Beneke's philosophical views<sup>13</sup>.

The issue of psychologism has consistently captivated theorists and researchers. Noteworthy contributors to this field include L.Ginzburg, L.S.Vygotsky, N.A.Gulyayev, A.Iezuitov, A.Pavlovski, Y.Andreyev, M.Shatalin, A Smorodin, F.Fellini, M.Imanov, J.Naghiyev, T.Huseynoghlu, T.Alishanoghlu, among others. Authors who significantly advanced psychologism include James Joyce, Marcel Proust, William Faulkner, Franz Kafka, and others.

In Azerbaijani literature, figures such as Jalil Mammadguluzade, Abdurrahim Bey Hagverdiyev, Yusif Vazir Chamanzaminli, Anvar Mammadkhanli, Suleyman Sani Akhundov,

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<sup>13</sup> Yaqubova, C.M. Ədəbiyyatda psixologizm problemi və onun inkişaf tarixi // – Bakı: Bakı Dövlət Universiteti, Dil və Ədəbiyyat, – 2018. № 3(108), – s.387



and Jafar Jabbarli demonstrated exceptional skill in depicting the inner world and psychology of individuals<sup>14</sup>.

Although the history of the study of psychologism is relatively recent, its roots extend back to ancient times, even to mythology, due to the enduring union between humanity and literature. The primary focus of literature has always been humanity and its psychology, thus examples of psychologism can be found in the oldest texts.

Psychologism in literature involves the portrayal of characters' inner worlds, their emotions, thoughts expressed through inner monologues, and their psychological states.

In his book "Dade Korkud, Koroghlu and...", Jalil Naghiyev defines psychologism as follows: *"In our view, psychologism in literature is primarily associated with the depiction of unusual psychological situations that extend beyond typical human psychology. More precisely, psychologism encompasses esoteric, metaphysical, and subconscious phenomena."*<sup>15</sup>

According to the German philosopher Gottlob Frege, psychologism arose from the blurring of boundaries between philosophy and psychology, blending philosophical and psychological approaches<sup>16</sup>.

In each literary work, authors employ various psychological descriptions to delve into characters' inner worlds and evoke a deeper impression on readers. For instance, stating "he was afraid" represents the simplest and most basic form of psychological analysis. To achieve a more profound analysis of characters' inner worlds and accurately convey their emotions, authors employ more complex and effective methods.

Psychological analysis, or psychologism, was created and developed for this purpose. From this perspective, the role of Sigmund Freud and Carl Jung's studies of the subconscious in the development of psychologism in literature is crucial. *"From the mid-*

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<sup>14</sup> Yaqubova, C.M. Ədəbiyyatda psixologizm problemi və onun inkişaf tarixi // – Bakı: Bakı Dövlət Universiteti, Dil və Ədəbiyyat, – 2018. № 3(108), – s.387

<sup>15</sup> Nağıyev, C. Dədə Qorqud, Koroğlu və... / C.Nağıyev. – Bakı: Elm və Təhsil, – 2020. – s.8-9

<sup>16</sup> Psychologism: [Electronic resource]. URL: <https://en.wikipedia.org/wiki/Psychologism>

*19th century to the present day, the exploration of the subconscious in psychological science has expanded significantly following foundational studies by prominent Western European thinkers and philosophers such as Søren Kierkegaard, Friedrich Nietzsche, Sigmund Freud, Claude Lévi-Strauss, Henri Bergson, Carl Gustav Jung, Erich Fromm. This expansion has led to changes in theoretical paradigms and the emergence of new research directions in this field."*<sup>17</sup>

Initially, psychologism primarily manifested itself in prose works because these texts offer abundant opportunities to explore the inner worlds of characters and delve into their psychological depths. Extensive sentences that facilitate development, along with lengthy descriptions, analogies, comparisons, and parallels, provide authors with ample room for self-expression.

However, it is essential to distinguish between the mere description of human psychology and psychologism itself. Merely describing human psychology does not constitute psychologism; it is simply an ordinary psychological description. It should be noted that the concept of psychologism differs significantly from conventional psychological descriptions.

Psychologism finds expression in lyrical literature. Typically, this genre does not allow for an external perspective on a person's spiritual life. Similar limitations apply to psychologism in drama, where monologues serve as the primary means to reveal the inner world of characters. In many respects, the characters resemble those found in lyrical works<sup>18</sup>.

The genre that offers the greatest potential for depicting the inner world of individuals through meticulous use of psychological forms and methods is undoubtedly the epic genre, with one of its most prevalent forms being the novel.

Psychological analysis in literature employs various forms to express the inner world, feelings, and emotions of characters.

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<sup>17</sup> Nağıyev, C. Dədə Qorqud, Koroğlu və... / C.Nağıyev. – Bakı: Elm və Təhsil, – 2020. – s.3-4

<sup>18</sup> İmanov M. Müasir Azərbaycan nəsrində psixologizm / M.İmanov. – Bakı, – 2021. – s.117

However, two main forms can be distinguished, as confirmed by psychologist I.V.Strakhov:

*"The expression of the inner world through external signs, i.e., indirect psychologism."*<sup>19</sup>

*The second form is direct psychologism, which involves the explicit expression of feelings and thoughts.*<sup>20</sup>

In fiction, characters often convey their psychological states and concerns through spoken or written language. For instance, characters may write letters or maintain diaries documenting their daily lives. It is no coincidence that the emergence of psychologism coincided with the period of sentimentalism, during which the epistolary genre became widespread.

