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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE NOVEL-PARABLE IN WILLIAM GOLDING'S
CREATIVE WORK**

Speciality: 5718.01 – World Literature (English Literature)

Field of science: Philology

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Baku – 2025

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GENERAL CHARACTERIZATION OF THE WORK

Relevance and degree of development of the topic. The literary oeuvre of Nobel Prize laureate William Gerald Golding occupies a distinguished and unique position in post-war world literature. His first novel, *Lord of the Flies*, published in 1954, brought him instant fame not only in the United Kingdom but also far beyond its borders. However, *Lord of the Flies* was not only the pinnacle of Golding's creative career; it was also unequivocally recognized as the standard of the modern literary parable and became a classical example of the genre. In various academic studies, this novel is examined as one of the most outstanding instances of the twentieth-century authorial parable.

Golding's multifaceted and expansive literary legacy has consistently remained the subject of scholarly inquiry. In global literary criticism, the socio-historical and philosophical dimensions of his novels, the poetics and thematic depth of his fiction, as well as the distinctive features of his narrative style and artistic development have been widely explored. Researchers have also paid significant attention to the mythological, religious, and literary allusions in his works, along with the rich symbolic language employed by the author. Despite the abundance of studies, interest in Golding's work among both academic circles and general readers has not diminished. His motifs continue to inspire new literary works, films, and creative projects.

As a writer who firmly established his status in literature as a "master of the parable," each of Golding's works is genre-wise unconventional and demands a special analytical approach. Furthermore, the meaning attributed to the concept of the parable in contemporary literary studies, as well as Golding's own understanding of the genre, is not always clearly reflected in many of his works, thereby necessitating additional interpretive efforts. The concept of the parable itself – and particularly the term novel-parable, which appears in the title of this dissertation – requires separate definition and scholarly analysis.

In the twentieth century, the classical parable genre, with its roots in ancient literary traditions, underwent significant transformations, giving rise to new subgenres such as the short story-parable, play-parable, and novel-parable. This shift was embraced by some of the most prominent literary figures of the century, including Franz Kafka, Thomas Mann, Bertolt Brecht, and Albert Camus. Among these, William Golding created some of the most distinctive examples of the novel-parable genre. It should be noted that the parables of twentieth-century authors, including those of Golding, differ substantially from classical parables, which complicates the genre's theoretical classification. For this reason, the historical development and evolution of the parable genre are addressed in a separate chapter of this dissertation. The novel *Lord of the Flies* is not only considered the pinnacle of Golding's work, but also unequivocally regarded as the benchmark of modern parable prose, a classic example of the modern parable. In various studies, this work is analyzed as the brightest example of 20th-century authorial parable.

The relevance of this dissertation lies in its examination of the genre-specific features of the novel-parable – a distinctive literary form – within the oeuvre of one of the most significant literary figures of the second half of the 20th century.

The study focuses on exploring the genre uniqueness of William Golding's parabolic novels, which not only deepens the understanding of the philosophical content of his works, but also sheds light on his position regarding human nature, historical development, the interaction of material and spiritual domains, and the relationship between the religious and the rational. Moreover, this research contributes to identifying the regularities underlying the transformation of the novel genre in the 20th century and uncovers the latent potential of the artistic form.

William Golding's literary career sparked considerable interest among both readers and critics immediately following the publication of his first novel in 1954. While the 1950s were marked by a number of articles and reviews, by the late 1960s, the first major scholarly studies of Golding's work had appeared. Among them,

particular attention¹ must be paid to the research of American literary critic James Baker. As Golding's first bibliographer, Baker authored numerous articles and reviews on his works and frequently served as the editor of academic collections devoted to Golding's fiction.

Among the authors of monographs on William Golding's work in the second half of the 1960s, notable names include British scholars such as Peter Green, Frank Kermode², Clive Pemberton, and Leighton Hodson, as well as American researchers Bernard Dick³, Samuel Hynes⁴, Bernard Oldsey, and Stanley Weintraub⁵.

During the 1970s and 1980s, Golding's literary legacy was the subject of particularly intensive scholarly attention. Numerous studies sought to determine his place in modern literature through a comprehensive analysis of both his early and later works. These investigations focused primarily on the genre-specific characteristics and thematic concerns of Golding's novels.

Among the most prominent Golding scholars of the 1970s were A.Fleck⁶, D.Anderson, T.Boyle, A.Conston, S.Metcalf⁷, and V.Tiger⁸. In the 1980s and 1990s, the most notable contributions came from researchers such as S.Boyd, N.Deakin-Faller, J.Jinden,

¹ Baker, J.R. William Golding. A Critical Study / J.R.Baker. – New York: St.Martin's Press, – 1965. – 106 p.

² Kermode, F. "The meaning of it all": Conversation with W.Golding / F.Kermode. –New York: Twayne Publishers, – 1959. – 59 p.

³ Dick, B. William Golding / B.Dick. – New York: Twayne Publishers, – 1967. – 119 p.

⁴ Hynes, S. William Golding / S.Hynes. – New York; London: Columbia University Press, – 1964. – 93 p.

⁵ Oldsey, B.S. The art of William Golding / B.S.Oldsey, S.Weintraub – New York: Harcourt, – 1965. – 178 p.

⁶ Fleck, A.D. "The Golding Bough: Aspects of Myth and Rituals in the Lord of the Flies" // In On the Novel: A Present for Walter Allen on his 60th Birthday from His Friends and Colleagues, ed. B.S.Benedikz / A.D.Fleck. – London: Dent, – 1971. – 239 p.

⁷ Medcalf, S. William Golding / S.Medcalf. – London: Longman Group, – 1975. – 45 p.

⁸ Tiger, V. William Golding. The Dark Fields of Discovery / V.Tiger. – London: Colder&Boyers, – 1974. – 244 p.

F.Redpath, M.Kinthead-Weekes⁹, and Y.Gregor, who authored some of the most insightful and influential studies on Golding's work.

