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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE PROBLEM OF ART AND ARTIST IN THE PROSE OF
WILLIAM SOMERSET MAUGHAM**

Speciality: 5718.01 – World Literature (English Literature)

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THE GENERAL CHARACTER OF RESEARCH

Relevance and development rate of the topic. The late 19th and early 20th centuries entered the history of English literature as a period of very complex literary and ideological struggles. It was during this period that humanity was subjected to a number of disasters and revolutions, world wars. In such historical conditions, various literary movements were formed, among which two main movements - realism and decadence - were especially distinguished. Representatives of these trends, which developed in parallel, tried to respond to the demands of society by posing various problems in their works. First of all, it should be noted that starting from the middle of the 19th century, a new stage in the artistic development of humanity began - the radical change in man opened the way for a strong change in fiction. The problem of art or artist in the life of society and culture became an urgent problem precisely during this period. The emergence of modernist literary and aesthetic trends and new concepts gave rise to the formation of a new view of art. A creative personality is a person who plays an important role in the life of society and is capable of creating various changes in its development. It is from this perspective that the embodiment of the artist's images in literary works has found its reflection in the work of many writers. The novels of these writers vividly depict the contradictions of society and the attitude towards the creative personality. Like other realist writers, the English prose writer, playwright, essayist and literary critic William Somerset Maugham (1874-1965) also touched upon many of the issues listed above in his novels. The writer described the crisis situation prevailing at the beginning of the 20th century in his works. After his first novel, "Liza of Lambeth" was published in 1897, the author produced a new book every year for sixty five years of his creative path. With the publication of the novel "The Moon and the Sixpence" in 1919, S.Maugham established himself as a belletrist. S.Maugham emphasizes in his autobiographical work "The Summing Up" (1938): *"But the author does not only write when he is at his desk; he writes all day long, when he is thinking, when he is reading, when he is*

*experiencing; everything he sees and feels is significant to his purpose and, consciously or unconsciously, he is for ever storing and making over his impressions”*¹.

By noting this, he emphasizes that the author bears responsibility both to himself and to his readers. It is precisely because of this sense of responsibility that S.Maugham became the most productive writer of the era.

The adaptation of all types of art in the modern postmodern era to the requirements of social networks in one way or another requires the preservation of their specificity. In this regard, the work of the English writer S.Maugham, who embodied various types of art in literature and deeply explored the dialectics of the specifics of various types of art and the common features that unite them, is of particular relevance.

As for the degree of development of the topic, it should be noted that although the study of S.Maugham's work in Azerbaijani literary studies is encountered in the context of analyzing one or another problem of literary studies, the systematic study of the writer has not been included in the research. Although Sevda Huseynova's research work titled “The Image of the Creative Personality in Modern English and Azerbaijani Literature” refers to some or other works by Somerset Maugham, the main goal here was to draw parallels with Azerbaijani literary and artistic examples and to study the image of the creative personality in a comparative manner. At the same time, Sevinj Nabizade's dissertation entitled “Creative personality and its artistic representation in modern Russian prose (in the context of Y.Bondarev's work)” written by Sevinj Nabizadeh in 2008 draws attention. In addition, the works of Samad Seyidov's “Phenomenology of Creativity”, Kamal Talibzadeh's ”The Identity of the Artist” and others were used in the analysis of the problem posed in the dissertation.

The object and subject of the research. The object of the research is the works of S. Maugham, which embody the images of the artist in his work, especially the novels “The Cakes and ale”,

¹ Maugham, W.S. The Summing Up / W.S.Maugham. – New York: Arno Press, – 2001. – p.121

“Theatre”, “The Moon and Sixpence” and stories of various contents. The subject of the research work includes the idea of the problem of art and the artist, the typology of which will be included in the analysis of the mentioned works, the investigation in the context of the objective and subjective factors that condition them, the analysis of the disclosure of the social problematic of the problem of the artist and society.

The purpose and objectives of the research. The main goal of the dissertation is to comparatively investigate the problem of art and artist in English literature based on the materials of S. Maugham's works. In this regard, the following tasks are expected to be implemented:

- Study of S. Maugham’s approach to the images of the artist, analysis of these images in various literary and philosophical contexts in terms of individuality, social conflict and commitment to art;

- Study of the forms of realization of the metaphor “Theater as life, life as theater” in the artistic structure and psychological level based on S. Maugham’s novel “Theatre”, determination of how this metaphor expresses the contradiction between the artist’s inner “I” and his social role;

- Analysis of the artist’s internal struggle and contradictions related to the creative process in the context of persona and shadow archetypes, especially in the example of Julia Lambert, the main character of the work “Theatre”;

- Study of the problem of snobbery in S. Maugham’s work from the perspective of the attitude towards art and the artist;

- Explanation of the forms of manifestation of the postmodernist irony model aimed at art and the artist in S. Maugham’s work and the dynamics of the transition from realism to postmodernism in this context;

- Evaluation of S. Maugham's concept of art against the background of philosophical-aesthetic and socio-cultural changes of the 20th century, analysis as a synthesis of classical realism and modernist aesthetics;

– Investigation of literary models of the tension arising between the artist's moral freedom and social responsibility in the works of S.Maugham, determination of the artistic reflection of the balance between the artist's position before society and personal creative needs;

Research methods. In accordance with the nature of the problem studied in the dissertation, historical-comparative, psychoanalytic methods were used. The historical-comparative method allows us to better understand the historical context of the problem of art and the artist in his works by comparing the work of Somerset Maugham with his time. This approach helps to reveal the place and role of art and artists in society during S. Maugham's time, the means of influencing his work.

Thematic elements, complex human relationships, social norms, and moral conflicts in S.Maugham's various works are deeply investigated through the psychoanalytic method. This method, by evaluating S.Maugham's artistic themes and the artist's problem from an analytical perspective, reveals his understanding of art more clearly. Exploring the inner worlds and emotional experiences of the characters, their relationship to art, and at the same time studying the impact of art on their lives, has found its characteristic precisely through the psychoanalytic method.