Interest in human psychology spans approximately two centuries, during which significant developments have occurred, enriching literary expression with new layers of human psychology. In literature, the portrayal of human beings and their inner worlds should take precedence, with themes such as human happiness imbued with clear emotional depth and profound impact, made possible through psychologism.

The second paragraph of Chapter I is titled ***"Psychological Description of Women in the Regency Period in Jane Austen's Novels."*** It begins with an overview of Jane Austen's life and literary contributions, followed by an exploration of the societal status of women during the Regency period, which was the era in which the author lived.

Jane Austen, the first great writer of English literature, was born in 1775 in Hampshire, England. Like all Regency women, Jane was educated at home by her father. The writer, who never married, died in Winchester in 1817 from an unknown illness<sup>21</sup>.

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<sup>19</sup> Yaqubova, C.M. Psixoloji roman janrının yaranması və inkişafı // – Bakı: Bakı Dövlət Universiteti, Dil və Ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2019. №3(112), – s.312

<sup>20</sup> İmanov, M. Müasir Azərbaycan nəsrində psixologizm / M.İmanov. – Bakı, – 2021. – s.5

<sup>21</sup> Urgan, M. İngiliz edebiyatı tarihi. / M.Urgan. – Yapı Kredi Yayınları, – 2003. – s.881

Jane Austen lived during a transformative period, where traditional society was evolving into a more progressive one. While the ideas of enlightenment, freedom, individualism, and social rights resonated across Europe amidst revolutions and wars, Jane remained largely indifferent to these contemporary events and did not dedicate significant attention to them in her works.

Instead, Jane Austen focused on depicting the everyday life and customs of provincial society and landowners, which she described in detail in her novels.

Throughout her life, Jane Austen wrote six novels: "Pride and Prejudice," "Sense and Sensibility," "Persuasion," "Northanger Abbey," "Mansfield Park," and "Emma." "Sense and Sensibility" and "Pride and Prejudice" were published between 1811 and 1813, "Mansfield Park" in 1814, and "Emma" in 1816. Her novel "Persuasion" was published posthumously in 1818, along with "Northanger Abbey." Jane Austen did not publish her novels under her own name but used the pseudonym "*By a Lady*," as literature by women was not highly regarded during her lifetime.

The main characters in almost all of the aforementioned works are women. Jane Austen spoke out against the oppression of women by men during the Regency and subsequent Victorian eras, and she critiqued this situation with irony in her works:

*"The stupidity of females greatly increases their personal attractiveness. Some men are so clever and knowledgeable that they desire nothing more than ignorance in women."*<sup>22</sup>

In the 18th and 19th centuries, unmarried women were pressured to marry in order to secure a good position in society and financial stability throughout their lives. Unmarried women were often marginalized in society and faced social pressure to marry.

Austen connected women's coerced marriages to their financial status. Therefore, financial matters are significant in nearly all her novels. Following a general introduction of her characters, Austen provides information about their financial situations. In "Pride and Prejudice," Mr. Bingley and Mr. Darcy are described as follows:

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<sup>22</sup> Urgan, M. İngiliz edebiyatı tarihi. / M.Urgan. – Yapı Kredi Yayınları, – 2003. – s.890

*"A single and wealthy man. His income is four to five thousand pounds sterling a year."*<sup>23</sup>

Restrictions limiting women's activities were not solely imposed by their families during these periods; the state also supported this process. Women who aspired to study or work like men encountered numerous obstacles and were paid less.

It is no coincidence that the first college for women was opened in London in 1848. Before then, women had to be content with home education<sup>24</sup>.

As a realist author who portrayed life as it was, Jane Austen described the type of work she intended to write in a letter to her nephew in 1814: *"Three or four families in a small village, far from the city... See, this is exactly what I want to write about."*<sup>25</sup>

*"Leonard Woolf, Virginia Woolf's husband, in his article titled 'The Economic Determinism of Jane Austen,' published in 1942, interprets the characters created by the writer as typical representatives of the capitalist bourgeoisie. David Daiches, the Scottish literary historian and critic, similarly regarded Jane Austen as the only great English writer who displayed Marxist tendencies before Marx."*<sup>26</sup>

In Jane Austen's novels, two main interconnected themes are prevalent: women and marriage.

The female characters in Jane Austen's novels can be categorized into two groups: those who act with logic and reason, and those who act based on emotions and feelings.

For instance, in *"Pride and Prejudice,"* Elizabeth represents logic, while her sister Lydia embodies sensuality. Similarly, in *"Sense and Sensibility,"* Elinor and Marianne exemplify these contrasting traits. These women, positioned oppositely, tend to marry wealthy and respectable men if they are guided by logic, and less affluent men if driven by emotions.

