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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**MYTHOLOGICAL TIME AND THE REAL WORLD IN  
MICHAEL MOORCOCK'S CREATIVITY**

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## GENERAL CHARACTERISTICS OF THE RESEARCH

### **The actuality of the theme and the degree of research.**

Mythological time is the concept of the beginning, the initial time, the time when the world was created, the time that carries the meaning of sacred time, and is related to the period before the real and historical time<sup>1</sup>. Events in mythological time are relevant to everyone and happen all the time. This is explained by the fact that the absolute end in the mythical world is the absolute beginning. Mythological time constantly repeats itself to become real history, and with each repetition it ensures the return of what happened. A.Hajili writes that the perceived world “*appears in the form of space and time in external perception, and in the form of time in the inner spiritual world, in the mythical ideology, the past and the future are connected with the present, events seem to develop outside of time*”<sup>2</sup>. In other words, time and history are a closed circle connected to each other. In mythological thinking, only the present exists, and this finds its expression in the past in the present, and in the future in the present.

Based on the mentioned ideas, it can be concluded that the mythological time is the connection of the past, present and future with the same time section. It is these features that turn mythological time into sacred time, and writers take all these aspects into account when they turn to mythological time. It should also be noted that fiction is not a direct embodiment of a myth, but its reinterpretation, a method of organizing artistic works.

The works of the modern English writer Michael Moorcock (1939) include a return to folklore-mythological roots, the universality of the world model, dual reality and time travel. In his series of novels such as “The Elric of Melnibone” (1961-2022), “The Dorian Hawkmoon” (1967-1975), “Erekose” (1970-1987), “The Swords Trilogy” (1971-1974) mythical-sacral time and historical

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<sup>1</sup> Mythological dictionary. Ch.ed. E.M.Meletinsky. – M.: “Soviet Encyclopedia”, – 1991. – 310 p.

<sup>2</sup> Hajili, A. Philosophy of mythopoetic thinking. / A.Hacili. – Baku: Mutarjim, –2002. – p.31

time appear together, but in all cases mythical time carries the idea of the eternality of the human soul. Although the heroes of the novel live a linear life in historical time, they are actually the reincarnation of their past incarnations, they are born alternately in new bodies in serial time, and repeat eternal events under new names.

In the novels of M.Moorcock, the idea of the immutability of fate and soul is justified. In his novels, mythological time works according to the principle of series, and according to A.Losev, *“cause and effect are not separated in the flow of time, because the flow of time itself is imagined in mythology as an inseparable whole, which is both the cause and the goal”*<sup>3</sup>.

M.Moorcock uses both fantasy and myth to ask questions about human, divine and mythological nature, and in this way expands the artistic reality in his works, brings together the real world with mythological time. The writer refers to ancient myths, mythological thought, transfers mythical time to modernity, explains it in the context of historical time. This characteristic is the main line of M.Moorcock's creativity, and in his works, it clarifies the concept of mythological time at the level of myth interpretation and re-understanding. On the one hand, M.Moorcock's work is based on the system of modern beliefs that deny the supernatural nature of reality, and on the other hand, on ancient ideas about the creation of the world. This is because modern myth focuses on an ideal future, while ancient myths focus on an ideal past. M.Moorcock uses fantastic and mythological elements to supplement the objective reality well known by the modern reader with supernatural details. M.Moorcock is based on ancient myths and mythological thinking and explains the regularities of the mythical world in the form of historical reality.

It is known that in fantastic works the world model is closed and time has a dual nature in this world, divided into both mythical and historical time. The mythical past characterizes the primordial time, and this world represents the beginning, harmony, the union of man with God. For this reason, it is a closed time, it comes to life mostly in legends and myths. Historical time, on the other hand, is

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<sup>3</sup> Losev, A.F. Ancient philosophy of history. / A.F.Losev – M.: Nauka, – 1977. – p.33

the present time, the time of the events in the work, and unlike mythic time, it is linear, empirical, and evanescent. But it is also known that empirical time, as a rule, is far from modernity and is usually mystical historical time, epic time, which includes the struggle of heroes with evil forces. In other words, epic time is the personification of time that enacts the eternal battle between good and evil. It is precisely for this reason that his description is distinguished by its epic seriousness. The primordial world of mythological time is a memory of an ideal, and M.Moorcock's novels highlight the opportunity to relive time from this point of view. In his series of novels, we can see the sacral period of the loss of the ideal, as well as the creation of the world.

It can be said that the past always influences the present in the mythical world. As a rule, the concept of time has a serial character in this type of works. The behavior of the hero, the ideals on which he can lean, are related to the philosophical and moral views of the writer, just as they are related to heroic epics and knightly novels. From this point of view, the creativity of M.Moorcock is of special interest. Studies on the writer's creativity, widely studied in Western literary studies, can be divided into two groups. One group studies his works at the level of science fiction, others only at the level of fantasy. If C.Greenland<sup>4</sup>, E.M.Butler<sup>5</sup>, R.Latham<sup>6</sup> looks for more traces of science fiction in the works of M.Moorcock and conducts his analysis in this direction, A.Flood<sup>7</sup>, F.M.Magill<sup>8</sup>, D.Harris-Fain<sup>9</sup>,

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<sup>4</sup> Greenland, C. The Entropy Exhibition: Michael Moorcock and the British "New Wave" in Science Fiction. / C.Greenland. – Routledge: Kegan Paul Books Ltd., – 1983. – 244 p.

<sup>5</sup> Butler, A.M. Thirteen Ways of Looking at the British Boom: [Electronic resource] // Science Fiction Studies, – 2003. №91, Volume 30, Part 3. URL: <https://www.depauw.edu/sfs/pioneers/butler91.htm>

<sup>6</sup> Latham, R.A. Cyberpunk and the New Wave: Ruptures and Continuities // New York Review of Science Fiction, 2007. 19(10), 1. (No. 226), –p.14-17.

<sup>7</sup> Flood, A. New Michael Moorcock novel to combine autobiography and fantasy: [Electronic resource] // The Guardian. – 2015, 18 Feb. URL: <https://www.theguardian.com/books/2015/feb/18/michael-moorcock-new-novel-the-whispering-swarm>

<sup>8</sup> Magill, F.N. Survey of Modern Fantasy Literature. / F.N.Magill. – Salem Press, – 1983. – 540 p.

M.Killjoy and K.S.Robinson<sup>10</sup> try to connect M.Moorcock's novels with fantasy. Taking this division as a basis, we should note that, although different features of M.Moorcock's creativity were investigated separately, the issues of mythological time in his works were not involved in systematic and fundamental research as a scientific theoretical problem.

Time is a universal concept of human thinking. It is of great importance in modern literary studies as a feature of the real and artistic world, as a way of understanding and reflecting reality. Artistic time characterizes the outlook and behavior of a person of a certain period in the most appropriate way and is a means of constructing and understanding a literary work.