Later, it was considered appropriate to explore the problem of art and the artist in deeper layers of meaning through figurative expressions and metaphors, using the hermeneutic method. This approach is important for revealing the symbolic moments in Maugham's works and their relationship with the concept of art.

The sociological method is important for examining how the social context of Maugham's time influenced his artistic images and conception of art. In Maugham's works, the artist's relationship with society, and the artistic views formed against the background of social norms and public expectations, have been analyzed in more detail using this method.

The main provisions for defense:

– The idea of the creation of artist images in S.Maugham's works and their various typologies are closely related to the writer's

approach to art. Maugham's artist images are sometimes idealized, and sometimes presented as images that oppose the norms of society and struggle individually;

- The embodiment of total irony, one of the main features of postmodernist literature, in S.Maugham's work is characterized by his rejection of natural, idealized depictions of society and human nature and their parody;

- In S.Maugham's work, snobbery is depicted as a social phenomenon, illuminating the struggle of the artists' character against social norms and the impact of this struggle on S. Maugham's understanding of art;

- In S.Maugham's "Theatre," in the context of the persona and shadow archetypes of the protagonist Julia Lambert, a conflict arises between her commitment to art, her status in the social world, and her role in society, and her personal needs;

- Although S.Maugham took a realistic stance, his objective assessment of the possibilities of artistic embodiment of new trends emerging in Western aesthetic thought starting in the second half of the 19th century shows that he was not only a realist, but also developed by adapting to the new trends of the era;

- In the context of the specific aspects of the 20th century, S. Maugham's works reflect the realist structures of 19th century classical novels, the social classes of society, and the internal struggles of the heroes of the classical era, as well as the social changes and psychological analyses of the 20th century;

- While S.Maugham had to respond to the demands of the times, he also understood the need to preserve his spiritual freedom as a creative personality;

These provisions, systematically reflect the research objective, methods, and conclusions of the dissertation, helping to reveal the depth and complexity of S.Maugham's work. Each proposition illuminates the writer's approach to art, the social dynamics of the period, and his personal struggles.

The scientific novelty of the research. In the dissertation, for the first time, the work of Somerset Maugham is systematically involved in scientific-theoretical research. A number of S.Maugham's

novels, plays and stories have been translated into our language. Although various research works have been conducted on his work, this topic has not been developed as a special research object. The scientific novelty of the research is related to the evaluation of S. Maugham's novels written on the basis of traditional realist principles in the postmodern period from a new aesthetic perspective. In the dissertation we present, an attempt is made to reveal how S. Maugham enriched traditional realism with new meanings and manifestations within the framework of postmodernist aesthetic principles, and how he re-evaluated existing cultural and artistic codes. In this direction, the dissertation proposes new interpretations of S. Maugham's work in accordance with the requirements of the postmodern era and justifies that this approach will add additional value to S. Maugham's research in Azerbaijani literary studies.

Theoretical and practical significance of the research. The systematic study of S. Maugham's work, including the approach to the problem of art and artist in English literature from the perspective of new aesthetic principles, is of particular importance from a theoretical point of view. The presented dissertation can also play a source role in revealing a number of new problems in our national literary studies. Regarding the practical significance of the study, it can be noted that the presented dissertation can be useful for students of higher education institutions studying philology in obtaining information about S. Maugham's work, as well as in studying the concepts of literary studies.

Approbation and application. The topic of the research work was defined at the Department of "Azerbaijani Language and Literature" department of Azerbaijan University, and approved by the Scientific Council of Azerbaijan University and Azerbaijan Republic Council Coordination of Scientific Research.

The main provisions of the research work have been published in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well, in the scientific publications included in the international summarizing citation context and indexing system, and in the

materials of national and international conferences held inside and outside the country.

The name of the organization where the research work has been performed. The research was performed at “Translation and Philology” Department of Azerbaijan University.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The thesis consists of an introduction, three chapters, a conclusion and a list of references. The Introduction part of the dissertation is 7 pages, 11930 characters, Chapter I – 35 pages, 67632 characters, Chapter II – 27 pages, 52447 characters, Chapter III – 38 pages, 75063 characters, Conclusion part is 3 pages, 5104 characters. The total volume of the dissertation is 212176 characters, excluding the list of used literature.

THE MAIN CONTENT OF THE RESEARCH

In the “**Introduction**” section of the dissertation, the relevance and scientific significance of the topic are justified, the object and subject, the level of study of the problem are explained, the goals and objectives of the research, and the main provisions are determined. Also, the theoretical and practical significance and scientific novelty of the research are indicated. Information is provided about the approval and structure of the research.

The first chapter of the dissertation, entitled “**The Embodiment of Social Reality and the Image of the Artist in the Creativity of William Somerset Maugham,**” consists of two paragraphs. The first paragraph of Chapter I, entitled “*The Embodiment of Social Problems in the Creativity of W.S.Maugham,*” shows that in Somerset Maugham’s works, social reality and the image of the artist are embodied in close connection with each other. The writer, as well as focusing on social situations and humanistic issues in different strata of society, also criticizes these social conditions through the image of the artist.

This paragraph also emphasizes S.Maugham's mastery in the embodiment of social reality. The struggle of man to find his place in

society was the main creative direction of S.Maugham, who combined the traditions of both realism and romanticism that existed at the turn of the two centuries in his work. He tried to show serious problems in his works, such as the inner world of heroes, the principles of their existence in society, as well as the collision of man with the environment. S.Maugham's work, which is part of the general flow of 20th century British literature, is characterized by an increased interest in national materials, East and West, past and present problems. T.Morgan, in his work "Somerset Maugham, Biography" (1984), called him a "historical exhibit", noting that he was a creative personality who began to write in the 19th century and continued to write in the second half of the 20th, because literary activity formed the basis of his life: *"It was the one activity in which he had complete and lasting faith"*².