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<sup>23</sup> Ostin, C. Qürur və qərəz. / C.Ostin. – Parlaq İmzalar Nəşriyyatı, – 2021. – s.8

<sup>24</sup> Çiçek, Ö. Jane Austen ve Adab-I muaşeret. / Ö.Çiçek, H.İ.Ertuna. – Doğan Kitap, – 2017. – s.114

<sup>25</sup> Urgan, M. İngiliz edebiyatı tarihi / M.Urgan. – Yapı Kredi Yayınları, – 2003. – s.891.

<sup>26</sup> Ibid, p. 891\_

In a letter addressed to her niece Fanny Knight in 1814, Jane Austen gave this advice: *"Avoid marrying a poor man. When poverty knocks at the door, love flies out the window."*<sup>27</sup>

In Jane Austen's novels, intelligent women often find themselves falling in love with wealthy and rational men. Examples include Elizabeth and Jane Bennet in "Pride and Prejudice", Elinor Dashwood's affection for Edward in "Sense and Sensibility", and Emma's eventual realization and reciprocal response to Mr. Knightley's love in "Emma".

Elizabeth in "Pride and Prejudice", Elinor Dashwood in "Sense and Sensibility", Fanny Price in "Mansfield Park", Anne Elliot in "Persuasion", and Emma Woodhouse, the protagonist of "Emma", all face situations where they must independently make wise decisions without external guidance.

One of Austen's intriguing female characters is Catherine Morland, the protagonist of "Northanger Abbey". Catherine spends her days engrossed in gothic novels. Although initially not as rational and logical as characters like Elizabeth Bennet and Elinor Dashwood, she undergoes personal growth and emerges as a positive heroine by the end of the novel.

Thus, we can assert that in her novels, Jane Austen addressed issues such as gender equality and class stratification, conveying her ideas to readers through the characters she created. In nearly every novel, she examined the societal status and depicted the constraints faced by women during the Regency period.

Jane Austen's admirer, Virginia Woolf, wrote: *"Of all great writers, she is the most difficult to catch in the act of greatness."*<sup>28</sup>

The **second chapter**, titled **"Psychologism in English Gothic Literature,"** is also comprised of two paragraphs. The initial paragraph is entitled ***"Gothic Style in English Literature and its main examples."*** After considering the origin, history, and development of the Gothic style, information about the main

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<sup>27</sup> Çiçek, Ö. Jane Austen ve Adab-I muaşeret. / Ö.Çiçek, H.İ.Ertuna. – Doğan Kitap, – 2017. – s.34

<sup>28</sup> Woolf, V.: [Electronic resource]. URL:

<https://newrepublic.com/article/115922/virginia-woolf-jane-austen>

representatives of this style and their works in English literature is provided.

The root of the word “Gothic” is related to the name of the Gothic tribes living in the Gotland region of Scandinavia.

In the titles of works written in the Gothic style, we undoubtedly come across such expressions as “castle,” “abbey,” and “tower,” which are associated with architecture. For example, Athlin Castle, Dunbayne Castle, Northanger Abbey, and Otranto Castle. The reason for this is that Gothic literature was created in unity with Gothic architecture; in such works, the events take place in huge, mysterious, majestic castles, abbeys, and towers built in the Gothic style.

The Gothic style first appeared in the field of architecture in the second half of the 12th century and maintained its existence and popularity until the 16th century. In literature, this style emerged relatively later – at the end of the 18th century and the beginning of the 19th century – and developed further in English literature<sup>29</sup>.

For the first time, the term “Gothic” was used by art historian Giorgio Vasari<sup>30</sup>.

Mina Urgan, a specialist in the history of English literature, does not take the Gothic style seriously: *“It is interesting in terms of her connection with the Gothic novel period. But this is not particularly important.”*<sup>31</sup>

The events that took place in huge churches, feudal castles, and magnificent mansions were the main characteristic features of the Gothic style. But beyond that, there are other features of Gothic novels. Anne Neugebauer, the literary theorist, writes: *“For novels written in this style to be called Gothic novels, it is not enough to have Gothic space.”*<sup>32</sup>

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<sup>29</sup> Civelekoğlu, F. Poetics Of Gothic: /Doktora Tezi/ – Ege Üniversitesi/Sosyal Bilimler Enstitüsü, 2008. – s.59.

<sup>30</sup> Скотт, В. Комната с гобеленами // Английская готическая проза, – М., – 1991. – с.160

<sup>31</sup> Urgan, M. İngiliz edebiyatı tarihi / M.Urgan. – Yapı Kredi Yayınları, – 2003. – s.871

<sup>32</sup> Neugebauer, A. URL: <https://annieneugebauer.com/2013/11/18/what-is-gothic-fiction/>

Mysterious events, unexplained crimes, the dead rising from their graves, the intervention of supernatural forces, and other elements are the main indicators of works written in the Gothic style. In addition, the heroes of Gothic works have their own unique qualities. These heroes are often melancholic individuals, isolated from society and living in their own worlds.

"The Castle of Otranto" by Horace Walpole, written in 1764, is considered to be the first example of Gothic novels.