William Golding's work has also attracted significant interest in Russian literary studies. Russian scholars such as M.Zinde¹⁰ and B.Mintz¹¹ have explored the genre-related aspects of Golding's oeuvre in their dissertations. Other notable Russian researchers who have contributed to the study of Golding include G.V.Anikin, N.P.Mikhalskaya, V.Ivashova, A.Elistratova, S.I.Boldyreva, E.K.Melnichenko, A.A.Druzhinina, A.Zverev, V.A.Skorodenko, T.G.Strukova, and A.Chameev.

In Azerbaijan, readers were first introduced to William Golding's work in 2010. Two of his novels – *Lord of the Flies*¹² and *The Inheritors* – were translated into Azerbaijani by renowned writer and translator Ramiz Abbasli. These translations were published in the volume *William Golding: Selected Works*, which also included Golding's Nobel Lecture and was prefaced by Abbasli himself. It should be noted that this dissertation uses the title “*Milçəklər kralı*” (literally King of the Flies), as it appeared in the initial Azerbaijani translation. Although subsequent editions have used the variant “*Milçəklər tanrısı*” (Lord of the Flies), this study adheres to the official version published by presidential decree of the Republic of Azerbaijan. Unfortunately, Golding's other significant novels – such as *Martin the Thief*, *Free Fall*, and *The Spire* – have yet to be translated into Azerbaijani.

In 2009, Professor U.Bedelbeyli from the Department of World Literature at Baku State University included a discussion of William Golding's work in his book *Essays on Contemporary English*

⁹ Kinthead-Weekes M. William Golding. A critical study / M.Kinthead-Weekes, I.Gregor – London: Faber&Faber, – 1967. – 257 p.

¹⁰ Зинде, М.М. Творчество Уильяма Голдинга: К проблеме философско-аллегорического романа: /автореф. дис. канд.филол.наук. / – Москва, 1979. – 26 с.

¹¹ Минц, Б.А. Роман Уильяма Голдинга «Повелитель мух» как образец английской философско-аллегорической прозы: /автореферат дис. канд. филол. наук. / – Ленинград, 1988. – 16 с.

¹² Qoldinq, U. Seçilmiş əsərləri / U.Qoldinq. –Bakı: Şərq-Qərb, – 2010. – 472 s.

Literature¹³. In the essay dedicated to Golding, the late professor not only provided biographical information about the writer but also offered an analytical overview of his novels.

William Golding's work was also the subject of investigation in Kh.Aliyeva's 2010 PhD dissertation in Philology titled *The Existential Problem in 20th Century English and Azerbaijani Literature (Based on the Works of A.Murdoch, W.Golding, I.Huseynov and Y.Samadoghlu)*¹⁴. Although the dissertation aimed to explore existentialism in world literature and philosophy in general, Golding's oeuvre was addressed only in one subchapter. Titled *The Problem of Good and Evil in William Golding's "Lord of the Flies"*, this section examined the influence of existentialism on the novel and focused on the absurdity of human existence in the real world.

Golding's work was the subject of more comprehensive analysis in Y.Abdullayeva's 2023 doctoral dissertation titled *The Typology and Poetics of the British Postmodernist Novel*¹⁵. One subsection of Chapter II, titled *The Early Ideological and Conceptual Foundations of the British Postmodernist Novel*, was devoted to the exploration of the symbiosis between the tradition of the English philosophical novel and the "open work" concept in Golding's oeuvre. Y.Abdullayeva analyzed how the characteristics of "open work" aesthetics are reflected in Golding's intellectual novels and argued that such features allow for broader interpretative possibilities in his narratives¹⁶.

Another subsection of Chapter II, titled *Genre Polyphony in British Postmodernist Novels*, was specifically devoted to the analysis of the novel-parable as an active genre form based on

¹³ Бадалбейли, У.И. Очерки современной английской литературы / У.И.Бадалбейли. – Баку: Издательство Университета Азии, – 2009. – 133 с.

¹⁴ Алиева, Х.И. Экзистенциальная проблема в английской и Азербайджанской литературе XX века (на основе творчества А.Мердок, У.Голдинга, И.Гусейнова и Ю.Самедоглу): / автореферат дис. доктора философии по филологии / – Баку, 2010. – 39 с.

¹⁵ Abdullayeva, Y.A. Böyük Britaniya postmodernist romanının tipologiyası və poetikası: / filologiya üzrə elmlər doktoru dis. avtoreferatı. / – Bakı, 2023. – 60 s.

¹⁶ Ibid, – p.30-31

allegory and parable in postmodernist narrative. In this part, *Lord of the Flies* is considered one of the most successful examples of the novel-parable in British postmodernist literature. The analysis highlights key elements found in Golding's text, including parody, open composition, allegory and parable, symbolism, grotesque and playfulness, intertextuality, and existentialism¹⁷.

However, it should be noted that these dissertations do not offer a comprehensive, focused study of William Golding's entire literary output or the specific features of his novel-parables.

The object and subject of the research. The research object involves the study of all works related to or similar to the theme, and the research subject is the study of the genre peculiarities of selected works in the novel-parable genre.

Aims and objectives of the research work. The aim of this research is to identify the leading and specific characteristics and peculiarities of the novel-parable genre in William Golding's works. To achieve this scientific goal, the following tasks are set:

- To trace the historical development of the parable genre and its formation characteristics up to 20th-century literature;
- To identify the main genre characteristics of the modern parable and investigate the differences between the novel-parable genre in 20th-century literature and classical parables;
- To analyze the narrative style, character system, and plot-compositional features of Golding's novel-parables;
- To analyze the problematics, main symbols, and mythological and literary allusions in Golding's novel-parables;
- To provide a brief overview of other works in which Golding expresses his views on parable theory, as well as themes resonating with his novel-parables;
- To track the development of Golding's creative style.

Research methods. The research is primarily based on comparative-historical, analytical, and chronological methods. The comparative-historical method involves studying the works in

¹⁷ Abdullayeva, Y.A. Böyük Britaniya postmodernist romanının tipologiyası və poetikası: / filologiya üzrə elmlər doktoru dis. avtoreferatı. / – Bakı, 2023. –s.36

relation to their historical context and their interaction with each other.