Thus, it can be seen that despite the fact that M.Moorcock's creativity has been studied in a number of aspects, the problem of mythological time and the real world in his works remains unstudied. Until now, M.Moorcock's work has been analyzed without taking into account the characteristics of artistic time, and the possibilities of interpretation of his works have been limited from this point of view. It is for this reason that it was not possible to penetrate the semantic structure of M.Moorcock's works. However, this problem plays an important role in the creation of the "Multiverse" model, the author's concept of M.Moorcock.

M.Moorcock brings the terms "Multiverse" or "Infinite worlds", "Eternal Warrior" to fiction and talks about the eternity of the soul, which carries the secrets of the infinite universe with many worlds, and the repetition of fate. All the heroes from book to book embody the Eternal Warrior's philosophy of unity, moving from one image to another over and over again. Although each of them are inhabitants of the mythological world, they adapt to the order of the new world. M.Moorcock's heroes mostly revolve around the conflict between Chaos and Cosmos. There is neither bad nor good in this circle, but the conflict of interests, different points of view, and the

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<sup>9</sup> Harris-Fain, D. *British Fantasy and Science Fiction Writers Since 1960.* / D.Harris-Fain. – Gale Research Inc. – 2002. – 427p.

<sup>10</sup> Killjoy, M. *Mythmakers and Lawbreakers: Anarchist Writers on Fiction.* / M.Killjoy, K.S.Robinson. – AK Press, – 2009. – 140 p.

moral conflict that always leads to the exchange of ideas – the relativity, conditionality and subjectivity of human cognition are in the spotlight. The perfection of the author's concept of M.Moorcock is connected, first of all, with the idea of the Eternal Warrior, whose fate ends with death, and is doomed to repeat itself in all possible realities and worlds.

Each of the worlds that exist in infinity has its own laws, its own history, and these worlds represent separate universes connected to eternal infinity. It is like a coming together of billions of years that are connected to each other, but at the same time, it is like an eternal road that develops according to its own laws. M.Moorcock brings the heavens down to earth, doesn't build cheap life on the basis of heavenly principles, but presents that life on the basis of ordinary human desires. The author presents the mythological hero who wants to become a perfect person as a toy of the gods, but at the same time he emphasizes human intelligence instead of the divine spirit, human love and human will instead of the fear of God.

A number of research works, including monographs and textbooks, have been written on the characteristics of the concept of time. M.M.Bakhtin<sup>11</sup>, M.Eliade<sup>12</sup>, Y.M.Meletinsky<sup>13</sup>, S.Y.Neklyudov<sup>14</sup>, Y.M.Lotman<sup>15</sup>, H.Meyerhoff<sup>16</sup>, T.M.Allen<sup>17</sup>,

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<sup>11</sup> Bakhtin, M.M. Forms of time and chronotope in the novel // Questions of literature and aesthetics. – Moscow: Fiction, – 1975. – 504 c.

<sup>12</sup> Eliade, M. Myth and eternity. // A Study of Mythology in Eranos. – Moscow: Castalia, – 2018. – 340 p.

<sup>13</sup> Meletinsky, EM. Mythical time // Myths of the peoples of the world: Encyclopedia. / E.M.Meletinsky. – Moscow, – 1980. T. 1. – p.252-253; Meletinsky, EM. Poetics of myth. / E.M.Meletinsky. –Moscow – 2000. – 407 p.

<sup>14</sup> Neklyudov, S.Yu. Poetics of epic narrative: space and time. / S.Yu.Neklyudov. – M.: Forum, – 2015. – 215 p.

<sup>15</sup> Lotman, Yu.M. The structure of a literary text. / Yu.M.Lotman. – M.: “Art”. – 385 p.

<sup>16</sup> Meyerhoff, H. Time in Literature. / H.Meyerhoff. – University of California Press, – 1990. – 160 p.

<sup>17</sup> Allen, T.M. Time and Literature. / T.M.Allen. – Cambridge University Press . – 2018. – 352 p.

M. Currie<sup>18</sup> and other researchers can be named among those authors. Their research forms an important theoretical basis for the study of the concept of time. The studies such as Mukhtar Kazımoghlu's<sup>19</sup> "Time and Space in Folklore (Based on the Samples of Zangezur)", "Folklore is Both the Past and Today", "Dualization of the Image in Folklore", Asif Hajili's<sup>20</sup> "Time and Its Poetic-Mythical Understanding", Fuzuli Bayat's<sup>21</sup> "The Problem of Epic Time and Space (based on Dede Gorgud stories)", Ramazan Gafarli's<sup>22</sup> "Unity – chronotopes within the mythological continuum (space-time system)" are of great importance in terms of studying the characteristics of time in folklore.

However, we must note that although the concept of time has been studied in the field of folklore studies in the research conducted in Azerbaijani literary studies, this problem has not been systematically investigated at the level of fiction. In the dissertation, for the first time, the issues of mythological time and the real world in the creativity of the English writer M. Moorcock were analyzed in detail, and this problem was clarified against the background of identifying parallels with Azerbaijani literature. In this regard, comparing examples of our national literature with English literature is important for our literary studies. At the same time, our research topic provides a basis for a wider investigation of the concept of

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<sup>18</sup> Currie, M. *About Time: Narrative, Fiction and the Philosophy of Time.* / M. Currie. – Edinburgh University Press, – 2007. – 176 p.

<sup>19</sup> Kazımoghlu (Imanov), M. *Time and space in folklore (based on Zangezur samples)* // *Zangezur folklore: national-cultural thought and contemporary scientific approaches*/ M. Kazımoghlu (Imanov). – Baku: Science and education, – 2022. – 269 p.; Kazımoghlu (Imanov), M. *Folklore is both past and present. Articles.* / M. Kazımoghlu (Imanov). – Baku: Science and education, – 2014. – 194 p.; Kazımoghlu, M. *Duality of the image in folklore. Monograph.* / M. Kazımoghlu. – Baku: "Elm" publishing house, – 2011. – 228 p.

<sup>20</sup> Hajili, A. *Time and its poetic-mythical understanding* // *Philosophy of mythopoetic thinking.* – Baku: Mutarjim, – 2002. – p.31-49.

<sup>21</sup> Bayat, F. *Epic time and space problem (based on Dede Gorgud's stories)* // – Baku: Dede Gorgud. Scientific-literary collection, – 2002. No. 1, – p.28-41.

<sup>22</sup> Gafarli, R. *Unity within the mythological continuum (space-time system) - chronotopes* // – Baku: Dede-Gorgud. Scientific-literary collection, – 2015. No. 3, – p.18-29

time, which maintains its relevance and importance in modern literary studies.

**The object and subject of the research.** The object of the dissertation is the series of novels “The Elric of Melnibone”, “The Dorian Howkmoon”, “Erekose”, “The Swords Trilogy”, which are the basis of M.Moorcock’s creativity, and the subject is the study of mythological time and real world issues in the writer’s novels and the determination of their manifestations.