However, Murat Belge, a Turkish literary theorist, claims that Samuel Johnson's short novel "Rasselas," written in 1759, is the first "Gothic" novel<sup>33</sup>.

"The Castle of Otranto" was written in the spirit of modernism. Otranto Castle, after which the novel is named, was actually Walpole's own house. The work tells about the strange, mysterious events that happen in the castle after the murder of Alfonso, the real owner of the Castle of Otranto. For example, sometimes Alfonso's portrait comes alive and moves, and sometimes blood drips from the noses of the statues in the castle.

In English literature, authors such as Clara Reeve, Ann Radcliffe, Matthew Lewis, Charles Maturin, and William Beckford also wrote works in the Gothic style. Ann Radcliffe is considered one of the most famous representatives of the Gothic style. One notable fact about her life is that she felt the scenes of fear and horror in her books so deeply that she eventually lost her mind and ended up in a psychiatric hospital.

Ann Radcliffe's most famous Gothic work, "The Mysteries of Udolpho," is also the research object of this dissertation. The novel "Northanger Abbey," analyzed in the second chapter of this research, was written as a parody influenced by the aforementioned Radcliffe novel.

As in all Gothic novels, the love affair between two young people turns into a Gothic story due to the girl's imprisonment in a castle and the terrible, shocking events that happen there. Unlike

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<sup>33</sup> Kopan,Y. Gothic romanın öncüsü Vathek: [Elektronik kaynak]. URL: <https://gazeteoksijen.com/yazarlar/yekta-kopan/gotik-romanin-oncusu-vathek-54070>



Horace Walpole, Ann Radcliffe reveals at the end of the work that each seemingly supernatural occurrence actually has a logical explanation.

William Beckford's novel "Vathek, an Arabian Tale" is considered one of the most interesting and remarkable examples of the Gothic style in English literature. Vathek has extraordinary beauty, but when he is angry, his eyes are so terrifying that people can be scared or even die. Therefore, he tries to stay away from people as much as possible. To this end, he builds himself five palaces that symbolize the five senses. Vathek, who spends his days in these palaces, eventually goes astray under the influence of his mother, Carathis, and sells his soul to the Devil.

Another interesting example of a Gothic novel is "Frankenstein; or, The Modern Prometheus" by Mary Shelley.

In addition to these works, Ann Radcliffe's "The Italian," Matthew Lewis' "The Monk," and Charles Maturin's "Melmoth the Wanderer" were also studied as examples of the Gothic style.

The second paragraph is entitled "***The Novel Northanger Abbey and the Problem of Gothic Psychologism***". In this part, Jane Austen's novel "Northanger Abbey," written as a parody of Gothic novels, is studied due to its genre characteristics of the Gothic style.

Catherine Morland, the main character (heroine) of "Northanger Abbey", spends most of her time reading Gothic novels. Under the influence of these works, she imagines herself as the heroine of Gothic novels. According to researchers, the novel was not written in the Gothic style, but rather as a parody of Gothic works. Elizabeth Widmark notes that although Jane Austen referenced many Gothic works in her novel "Northanger Abbey", she wrote her work as a critique of this style. "*It is clear that this novel is a parody of Gothic novels, as there is no real danger or mystery inherent in 'Northanger Abbey'.*"<sup>34</sup>

Jane Austen's aim in writing this novel was twofold: to evoke excitement in readers akin to Ann Radcliffe's "The Mysteries of

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<sup>34</sup> Widmark, E. Catherine Morland in Jane Austen's Northanger Abbey: [Electronic resource]. URL: [https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea\\_2077\\_26145\\_1.pdf?sequence=1](https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea_2077_26145_1.pdf?sequence=1)

Udolpho” and to satirize Gothic novels that manipulate emotions and instill fear and terror. She sought to create a new genre by parodying such novels.

Jane Austen found the Gothic novels that began to appear and gain popularity in the pre-Romantic period to be incredibly meaningless, ridiculous, and far-fetched. She wrote with a particular irony: “*No matter how beautiful and interesting Mrs. Radcliffe’s works are, it is wrong to seek the inner world and characteristics of a person belonging to British society in such works.*”<sup>35</sup>

Catherine Morland, the daughter of a clergyman, is 17 years old and leads an uninteresting life. Despite this, influenced by the novels she reads, she dreams of one day living a colorful life like the heroes in those novels. The story begins with Mr. and Mrs. Allen taking Catherine to the elite city of Bath. There, Catherine meets the Tilney family and falls in love with their son, Henry Tilney. However, the author also writes ironically that after falling in love, Catherine behaves quite differently from novel heroines.

Mr Tilney invites Catherine to Northanger Abbey for a few weeks. The castle, an old medieval abbey, resembles locations from Ann Radcliffe’s novels. This sparks Catherine’s excitement, as she anticipates the adventures she has dreamed of since childhood. She eagerly awaits encountering mysterious corridors, eerie rooms, and dreadful secrets there.

But as soon as Catherine sees the castle, her pleasure is spoiled. The castle is nothing like she imagined in her dreams. It has been restored long ago, saved from the terrifying Gothic style of the Middle Ages, and the interior is comfortable, bright, and tastefully decorated.