The chronological method is applied to observe the evolutionary process in the writer's literary creation, following the sequence of works, and drawing relevant conclusions. Through the comparative method, the similarities and differences between the writer and his contemporaries, as well as predecessors, are identified and scientifically interpreted. An analytical-critical approach was applied to the sources used, with the theoretical aspects of the research focused on the views of scholars on the novel-parable genre and Golding's works.

The main provisions for defense:

1. The genre of the fable, which has ancient traditions in world literature and is characterized by conciseness, laconicism, didactic and moralistic features, has undergone transformations throughout the ages, gaining new artistic qualities, and became particularly relevant in the 20th century.

2. While the fable of the 20th century underwent significant changes due to new thinking, it retained several stable characteristics, such as dualism, philosophical aspects, and the construction of the work to prove a specific idea. Additionally, during this period, the fable synthesized with other genres like the novel, short story, and play, forming models such as the novel-fable, short story-fable, and play-fable.

3. The famous English writer William Golding is the author of the classic examples of 20th-century fable novels and has specifically labeled his works as “fables,” contributing his own interpretation to this genre.

4. In his multifaceted creative output, Golding created works that resonate with the themes of fable-based novels, such as “The Scorpion-God” and “The Sea Trilogy.”

5. In Golding’s creative works, the fable-novel genre evolves from one work to another, forming a unique Golding style, combining both content and structural features.

The scientific novelty of the research lies in the fact that the dissertation investigates the fable-novel genre, which plays a key role

in Golding's works, along with its specific features and the impact of changes in modern novels. Special attention is given to identifying the characteristics of the fable-novel genre, tracing its development from classical fables to its transformation in the 20th century. Additionally, the dissertation focuses on distinguishing the features of the fable-novel genre from classical fables. It also explores thematic and content connections between Golding's fable-novels and works by Azerbaijani writers.

The symbolism in Golding's "Lord of the Flies," "The Spire," "The Pyramid," and other fable-novels is examined, along with the mythological and literary allusions in these works, and the social, historical, and philosophical problems presented by the author. Interesting findings are obtained regarding the unique features that distinguish Golding's fable-novels from those of other writers. To illustrate the development of Golding's narrative style, his works are analyzed in chronological order, considering works with fable elements and those resonating with the themes of his fable-novels, as well as his theoretical writings on literature and the fable genre, including essays, articles, and interviews. This comprehensive analysis provides insight into Golding's overall creative output and helps determine the place of his fable-novels in modern literature. Thus, the scientific novelty of the research is the identification of the fundamental creative principles of modern fable-novels and Golding's contribution to the genre.

Theoretical and practical significance of the research. The theoretical significance of this research is primarily determined by the fact that it represents the first comprehensive and systematic study in Azerbaijan dedicated to the literary legacy of William Golding, particularly focusing on his works written in the genre of the novel-parable. The in-depth analysis of genre transformation, symbolism and allegory, human nature, historical evolution, internal human dilemmas, and the conflict between the individual and society in Golding's creative output is of considerable theoretical importance – not only for understanding the author's literary heritage, but also for exploring the specific features and developmental directions of the parable genre within Azerbaijani literary studies. Moreover, this

dissertation provides a systematic analysis of Golding's novel-parables within the context of mythological, Biblical, and cultural allusions, and as such, may serve as a valuable theoretical source for future researchers investigating the multidimensional nature of the author's literary work. In conclusion, this study is of theoretical significance both in terms of genre analysis and in the exploration of the problem of human existence and morality in modern literature and in Golding's creative vision, particularly regarding the unique artistic expressions of the meaning of human existence.

The practical significance of the dissertation lies in the potential use of its materials and results in future research projects on William Golding's creative work and 20th-century fable-novels. It could also be useful in writing textbooks, monographs, and developing specialized courses on these topics.

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

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

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. The Introduction part of the dissertation is 8 pages, 14779 characters, Chapter I – 36 pages, 71388 characters, Chapter II – 40 pages, 79923 characters, Chapter III – 47 pages, 93464 characters, Conclusion part is 5 pages, 9325 characters. The total volume of the dissertation is 268879 characters, excluding the list of used literature.

MAIN CONTENT OF THE THESIS

The **Introduction** of the dissertation provides justification for the relevance of the topic, outlines the object and subject of the research, defines its goals and objectives, and discusses the current state of scholarly engagement with the topic. It also identifies the scientific novelty of the study, its methodology, theoretical and practical significance, the theses submitted for defense, the approbation of the research findings, and the structure of the dissertation.

Chapter I of the dissertation, titled “**The Novel-Parable in World Literature and William Golding**”, consists of two paragraphs. The first paragraph, “*The History and Evolution of the Parable Genre*”, is dedicated to analyzing the development of the parable as a literary genre. A parable is a short, didactic narrative of a moral or religious nature, often containing allegorical elements. As a genre with ancient roots in world literature, the parable has been defined in a variety of ways in literary theory.

S.S.Averintsev describes the parable as a didactic-allegorical genre closely related to the fable. According to him, the parable is not an independent form but arises only within a specific context. For this reason, it may lack a fully developed plot and can sometimes be reduced to a simple comparison. Nevertheless, it retains its symbolic richness and tends to convey “*profound religious and moral wisdom*.”¹⁸

V.Brettschneider identifies three key genre characteristics of the parable. These include the use of allegorical and suggestive commentary, concrete representation, and the framing of a particular event in such a way that the reader interprets it as exemplary, drawing the intended moral conclusion envisioned by the author¹⁹.

¹⁸ Аверинцев. С. С. Притча // Краткая литературная энциклопедия: [Электронный ресурс] / В 9 т. –М.:Сов. Энцикл., 1962-1978. URL: <http://feb-web.ru/feb/kle/kle-abc/default.asp>

¹⁹ Евтодиева, Н.В. Литературный жанр «Притча» в творчестве Германа Гессе // – Москва: Вестник МГЛУ, – 2013. Выпуск 4 [664], – с.71.

To understand the essence of the genre, it is necessary to explore the etymology of the terms “parable” and Slavic word “притча”. In Western Europe, the term parable derives from the Greek word παραβολή, meaning "comparison," "illustration," or "analogy." It is used to describe didactic narratives and entered various European languages (e.g., parable, parabola) in its original Greek form. In Russian literary studies, however, this term is commonly translated as “притча”.

