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ABSTRACT

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PSYCHOLOGISM IN ALICE MUNRO'S PROSE

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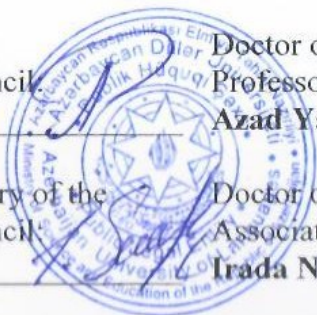
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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality of the theme and the degree of research. The integration of our country to the world, to Europe, the introduction of new liberal values and culture to Azerbaijan, the close relations with the Western countries, and contact with the thinkers of these countries have caused interest towards their culture. Studying Western outlook, culture, philosophy and literature has become important. The study of the literary heritage of Alice Munro (Alice Munro, 1931-), who is considered the “Chekhov of Canada” in Azerbaijani literary studies, allows to determine the trends and perspectives of the development of literature in the works of the writer who has risen to the level he deserves in Canadian literature. As noted by researcher Reingard Nischik¹ in his article published in the collection “The Canadian short story”, the story genre in English-language Canadian literature brought world fame to Alice Munro. Despite the fact that the ability to create the essence of human existence and a deep psychological portrait gave A. Munro the opportunity to apply to wider genre forms, throughout her work as a writer, A. Munro did not go beyond the scope of the story and used all the possibilities of the genre.

Alice Munro is the thirteenth and the first Canadian woman writer to be awarded the Nobel Prize. Although she was born in Canada, she is the second writer to bring the Nobel Prize to her country, after Sol Bellow, a Jew of Jewish origin (who was awarded the Nobel Prize in 1976), who is recognized as an American writer. In addition, she proved deserving the honor of Canada by being included into the list of “the 100 Most Influential People of 2005 and 2010”, hold by the Time magazine, by being five-time winner of Canada’s Governor General’s Award for fiction “Dance of the Happy Shades” (1968), “Who Do You Think You Are?” (1978), “The Moons of Jupiter” (1982), “The Progress of love” (1986), “Open secrets” (1994), two-time winner of the Giller Prize “The Love of a Good Woman” (1998), “Runaway” (2004), being awarded 2009 Man

¹ Nischik, Reingard M. The Canadian Short Story: Interpretations / Nischik, Reingard M. – Camden House, – 2007. – 426 p.

Booker International Prize for achievements he got, 2004 Rogers Writers' Trust Fiction Prize, and O. Henry Award for continuing achievement in short fiction before being awarded 2013 Nobel Prize.

The study of the latest literary achievements and the history of literary thought have been widely disseminated, and the collecting of accurate and comprehensive information has been widely investigated in Azerbaijan literary studies. From this point of view, Alice Munro's creativity, the master of psychological stories, is important, and her short prose focuses on the portrayal of the spiritual-moral world of a human being. The special attention to the description of the spiritual and inner world of the person in her stories, the presentation of her artistic images in the socio-psychological background of the time are expressed by the author's views on life as a woman writer.

The importance of the description of psychologism in Alice Munro's stories is that the writer is based on real facts when she describes the pains and sufferings of a modern person, his inner world, and when she describes the relations between man and the world, man and society, she makes them natural and "understood".

The uniqueness of Alice Munro as a writer is also related to the fact that she pays special attention to the spiritual and inner world of a person, "hits" on the hidden motives of his feelings and behaviors, uses an internal monologue to reveal the hidden and invisible desires of a person's personality, describes the contradictions in his relationship with society. On the other hand, Alice Munro reveals the essence of social relations in her stories, showing the influence of these relations on the behavior and psychological state of the characters. The personality's psychology and individual life, its conflict with society, form the idea-content and artistic features of its stories.

It should also be noted that the contact with the artistic world of Alice Munro enriches a person's soul, makes him think about "eternal questions" together with his literary heroes, and understand his place and essence in the world, especially in the family and society. From this point of view, it is interesting and important to study the short prose of the Canadian writer.

Alice Munro's literary heritage has been investigated in various aspects by Western literary scholars. Researchers such as B.Rasporich, B.Hooper, R.Thacker, C.Somerville, E.D.Blodgett, P.P.Carrington, F.Celeste, Neil K.Besner, C.A.Howells, M.Redekop, and P.Rogalus² in Western Literary Studies studied Alice Munro's literary heritage.