Not yet fully disappointed, Catherine begins to search for the excitement and fear of her dreams within the rooms of the castle.

Step by step, Jane Austen begins to ridicule Gothic novels and overturn the dreams of the reader, who, like Catherine, may have read this novel with excitement, thinking it to be a Gothic tale.

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<sup>35</sup> Widmark, E. Catherine Morland in Jane Austen’s Northanger Abbey: [Electronic resource]. URL: [https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea\\_2077\\_26145\\_1.pdf?sequence=1](https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea_2077_26145_1.pdf?sequence=1)

If you are attentive, you can understand from the very first sentence the irony in the writing:

*"Anyone who has known Catherine Morland since her childhood would not believe that she was destined to be a heroine of a book. Everything about her – the character of her parents, herself, her appearance, etc. – were reasons that prevented her from becoming a heroine of a novel."*<sup>36</sup>

That is, Catherine was not a character typically found in the heroes of Gothic novels. Jane Austen created an anti-heroine against the protagonists of typical Gothic novels and declared her as the main character of the work. This represented a new structure in the novel genre. As the storyline progresses, the anti-heroine transforms back into a heroine with the author's intervention, thereby exposing the fear and horror created by Gothic novels as products of absurd imagination and fantasy.

From this perspective, Catherine Morland, the heroine of Jane Austen's novel "Northanger Abbey," can be analyzed in two ways: as an anti-heroine of Gothic novels and as the protagonist of a realist novel.

The novel delves into deep psychological layers. Here, the author's main goal is to analyze Catherine's inner world in detail and to depict her psychological development before the reader's eyes, rather than conforming strictly to the Gothic novel genre. Thus, Gothic style in the novel serves as a tool.

In his essay on this work, Mark Laverick notes that Jane Austen introduced new concepts into the novel genre.<sup>37</sup>

The **third chapter** of the dissertation is titled **"Psychologism in the Realist Works of Jane Austen"** In the first paragraph of this chapter, titled *"Psychologism in 'Pride and Prejudice,'"* the genre characteristics of the novel, as well as the analysis of the characters'

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<sup>36</sup> Austen, J. Northanger Monastrı / J.Austen. – İstanbul: İş Bankası yayınları, – 2012. – s.5

<sup>37</sup> Widmark, E. Catherine Morland in Jane Austen's Northanger Abbey: [Electronic resource]. URL: [https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea\\_2077\\_26145\\_1.pdf?sequence=1](https://gupea.ub.gu.se/bitstream/handle/2077/26145/gupea_2077_26145_1.pdf?sequence=1)

psychological states, are examined from the perspective of realist psychology.

As we know, Jane Austen is primarily recognized as an author of realist works. She is even considered the first great master of such works in English literature. In her novels, she provides a detailed portrayal of the daily lives, emotions, and struggles of women living during the Regency and Victorian eras. As in her other novels, here too, the issues faced by women in the 18th and 19th centuries, such as gender equality – issues that remain relevant even in our contemporary era – are reflected.

The novel focuses on the events in the family of Mrs. Bennet, who becomes an object of ridicule due to her vulgarity, and her husband Mr. Bennet, who does not hesitate to mock her, as well as the lives of their five young daughters.

The main goal of Jane Austen in writing this work is to highlight to the readers that women needed a wealthy husband in order to live comfortably and continue their lives. Women had no other way out but to marry; otherwise, they would be forced to live their entire lives in poverty and in a state of dependency on others.

Throughout the novel, the reader observes a comparison between female characters like Mrs. Bennet, Lydia, and Mary, who exhibit irrational behavior, lack intellectual depth, and are more interested in mundane domestic concerns and trivial romantic matters, and characters like Elizabeth, Jane, and Charlotte, whose rational qualities dominate.

The main female protagonist of the novel, Elizabeth, is the most intellectual and rational thinker among all the girls. She is also portrayed as a character far removed from many of the flaws Jane Austen perceived in women, which is why her father constantly praises her. Elizabeth enjoys observing people and analyzing them. She prefers to make decisions based on her own conclusions and opinions rather than relying on those of others. Instead of blindly following the rules imposed by society, she acts with her own reasoning, often defying existing traditions. She disregards the rules and norms of the elite class, occasionally breaking the standards expected of “intelligent and obedient women” to act as she desires.

As Mr. Bennet remarks, “*Lizzy is a little sharper and more sensible than her sisters.*”<sup>38</sup>

A prejudice arises between Elizabeth Bennet and Mr. Darcy after their initial encounters. It is no coincidence that the title of the novel directly relates to the key traits of these two characters. Elizabeth is highly prejudiced, while Mr. Darcy, having grown up as a member of the elite class, is perpetually proud. Thus, the novel is titled *Pride and Prejudice* to reflect Mr. Darcy’s pride and Elizabeth Bennet’s prejudice.

Jane Austen deliberately does not emphasize Elizabeth’s beauty. For the author, a woman’s behavior and thoughts are far more important than her appearance.

As the plot progresses, the prejudiced relationship between Elizabeth and Darcy begins to change and soften. Elizabeth’s love for Darcy becomes apparent as her prejudice fades, while Darcy’s pride yields to his love for Elizabeth<sup>39</sup>.