According to E.K.Romodanovskaya's research, the term *pritça* in Slavic languages is polysemous, conveying meanings such as “narrative,” “apologue,” and “wise saying.” However, the general meaning of “event” or “incident” is widely accepted across usages²⁰.

As a literary genre, the parable has existed since ancient times and holds a significant place in world literature. The early examples of the genre, particularly those found in the Bible and more specifically in the parables of the New Testament, are rooted in rich religious and cultural traditions. The parables of the Gospels convey moral and ethical values through simple language, offering profound insights into the meaning of human life while also imparting essential life principles. In this regard, the parables of Jesus Christ are considered the pinnacle of the genre's artistic and religious expression²¹.

The parable genre is not limited to the ancient Jewish and Christian traditions; it also has a strong presence in the literature of the Ancient East, including China and India. For example, the didactic literature of Ancient Egypt is reflected in works such as “The Instructions of Ptahhotep”²².

The historical evolution of the parable genre demonstrates its development in both content and form. In its earliest stages, the genre

²⁰ Ромодановская, Е. К. Специфика жанра притчи в древнерусской литературе // – Петрозаводск: Проблемы исторической поэтики, – 1998. Выпуск 5, – с.76.

²¹ Шпетный, К. И. Притча как религиозно-художественный дискурс // – Москва: Вестник МГЛУ, – 2014. Выпуск 18 [704], – с.109-122.

²² Nağıyev, C. Qədim Şərq ədəbiyyatı tarixi / C.Nağıyev. – Bakı: “Asiya” nəşriyyatı, – 2009. – 560 s.

bore syncretic features and was closely linked to mythology²³. However, over time, the parable gradually detached itself from religious thinking and began to reflect more on the individual and their life experiences. While in the Middle Ages the parable retained a clearly didactic and moral character, the Renaissance marked a turning point, leading to a more secularized form of the genre. From this period onward, the liberation of human thought from rigid religious dogmas established by Christianity began to influence the moral and didactic content of parables²⁴.

In the 19th and 20th centuries, the parable evolved into a form of literature aimed at understanding the meaning of life, manifesting itself in various artistic formats such as play-parables, short story-parables, and novel-parables. Edgar Allan Poe's "Silence – A Fable" (1837) stands as a notable example from this period.

The second paragraph, titled *"The Novel-Parable in 20th-Century World Literature"*, explores the transformations undergone by the genre during the twentieth century and identifies the key features of the modern parable. The changing role of religion in human life and the disillusionment with scientific progress prompted a reevaluation of the role of art, bringing timeless questions – such as the nature of good and evil, and the meaning of existence – into sharper focus. Closely linked with existentialist philosophy, the parable sought to provide answers to these fundamental questions.

Despite the fluidity of terminology and the genre's various modifications, certain core characteristics consistently define the modern parable: a dual-layered structure, philosophical depth, and the capacity to address universal human concerns. In this context, both the parable and the myth in modern literature reveal an effort by writers to compensate for the bleakness of life through deeper symbolic and reflective storytelling.

²³ Мелетинский, Е.М. Первобытные истоки словесного искусства// Ранние формы искусства. Сборник статей / Е.М.Мелетинский. – Москва: Искусство, – 1972. – 479 с.

²⁴ Эпштейн, М.Н. Парадоксы новизны: О литературном развитии XIX -XX веков / М.Н.Эпштейн. – Москва: Советский писатель, – 1988. – 416 с.

In the 20th century, the balance between the two planes inherent in classical parables shifted, and the role of the plot significantly increased. New features, such as descriptiveness and psychological depth, emerged, which were not characteristic of classical parables. Modern parables often possess a realist narrative structure, allowing them to be interpreted on the level of events themselves. For example, in Albert Camus' "The Plague", some readers interpret the struggle of the inhabitants of Oran against the plague as a display of courage and fearlessness, while others find a parallel to the "pink plague," an analogy for the invasions that took place in mid-20th century Europe²⁵.

Despite structural changes, the theme of the parable remains one of its defining features. Parable writers are persistently concerned with universal, timeless problems. Therefore, philosophical depth remains an inseparable quality of the genre.

Another important characteristic of the parable is the construction of the literary work as proof of a specific philosophical idea. The features we distinguish – duality, philosophical depth, and the construction of the work as confirmation of a particular idea – are essential and minimal conditions for works with parable origins.

The poetics of the parable involves the use of repetition, symbols, folklore, mythology, and references to literary works from various periods. The terminological confusion related to the parable genre is also present in the works of William Golding. Critics almost unanimously refer to the writer as a "master of parables." In post-war British and Western European literature, Golding's prose is presented as the "true encyclopedia"²⁶ of 20th-century parables. However, in addition to the term "parable," "myth"²⁷ and "fable" are also employed.

The writer himself reflected his attitude toward the parable genre in a lecture he delivered to American college students. That

²⁵ Камю, А. Падение: повесть / А. Камю. – Москва: АСТ, – 2009. – с.219

²⁶ Можаяева, А.Б. Художественные ориентиры зарубежной литературы XX века / А.Б.Можаяева. – Москва: ИМЛИ РАН, – 2002. – с.246

²⁷ Dickson, L.L. The Modern Allegories of William Golding /L.L.Dickson. – Tampa: Tampa univ. Press, – 1991. – p.3

lecture became part of the program, and frequent references to the "Parable" can be found in the articles and studies written about the writer. In this lecture, he not only analyzes his debut novel but also explains the reasons for his engagement with the parable genre, mentions the names of other "parable writers," and distinguishes some of the features of this literary form. According to him, the parable is a "*method of presenting truth through different formulations*."²⁸ He considers morality to be an inseparable quality of the parable. However, he also emphasizes that the moral lesson should not be explicit, because "*explicit didactics is counterproductive in the parable*."²⁹

Although the parable genre underwent significant changes as a result of writers' search for new forms in the 20th century, it retained some of its stable characteristics. Duality, philosophical depth, and the construction of the work around a specific idea are features that continue to manifest in the parables of 20th-century authors. These processes also influenced Azerbaijani literature in the 20th century. The new themes and forms that political and social events required from writers led to the inevitable blurring of boundaries between genres. This, in turn, resulted in the emergence of interesting artistic examples in our literature that carried the parable's content and style, as well as its approach to text and idea.