**The purpose and objectives of the research.** The main goal of the dissertation is to investigate the characteristics of mythological time and real world problems in M.Moorcock’s novels. To achieve this goal, it is planned to implement the following tasks:

- to clarify the specific features of M.Moorcock’s creativity;
- to evaluate the reception of Scandinavian myths in M.Moorcock’s novels;
- to define archetypal images in the mythological system of M.Moorcock’s novels;
- to study the fantasy of M.Moorcock as a part of postmodernist education;
- to determine the modification of modern fantasy in the works of M.Moorcock;
- to interpret the system of Multiverse or Infinite worlds in M.Moorcock’s novels;
- studying the issues of dual reality and time travel in the artistic world of M.Moorcock as a feature of magical realism;
- to analyze the magical realism in the novels “The Elric of Melnibone” by M.Moorcock and “The Valley of Wizards” by K.Abdulla in a comparative-typological aspect.

**The research methods.** In the dissertation, the features of mythological time were studied using comparative-historical, structural-semantic research methods. Also, scientific results and experiences obtained in Azerbaijani and world literary studies were used, analyzes and observations were summarized.

**The main provisions for defense:**

- One of the specific features of M.Moorcock’s creativity is to be based on mythological roots, and this characteristic feature

develops continuously in his creativity;

– M.Moorcock's work on the subject taken from Scandinavian myths in a different plan emerges as one of the main issues that determine the essence of the world model he created;

– In the mythological system of M.Moorcock's novels, the transformation of the archetype of the Eternal Warrior is clearly manifested in the infinite number of battles between good and evil of the mythological hero under a new name and a new appearance;

– In fantasy and postmodernist works, the hero embodies ideas rather than individuality. In the artistic world created by M.Moorcock, escape from reality changes the attitude to vital issues, but this escape doesn't lead to loss of connection with reality;

– M.Moorcock takes the fantasy genre to a new level by bringing together an autobiographical genre with an alternative documentary essay in the novel "Mother London", connects subjective human feelings with objective events, and presents objective events as memories born from human experiences;

– M.Moorcock's Multiverse or Infinite worlds system is a model of the world that doesn't fit into human dreams, but exists forever. In the writer's artistic description, it doesn't fit into the empirical time, but belongs to the sacral world. Only righteous people can enter this world. The world created by the writer as an image of purity, presence, and tranquility emerges as a unique artistic model;

– M.Moorcock's novels are related to the reality where empirical time intersects with eternal and constantly repeating time. For this reason, time travel doesn't surprise the heroes, the transition from one time to another isn't seen as an interference with the natural laws of the world. The existence of a dual reality reproduces reality in serial and multidimensional time, and in empirical time in a fictional world;

– K.Abdullah's novel "The Valley of Wizards" reflects the motives of Eastern Sufism, and M.Moorcock's novel "The Elric of Melniboné" reflects the motives of Western mysticism, as well as the eternal battle of Good and Evil, these battles replace each other, and

at the same time they are forever together in the real world, indicating its existence.

**The scientific novelty of the research.** The scientific novelty of the research is primarily related to the setting of the mythological time and the real world problem and its solution in M.Moorcock's novels. In the mythological system created by M.Moorcock, the study of issues of dual reality and time travel, modern fantasy and magical realism is also included in this order. At the same time, it should be noted that M.Moorcock's creativity has not been the object of any systematic scientific research in our literary studies, and for the first time, it was comprehensively involved in research in this dissertation.

For the first time in Azerbaijani literary studies, the study of M.Moorcock and K.Abdulla's creativities in a comparative-typological aspect constitutes the scientific novelty of the dissertation.

**The theoretical and practical significance of the research.** The theoretical importance of the research is determined by the possibility of using the issues identified for the first time in the dissertation as a theoretical resource in new investigations. The practical significance is that the scientific results obtained on the basis of systematic research and analysis of the topic can be used in the study of M.Moorcock's creativity during the teaching process at the bachelor and master levels of higher schools, and in the field of teaching world literature as a whole.

**Approbation and application.** The scientific results and theoretical conclusions obtained in the dissertation were published in the form of articles and theses in the prestigious scientific journals of Azerbaijan and foreign countries determined by the SAC, and were presented in the form of reports at republican and international conferences.

**Name of the organization where the dissertation is performed.** The dissertation work was carried out at the Department of World Literature and Theory at Azerbaijan University of Languages.

**The total volume of the dissertation with reference to the volume of the structural parts of the dissertation.** Dissertation consists of Introduction, three chapters with three paragraphs per chapter, Conclusion and list of references. Introduction – 8 pages, 14026 characters, Chapter I – 30 pages, 58699 characters, Chapter II – 29 pages, 55758 characters, Chapter III – 44 pages, 83709 characters, Conclusion – 3 pages, 4606 characters. The total volume of the dissertation is 216798 characters, excluding the list of references.

## **BASIC CONTENT OF THE THESIS**

The “**Introduction**” section introduces the actuality of the theme, the object and subject of the research work, the goals and objectives, the background of the theme, the scientific novelty, methodology, theoretical and practical significance of the research work, the provisions for the defense, the approbation and structure of the research work.

In the first paragraph called “*Specific features of M.Moorcock’s creativity: a return to the mythological roots of culture*” of the dissertation entitled “**Mythological reminiscence in Michael Moorcock’s creativity**”, the specific features of M.Moorcock’s creativity are defined and the factors determining it - mythological sources are interpreted.

M.Moorcock’s novels are mainly characterized by the representation of German-Scandinavian mythology and the reworking of well-known folklore samples. These can be called the image change of mythological “reality” that is close to reality with author myths based on Germanic mythology. When we say a return to folklore-mythological roots in his creativity, we must not forget the fairy tale genre of folklore along with myths. They are united by similar artistic resources such as magic, mysterious attributes in the plot line, witchcraft, sorcery, miraculous and mystical characters from folklore, the struggle between good and evil, life and death, darkness and light. In the novels of M.Moorcock, there are also images of dragons, horses and snakes, which are legendary and

miraculous creatures of ancient English, Scottish and Irish tales. M.Moorcock's novels do not avoid magic and wonder, as in the world of fairy tales, the magical and wonderful horse of Elric, the hero of the novel "The Elric of Melnibone", and the fight with the dragon from the magical world are reminiscent of the fairy tale. In "The Swords Trilogy", Prince Corum fights a three-headed snake, in "The Dragon in the Sword", Erekoze defeats a flock of enchanted birds, and prevents birds that migrate from one land to another, carrying the fantastic power of evil forces, from staying in the country. can drive them out of their country.

Taking into account the closeness of the fantasy genre to folk tales, we can say that the writer's novel world, which combines reality and fiction, has the power to combine magic, fiction, and at the same time, the real and the unimaginable. The novels written by M.Moorcock in the fantasy genre do not serve the idea of creating a fairy tale, but the idea of reflecting reality with the language of fairy tales. The battles of the knight Lord Lariston with the two-headed dragon in the Scottish legends known as the "The Linton Worm" are transferred to M.Moorcock's novel "The Dreaming City", the dragon the hero fights is similar to the Linton dragon.