In S.Maugham's novels, the dramatic element actively interacts with the epic and lyrical, giving his stories a dynamism that is of great importance for the 20th century. The fact that the works of the great writer are in the spotlight in Azerbaijani literature also attracts attention. It is no coincidence that Zeydulla Agayev's tragedy "Haray" was written based on S.Maugham's short story "Unconquered". S.Maugham's short story "Unconquered" takes place in the city of Soissons, France, occupied by Germany during World War II. Annette, a French farmer's daughter who was raped by the German soldier Hans, takes revenge on him by drowning her baby in a river. Although Z.Agayev's tragedy "Haray" is also dedicated to World War II, like the short story "Unconquered", it resonates with the Karabakh War. A number of his novels, short stories have been translated into Azerbaijani. For example, the novel "The Moon and the Sixpence" was translated by Zakir Safaroglu and Firidun Aghazade in two editions (1993, 2012). The novel "Theatre", the plays "Constant Wife" and "Lady Frederick" and a number of short stories were translated by Yashar Aliyev, the novel "The Painted Veil" by Tamella Abdiyeva, and in 2023, the novel "Of

² Morgan, T.G. Maugham: A Biography: [Electronic resource] / T.Morgan. – New York: Simon and Schuster, – January 1, 1984. – p.66. URL: <https://spartacus-educational.com/Jmaugham.ht>

Human Bondage” by Firidun Aghazade.

On the one hand, his works, as a whole, touch on the urgent issues of the time and society, sincerely reflect the upheaval arising from general development, express the writer's sober attitude to life events in a natural and lively language, and on the other hand, they are of great importance as a foundation, a base that has a beneficial effect on the formation of the writer's epic tradition. It is also worth noting that the writer's creativity, which has a simple style, acquires a philosophical, moral, transcendental quality. Some critics of his time accused the clear and simple style in his works of simplicity. However, if you look closely, behind his simple and clear writing style lies a high level of writerly professionalism, a fairly deep mastery of words and thought. Somerset Maugham was a contemporary of modernist writers who experimented with new writing methods. In modernist literature, a new system of methods of description and artistic movements is established together with a new understanding of man; at this time, atypical features that do not obey all personal, social laws are presented as the most important properties of human nature. This subchapter refers to the book “Encyclopedia of Somerset Maugham” by Samuel J.Rogal (1934-), looking at the detailed chronology of S.Maugham’s life and work, important biographical and literary events. The encyclopedia reviews S.Maugham’s dramatic, artistic and prose works; his family; people he knew and communicated with; the places he lived and traveled, especially the cities and villages he included in his works; and contains a selected bibliography of historical, cultural, social and political issues surrounding his life and work, as well as critical studies³. S.Maugham is a writer who deeply understands human nature and the dynamics of society, and he skillfully touches on these issues in his works. His work demonstrates how human relationships, social status, class distinctions, and social injustice affect the individual's mental state and inner world. For example, the novel “Of Human Bondage” (1915) tells the story of the young Philip Carey, not only about his personal struggles, but also about his life and inner

³ Rogal, J.S. William Somerset Maugham Encyclopedia / J.S.Rogal. – London, Greenwood, – 1997. – 400 p.

struggles to overcome the restrictions imposed on him by society. The novel presents aspects of Victorian society and class differences in various contexts.

The novel “The Razor's Edge” (1944) is related to the events that took place after the First World War. In this work, the differences between East and West, the individual's place in society, and the struggle to realize his dreams are skillfully depicted in the example of the main character, Larry Darrell.

The works “The Moon and Sixpence” (1919) and “Cakes and Ale” (1930) and “Theatre” (1937), which are about people of art, are considered a trilogy that combines S.Maugham's ideas.

The central theme of the trilogy is love. Every creative personality is tested by this feeling, with the help of which the author tries to understand the essence of a creative person. The trilogy itself represents various stages of understanding this problem. The first novel, “The Moon and Sixpence,” was written under the influence of the ideas of F.Nietzsche, who spoke about the high mission of the artist and the freedom of creativity. The German thinker believed that true life lies precisely in art. In the novels of the trilogy, S.Maugham reflected his aesthetic views, talking about the function of art and its figures. The author puts the creative person (artist, writer, actress) at the center of the novel, creating his own creative concept that he does not idealize. In this case, the reflection of life in art is replaced by the creative act of the subject who creates a new reality.

This paragraph ultimately highlights the idea that S. Maugham's novels reflect the images of creative personalities struggling between their inner worlds and the expectations of society. Social problems such as moral values and social justice are deeply explored in a literary context.

In the second paragraph of chapter I, “*The problem of creative personality and its embodiment in the work “Cakes and Ale”*” the attitude towards the concept of creative personality in both European and Azerbaijani literary studies is explained, and the social problems touched upon by S.Maugham in his works are grouped and how these problems are reflected in his works on art and artists, especially in “Cakes and Ale”, is extensively analyzed.

It is noted that since the second half of the 19th century, philosophers (A.Schopenhauer, F.Nietzsche) have been developing the theme of art and creative personality. Both thinkers, blindly accepting life as irrationality, believed that it could be opposed only with the help of art. This idea, “It is creative people who change the world,” was accepted as the main ideological idea for writers of the 19th-20th centuries.

In the late 19th and early 20th centuries, the main characters of novels about artists were artists – writers, actors, architects, painters. O.Wilde (1854-1900), J.Galsworthy (1867-1933), R.Kipling (1865-1936) and S.Maugham contributed to the development of ideas about the interaction of art and society. The development of this theme in S.Maugham's work was significantly influenced by the works of such prominent thinkers as B.Spinoza, A.Schopenhauer, F.Nietzsche, A.Bergson and Z.Freud, whose ideas formed the basis of the writer's creative ideas.