The Chapter II titled "**The Problems of William Golding's Works**" consists of two paragraphs. In the first paragraph, titled "***William Golding's Literary and Journalistic Work***" the issue of categorizing the great English writer and Nobel laureate William Golding's works is illuminated. As noted by the American researcher Dixon³⁰, Golding's novels are seen as "*expressions of moral principles*," and this section looks at the writer's creative path.

²⁸ Голдинг, У. Притчи. Эссе. Пер. А. Глебовской // Собрание сочинений: [в 4 томах] / У.Голдинг. – Санкт-Петербург: Симпозиум, – т. 1. – 1999. – с.465

²⁹ Голдинг, У. Притчи. Эссе. Пер. А. Глебовской // Собрание сочинений: [в 4 томах] / У.Голдинг. – Санкт-Петербург: Симпозиум, – т. 1. – 1999. – с.474

³⁰ Dickson, L.L. The Modern Allegories of William Golding / L.L.Dickson. – Tampa: Tampa univ. Press, – 1991. – p.134

This paragraph considers William Golding's entire legacy as an organic whole, made up of various themes, plot lines, characters, and symbols, and explores his life journey in relation to it.

The division of Golding's creative work into two stages, based on changes in the poetics and style of his works, is presented as one possible approach to categorizing his literary legacy. It is followed by an exploration of the childhood of the author, his initial search for engaging words, and his interests during his college years.

Golding's immense interest in literature culminated in the publication of his first poetry collection in 1934. While critic Clive Pemberton considered these poems underdeveloped both in terms of subject matter and technique, he also noted that "*signs of the poetic talent that would later be clearly visible in his prose works*" were already present³¹. After the critical reception of his early poems and Golding's own reflections, the paragraph moves on to discuss his initial pedagogical experience, his career as a dramatist and theater director, and, most notably, his service in the naval forces during World War II, which left an indelible mark on his life and defined the primary aim of his creative work.

William Golding, who set out to explore "*the most dangerous of all animals*"³² – the human being – achieved this goal in his debut novel "Lord of the Flies", which earned him international acclaim. Reminiscent of Ballantyne's adventure novel "The Coral Island" (1858), loved by both children and adults, and yet reflecting the inner state of humans, this work naturally attracted significant attention.

Following the monumental works "The Inheritors" and "Free Fall", Golding, in 1956, published a collection of fantastic short stories titled "Sometime, Never", which included the novella "Envoy Extraordinary" (1956). The novella touches upon the issue of technical progress that became apparent towards the end of the 20th century.

³¹ Pemberton, C. William Golding / C.Pemberton. – London: Longmans, Green&co, – 1969. – p.6

³² Голдинг, У. Выступление на встрече писателей Европы в Ленинграде // – Москва: Иностранная литература, – 1963. №11. – с.225.

In 1960, along with the novel "Free Fall", Golding published several novellas. Among them, "Miss Pulkinhorn", named after its female protagonist, is regarded by many critics as a perfect example of Golding's prose. Though the events of the novella take place in England and during the 20th century, rather than on a deserted island or in ancient times, Golding still showcases his literary talent in all its beauty.

After the highly complex symbolism, multi-layered character system, and profound meaning of the novel "The Spire", Golding published a collection of critical lectures, essays, and reviews titled "The Hot Gates" in 1965.

In October 1971, following the publication of his "small prose collection" containing three short stories – "God-Scorpion", "Clonk-Clonk", and "Envoy Extraordinary" – a period of eight years of silence followed in Golding's career. Initially, this silence caused surprise and, later, anxiety, as the last collection was published in 1971.

The extended silence was broken at the end of 1979 when "The Darkness Visible", which won the James Tait Black Prize, was published. This new novel was one of Golding's most powerful and profound works. Samuel Haynes' characterization of Golding's prose during that time is also notable: *"Despite being a moralist, Golding is not a 'moral maker,' and his novels belong not in Aesop's fable category but alongside the works of the most essential symbolist authors of our century – such as Camus and Kafka."*³³

In 1982, Golding published his second collection of essays titled "The Moving Target". A year later, the writer was awarded the Nobel Prize in Literature for his achievements in the field of literature, *"for his novels, which, under the brilliant shine of realism, combined the diversity and universality of myth, and for enabling the imagination of contemporary human conditions."*³⁴

In 1985, Golding's "The Diary of Egypt", a collection of his travel notes, was published. In general, Golding's lifelong interest in

³³ Hynes, S. William Golding / S.Hynes. – London: Columbia Univ. Press, – 1962. – p.19

³⁴ Нобелевская премия по литературе: лауреаты 1901-2001 / сост. Е.Б.Белодубровский. – Санкт-Петербург: Изд-кий дом СПбГУ, – 2003. –с.363-364

ancient Egyptian culture is evident throughout his career. The writer had already expressed his thoughts about Egypt in the essay “Egypt as I Saw It” in his collection “The Hot Gates”. He wrote, “*In essence, I am a unique spiritual pragmatist and a reluctant, believing ancient Egyptian.*”³⁵ Thus, “The Diary of Egypt” became a definitive work showcasing how Golding perceived the ancient world, a world that had nourished his creative imagination over the years.

In January 1993, Golding began working on a new novel, but he did not live to complete it. On June 19, 1993, Sir William Gerald Golding passed away from a heart attack. Five days later, he was buried near Salisbury in a place called Bowerchalk.

In the second paragraph titled “**William Golding’s ‘Scorpion-God’ Short Story and ‘The Sea Trilogy’**”, Golding’s novel-like short stories “The Scorpion-God” and “The Sea Trilogy”, which carry elements of the fable genre, are examined in terms of their thematic resonance with his larger body of work.

Golding used the historical reality of ancient Egypt as the framework for creating the philosophical fable *The Scorpion-God* (1971). In this work, Egypt appears as a distinct spatiotemporal and cultural continuum. By understanding the Egyptians’ way of thinking, religion, culture, and philosophy, Golding adheres to the key conditions of this chronotope, transforming them into points of departure for expressing his own worldview philosophy.