In Western literary studies, expression means and methods of psychogisms were partly investigated in studies of such researchers as S.L.Judson, Z.Freud, B.Matthew, R.Sumner, S.C.Thompson, J.LViktor, D.Vallins, U.Harmon, R.Murfin, and G.Bleeker. T.Harper, R Cordel, F.R.Giordano.

The scientific-theoretical provisions of literary psychology, its scientific theory have been deeply studied mainly by Russian literary scholars. Researchers such as A.B. Yesin³, L.Y. Ginzburg,

² Blodgett, E.D. Alice Munro / E.D.Blodgett. – Boston: Twayne Publishers, – 1988. – 179 p.; Carrington, Ildiko de Papp. Controlling the Uncontrollable: The Fiction of Alice Munro / Carrington, Ildiko de Papp. – Dekalb: Northern Illinois UP, – 1989. – 244 p.; Celeste, Fernandes. The fiction of Alice Munro: A Study / Thesis for Doctor of Philosophy / Goa University, – 2004. – 410 p.; Christine, Somerville J. Stories and Storytelling in Alice Munro's fiction. M.A. Thesis, University of British Columbia, – 1985. – 180 p.; Hooper, Brad. The Fiction of Alice Munro: An Appreciation / Hooper, Brad. – Greenwood: – 2008. – 169 p.; Howells, Coral Ann. Alice Munro / Howells, Coral Ann. – New York: Manchester University Press, – 1988. – 179 p.; Neil. K.Besner. Introducing Alice Munro's lives and Girls and Women: A Reader's Guide / Neil. K.Besner. ECW Press, – 1990. – 124 p.; Rasporich, Beverly. Dance of the sexes. Art and gendering the fiction of Alice Munro / Beverly Rasporich. – Edmonton: University of Alberta Press, – 1980. – 223 p.; Redekop, Magdalene. Mothers and other Clowns: the stories of Alice Munro / Redekop, Magdalene. – New York: Routledge, – 1992. – 252 p.; Rogalus, Paul William. Alice Munro and the craft of short fiction / Ph.D Thesis, Purdue University of Indiana. – USA: – 1992. – 132 p. Thacker, Robert. Alice Munro: writing her lives / Thacker, Robert. A biography Random House LLC, – 2011. – 616 p.; Redekop, Magdalene. Mothers and other Clowns: the stories of Alice Munro / Redekop, Magdalene. – New York: Routledge, – 1992. – 252p.; Rogalus, Paul William. Alice Munro and the craft of short fiction / Ph.D Thesis/– USA: Purdue University of Indiana, 1992. – 132 p.

³ Yesin, A.B. Principles and techniques for analyzing a literary work: Textbook, 3rd ed. / – Moscow: Flint, Nauka, – 2000. – 248 p.; Yesin, A.B. Psychologism of Russian classical literature: a book for teachers / – Moscow: Education, – 1988. – 176 p.; Yesin, A.B. Psychologism. Introduction to literary criticism. Basic concepts and terms / –

B.B. Kompaneyets, O.B. Zolotukhina, I.B. Strakhov worked out the scientific-theoretical provisions of artistic psychology and developed its theory.

Literary psychologism is also involved in extensive research in Azerbaijani literature. Examples of such researchers are M.Imanov⁴, C.Naghiyev, F.Abdurrahmanova, T.Mamedova. However, emphasizing the first presentation of the study of this problem in the work of Alice Munro, we should also note that the work of the world-famous writer has not been involved in research in Azerbaijani literary studies. From this point of view, the study of the literary legacy of Canada's outstanding prose master Alice Munro is undeniable in terms of both importance and relevance.

The object and subject of the research. The object of the research is to investigate literary psychologism in the stories of Alice Munro, and the study direction of literary psychologism, scientific-aesthetic sources, considerations about literary psychologism, the forms of manifestation and stylistic principles of psychologism are the subject of the research work.

The purpose and objectives of the research. The main purpose of the dissertation presented is to investigate and analyze the literary psychologism in Alice Munro's short stories. In this regard it is intended to carry out the following tasks:

– Analyzing the way in which literary psychologism has developed;

Moscow: Higher School, – 1999. – 556 p.; Ginzburg, L.Ya. About psychological prose / – Moscow: INTRADA, – 1999. – 415 p.; Kompaneets, V.V. Artistic psychologism in Soviet literature (1920s) / – Leningrad: Nauka, Leningrad. department, – 1980. – 113 p.; Zolotukhina, O.B. Psychologism in literature / O.B.Zolotukhina. – Grodno: GrGU, – 2009. – 179 p.; Strakhov, I.B. Psychological analysis in literary creativity [at 2 hours] / IB Strakhov. – Part 1, – Saratov: – 1973. – 118 p.