In his work “Thought and Culture” by J.Galsworthy, it is noted that “*A person's attitude towards culture is directly related to the level of his thinking. Culture determines the ways in which a person thinks, feels and expresses himself. This is one of the most important indicators for measuring the level of development of a society.*”⁴ The image of art and craftsmanship, which finds its embodiment here, is one of the most profound and observant themes of fiction. This image is aimed at describing the creative power of a person, his ability to express himself, and the meaning of his cultural and spiritual world.

In English literature, the problem of art and the artist is an important issue that has been touched upon and discussed by various writers for centuries. This problem is examined in many aspects, such as what art is, the role and responsibility of the artist, the impact of works of art on society, and the relationship between art and politics. Although art has the characteristic of expressing and reflecting human experience through beauty, emotion, thought, and expression, there are different ideas about the embodiment of art and

⁴ Голсуорси Д, Собрание сочинений. Собственник. // РИЦ Литература, состав, комментарии, – 2008. – с.441

its purpose. While some writers view art simply as aesthetic pleasure, others emphasize the power of art to promote social change and make people think. In the early 20th century, artistic examples of creative images are very common.

As an example, in the novels of the prominent American writer T.Dreiser (1871-1945), “Sister Carrie” (1900) and “The Genius” (1915), the embodiment of the lifestyle of the characters of the theater actress and artist at the intersection of art and the real world plays a key role.

This chapter analyzes the writer's second novel in the trilogy about the artist, “Cakes and Ale” (1930). The novel talks about the writing environment, what the writer's life was like, how he was accepted in society, and what awaits the creator of words after his death. S.Maugham rarely described the London literary environment in his prose, and “Cakes and Ale” is an unusual work in this respect. The novel “Cakes and Ale”, written on the eve of the world wars, is a satire addressed to the London literary environment in terms of its ideological content.

This is especially clearly embodied in the figure of the main character of the work, Driffield. S.Maugham's main satirical goal is to expose the gap between the writer, who stands high in the eyes and thoughts of the people, and his true position in real life.

“Cakes and ale” is a phraseological combination in English that means “a luxurious lifestyle.” This phraseological combination was inspired by W.Shakespeare’s play “The Twelfth Night” (1601). The second title of the work, “Skeleton in the cupboard,” means “a shameful secret kept from everyone” in English.

A large part of the novel covers the description of the London literary environment of the late 19th and early 20th centuries, and the three main characters of the work are writers: Edward Driffield, Alroy Kear, and another literary mask of S.Maugham, the narrator Willie Ashenden.

In “Cakes and Ale” S.Maugham talks about the writer's environment, trying to convey all the truths of the writer's world. If in the novel “The Moon and Sixpence” the artist's inner world simply did not understand love, the second novel of the trilogy proposes the

idea that a true artist cannot create a masterpiece without this feeling, which is an integral part of the creative process.

The provisions contained in this chapter have been reflected in a scientific journal recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in a foreign journal.⁵

The second chapter of the dissertation, entitled **“Features of the realization of the metaphor “the world as a stage” in the novel “Theatre”**, consists of two paragraphs. The first paragraph of Chapter II, entitled **“Actor’s talent as a way of life”**, shows that in the novel “Theatre”, tells the story of the struggle between the identity of the actress Julia Lambert, who is considered a generalized image of the famous actresses of the time – Bette Davis, Corinne Griffith, Greta Garbo, Gloria Swanson and others – and her own “self”. This is a novel about the attempt of a bright, intelligent actress to spend her “midlife crisis” with a handsome young man, which is subtle, full of critical and ironic, as she herself notes.

The main character is very close to the author. Julia also grew up in a French-speaking English family. Her work is closely connected with drama. Y.U.Kagarlinsky writes: *“Both belong to the same artistic field (because S. Maugham devoted more time and energy to the theater than to his other literary works) and are the same type of artist.”*⁶ It is impossible not to agree with this observation. In this respect, Julia Lambert can be considered as an autobiographical, retrospective image of the author herself. Since a psychological portrait is the structure of a picture, it is important to consider each of its elements. First of all, it is necessary to take into account the name that the author chose for his hero. Literary critic and scholar Gorkhmaz Guliyev notes that *“...one of the most obvious proofs of the inability of a work of art to fit into its own spatial and temporal frameworks and its tendency to go beyond them is the complex and multifaceted functional role played by the names of characters in the internal structure of this work and beyond it. The name, as a kind of a priori, contains all the information of the work,*

⁵ In the list of works presented by the applicant at the end of the abstract: No. 1; 5

⁶ Кагарлицкий, Ю.И. Фантастика, сцена, экран // Театр, – 1975. №2, – с.72

in advance informs the reader about the ideological direction of the work, the character and fate of the hero, and creates a certain idea about them. The name and the system of names in a work of art are information sent by the artist to direct the reader's imagination to a certain channel, which creates an idea about the entire content of the work."⁷

In this regard, the name Julia, which is popular as a female name in Eastern Europe in S. Maugham's "Theatre", which is derived from the Greek language and means "wavy, graceful, young", was not chosen by chance. Julia Lambert is a very active, emotional and crazy person. The heroine's mood swings confuse those around her, anger appears like sudden explosions during an approaching storm with sea waves.

Literary critic, writer, memoirist Lidya Ginzburg, in her book "On the Literary Hero" (1979), conducts research on the problem of the depiction of man in fiction, opens up new perspectives in the analysis of literary phenomena and deepens the process of their understanding. *"The purpose of a work of fiction is to express man from different perspectives through the hero in literary and artistic examples, through the interaction of the features chosen by the writer."*⁸

Thus, it is possible to evaluate the artistic image as a projection of the author's experience, worldview and worldview onto the created image, as well as onto a literary work.