At the heart of this work lies the story of a young Egyptian prince who defies centuries-old religious traditions. As in many of his other novels, William Golding sets the narrative in an isolated location – in this case, a small patch of land at the Nile Delta, separated from the rest of the world by the classical barrier of water. In ancient mythological and semantic systems, rivers often symbolized the boundary between the real and the unreal. Golding captures this aspect of the archaic worldview with precision. The Kingdom of the High House is perceived by its inhabitants as a real and tangible realm. In contrast, the world beyond is depicted as a primordial chaos – a realm of non-being, where not even the arch of

³⁵ Голдинг, У. Горячие врата / У.Голдинг. – Москва: Художественная литература, – 1975. – с.75

the sky exists because there is nothing to support it: “*Just imagine for a moment that the sky’s arch is so enormous it covers the other lands too. Now think – how heavy must it be?*”³⁶

The river functions not simply as a geographical divide but as a symbolic threshold between worldviews – a metaphysical boundary. As a symbol of the irreversible flow of time, it marks the limits of both space and temporality.

The projection of consciousness into distant times and spaces becomes a mirror image within the parable-like layer of the narrative. In this sense, the river turns into a boundary where two modes of consciousness intersect.

A defining feature of Golding’s work is his blending of genres, styles, and literary traditions. One of the most striking examples of this syncretism is his sea trilogy “To the Ends of the Earth”.

Although rich in maritime terminology and vivid descriptions of life at sea – and initially classified by critics as a classic sea novel – the trilogy deviates significantly from the traditional model. Golding breaks from the conventions of the genre, both in his use of nautical jargon and in his portrayal of the ship and its captain. Thus, while the trilogy draws on elements of the sea novel, it ultimately transcends the boundaries of the genre and cannot be fully defined by it.

A set of specific events is typically characteristic of the classic sea novel, and their inclusion in the narrative is often considered essential. These usually involve naval battles, ships being captured by enemies, encounters with pirates, surviving storms, shipwrecks, and the rescue of passengers, among others. However, Golding’s sea trilogy is notable for its striking absence of such conventional elements. As he himself notes, it is a narrative in which “*only a single shot is fired,*” and there are “*no storms, no shipwrecks, no plunging into the depths, no daring rescues, no sight or sound of the enemy, no thundering decks, no heroism, no spoils, no valiant defences, no bold attacks.*”³⁷

³⁶ Голдинг, У. Бог-скорпион, Клонк-клонк, Чрезвычайный посол/ У.Голдинг. – Санкт-Петербург: Азбука-классика, – 2004. – с.100

³⁷ Голдинг, У. Ритуалы плаванья /У.Голдинг. – Москва: АСТ Ермак, – 2005. – с.315

Although the trilogy contains elements reminiscent of the Bildungsroman, travel literature, and the diary novel, none of these genres alone fully capture the essence of Golding's work. While "To the Ends of the Earth" reflects features of each, it ultimately transcends any single classification. Golding's trilogy represents a synthesis of multiple genres and is best understood as a multi-layered socio-philosophical narrative in the spirit of postmodern fiction. Furthermore, by placing his characters within the enclosed, isolated environment of a ship, Golding allegorically reflects the issues of English society through symbolic and archetypal figures. These distinctive features demonstrate the affinity between the "To the Ends of the Earth" cycle and Golding's parabolic mode of storytelling.

The Chapter III, entitled "**The Distinctive Features of William Golding's Novel-Parables**", consists of two paragraphs. The first paragraph, "*The Unique Characteristics of Golding's Early Novel-Parables*", analyzes his debut novel "Lord of the Flies", which brought him international acclaim, as well as "The Inheritors" and "Pincher Martin".

Although "Lord of the Flies" draws upon the plot framework of R.M. Ballantyne's 1858 novel "The Coral Island", Golding develops the story in a radically different direction. In his novel, it is the "God-fearing English boys" themselves who become the pirates and cannibals. Initially, the boys attempt to survive through reason and rules, but their efforts ultimately fail. The adventure descends into tragedy: instead of a signal fire, a destructive blaze erupts; the hunt for pigs turns into murder; and worship of the "Lord of the Flies" begins.

Although the novel's external narrative framework portrays the children's shocking brutality, Golding's parable invites the reader to interpret these events through philosophical lenses. "Lord of the Flies" is not a story about children's issues per se, but rather an exploration of human nature and the laws that govern society.

The novel employs various symbols (such as the conch shell, the glasses, the fire, and the dead parachutist), as well as mythological and biblical allusions (including Beelzebub, Dionysus,

Leviathan, the myth of the Fall, and the figure of the scapegoat). These elements – alongside the narrative of childhood games and adventure – serve to express the author's disillusionment with rationalism and the redemptive power of science. At its core, the novel reflects Golding's belief in the inherent sinfulness of human beings from the very beginning of their existence³⁸.

In his second novel, Golding remains faithful to his literary tradition by engaging in a polemic with another author – reassessing widely accepted ideas and reasserting his own philosophical viewpoint. In “The Inheritors”, the reference point for this dialogue is found in H.G.Wells's “A Short History of the World” and his short story “The Grisly Folk”.

While Wells's “Historical Sketches” and “The Grisly Folk” serve as an initial impetus for *The Inheritors*, the thematic scope of Golding's novel far exceeds a simple literary debate with Wells. Instead, “The Inheritors” presents a broad and universal reflection on consciousness and moral development, the ethical capacities of human beings, the advancement of civilization, and the catastrophic consequences that such advancement may entail. In his view, being part of a civilized society does not necessarily guarantee civilized behavior. He goes even further in *The Inheritors*, suggesting that *“the evolution of consciousness and moral development is not only non-linear, but in fact, evolution is inversely proportional to moral progress.”*³⁹

In 1956, William Golding's third novel, “Pincher Martin”, was published. The novel's protagonist, Lieutenant Christopher Hadley Martin, is the sole survivor of a British naval ship destroyed by a

³⁸ Baxşıyeva G. Ş. Uilyam Qoldinqin "Milçəklər kralı" romanında insanın günaha batması mövzusu // Azərbaycan xalqının Ümummilli lideri Heydər Əliyevin 100 illiyinə həsr olunmuş “Heydər Əliyev və milli-mənəvi irsimiz” mövzusunda Respublika elmi konfransının materialları – Bakı: – Bakı Dövlət Universiteti, – 05 may, – 2023, – s.258.