English, Scottish and Irish narratives are clearly manifested in M.Moorcock's fantasy genre. First of all, it is significant that the fantasy genre goes hand-in-hand with folktales, myths, and legends, and adopts plots and motives from them. However, the characteristic feature of this genre is different, the stories based on the writer's imagination present a world belonging to the author.

In the paragraph "*Reception of Scandinavian myths in the creativity of M.Moorcock*", it is noted that the writer's appeal to mythology is one of the most common methods in literature. Such works involve not only mythological characters, but also the plot of the myth. As a result, there are works whose subject is related to myth, and the peculiarity of these works opens the way for the deeper meaning of the ideas, which are the synthesis of the author and mythical thought. The use of Scandinavian mythology leads to a deeper understanding of the encrypted author's messages in some works.

In “The Knight of the Swords”, the Lord of Chaos defeats the God of Law in battle, seizes his power, creates his own reality, and destroys the ancient races protected by the God of Law. Prince Corum loses his people, his family, his home. At the command of the evil force Arioeh, his descendants are erased from the earth, and he himself is disfigured. The absence of his left wrist and right eye gives him greater strength and power: sorcerers give him the body parts of defeated gods<sup>23</sup>.

Corum’s appearance is more like the elves of Scandinavian mythology than a human. It has an elongated skull structure, large ears, and bright eyes without pupils. His severed hand and burnt eye, which make him different from other M.Moorcock heroes, do not stop him from fighting. In Scandinavian mythology, Asgard, the upper world where the gods live and is headed by the god Odin, is one of the various worlds. According to mythology, these worlds include Asgard, where the gods live, as well as the middle world where people live – Midgard, the world of the dead, Hel, the worlds where giants and elves live<sup>24</sup>.

Tanelorn, called the Land of Law by M.Moorcock, reminds of Asgard in Scandinavian mythology. The harmony that prevails in Tanelorn coincides with the first man’s conception of the world of the gods. On the other hand, the characteristics of the gods living in this world are transferred to M.Moorcock’s heroes. Prince Corum in the novel “The Knight of the Swords” travels through the upper, middle and underworlds, passes through different worlds, and finally arrives at Tanelorn, the land of eternal Law. The hero of M.Moorcock overcomes various trials, succeeds in winning with the power of the magical sword and parts torn from the gods. In addition to Odin, the god of victory, war and wisdom in Scandinavian mythology, the writer also transfers Thor, the storm-thunder god, Tyr, the war god, and Heimdall, the god of the gods and the world tree, into the world of the novel.

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<sup>23</sup> Moorcock, M. *The Knight of the Swords*. / M.Moorcock. – L.: Ace. – 1987. – 176 p.

<sup>24</sup> Elder Edda: [Electronic resource] / Additional Songs, trans. A.I.Korsun. URL: <https://norroen.info/src/-edda/korsun.html>

The chief god Odin has only one eye. He sits on his throne and watches Asgard and Midgard, and when the time comes, he turns into an eagle and watches the worlds. Prince Corum is also one-eyed. If the god Odin sacrificed his eye to gain wisdom, Prince Corum's eye was removed by evil forces, but instead he was given the all-seeing god's eye.

Prince Corum also embodies the characteristics of another mythical god, Tyr. In Scandinavian mythology, the god Tyr has a single arm. Tyr loses his arm when the gods of Asgard decide to bind the giant monster Fenrir with a magical chain. According to the myth, when the wolf tried to free itself, it tore off Tyr's wrist. The hero of M.Moorcock is also a single goal. The power of the divinely empowered arm given to him by the sorcerer shows itself in his merciless behavior towards the enemy and his prowess in battles.

The study of the theme of the reception of Scandinavian myths in M.Moorcock's creativity shows that M.Moorcock uses Scandinavian mythology and transfers the world of characters from the mythical world, thematic features of myths to the fantasy genre. We can see it in the description of the heroes, their behavior, and their relationship to the environment. This series also includes motifs in which world wars, the world of gods and Ragnarök take place.

In the third paragraph called ***“Archetypal images in the mythological system of M.Moorcock's novels: The transformation of the eternal warrior archetype”***, archetypal images in the mythological system of M.Moorcock's novels are identified and these images are studied as mythological reminiscence.

M.Moorcock's creativity is related to mythological archetypes. This is primarily the Eternal Hero, the Hero's Eternal Enemy or Cursed Weapon (also Black Sword), the inhabitants of the mythical world he created, the City at the center of the universe, etc. emerges in its harmonious sounding with archetypal images. It should also be noted that all mythological archetypes, in turn, accompany the heroes who go on unsuccessful quests and act under different names.

With the help of literary archetypes, M.Moorcock revealed the concept of a deep spiritual Cosmos, a multifaceted and unique world model, and an artistic planet that influences the literary process. The

inhabitants of this planet represent the archetype of the hero doomed to eternal torment. As the character of Elric is named from novel to novel, he wins, but behind every victory there is a hero who suffers. He is strong, intelligent, wise, but every time something happens and something is missing. Corum, though physically disabled, fights against the enemy with an iron hand and one eye, wins, but is doomed to eternal loneliness until the end.

M.Moorcock's Eternal Hero intends to live an ordinary human life. But fate forces him to fight with the Eternal Enemy every time. The essence of M.Moorcock's author's concept is this: the Eternal Hero is resurrected every time and fights like the heroes of various works. Elric, Corum, Erekose, Hawkmoon and others belong to this series.

One of M.Moorcock's Eternal Warriors is Corum, the hero of the "The Swords Trilogy". Corum carries the literary archetype - the Eternal Hero. In the artistic world created by M.Moorcock, there is a law and harmony that echoes the Eternal Hero. But this time the Guardians of Law lose to the Lord of Chaos and Chaos rules the world. Just then, Prince Corum appears, destroyed by the Evil Lord Arioeh.

M.Moorcock changes the traditional mythical hero type, giving him signs related to the real world. His Elric serves or sides with evil as well as with good. For this reason, it combines two opposite sides. Along with the Eternal Hero archetype, Elric carries the power of the Cursed Weapon. According to the author's concept of M.Moorcock, such behavior is acceptable, because he has the characteristics of a real world person as well as a mythical hero. He punishes and destroys the servants of Chaos. At the same time, he is able to repel the "Black Magician" who dominates his soul. According to M.Moorcock, his behavior does not originate from his personal initiative, he acts only by fate.

Both heroes of M.Moorcock – Elric and Corum oppose fate, they want to live an ordinary human life, they don't want to fulfill their assigned mission. But fate is the Eternal Warrior's eternal curse, and every time he is forced to fight again, he fights against the Lord of Chaos. The never-ending battle turns into the destiny written on

the forehead of the human race in the form of a struggle between good and evil. The heroic monomyth described by Joseph Campbell<sup>25</sup> is clearly observed in the hero of M.Moorcock. The writer adopted the mythological structure of this search and included them in his work. Corum's journey is based on J. Campbell's "the hero with a thousand faces". Just as the "the hero with a thousand faces" experiences a different fate depending on his behavior at each stage of the quest, so the Eternal Hero is doomed to eternal torment. Corum emerges from the struggles as a hero, but is instantly thrust into new struggles in another world and another time.