In the second paragraph of Chapter II, entitled "***Theatre*** as a ***reflection of virtual reality***", as the name suggests, the relationship between theater and reality is examined on the basis of Maugham's "Theater". From this point of view, the analysis of the work "Theater" in the context of Y. Lotman's theory of boundaries explains the interaction of intercultural boundaries and how these boundaries are crossed. In the novel "Theater", the crossing of the boundaries between art and reality connects the inner and outer worlds of the

⁷ Quliyev, Q.H. Dəliddən doğru xəbər / Q.H.Quliyev. – Bakı: Mütərcim, –1999. – s.160

⁸ Ginzburg, L. On literary hero / L.Ginzburg. – Leningrad: Sovietyky Pisatel Publishers, – 1979. – p.224

characters. The crossing of the boundaries between Julia Lambert's life and art shows the multifacetedness and complexity of her personality. This paragraph notes that the idea of “the world as a stage”, the comparison of stage and life, was not only an artistic but also an ideological principle of the Renaissance. According to legend, at the entrance to the Globe Theatre, where Shakespeare's plays were staged, there was a statue of Hercules supporting the dome of heaven, on which was engraved the Latin phrase of Petronius “Totus mundus agit histrionem” (“All the world plays like a performer. All the world acts”). This is a beloved idea of the Renaissance and is present everywhere, from philosophy (Paracelsus, Bacon), to the press (Erasmus of Rotterdam's “The Definition of Folly”, the famous “Menippean Satire”) and the novel (Rable, pastorals, Cervantes) and the theater of the time.

The comparison of life with the stage (or the identification of life and the stage) can be found in the Latin dictionary even before Shakespeare. This expression, like Shakespeare's ingenious metaphor, refers to, on the one hand, bringing the reality of life to the stage, and on the other hand, embodying the fiction of the stage in life, which is the basis of a person's way of life.

Research scientist Gorkhmaz Guliyev notes that: *“K. Jung's analytical psychology gave new life to the metaphor "people are actors in a theater called the world", which had become widespread after Shakespeare, chewed up and banalized as it spread; by creating the possibility of interpretation in the context of the collective unconscious, this metaphor clarified and enriched the stage setting of all areas of interpersonal relationships. According to K. Jung's thoughts, the Persona archetype, which is a position and plan of action, was etymologically connected with the theater and in this respect also comes to the fore, carrying the functions of the primordial role.”*⁹ “The word “persona” has passed from Etruscan to Latin, and from there to other European languages. In Etruscan, this word means “theater mask”. Although this word has had different meanings in different periods, it has managed to maintain its

⁹ Quliyev, Q.H. Persona arxetipi: mahiyyəti və xüsusiyyətləri // – Bakı: İpək yolu, – 2014. № 1, – s.100-115

connection with theater and art in the word character. The persona archetype is a key psychological concept in Jung's theory that plays the role of a mask between the individual's need to adapt to society and the inner self. The persona is a mask that meets social expectations of the individual, but this mask does not fully reflect his true inner personality and can sometimes even hide it. Julia Lambert's presence on stage helps to reveal the paradoxes and inner turmoil she experiences in her personal life.

Julia Lambert's efforts to form the persona archetype and adapt it to society also reveal S. Maugham's mastery in depicting the different sides of human character – dualism and internal conflicts. As a theater actress, Julia creates an image in society that meets certain expectations, which corresponds to Jung's persona archetype. According to Jung, the persona is a mask that an individual forms in order to facilitate interaction with society, different from his true inner “I”. This mask is an “ideal” image for Julia that she constantly demonstrates not only on stage, but also in her personal life. Thus, it should be noted that the central motif of the novel, the metaphor of “the world as a stage,” presents a life experience in which the characters play their roles. The metaphor of “the world as a stage,” which encompasses the idea that people, especially in the English environment, who are infected with the disease of snobbery, present themselves to others, play their roles, and that life functions as a theater, is related to the fact that people often wear masks in their daily lives and hide their real feelings.

The results obtained in this chapter have been reflected in the materials of international conferences held both within the country and abroad.¹⁰

Chapter III of the study, entitled “**The Image of the Artist in the Novel “The Moon and the Sixpence”**”, is divided into three paragraphs. The first paragraph is titled “*The Reflection of S. Maugham’s Attitude to the Fine Arts of the 20th Century in the Work,*” and here, first of all, the analysis of Somerset Maugham’s novel “The Moon and the Sixpence” (1919), which was written inspired by the life and creative path of the great French artist Paul

¹⁰ In the list of works presented by the applicant at the end of the abstract: No. 3; 9

Gauguin (1848-1903), a representative of the post-impressionism movement, and tells about the tragic fate of the great artist and the inexplicable mystery of his personality, is carried out based on the presented problem. The creative person and his fate stand at the center of the plot of the novel. The title of Somerset Maugham's novel "The Moon and the Sixpence" carries a symbolic meaning and deeply reflects the main theme of the novel. This antithesis, the original title of the work "The Moon and Sixpence," expresses the eternal conflict between spiritual and material values.

According to some sources, although the title is not explicitly stated in the book, the title of Somerset Maugham's "The Moon and Sixpence" is taken from a review of his novel "Of Human Bondage" (1915) in The Times Literary Supplement. This review reflected the statement about the protagonist of the novel, Philip Carey, that *"he never saw sixpence at his feet from looking longingly at the moon."*¹¹ According to S.Maugham's letter from 1956: *"If you look down at the ground looking for sixpence, you are not looking up and you miss the moon."* His statement, with its deep, philosophical meaning, was an attempt to define man's position between nature and society..

Critic Edward Kuzmina wrote, referring to the title of the book: *"In S. Maugham's novel, the moon is mentioned only once in two hundred pages. The artist is told that the law will force him to look after his wife and children and take them under his protection. He replies: "But can the law bring the moon down from heaven to earth?" "The Moon" is more about the world of his wife, whom the artist abandoned for the sake of painting... But the "moon" symbolizes not only beauty, but also the inaccessible, something that is not subject to the power of ordinary laws."*¹²

With this name, S.Maugham shows that his hero (Charles Strickland) has to choose between spiritual goals and everyday realities, that is, material interests and family obligations. Strickland decides to leave his family and ordinary life and live for the sake of

¹¹ Anthony, C. W.Somerset Maugham / C.Anthony, J.Whitehead. – London: Routledge, The Critical Heritage Series, – 1997. – 489 p.