³⁹ Baxşıyeva G. Ş. Uilyam Qoldinqin “Varislər” romanında təkamül və mənəvi inkişaf mövzusu // Azərbaycanşünaslığın aktual məsələləri [tədqiqat, elmi diskurs, beynəlmilləşmə]. Ümummilli lider Heydər Əliyevin anadan olmasının 100 illiyinə həsr olunmuş XIV Beynəlxalq elmi konfransın materialları, – Bakı: – Bakı Slavyan Universiteti, – 04-05 may, – 2023, – s.335.

German U-boat during World War II. He washes ashore on a desolate island and spends six days struggling desperately for survival. Through the retrospections provided by Golding during this ordeal, we come to see Martin as a selfish, greedy, and morally corrupt man. Ultimately, unable to withstand the suffering of those six days, Martin loses his sanity and is destroyed by what is described as a “black lightning.”

Following the final chapter, which narrates the protagonist's death, Golding includes an epilogue – characteristic of his tradition of crafting a “deceptive ending” – in which it is revealed that the protagonist actually died on the second page of the novel. All subsequent events represent the purification of his soul in a purgatorial state. The torments he endures on the island are, in fact, a product of his imagination resisting death.

This sharp shift in narrative perspective exposes the absurdity and even the irony of Martin's struggle, as the situation calls not for resistance, but for acceptance. Martin's refusal to accept death – his resistance – becomes a symbol of the ego's unwillingness to renounce the “dark core” of the self⁴⁰.

William Golding's conception of divine justice is thoroughly examined in the article titled “The Theme of Sin and Punishment in William Golding's *Pincher Martin*,” which concludes that Golding indeed adheres to the Christian doctrine of punishment. He views “*punishment as a natural law emanating from a transcendent power whose aim is the preservation of harmony*”⁴¹.

The second paragraph of the chapter titled “*The Novel-Parables of William Golding's Later Period*” is dedicated to the analysis of the novels “Free Fall”, “The Spire”, and “The Pyramid”.

While in “Pincher Martin” the author explores the theme of moral degradation of the modern individual, in “Free Fall” he goes further by examining the underlying causes of this degradation.

⁴⁰ Babb, H. S. The Novels of William Golding /H.S.Babb. – Ohio: The Ohio State University press, – 1970. – 210 p.

⁴¹ Бахшиева, Г.Ш. Тема греха и наказания за грехи в романе Уильяма Голдинга «Воришка Мартин» // – Махачкала: Вестник Дагестанского государственного университета. Серия 2: Гуманитарные науки, – 2021. Том 36. № 4, – с.47.

Many characters, narrative lines, and artistic techniques employed in “Pincher Martin” are further developed in “Free Fall”. The protagonist’s tragic love story with Beatrice I for becomes the central emotional conflict of the novel, while memory serves as the novel’s main structural device.

“Free Fall” is also significant in terms of the evolution of Golding’s philosophical thought. In this novel, the author begins to consider the role of society in the individual’s life and contemplates the problems of existence and being. For the first time, Golding does not confine his protagonist to an isolated setting such as an island or a rock, nor does he view the evil within him as merely a component of human nature.

A close reading of “Free Fall” reveals that it is not a novel about truth itself, but rather a reflection of Golding’s beliefs concerning the awakening of consciousness and the vital importance of every individual’s search for truth.

William Golding’s fifth novel, “The Spire”, published in 1964, is centered on the idea of the cathedral as a symbol of contemplation and inward reflection⁴².

The protagonist of the novel, Jocelin, who has turned the construction of the spire into the ultimate purpose of his life, aspires to direct his thoughts and vision toward the heavens. However, the rising filth and sewage metaphorically compel him to look downward. As a result, Jocelin is forced to focus his attention on the depths – on pits and holes – without which the realization of the long-desired spire would be impossible. This motif in the novel highlights the necessity of exploring the darkest recesses of the human soul before striving toward spiritual elevation.

Golding’s subsequent novel, “The Pyramid” (1967), is set in a small English provincial town before the war. The protagonist, Oliver, recalls three distinct time fragments from his life, each corresponding to one of the novel’s chapters. Thus, the title “The Pyramid” not only reflects the hierarchical structure of the social order but also plays a central role in the novel’s structure through the

⁴² Элиаде, М. Избранные сочинения: Очерки сравнительного религиоведения /М.Элиаде. – Москва: Ладомир, – 1999. – с.25

recurring principle of triadic composition. The number three appears frequently in the text's composition, as well as in the structure of its conflicts and narrative developments.

Although the pyramid symbolizes a frozen, static life – and thus carries connotations of death – its contradictory allure also lies in its capacity to preserve the body through time, implying notions of afterlife and potential resurrection. In “The Pyramid”, Golding does not so much critique the social hierarchy of English society as reveal the essential, stifling spirit it imposes on that society.

Based on the research conducted on the topic “The Novel-Parable in William Golding’s Creative Work”, the following scientific **conclusions** and generalizations have been drawn:

1. The “second birth” of the parable in 20th-century literature was shaped by the development characteristics of the era’s art and literature. Writers’ turn toward the parable genre was linked to a search for new narrative forms and a growing interest in the symbolic modes of artistic representation. The upheavals in social and moral life, disillusionment stemming from scientific progress, and a re-evaluation of the function of religion led art to take on the mission of exploring eternal questions such as the meaning of life, the role of God, and the conflict between Good and Evil. The compatibility of these questions with the core genre features of the parable was one of the primary reasons for its renewed relevance in the 20th century.

2. In literature, the classical model of the parable genre is considered to be the Biblical parable. The essential features of the Biblical parable include the presence of a defined context, a clear plot, and an obligatory interpretation. Biblical parables are also characterized by brevity, conciseness, laconic style, and overt didacticism.