The first paragraph of chapter II titled "**Michael Moorcock's creativity and Modern Fantasy genre**" is called "*Fantasy in M.Moorcock's creativity as a component of postmodernist narrative*". In that paragraph, it is noted that the emergence of the fantasy genre coincides with the formation and organization of postmodernism. L.Olsen writes that fantasy is a literary counterpart of postmodernism. Indeed, the fact that both stand on the borders of fiction and reality brings them closer to each other<sup>26</sup>.

In the artistic world of fantasy, the fantastic, mystical and mythical worlds come together, mythical heroes appear with the characteristics of a modern person. Reality and fiction form the plot line of fantasy, as in postmodernist literature. It should also be noted that when the fantasy genre was created, it mostly went hand in hand with fantastic literature and adopted plots and motives from it. However, its characteristic features are different and the writer tells stories based on his imagination with the help of magical and mystical forces. The similar situation of postmodern fiction prose and fantasy suggests that postmodern reality and fantastic reality are interconnected and contain a whole. That is, fantastic reality is a special kind of fictional world that is different from the real world.

Looking at M.Moorcock's work, one can see that many of his novels are characterized by the synthesis of fantasy and

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<sup>25</sup> Campbell, J. The hero with a thousand faces./ J.Campbell. – Baku: Law Publishing House, – 2022. – 544 p.

<sup>26</sup> Olsen, L. Ellipse of Uncertainty: An Introduction to Postmodern Fantasy. / L.Olsen. – Praeger, – 1987. – p.126

postmodernist inspiration. In particular, with the writer's fantasy about Jerry Cornelius in the novels "The Final Programme", "A Cure for Cancer", "The English Assassin", "The Condition of Muzak". it is possible to see that postmodernist development works together: fantasy, detective and the synthesis of postmodernist narrative are features that bring together the idea-content of the novels listed.

The character of Jerry Cornelius created by M.Moorcock is one of the best examples of fantasy literature. This character combines a rock star, a great scientist of the time, a physicist, a murderer, and he is an anti-hero in the truest sense of the word. It can also be considered an example of magical, mystical and fantastic narrative from postmodernism, the peak of M.Moorcock's creativity, who is considered "*the most important author of mystical and magic, sword fights in general*"<sup>27</sup>.

The novel "The English Assassin" reflects a world where the apocalypse is happening. The chaos reigning in the country, the empty, ruined London comes alive before the reader's eyes with all its horror. Jerry is again at the center of events. London is gradually going bankrupt, and the city's population is engulfed in endless conflicts. In other words, the mystical, fantastic world created by the writer shows the true face of chaos and absurdity. The novel "The Condition of Muzak" as an apocalyptic vision is a warning to the human race, which forgets the past and does not take the present and the future seriously. M.Moorcock's authorial fantasy creates a model of "*a different world inside the real world, which is a part of it*"<sup>28</sup>, as N.Gamble noted. Undoubtedly, this world arises from the interaction of fantasy and postmodernism.

Thus, the novels about Jerry Cornelius open the way to change the structure of fantasy narrative, to the idea of being an inhabitant of not one but several worlds. This, in turn, parallels postmodernism's idea that truth is multidimensional.

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<sup>27</sup> Scroggins, M. Michael Moorcock: Fiction, Fantasy and the World's Pain. / M.Scroggins. – McFarland and Company, – 2016. – p.43

<sup>28</sup> Gamble, N. Exploring Children's Literature. / N.Gamble, S.Yates. – SAGE Publications Inc. – 2008. – p.121

In the paragraph *“Modification of modern fantasy in the creativity of M.Moorcock”*, the novel *“Mother London”* written by the writer in 1988 is analyzed as a genre of modern fantasy. The events in the work take place in modern times, paranormal and supernatural events are combined with magical elements. Magic and its existence become a description of things that happen in the real world that are not visible, and sometimes not understood. This description sheds light on real historical events that happened in the past, and the reality of today emerges in the light of the past.

Rather than a city, London is presented as embodying C.G.Jung’s teaching of the collective unconscious – unconsciously transmitted human experience. London “sounds” as a symbol of the collective unconscious and personifies the holy Mother. M.Moorcock looks at London with a different eye, creates a different image of reality and human emotions. Along with the heroes of the novel, the voices of other local residents are intermingled throughout the work, a whole and monumental London is seen in the mix of the past and the present. It is not difficult to see that M.Moorcock turns to magical realism. For this reason, London attracts all eras as a mythical, fantastic place. London remembers the war, the years of post-war famine, and the period of new reforms. Mixing the magical image with the realistic image of reality takes the fantasy genre to a new level. Fantasy stories based on the writer’s imagination come together with the real world and resonate with the problems of the modern world. The heroes of the work create their own London, where imagination and reality come together. This London is far from the official documents and the myths instilled in Londoners: *“London can be studied from different points of view, but it is the most impressive of human life shown to us in different moods and at different moments. Comedy and tragedy, laughter and tears, love and hate, wealth and poverty are mixed here”*<sup>29</sup>.

It should also be noted that in the novel *“Mother London”* M.Moorcock combines linear history with serial multidimensional time and presents London as a timeless city. J.M. Ganteau writes that *“such narration, based on the possibilities of a lofty, timeless and*

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<sup>29</sup> Moorcock, M. *Mother London*. / M.Moorcock. – Scribner. – 2000. – p.67

*limitless London, is intended as a text based on cultural and ethical values. This kind of provocation highlights the difficulty of coming to terms with losses and gaps created in place of those who have disappeared, and shows ways to fall into serial and multidimensional time in order to better achieve linear time*<sup>30</sup>. This city is constantly living its past, appearing with the present and paving the way for the future. According to S. Suomela, who analyzed the work, “*personal and collective memories or both present London as a living city*”<sup>31</sup>. On the other hand, the work is an attempt to restore “lost”, “forgotten” London in the perception of three characters. Although the London restored by all three does not correspond to reality, the desire to recreate the city brings together the eternal dreams of the son of man.

The third paragraph of chapter II is called “*The spatial concept of the text in M.Moorcock’s novels – the system of Multiverse and Endless worlds*”. In this paragraph, it is noted that M.Moorcock’s creativity stands at the intersection of many worldly interests, and the system of Multiverse or Parallel Worlds proposed by him is unique in this respect. The term Multiverse was first used in W. James’s work “The Will to Believe”, and M.Moorcock expanded this concept in his novels and proposed it as a Multiverse concept<sup>32</sup>. M.Moorcock later elaborates the concept of Multiverse in more detail, talks about the incredible beauty of parallel worlds (“The Quest of Tanelorn”, “The Knights of the Swords”, “Kane of Old Mars”)<sup>33</sup>. The writer shows the Earth as an alternative world in the novel “The Chronicles of Hawkmoon” and talks about the existence of new worlds. It is

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<sup>30</sup> Ganteau, J-M. “Trauma as the Negation of Autonomy: Michael Moorcock’s Mother London” // Ethics and Trauma in Contemporary British Fiction. Ed. Susana Omega and Jean-Michel Ganteau. – Amsterdam and New York: Rodopi. – 2011. – p.36

<sup>31</sup> Suomela, S. Hearing voices of a blitzed city in Michael Moorcock’s Mother London. Remembering genius Londini: London writers and the spirit of the city. / S.Suomela. – University of Helsinki, – 2018. – p.158

<sup>32</sup> Moorcock, M. Michael Moorcock’s Multiverse. Vertigo, – 1999, – 288p.