¹² Эдварда Кузьмина. Магия заглавия (Из бесед со слушателями литературных студий) –2013. –с.94-98

art, but this path alienates him from people and leads to a tragic end. This dual meaning of the novel's title encourages readers to think about the deep spiritual and material choices in human life. The name was a symbol for S. Maugham of two opposite worlds – the world that Strickland left behind, the material, where everything is thought out, and the world of pure art – a world striving for the ideal. It should be especially noted here that the narrator of the work is himself an artist (a professional writer), he shares the pain and suffering of the artist, which he also feels. S. Maugham's narrator does not comment on the search for the motives of Strickland's art and tries to show it as it is in the memory of others. However, the reader gets the impression that the more he learns about Strickland, the less he understands him. He aspired to something and, perhaps, could not even explain or express his desires. Therefore, bourgeois society did not accept either his personality or his work. His personality was very innocent and contradictory. Strickland's works seemed to him to evoke deep human feelings in the works, something that ordinary people did not understand and feared. The artist lived in his ideal world, and reality had no value for him. He worked on his works, investing all the vital energy of his personality in the work, without paying attention to anything, trying only to achieve what he saw in his mind; and then, having finished the work, he lost interest in it. He was never satisfied with work: it seemed to him unprofitable with the desires that occupied his inner world. The character of Charles Strickland, a stockbroker who values everything in life that ordinary people value and is focused solely on his art, can be considered the archetype of the creative personality – he serves only high art and strives to occupy a place in society, in the novel one can see S. Maugham's attempt to express the idea that the artist's creative feeling is beyond all social influences. At this stage, Strickland seems completely emotional and indifferent. As the narrator admits, “*I have never seen a man so indifferent to himself and his surroundings.*”¹³ Dirk Stroeve and his wife try to help Strickland, but in the end they themselves become victims of his

¹³ Moem, U.S. Ay və qara qəpik / U.S.Moem. – Bakı: Qanun Nəşriyyatı, –2012. – s.119

unpredictable and paradoxical nature. Strickland, who claims to have no emotional attachment to his beautiful wife or family, falls in love with Stroeve's wife. However, Mrs. Stroeve, with whom Strickland is in love, commits suicide, and another woman, Ata, is by Strickland's side until the end. This part of the novel echoes O. Wilde's "The Picture of Dorian Gray" (1890). Like Dorian, who causes many admirers to commit suicide before destroying himself and his portrait, Strickland destroys the lives of many before dying with his masterpiece..

The second paragraph of the third chapter, entitled "*Snobbism and the theme of art,*" examines the embodied features of social difference in art and notes that the ability to decipher the increasingly complex signs of social difference is of great importance in the nineteenth-century novel. With the decline of the ancient aristocratic hierarchy and the strengthening of the power of the middle class, social difference became a matter of public display, focusing more on dress, behavior, and communication. Novels of the period devoted page after page to extensive, even encyclopedic, descriptions of the external signs of class identity. These texts, breaking away from the aristocratic heritage and replacing it with external signs such as dress, taste, and conformity, addressed the enigma of snobbism. Living in a gap between the signs of social dignity and their referents, these snobs consciously manipulated the signs of class position that wealth and social circumstances denied them.

Until the first decades of the 20th century, instead of describing the arrogance of individuals with good taste and social sophistication, snobbery described only those who vulgarly imitated the tastes and habits of the upper class. Often, the children of the new bourgeoisie were much wealthier than the children of the old English aristocratic families. And the children of the bourgeoisie sought to imitate the children of the aristocrats. Moreover, this often manifested itself in external attributes; the children of the bourgeoisie thereby demonstrated their own lack of taste. Such behavior of the children of the bourgeoisie became the name of the common people who imitated the aristocrats in the middle of the 19th century "snob".

Nowadays, this word is used to describe a person who carefully imitates aristocratic manners, refinement, arrogance, claims to have refined taste and interests, and turns all this into a model of behavior and a way of life. Snobs strictly adhere to the rules of high society and are indifferent to everything that deviates from these rules. The concept of snobbery also arose from here, and gradually this concept acquired many meanings:

Firstly, those who claim to belong to a certain social class and look down on those who are socially inferior to them with disgust are “snobbish”. Often, such a person himself once came from the province and, by acting in this way, tries to emphasize the difference between his current situation and the “peasant”.

Secondly, snobbery is a matter of taste and intellect. Such a person, unconditionally claiming superiority, claims to have special knowledge in the matter of intellect. Snobbery serves to make a person feel like someone he is not but wants to be, to demonstrate his belonging to a group that passes through the heart of a person (rich, intellectual, etc.), and at the same time to emphasize the difference between him and those who do not belong to this group. Intellectual or taste snobbery differs from social snobbery in that there is an intellectual snob – he is proud not of his state, but of having deep knowledge in this or that field.

In his book “Am I a Snob?”,¹⁴ critic Sean Latham traces the evolution of the snob figure through the works of W. Thackeray (1811-1863), O.Wilde (1854-1900), V.Woolf (1882-1941), and J.Joyce (1882-1941). Each of these writers emphasizes the role that the literary snob played in the transformation of the vulgar social student into the aristocrat. The author argues that by depicting snobs in their novels, these writers seek to criticize and even transform the cultural and economic institutions that they feel exclude them from the wide readership they desire. He sees the snobbery that emerged from modernism and still remains with it not as an unfortunate by-product of aesthetic innovation, but as an ongoing problem of cultural production. Based on the concepts of literary sociology and

¹⁴ Sean, L.L. Am I a Snob?: Modernizm and the Novel / L.Sean. – Cornell university Press, – 2018. – 256 p.

cultural studies, he traces the origins of the term "snob" in the 19th century, then examines the ways in which modernist authors have developed and addressed the problem of snobbery.