Austen’s psychological depth is evident in her depiction of Darcy’s love, which surpasses reason and logic, illustrating his internal struggles. Darcy’s journey toward Elizabeth is marked by numerous inner conflicts and a battle with his own ego. Before confessing his love to both himself and Elizabeth, he must overcome barriers such as arrogance, conceit, pride, and rational thinking. This portrayal is a prime example of Austen’s psychological insight. Like a skilled psychologist, Austen subjects Darcy to various trials, enabling him to train himself and reveal his true self, the “real Darcy.”

Muriel Mayfield notes that the uniqueness of *Pride and Prejudice* lies in how Austen seamlessly combines romance with satire, elevating a remarkable female protagonist above all other characters<sup>40</sup>. On the other hand, Joseph Kestner highlights Austen’s

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<sup>38</sup> Ostin, C. Qürur və qərər. / C.Ostin. – Parlaq İmzalar nəşriyyatı, – 2021. – s.13

<sup>39</sup> Pollak, Ellen. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen.* / Ellen Pollak. – *Eighteenth Century Studies* [1987-8]: 2009. – p.261

<sup>40</sup> Masefield, M. *Women Novelists from Fanny Burney to George Eliot.* / M.Masefield. – London, Y.N. & Watson, – 1967. – p. 45

mastery in creating secondary characters as fully developed and as skillfully crafted as the main characters, attributing this to her mature talent<sup>41</sup>.

The second paragraph, titled *“Psychologism in Sense and Sensibility”*, explores themes such as social class distinctions, love, marriage, and financial conditions from women’s perspectives, as well as their impact on women. In terms of subject matter and structure, this work shares similarities with *Pride and Prejudice*.

Thus, it can be argued that Austen’s novels are not independent works but interconnected parts of a unified narrative. *Sense and Sensibility*, initially titled *Elinor and Marianne*, was written in 1795 but not published until 1811. Initially drafted in an epistolary format (as letters), Austen later revised it into a novel<sup>42</sup>.

The central focus of the novel is the relationship and romantic experiences of two sisters, Elinor and Marianne, who represent two opposing poles. These characters are believed to be modeled after Jane Austen and her sister Cassandra Austen. Marianne Dashwood’s defining characteristic is her excessive emotionality, which, while sincere, is not shallow or trivial. Unlike the protagonist of *Northanger Abbey*, Catherine, Marianne does not indulge in entirely fanciful, romantic dreams or fall into ridiculous situations. Austen’s attitude toward Marianne is neither dismissive nor sarcastic, as it is with Catherine. Instead, she highlights Marianne’s positive traits and intelligence, acknowledging that her sole flaw is her lack of restraint over her emotions.

The prudence and caution lacking in Marianne are present in her older sister, Elinor. However, just as Marianne’s character is not solely defined by pure emotion, Elinor’s is not entirely shaped by pure reason. Unlike Marianne, who wishes to always act as she pleases and speak her mind openly, Elinor respects societal customs and traditions and expects her sister to do the same. As such, Austen

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<sup>41</sup> Kestner, J. *The Spatiality of the Novel* /J.Kestner. – Wayne State University Press, – 1979. – p.3

<sup>42</sup> Urgan, M. *İngiliz edebiyatı tarihi*. / M.Urgan. – Yapı Kredi Yayınları, – 2003. – s.891

portrays Elinor as superior in her eyes – a young woman with a nearly flawless, perfect character.

Unlike the protagonists of *Pride and Prejudice*, Elizabeth and Jane, Elinor and Marianne represent two contrasting approaches: the elder sister, Elinor, embodies reason and logic, while Marianne represents sensitivity and emotions. Elinor, much like her father, is composed, level-headed, and restrained, able to conceal her feelings. Following her father's death, this role falls upon Elinor, who takes on the responsibilities of managing the family<sup>43</sup>.

Both sisters struggle with the same problem – the loss of love—but deal with it in different ways. However, their shared experiences help them bridge their differences and ultimately support one another. When Marianne listens to Elinor, she understands her sister even if she tries to hide her feelings. Similarly, Elinor uses her reason to protect her sister.

Susan Morgan, in her essay *Polite Lies*, states: “*The novel presents a classic conflict between reason and emotion, characterized by the two sisters.*”<sup>44</sup> In other words, as the title suggests, the novel depicts the triumph of the sense (reason) represented by Elinor over the sensibility (emotion) represented by Marianne.

In her book *Jane Austen and the War of Ideas*, Marilyn Butler explains Austen's choice of two female protagonists: “*Authors who employ the contrast form do so to express an ideological point of view.*”<sup>45</sup> Butler considers Austen a conservative writer who downplays emotions and supports reason and logic instead. She attributes this to Austen's upbringing by her father, a devout Christian. For Austen, Christian traditions, values, and social ethics were of utmost importance. A properly educated Christian was expected to prioritize reason over feelings and remain faithful to

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<sup>43</sup> Ostin, C. Düşüncə və hissiyyat. / C.Ostin. – Qanun nəşriyyatı, – 2017. – s.6

<sup>44</sup> Morgan, S. In the Meantime: Character and Perception in Jane austen's Fiction / S.Morgan. – University of Chicago Press, – 1980. – p.25

<sup>45</sup> Butler, Marilyn. Jane Austen and the War of Ideas. / M.Butler. – Oxford: OUP, – 2001. –p.184

social values. Accordingly, Austen contrasts Marianne and Elinor, analyzing two value systems and showcasing their struggle<sup>46</sup>.