<sup>33</sup> Secret Origins of the Multiverse. <https://legionofandy.com/2019/08/15/-secret-origins-of-the-multiverse/>

about a better life in these alternative worlds, a state that does not fit into human dreams, but exists in reality.

Although M.Moorcock's Multiverse concept was formed in the works written about the Eternal Warrior, the heroes of the novel can't imagine this world structure at all. Apparently, it is for this reason that M.Moorcock does not justify the Eternal Warrior's journey between worlds, but only talks about the existence of these worlds. But in all cases, the heroes aspire to the state located in the Multiverse, they hurry to become its inhabitants. The mythical city of Tanelorn, which the heroes try to reach, is presented as the center of the world: *"At the very center of the multiverse, in the center of countless worlds, separate from each other, countless universes stands Tanelorn"*<sup>34</sup>.

The idea of Tanelorn as the sacral center of the universe exists beyond time and space, and it has many parallels. Only righteous people can enter this city. A person who can survive evil, become a support for good, and overcome all evil finds eternal peace in Tanelorn. That is why the heroes of M.Moorcock aspire there, they enter the battle to become a resident of Tanelorn. Tanelorn, on the other hand, corresponds to mythological ideas about the center of the world. The characteristics of the gods living in this world are also transferred to M.Moorcock's heroes. As a result of Corum's bravery, the struggle between Good and Evil ended in this country. Eternal and infinite peace and tranquility are established.

Although Tanelorn is described as the center of the Multiverse in M.Moorcock's creativity, sometimes it is presented as an ideal world model, and sometimes as human dreams. Tanelorn acts as a symbol of eternity and changelessness, freedom and peace, purity and honesty. Everyone is looking for him, fighting for him. The Eternal Warriors – Corum, Erekoze, Elric always yearn for Tanelorn.

M.Moorcock does not build cheap life on the basis of heavenly principles, he writes it on the basis of ordinary human desires, presents the mythological hero who wants to be a perfect person with simple human desires, reveals human intelligence and human will

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<sup>34</sup> Moorcock, M. Phoenix in Obsidian. / M.Moorcock. – Harper Collins Publishers. – 1997. – p.19

instead of the divine spirit. We should note that M.Moorcock's alternative world model is connected to artistic universality, and at the same time, he brings together fairy tales and reality, mythic thought and truth, fantasy and documentary facts.

Chapter III, called "**Magical Realism in Michael Moorcock's creativity**" first analyzes "*Magical realism in M.Moorcock's creativity at the level of postmodernist traditions*". It is known that fantastical elements from magical realism form the plot line of great works. M.Moorcock is also a novelist who writes in the genre of magical realism and conducts consistent experiments in magical realism and fantasy.

In "The War Hound and the World's Pain", one of the author's series of novels about Ulrich Bek, the free-thinking Ulrich Bek is held captive in the palace of Lucifer, an evil force. This captivity is the age of his soul. Lucifer instructs him to find the Holy Grail, the "medicine for the world's diseases". Thus, he himself wants to make peace with God and eliminate the coldness between them. By finding the Holy Grail, Ulrich Bek saves his soul. After various adventures, it becomes clear that he can save humanity without God's help or Lucifer's hindrances. Ulrich Bek realizes that the son of man will only come out of the darkness with reason and intelligence. Thus, the writer connects the mythical plot line to the problems of the modern world, transfers the world of mythical heroes to the modern world. The plot created by the writer in this way is based on the principles of magical realism, the reader perceives the obvious magic, magical atmosphere as a feature that realist literature can't show.

In the trilogy "The Dancers at the End of Time" by M.Moorcock, we can see a number of motifs that we can consider in terms of the problems of postmodernism. One of these motives is the concept of "death". In "The Waste Lands", Jerry dies, but in the other novel, he lives as if nothing happened. In M.Moorcock's trilogy, all living things are doomed to death. In historical time, human life is always directed towards death. It is based on the idea of absence from postmodernism. In other words, in postmodernism, life itself is an absence embodied in everyday details, dreams, and the unreal. And death is the basis of this absence, in other words,

according to postmodernism, existence is only an illusion: Jerry does not take death seriously, he ignores the signs that remind him, he realizes with his whole being that death is an illusion. Thus, man knows that his existence is going towards Nothingness. In this sense, M.Moorcock's trilogy reflects the commonly accepted concept of Nothingness for postmodernism. Nothingness is the basis of human existence and interpersonal relations. Almost all the characters of the trilogy suffer from loneliness, inner emptiness, meaninglessness of life. This meaninglessness manifests itself in human relationships, everyone exists together, but lives parallel to each other. The result leads to misunderstanding and loneliness in interpersonal relationships. Thus, in addition to the motif of death depicted in the work, we can also see the motif of Nothingness. G. G. Marquez's novel "Chronicle of a Death Foretold" describes the ruthlessness of fate that subjugates a person's life and will, and death seems to be an inevitable reality. These works, written in the style of magical realism, are based on the mythical-magical model, and it is known that the characters in this type of works can't escape from the forehead writing. Jerry Cornelius also experiences this fate, but what is special about him is that the writer gives him a chance to live again every time.

In the second paragraph called "***Dual reality and time travel in M.Moorcock's artistic world as a characteristic of magical realism***", it is shown that while the miracle, magic and enchantment are located in a mysterious environment far away from ordinary, everyday life, M.Moorcock places the miracle in the middle of everyday life, from this point of view its wonder seems more mysterious. The interpenetration of reality and imagination creates a special effect in M.Moorcock's series of novels, it joins the general flow of life. One of the main characteristics of magical realism is the existence of a dual world or dual reality. The world of wonder and mystery questions realism and indicates that the work is based on fiction. But since what is happening is related to the real world, the work has the characteristics of realism as a result. Both important principles determine the dual nature of magical realism.

In the novel “The End of All Songs”, the real world together with the mythical world opens the artistic world of the work. Dream and reality, reality and imagination, magic and scientific achievements are involved in the work in parallel. Jerry, a resident of the future, speaks of the past as a memory, and perceives the new post human era as a bitter reality. Jerry, who lives at the end of the world, is an inhabitant of a world of robots controlled by artificial intelligence. Here live creatures that change their skin, time-traveling magicians, and “superpowers” that can transfer the past to the present and the future. They are in the middle of a party, wedding and celebration, but even so, real human difficulties follow them as a matter of course.