In the fight against snobbery, S. Maugham, who drew on the traditions of English psychological satire such as Jonathan Swift (1667-1745), Laurence Sterne (1713-1768), and W. Thackeray (1811-1863), achieved a subtle exposure of snobbery in almost all of his work, using moral and aesthetic criticism of the world based on the words, gestures, external features, and psychological reactions of the characters. In the works of W. Thackeray and S. Maugham, the concept of snobbery is presented in different layers of society and from different perspectives. William Thackeray presents snobbery mainly as a way of behavior and thinking of people who aspire to rise up the social ladder of Victorian England and look down on the lower classes. For Thackeray, snobbery is an artistic expression of the "race" for social status, material situation and social position, as well as hypocrisy and the tendency of people to consider themselves superior to others. In his works, snobbery is transformed into criticism, sharp satire and sometimes caricature.

S. Maugham, on the other hand, approaches snobbery from a more subtle, psychological perspective. In Maugham's works, snobbery is not limited only to social status and material interests; here snobbery appears more as an individual's attempt to demonstrate intellectual and cultural superiority, a desire to present himself as "chosen". He observes snobbery in the intellectual circles of society, especially in the environment of artists and intellectuals, and exposes this tendency with subtle irony and psychological observations. From this point of view, W. Thackeray criticizes snobbery more in a socio-economic context, while S. Maugham criticizes snobbery on an individual and cultural level. As a result, it can be noted that W. Thackeray's snobbery is characterized by open social satire, while S. Maugham's snobbery is characterized by a deeper psychological and cultural analysis. In almost all of his works, S. Maugham achieved a subtle exposure of snobbery, basing his moral and aesthetic criticism of the world on the words, gestures, external features, and psychological reactions of the characters.

In his novel “The Razor’s Edge” (1944), Eliot, while describing the character of Templeton, revealed the characteristics of the snob of that period. *“They were afraid he was a snob. And of course he was. He was a colossal snob. He was a snob without shame. He would put up with any affront, he would ignore any rebuff, he would swallow any rudeness to get asked to a party he wanted to go to or to make a connection with some crusty old dowager of great name. He was indefatigable.”*¹⁵

In “The Moon and Sixpence” S.Maugham explores the concept of art in a broader context of snobbery. The relationship between Strickland and other characters to art reveals them as both creative and self-assertive individuals. At the same time, art creates a wall of snobbery between them, since many value only “high art,” elite culture, and status symbols. In the example of Mrs. Strickland’s sister, McAndrew, a snob of the time can be seen.

*“After I arrived in London, I saw that a paper had come from Mrs. Strickland. She insisted that I visit them in the evening. Colonel McAndrew was also with them with his wife. His wife was Mrs. Strickland’s elder sister. Although the sisters resembled each other, Mrs. McAndrew, whose youthful freshness had gone, was very arrogant: it was as if she carried the British Empire in her pocket.”*¹⁶

S.Maugham, who views snobbery as an absolute mentality, seeks the causes of this social phenomenon in the changes that occurred in people's relationships in the 20th century and connects the tragedy of the brilliant artist Strickland with this.

The third paragraph, entitled **“Features of S. Maugham’s irony”**, sheds light on the historical development of irony as a philosophical-aesthetic category characterizing the difference between negation, intention and result, idea and objective meaning, and interprets it in the context of the artist’s mentioned novels. It is noted that at the end of the 19th century and the beginning of the 20th century, irony concepts emerged that reflected the complex

¹⁵ Maugham, W.S. Razor's Edge / W.S.Maugham. – USA: Vintage books, – January 1, 2003. – p.6

¹⁶ Moem, U.S. Ay və qara qəpik / U.S.Moem – Bakı: Qanun nəşriyyatı, –2012. – s.64

interrelationships of the artistic image and the world. The protagonist, who goes in search of truth with his full impressions, feels his tragic connection with the world and his isolation from it. On the one hand, he is the bearer of values, and on the other hand, he questions them extremely deeply.

However, only in the 20th century did the artistic examples of modern culture begin to contradict the ideas of antiquity about size and typicality, and the comparison of these realities with antiquity could not but take on the character of tragic irony, grotesque, oxymoron. In this regard, it is enough to recall the images of Ulysses in Nietzsche and his followers, Sisyphus in A. Camus, Orpheus in H. Marcuse, and Centaur in J. Updike. Creating a modern artistic example by changing the text of Homer's "Odyssey", J. Joyce represents the plot, heroes, characters, and means of depiction of the epic to readers using irony. The "anti-truth" archetype is a symbol that is often described in postmodernist literature, challenging and questioning traditional or objective concepts of truth. This archetype emphasizes that everything is multifaceted and relative, abandoning attempts to determine the "truth" regarding events, characters, or main themes. In postmodernism, the concept of "anti-truth" is sometimes understood as a fragmentation or distortion of reality, as such literature foregrounds subjective experiences and differing perspectives rather than an objective truth.

Characters in the "anti-truth" archetype typically reject accepted values, morals, or ethical principles of society and follow their own unique path. These characters are characterized by behaviors and ways of thinking that do not conform to social norms and do not accept the "right" choices in their lives. Characters such as Charles Strickland demonstrate a more complex and inadequate worldview, challenging the traditional image of the artist that everyone admires or places their expectations on.

Through such characters, the works call readers to think about the lack of objective truth and to perceive reality only from personal perspectives. This creates both deep irony and questions society's concept of "truth" by holding up a mirror that challenges traditional values.

The results obtained in this chapter have been reflected in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, in the republic conference held within the country, and in the materials of international conferences held abroad ¹⁷.