In “Sense and Sensibility”, Austen emphasizes that harmony within a family requires a balance of reason and emotion. Without either, family unity is disrupted and eventually collapses. Although the theme of women’s financial dependence is not explored as deeply as in *Pride and Prejudice*, this novel also reflects the realities of the time. For instance, Mrs. Dashwood is overjoyed upon learning of Colonel Brandon’s intention to marry Marianne and advises her daughter to consider his wealth when making a decision.

Thus, Marianne’s decision to forget Willoughby and marry Brandon can be seen as the painful process of maturing, moving past adolescent emotions and dangerous passions to recognize life’s realities, as well as her duties and responsibilities. Marianne becomes a mature woman who has learned from the painful lessons of the past. She realizes that for long-term happiness, honesty, morality, and financial stability are more important than mere love—qualities all embodied in Colonel Brandon.

Critic Marvin Mudrick criticizes Austen for this conclusion, arguing that by marrying Marianne to Brandon based on logic, she subjects her to societal pressures and conventional norms, which he deems unjust for someone as sincere and emotional as Marianne<sup>47</sup>.

Although *Sense and Sensibility* appears to be about the love stories of two contrasting sisters, it possesses profound psychological layers. Marianne and Elinor, as characters, represent emotion and reason, respectively, yet they also share similarities, indicating they are not entirely opposites. Their duality can be seen as a reflection of the internal struggle within every individual. Every person battles between reason and emotion, with each striving for dominance. Both

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<sup>46</sup> Butler, Marilyn. *Jane Austen and the War of Ideas*. / M. Butler. – Oxford: OUP, – 2001. – p.184

<sup>47</sup> Mudrick, M. *Irony as Defense and Discovery*. / M. Mudrick. – University of California Press, – 1952. – p.21



Marianne and Elinor occasionally step beyond their defined roles, needing support from the other<sup>48</sup>.

This duality reflects the human condition – while rational and realistic individuals require emotions, emotional and sensitive people also need practical reason and rationality. Hence, within a person, these two traits must coexist harmoniously without overpowering one another. This balance is ultimately reflected in the novel's resolution.

Austen's ability to delve into the complexities of human psychology and internal conflict through a simple love story is truly commendable.

The findings of the study are summarized in the **“Conclusion.”**

1. Just as human beings and psychology are always closely connected, literature and psychologism have also always been in harmony.

2. Psychologism emphasizes the importance of psychology in any work and is essential in revealing the inner world of the characters. Therefore, when analyzing any work, the researcher must have psychological knowledge and, while uncovering and analyzing the inner world of the characters, should continue their investigation from this perspective as well.

3. Sigmund Freud and Carl Jung's research on psychoanalysis had a significant impact on the development of psychologism, allowing it to penetrate more areas.

4. The best examples of psychologism are found in the novel genre. This is because the possibilities of the novel genre are conducive to the exploration of psychologism. Therefore, many writers in world literature have turned to psychologism while creating novels.

5. One of the prominent writers of English literature, Jane Austen, has added a new weight to the English novel through the psychological depictions in her works, elevating it to an entirely different level.

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<sup>48</sup> Mudrick, M. Irony as Defense and Discovery. / M.Mudrick. – University of California Press, – 1952. – p.21

6. Although Jane Austen lived in a complex, historically, economically, and socially diverse era, the scope of her work has always focused on the daily lives of provincial people and the artistic and psychological depiction of their inner worlds. Rather than historical events such as the French Revolution, the Industrial Revolution, or the Napoleonic Wars, Jane Austen emphasized the exploration of her characters' psychological realms and emotional states. Perhaps for this reason, she is considered the first psychologist-writer in English literature.

7. Another extensively explored theme in Jane Austen's novels is the issue of marriage and the position of women in society, which was highly characteristic of the Regency era. It is well-known that during this period, the social and economic status of women was quite complex. They did not have the same opportunities and rights as men. Their lives were dependent on their fathers, and after marriage, on their husbands. Therefore, when choosing a husband, they were compelled to ensure their financial security. In this context, feelings and other criteria for selection took a secondary role.

8. Jane Austen lived at the end of the 18th century and the beginning of the 19th century. During this period, classicism had come to an end, and romanticism had emerged in its place. However, Jane, contrary to the demands of her time, did not write works in the romantic style. Her creativity was much closer to classicism and realism.

9. In Jane Austen's works, it is not possible to find any strong opinion, whether good or bad, about England. In fact, none of her six novels offer extensive analysis or information on this subject.

10. Jane Austen viewed marriage as an essential condition of social life, and she depicted the issue of marriage in this way in her novels. This can be seen in works such as "Emma", "Pride and Prejudice", "Sense and Sensibility", as well as in her other writings.