In the works of M.Moorcock, the concept of time is described in a unique way, time seems to disappear or lose its temporal boundaries. The heroes of the work can easily pass through time, all the laws of the real world are violated, mythological time turns into real history and repeats itself constantly.

In the artistic world of M.Moorcock, a typical structure of time and space often comes to the fore. In his works, the rejection of linear time and the constant repetition of mythological time and the creation of a closed circle destroy the concept of historical time. Time and space bring together those who no longer exist, the dead and the living live in one world at the same time, moving into a mythological time that creates conditions for reality but is measured by other dimensions of time.

The plot of M.Moorcock’s novel “Count Brass” begins with a trip to time, which turns into a magical element. Different times appear together in the novel. The world of Count Brass, who passed away a long time ago, and the world of Prince Dorian Hawkmoon, who took his place, create a dual reality. Time in the work does not move in a straight line, that is why the heroes behave freely in different directions. M.Moorcock puts his heroes in an eternal and constantly repeating time that he is not aware of, shows the reality where mythological and historical time intersect. For this reason, his heroes do not understand each other, they treat each other like people of different times.

Finally, in magical realism, the existence of a dual reality manifests itself in the serial, multidimensional primal time, and in the real historical time, in the fictional world, the mythical world that has lost all meaning for life. For this reason, it can be noted that works related to magical realism live by their own laws and unfold in the light of unreal and unimaginable events.

The last paragraph of chapter III is presented under the title *“Magic realism in the comparative-typological aspect in M.Moorcock’s “The Elric of Melnibone” and K. Abdulla’s “The Valley of Wizards”*. As mentioned, the Elric novels are based on the principles of magical realism. Magical elements appear in interaction with everyday reality reflected in the work.

Elric is a complex character. He is lonely and constantly depressed. Elric is a stranger in his own world, he wanders away from the traditions of the people he lives in. Elric is the last ruler of Melnibone, also known as the Isle of Dragons. He is a magician, he lives by the power of magic and spells. Elric’s dual character should not be seen as a conflict between good and evil hidden in human nature, but rather as a reality that creates each other. Elric forgives his cousin who betrayed him and tried to kill him, and in one of the novels of the series he even hands over his power to him. But the subsequent events make him ruthless against the enemy.

Elric’s constant despair and desperation set him apart from other well-known fantasy heroes. Encountering various magical forces, Elric becomes a little more lonely and withdrawn after each encounter. Elric is torn between Good and Evil, sometimes fighting on the side of one and sometimes on the other. He overcomes any obstacle with the power of the Black Sword, but at the same time he fights with himself. Elric’s wishes and the dictates of Evil affect him like opposing forces. Elric is as cruel as he is compassionate. This dual characteristic of him also affects his loved ones. Elric sometimes doesn't make the right decisions, and sometimes he betrays or kills his loved ones under the influence of the Black Sword. Elric is a character who carries Good and Evil at the same time. From this point of view, it is essentially doomed. But he cannot

be called a negative character. Elric never pursues riches, his goal is nothing more than to live as a mere human.

Elric is also an embodiment of M.Moorcock's Eternal Warrior, a hero whose same soul can be born multiple times in parallel worlds, always doomed to struggle between Chaos and Cosmos. In other words, it is a whole that embodies the eternal and inevitable battle between Chaos and Cosmos, and as S.Rzasoy also noted, is the basis of our orderly world, which we characterize as a "disordered" world<sup>35</sup>.

The creativity of Kamal Abdulla (1950), who formed the "new image of Azerbaijani literature"<sup>36</sup>, is of special interest in this regard. The works of K.Abdullah, who signed experiments in Azerbaijani literature and is a representative of modernist and postmodernist literature, influenced the development of modern Azerbaijani literature and brought it to a new level. It is quite true that there is also such an opinion that K.Abdulla's creativity is "*aimed at unraveling and elucidating all the deep layers of the known and also unknown mystery that is of vital importance for our modern life model*"<sup>37</sup>. Synthesis of the past with modern times, myth with reality is of particular importance in understanding K.Abdulla's novels "The Incomplete Manuscript" and "The Valley of Wizards". In the novels of K.Abdulla, human life is presented in the symbolic images of the other world, mythical time. The intermingling of magical realism symbols, motifs and images in the novel "The Valley of Wizards" is related to the answer to the questions raised by the author in the work.

The events in the novel "The Valley of Wizards" are incompatible with the laws of formal logic at many points. In the novel, it is observed that time deviates from empirical time dimensions.

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<sup>35</sup> Rzasoy, S. Mythology and folklore: theoretical and methodological context. / S.Rzasoy. – Baku: "Nurlan", – 2008. – p.8

<sup>36</sup> Mustafa, F. Kamal Abdulla history of our literature // Literary newspaper, – 2020, December 5,

<sup>37</sup> Ibid

The novel “The Valley of Wizards” is interesting from several points of view due to its structure. First of all, the author creates a special chronotope, showing the time and space in the novel in three stages. The first stage deals with the world of the living, the second with the world of the dead, and the third with eternal Nothingness. The world of the living and the dead is connected by the Valley of Wizards. The Valley of Wizards has eternal time with mundane time. The wizards, who are the inhabitants of the infinite and repeating eternal time, live far away from their world, even if they come into contact with the inhabitants of the mundane time. In this regard, it is difficult to talk about their time. The young wizard whom Khaja Ibrahim saw for the first time is a part of White Dervish and the magician Sayyah who committed suicide. No one notices how the days alternate in the valley of wizards, and it is not known exactly how much time has passed since the sky was close to wizard Sayyah.

The heroes of “The Valley of Wizards” exist on the edge of other worlds, in some cases they even go to the realities of another world, where they find alternative lives. Magician Sayyah appears both to Karvanbashi and Khaja Ibrahim, and also creates a connection with the world of the dead and is able to make the executioner Mammadgulu speak.

The existence of a contradiction between the real world and the other world in the novel “The Valley of Wizards” is one of the undeniable facts. The place where Mammadgulu, Karvanbashi and Khaja Ibrahim live is based on the principles of the real world. But the magician Sayyah, White Dervish lives in an unreal world, in other words, in mythological time. From this point of view, time in “The Valley of Wizards” is divided into repeated, serial and empirical times, magical time is circular, and real time is presented as the time when a dead person lives. Time in the Valley of Wizards does not flow like it does in the real world. In the real world, people are born and die, commit sins, and receive their cheap punishments. White Dervish and his followers, magician Sayyah, fall into timeless holes, which is why they pass through temporal time and live in eternal time.