In the “**Conclusion**” section of the dissertation, the research conducted is summarized, generalizations are made, and the results obtained are presented as follows.

Thus, it can be noted that S. Maugham's work, presenting various, colorful views on the problems of art and the artist, was constantly in search of balance in his works between the nature of art, the role of the artist in society and the spiritual, personal and social values of art. From this point of view, during the analysis of his works, the means of interaction of art and the artist with human life, especially personal experiences and contradictions, are observed. In addition, the following conclusions were reached in the dissertation.

– In S. Maugham's works, the loneliness and social pressures felt by the artist, who is a member of society, are reflected in his work. In his novels and stories, artists are sometimes described as individuals isolated in their own worlds, and sometimes as victims of social realities. This isolation reveals both the individual freedom necessary for the process of creating art, and the process of condemning this freedom to loneliness.

– In S. Maugham's work, irony acts as a criticism not only against the images of art and the artist, but also against the general social and cultural atmosphere of society. Irony in his works appears as a method that opposes the social and ideological tensions of his time. S. Maugham sometimes goes against the expectations of society, showing how absurd and ridiculous social expectations are, thus presenting a critical perspective on social and cultural values through total irony. S. Maugham demonstrates a critical and ironic approach to both art and society, manifesting the total irony concept of postmodernism in his works.

¹⁷ In the list of works presented by the applicant at the end of the abstract: No. 2; 4; 6; 7; 8.

– S.Maugham explores the image of the artist not only in terms of the creative act, but also in the context of the moral responsibility and personal crises he faces before society. Through the metaphor “Theater is like life, life is like theater”, he clearly shows the mutual influence of art and life on each other. In particular, the analysis of the work “Theater” has proven that this parallelism between life and theater in S.Maugham’s work indicates that both spheres wear their own masks and that reality is often experienced in a theatrical context.

– For the first time in our research, we have managed to reveal Julia Lambert's inner struggles and self-awareness process through the analysis of S.Maugham's “Theater” on K.Jung's persona and shadow archetypes. Julia tries to find herself in the complex and intense struggle between art and personal life, searching for a balance between the persona and the shadow within her. The development of her personality leads not only to self-understanding, but also to a transformation in her approach to art.

– Through actor-heroes, S.Maugham questions how a person perceives truth and spirituality, and through art, he openly reveals the questions of human existence. In this regard, his heroes are often individuals who are caught between personal identity and social expectations, experiencing existential crises. This situation leads to the presentation of the artist in his works not only as a creative personality, but also as a person in a spiritual search. Thus, through art, the meaning of life and a person's place in the world are questioned.

– During the research, it became clear that S.Maugham, who considered snobbery as an absolute mentality, seeks the causes of this social phenomenon in the changes that occurred in people's relationships in the 20th century and connects the tragedy of the brilliant artist Strickland with this.

– S.Maugham's work, combining the influence of both realism and modernism, reflects the contradictory and complex nature of the 20th century. Through realism, he clearly shows the social realities in society and the limitations of personal life, but through modernist approaches, he pays more attention to the inner world of man, his

spiritual turmoil and existential concerns. In this regard, S. Maugham's work, as a vivid embodiment of the philosophical and artistic searches of the 20th century, represents a common point of both classical and modern thought.

Thus, S. Maugham's approach to the artist and art occupies an important place in the history of literary and theoretical thought, and his works can be considered a mirror of the aesthetic and ideological searches of the 20th century, raising open questions about the artist's attitude to personality, moral dilemmas and the relationship of art to life. It is intended to shed light on the problem of S. Maugham's attitude to the creative personality as an artist. On the one hand, the writer's obligation to respond to the demands of the era, and on the other hand, the necessity of maintaining his freedom and independence as a creative personality in order to adequately respond to the demands of the era, has been revealed through literary and artistic examples.

The main provisions of the dissertation are reflected in the following articles and theses of the author:

1. U.S. Moemin "Piroqlar və pivə" əsərində yazıçı Driffild obrazının prototipi // – Bakı: Bakı Dövlət Universiteti, "Dil və ədəbiyyat". Beynəlxalq elmi-nəzəri jurnal, – 2019. №4 (112), – s.90-94.
2. U.S. Moemin "Ay və qara quruş" romanında sənət və sənətkar konsepsiyası // – Bakı: Azərbaycan Dövlət Pedaqoji Universiteti, Pedaqoji Universitetin xəbərləri, – 2019. № 1, – s.78-84.
3. S. Moemin "Teatr" romanında "Aktyor istedadı yaşam tərzi kimi" // Elmi Tədqiqatlar üzrə 4-cü Beynəlxalq Novruz Konfransı, – Bakı, 18-21 mart, – 2021, – s.286-292.
4. S. Maugham's attitude to the XX century art in novel of "The Moon and Sixpence" // 9th International İstanbul Scientific Research Congress. – Turkey: İstanbul, – 15 May, – 2022, – p.483-486.
5. The Embodiment of Social Problems in the Novels by Maugham // – Indonesia: Zenodo, Langua. Journal of Linguistics, Literature, and Language Education. – October 1, – 2022. 5 (2), – p.72-80.
6. "Ay və qara qəpik" romanında mənəviyyat və sənət mübarizəsi // Gənc tədqiqatçıların VI Respublika Elmi Konfransı, – Azərbaycan Universiteti: – 10 mart, – 2023, – s.124-126.

7. Somerset Moemin yaradıcılığında istehza və onun xüsusiyyətləri // – Bakı: İpək yolu, – 2024. №2, – s.134-138.
8. S.Moemin yaradıcılığında snobizm və incəsənət problemi (“Ay və qara qəpik” romanı əsasında) // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri. – 2024. №4, – s.417-423
9. Analysis of Jungian archetypes in the personality of the actress in the novel “Theatre” // 53th Ludmila Verbitskaya International Scientific Philological Conference. – St. Petersburg, – 25–31 March, – 2025, – p.119-121.

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