11. Almost all of Jane Austen's novels are about women who find true love after overcoming certain difficulties. Undoubtedly, in the 19th century, writing such bold ideas about women, their emotions, and thoughts, was a sign of feminist thinking. Many of her

female protagonists are women who love freedom, make their own choices, and stand up for their rights.

12. The writer's novel "Northanger Abbey" differs from her other novels in terms of both its theme and style. This work is considered a burlesque of novels that reflect the serious social and familial conventions of the 18th century, the Enlightenment period, as well as the early Regency era.

13. Jane Austen's other five novels are realistic novels. In *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, *Mansfield Park*, and *Persuasion*, psychological elements are stronger compared to the others. Through the characters she created, the writer has successfully used various means and forms of psychological insight to explore the inner world of her characters and the mental states of the protagonists, managing to connect their behavior with psychological details as a professional psychologist would.

14. In *Pride and Prejudice*, Jane Austen's psychological insights are evident in Darcy's preference for love over reason and his passionate discourse on it. Darcy's journey to confess his love for Elizabeth, after overcoming his pride, is marked by complex internal struggles. Likewise, Elizabeth undergoes a deep psychological transformation, eventually overcoming her prejudices towards him. This, in itself, is a direct example of psychological exploration in Austen's work.

15. In her other novel *Sense and Sensibility*, the author explores the dilemma between love and reason in marriage, while also depicting two distinct concepts of love through the relationships of the main female characters, Elinor and Marianne.

16. The novel *Sense and Sensibility* tells the love story of two sisters who represent conflicting traits, but it also has deep psychological layers. Marianne and Elinor symbolize emotions and reason, respectively. Staying true to their natures, each defends the side to which they belong. This situation invites the reader into a debate. However, they also share similarities, meaning they are not entirely opposing characters. When viewed from this perspective, Marianne and Elinor can be connected to the dualities and internal conflicts that exist within every person. Reason and emotions are in a

constant struggle, each trying to dominate the other. Just as there are no entirely emotional or entirely rational people, these two characters sometimes abandon their respective stances and rely on the support of the opposite side. This is how human nature works. No matter how realistic and rational a person may be, there are moments when emotions come to their aid. Likewise, emotional individuals may find themselves struggling without reason and logic. Jane Austen skillfully analyzes this psychological contradiction through her characters.

17. The themes and issues in her works have contributed to the enduring relevance of Jane Austen's writing. Through the characters and narratives she created, she was able to transcend the boundaries of her time. For this reason, even in the contemporary era, her works stand alongside those of new authors, maintaining their place in the literary canon.

18. In this regard, the study and examination of Jane Austen's life and works is of great significance, both for world literature and for Azerbaijani literary studies.

***The main content and scientific arguments of the dissertation are reflected in the author's following articles and theses:***

1. Seyidzade, J.M. The Gothic Trend in 19th Century English Literature // – Baku: Baku State University, Language and Literature. International Scientific-Theoretical Journal, – 2018. No. 4(108), –p.244-246.
2. Seyidzade, J.M. The Emergence and Development of the Gothic Novel Genre // Materials of the Republican Scientific-Theoretical Conference on Current Issues of Philology Dedicated to the 95th Anniversary of National Leader Heydar Aliyev, – Baku: Baku State University, – May 16-17, – 2018, –p. 58-61.
3. Seyidzade, J.M. The Historical Development of the Problem of Psychologism in Literature // – Baku: Baku State University, Language and Literature. International Scientific-Theoretical Journal, – 2019. No. 1(109), – p.286-288.
4. Seyidzade, J.M. The Formation of the Gothic Novel Genre in World Literature // Current Issues of Modern Science: Materials

- of the III International Scientific-Practical Conference, – Kaliningrad: CPM “Academy of Business” Publishing, – January 16, – 2020, – p.209-212.
5. Seyidzade, J.M. Early Gothic in the Works of Jane Austen and the Novel “Northanger Abbey” // – Kyiv: Scientific Notes of V.I.Vernadsky TNU, Series: Philology. Social Communications, – 2020. Vol. 31 (70), No. 4, – p.165-170.
  6. Seyidzade, J.M. The Concept of Psychologism as a Object of Research in Literature // A New World. A New Language. A New Thinking: Collection of Materials of the IV Annual International Scientific-Practical Conference, – Moscow: Diplomatic Academy of the Ministry of Foreign Affairs of Russia, – February 6, – 2021, – p.667-671.
  7. Seyidzade, J.M. Feminist Issues in Jane Austen’s Novels // – Makhachkala: Dagestan State University Bulletin, Series 2: Humanities, – 2021. Vol. 36, No. 4, – p.56-62.
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  10. Yagubova, J.M. Psychological Depiction of Female Characters in Jane Austen’s “Pride and Prejudice” // – Baku: Science and Education, ANAS, Institute of Manuscripts named after M.Fuzuli, Issues of Philology, – 2023, No. 1, – p.356-363.



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A handwritten signature in purple ink, appearing to be 'S. N. Aliyev' or similar, written in a cursive style.

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