3. While the parable genre has evolved over time, it has preserved its existence by acquiring new characteristics in each period. In the Middle Ages, the parable had a religious nature; during the Renaissance, it became more secularized; the Enlightenment brought an increase in moral instruction and philosophical depth; and the Romantics incorporated mythological and Biblical plots within the dual-layered structure of the genre.

4. Although transformed in the 20th century, the parable retained core features such as dual-layered meaning, philosophical depth, and ideational justification. In modern parables, the narrative is often presented in a more elaborate and expressive form.

5. Contemporary parables are marked by features such as dual-level narrative structure, universal themes, philosophical orientation, and a construction aimed at proving a central philosophical idea. They are also characterized by conciseness, enclosed or isolated settings, universal time frames, symbolic elements, and the use of folklore and mythological allusions.

6. William Golding's work highlights the need to refine the definition of the modern parable. His most famous novel, *Lord of the Flies*, has been variously classified by scholars as a parable, myth, allegory, philosophical-allegorical novel, and more. However, the majority consider Golding's novels to belong to the parable genre, and his prose is often referred to as the "true encyclopedia" of the 20th-century parable.

7. William Golding's creative output can be divided into two main periods: The first period includes the creation of his masterpieces such as *Lord of the Flies*, *The Inheritors*, and *The Spire*. These novels are characterized by allegorical storytelling, rich symbolism, and a parabolic structure. The central themes of his prose during this stage revolve around humanity's inherent propensity for sin, the intense internal struggle between the individual and their passions, and the dual nature of technological progress. Golding's inclination toward the parable genre, his extensive use of symbolism, and the technique of delivering a "shock ending" that compels the reader to reflect deeply on the narrative, all become defining elements of his distinctive style formed in this period.

The second period, spanning from 1979 to 1993, is often considered a more subdued phase in his career, during which he wrote *Darkness Visible*, the *Sea Trilogy*, and *The Paper Men*. In these later works, the author's focus shifts from themes concerning the sinful nature of man to questions of individual responsibility, human interaction with society, and class divisions within European and particularly British society. The parabolic qualities that

characterized his earlier works become less evident in this phase. Notable changes in tone, expression, and atmosphere mark a clear stylistic evolution.

8. Golding's novella "The Scorpion God" and his "Sea Trilogy" nevertheless demonstrate his continued engagement with the parable genre. In "The Scorpion God", the author contrasts two civilizations and presents a softened ethical stance compared to the rigid moralism of *The Inheritors*. The Sea Trilogy continues to explore Golding's enduring social, philosophical, and religious concerns, with strong emphasis on class division, hypocrisy, and the destructive power of technological advancement. From a generic perspective, the trilogy reflects a multilayered socio-philosophical narrative and incorporates elements of postmodern style.

9. Golding's debut novel "Lord of the Flies" is grounded in the idea of human imperfection and innate sinfulness. Set against the backdrop of English schoolboys stranded on an island, the novel addresses deep philosophical and socio-historical issues. Its use of mythological and Biblical allusions, symbolic imagery, and ironic parody contributes to the profound ideological depth of the work.

10. In "The Inheritors", Golding achieves a remarkable balance between ideas and characters, narrative and philosophical design. While *Lord of the Flies* questions the redemptive power of science and underscores the sinful nature of humankind, "The Inheritors" uses the extinction of the Neanderthals to highlight the complexity and duality of the human soul. The novel emphasizes that historical progress does not necessarily align with moral or spiritual development.

11. Golding's 1956 short story "The Scorpion God" deviates from the familiar characters and motifs found in his earlier works, exploring new methods of moral instruction. The author employs new techniques such as the disruption of the protagonist's memory, the non-linear progression of time and space, and the detailed depiction of physical sensations.

Ideologically, Golding continues to examine human nature, this time portraying the nature of 20th-century man, driven by principles of egoism and exploitation. Mythological and literary allusions

further enhance the philosophical depth of the novel. Christopher Martin's personal tragedy is elevated to a universal parable, revealing the modern man's moral frailty and predatory nature.

12. Golding's fourth novel, "Free Fall" (1959), combines elements from various genres. However, the author does not abandon the parabolic form. In "Free Fall", the parable form differs from his previous novels, primarily due to the writer's focus on the deep psychology of the modern individual. This leads to a generalization of the narrative framework in the novel's philosophical and spiritual themes. The novel also contains motifs of the individual's journey inward, the search for truth, and the exploration of self-awareness. The protagonist's thoughts are constantly in conflict between the materialistic and the spiritual, the earthly and the sacred, a characteristic typical of the parable genre.

In "Free Fall", Golding also reflects on the importance of society's role in individual life. What sets Free Fall apart from his earlier parabolic novels is the first-person narrative perspective, a clear disruption of chronology in the narrative, and the absence of the traditional "tricks" that Golding usually employs in his works.

13. In Golding's "The Spire" (1964), the author returns to the method of subordinating the artistic imagery of the parable to the moral-philosophical ideas of the work, characteristic of his first two novels. Themes of self-awareness, the discovery of one's inner "dark" side, the idea of incomprehension, internal blindness, and the dual nature of mankind – these are all traditional motifs in Golding's oeuvre. In the analysis of the novel, special attention is given to the central conflict created by the imagery of the Upper and Lower spaces, which form a key symbolic opposition in the narrative.

14. In Golding's "The Pyramid" (1967), the parable form underscores the universality of events and emphasizes the sparseness of characters who carry significant ideological weight. The pyramid structure applies the principle of triadic symmetry to each segment of the novel, lending it a universal and interconnected quality.

The main content and scientific propositions of the dissertation are reflected in the author's following article and theses.

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The defense will be held on 19 June 2025 at 12.00 at the meeting of the Dissertation council ED 2.12 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan University of Languages.

Address: AZ 1014, Baku, Rashid Behbudov Street, 134.

Dissertation is accessible at the Azerbaijan University of Languages Library.

Electronic version of the abstract is available on the official website of the Azerbaijan University of Languages.

Abstract was sent to the required addresses on 19 May 2025.

Gur

Signed for print: 15.05.2025

Paper format: 60x84 1/16

Volume: 43806 characters

Number of hard copies: 20