This characteristic feature of White Dervish can also be seen in M.Moorcock's hero. Elric also dies, but is born again, repeating his past life. He fights, he fights for the victory of Good over Evil. But this battle goes on forever, sometimes Good and sometimes Evil wins. G.Guliyev, referring to the interaction between Good and Evil, Chaos and Cosmos, writes that *"any chaos is subject to the law of self-organization; and this, as a final result, necessarily arranges it and transforms it into cosmos . Each cosmos in turn has the potential of chaos, which sooner or later causes the cosmos to turn into chaos"*<sup>38</sup>. Thus, it can be seen that in K.Abdulla's novel "The Valley of Wizards" from Eastern Sufism, and in M.Moorcock's novel "Elric of Melnibone" from Western mysticism, the exchange of Good and Evil, and at the same time living together forever in the real world, is one of the important lines. becomes one. Both writers present the Eternal War as a whole – *"signs of chaos in cosmos, and cosmos in chaos"*<sup>39</sup>.

The following scientific **conclusions** and generalizations were obtained as a result of the investigation carried out in the research work:

– M.Moorcock's novels are characterized by the representation of German-Scandinavian mythology and the reworking of well-known folklore samples. These ones pave the way for the combination of author myths based on Germanic-Scandinavian mythology and mythological "reality" close to reality.

– The interpretation of Scandinavian myths in M.Moorcock's novels suggests that the writer takes advantage of Scandinavian mythology and "transfers" the characters of the mythological world to the fantasy genre. The use of Scandinavian myths is manifested in motifs, ideas and types of heroes.

– M.Moorcock's artistic world brings together national-cultural and at the same time universal archetypes. For this reason, it can be said with certainty that M.Moorcock's Eternal Warrior is one of the archetypal characters who are born when the universe demands, and

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<sup>38</sup> Guliyev, G. Chaosmos in literature // Azerbaijan magazine. – 2019. No. 6, – p.160

<sup>39</sup> Ibid

who always engages in battle with the Eternal Enemy. These characters fight, struggles, die and resurrect each time and are reborn under different names.

– In fantasy, as in postmodernist novels, the emphasis is not on how events end, but how they are described. In the artistic world created by M.Moorcock, the structure of his fantasy is changing, the series of novels about Jerry Cornelius opens the way to the idea of being an inhabitant of not one but several worlds. This, in turn, parallels postmodernism's idea that truth is multidimensional.

– The novel “Mother London”, which is a modification of modern fantasy, brings together an alternative documentary essay with an autobiographical genre, realism and modernist education with the teaching of “collective unconsciousness”. In this work, the writer revives human experiences as a mythic-fantasy memory. Mixing the magical image with the realistic image of reality takes the fantasy genre to a new level.

– The spatial concept of the text in M.Moorcock's novels – the system of Multiverse and Infinite worlds – is connected with the world beyond the Earth, a place that does not fit in time and space, far from human imagination – the world of dreams. At the heart of this system is the mythical city of Tanelorn, which the hero is trying to reach. The idea of Tanelorn as the sacral center of the universe exists beyond time and space. M.Moorcock presents Tanelorn as a beautiful and wonderful model of the world.

– In the artistic world of M.Moorcock, dual reality and time travel are realized based on the principles of magical realism. First of all, this manifests itself in the form of interpenetration of reality and imagination and associating reality with miracles and extraordinary events. The hero of the novel “The End of All Songs” travels to past centuries and behaves according to each century. In the novel “Count Brass”, the dead and the living live in the same world.

– The comparative-typological analysis of the novels “Elric of Melniboné” by M.Moorcock and “The Valley of Wizards” by K. Abdulla suggests that time in the novel “The Valley of Wizards” is divided into repeated, circular and empirical times, mythological time is sacral, and real time is death is determined by the time a

person lives. M.Moorcock's Prince Elric also dies, but is reborn, repeating his past life in this coming. It is a battle, and this battle goes on forever, sometimes Good wins and sometimes Evil wins. Both writers present the eternal battle between Good and Evil as a case of the wholeness of existence.

***The main provisions of the research work are reflected in the following published articles and theses of the author:***

1. Dadashov, J. Artistic experiment in the creativity of Michael Moorcock: about magical realism // "H.Aliyev: Multiculturalism and the ideology of tolerance". III International Scientific Conference. – Baku: Azerbaijan University of Languages, – May 5-6, – 2020, – p.144-145.
2. Dadashov, J. Modification of modern fantasy in the creativity of Michael Moorcock // "H.Aliyev: Multiculturalism and the ideology of tolerance". IV International Scientific Conference. – Baku: Azerbaijan University of Languages, – May 7, – 2021, – p.240-241.
3. Dadashov, J. Mythological time and the real world in Michael Moorcock's novels // – Baku: Baku State University, Language and literature (theoretical, scientific journal), – 2023. No. 3(123), – p.249-252.
4. Dadashov, J. Archetypal images in the mythological system of Michael Moorcock's novels // – Baku: Azerbaijan National Academy of Science, Institute of Manuscripts named after Muhammad Fuzuli, Philological Issues, – 2023. No. 14, – p.379-386.
5. Dadashov, J. The artistic embodiment of magical realism Michael Moorcock's creativity // Collected Papers LIX International Scientific-Practical conference «EurasiaScience». – Moscow, Russia, – February 15, – 2024, – p.229-231
6. Dadashov, J. Mythological concept of time and its reception in the creativity of Michael Moorcock // VII Republican scientific conference of young researchers. – Baku: Azerbaijan University, – March 15, – 2024, – p.83-85.

7. Dadashov, J. Dual reality and time travel in the works of M.Moorcock // – Baku: Western Caspian University, Scientific news. Humanities series, – 2024. No. 1, – p.57-63.
8. Dadashov, J. Literary parallels with Scandinavian myths in M.Moorcock’s novels // – Baku: Azerbaijan University, “The Silk Road”, – 2024. No. 2, – p.99-106.
9. Dadashov, J. Specific features of M.Moorcock’s creativity: a return to folklore-mythological roots // – Baku: Azerbaijan National Academy of Science, Institute of Manuscripts named after Muhammad Fuzuli, Philological Issues, – 2024. No. 3, – p.348-355.
10. Dadashov, J. Interaction of fantasy and postmodernism in the creativity of Michael Moorcock // – Poland, Warszawa, Colloquium-journal, – 2024. №5(198), – p.29-32.
11. Dadashov, J. A new world model in the works of M.Moorcock: Multiverse concept // “Heydar Aliyev: Multiculturalism and the ideology of tolerance”. VII International scientific conference. – Baku: Azerbaijan University of Languages, – May 7, – 2024, – p.87-89.
12. Dadashov, J. Mythological time and the real world in Kamal Abdulla’s novel “The Valley of Wizards” // IX. International Social Sciences Congress. – Ankara: Ankara Haji Bayram Valii University, – 27-29 September, – 2024, – p.568-569.
13. Dadashov, J. Modification of Modern Fantasy in the Works of Michael Moorcock // Ministry of Science and Higher Education of the Russian Federation. Federal State Budgetary Educational Institution of Higher Education, Vladimir State University named after Alexander Grigorievich and Nikolai Grigorievich Stoletov. Pedagogical Institute. World-Language-Man. Proceedings of the VII International Scientific and Practical Conference. – Vladimir, – October 24, 2024, – p. 87-95.
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