⁴ Imanov, M. Psychologism in modern Azerbaijani prose (1960-1970s) / M.Imanov. – Baku: "Elm", – 1991. – 144 p.; Naghiyev, J. Psychologism in "Kitabi Deda Gorgud". // Azerbaijan SSR Ministry of Higher and Secondary Education. Scientific works. Language and Literature. – Baku: – 1976. – p. 53-59.; Abdurahmanova, F. Psychologism in modern Azerbaijani poetry / Dissertation Doctor of Philosophy in Philology/ – Baku, 2012. – 128 p.; Mammadova, T. Psychologism in the Prose of Ilyas Efendiyev / Dissertation Doctor of Philosophy in Philology/ – Baku, 2009. – 144 p.

- Studying literary psychology as a scientific-theoretical problem;
- Revealing the ideological-artistic features of Alice Munro's short stories;
- Examining the stylistic means of literary psychology in the short stories of Alice Munro;
- Identifying and analyzing socio-philosophical and moral-psychological principles in Alice Munro's short prose by drawing parallels with Afaq Masud's stories.

The research methods. Historical-comparative, analytical, psychoanalytical methods were used in the research work.

The main provisions for defense:

- The dynamics of the development of literary psychology includes all stages of literature. Literary psychology, expanding from the Hellenistic stage, reappears in other stages of literature, changing its form of manifestation;
- The scientific-theoretical basis of literary psychology becomes clear in the development stage of literary studies, it is divided into obvious and secret psychology and is defined as a form of expression in the works of creative artists;
- The stylistic methods of literary psychology were among the determining features of the idea-content in molding in the form of internal monologue, stream of consciousness, portrait, interior, landscape;
- Alice Munro identifies the potential of creating psychology through psychological description in her stories;
- Alice Munro presents a new narrative model by revealing the obvious and secret psychology in her short prose;
- Alice Munro created a provocative form of psychology in the context of feminism, women and society problems;
- Alice Munro's short stories reveal moral-psychological and social problems, allowing to establish psychology within the framework of national literature;
- The stories of Afaq Masud, a prominent writer of Azerbaijani literature, have a similar position to the short stories of Alice Munro in terms of the use of stylistic methods of literary psychology.

The scientific novelty of the research. The research work is the first large-scale study dedicated to the investigation of psychologisms in Alice Munro's prose. Although Alice Munro's prose is a bit analyzed in the aesthetic thought of world literature, the author has not been involved in the study in the Azerbaijani literature. The investigation of psychologism in Alice Munro's prose is a generally unexplored theme in literary criticism, and this is one of the factors contributing its scientific novelty.

The theoretical and practical significance of the research. The results of the research work can be used in the teaching of world and English-language Canadian literature at universities' philology faculties.

Approbation and application. The ideas and considerations put forward in the dissertation are reflected in scientific conferences, seminars, as well as in articles published in our country and abroad. 7 articles and 3 theses in various journals on dissertation work were published. One article and one thesis were published abroad.

Name of the organization where the dissertation is performed. The dissertation work was carried out at the Department of Literature of Foreign Countries at Azerbaijan University of Languages.

The total volume of the dissertation with reference to the volume of the structural parts of the dissertation. The thesis consists of an introduction, three chapters, a conclusion and a list of references. The introduction of the dissertation consists of 5 pages, 8645 characters, Chapter I 52 pages, 104105 characters, Chapter II 45 pages, 89113 characters, Chapter III 33 pages, 64907 characters, Conclusion 3 pages, 5644 characters. The total volume of the dissertation, excluding the list of used literature consists 272414 characters.

BASIC CONTENT OF THE THESIS

The “**Introduction**” section introduces the actuality of the theme, the object and subject of the research work, the goals and objectives, the background of the theme, the scientific novelty,

methodology, theoretical and practical significance of the research work, the provisions for the defense, the approbation and structure of the research work.

The first chapter of the dissertation entitled “**Scientific-Theoretical Foundations of Literary Psychology and its reflection in Alice Munro’s creativity**”, consists of two sub-chapters. The first sub-chapter called “*The genesis of psychology in fiction and its theoretical foundations*” analyzes the development path of literary psychology. The development of literary psychology in literary studies is conditioned by the change and improvement of artistic forms over the centuries.

According to the Russian researcher A.B. Yesin, who developed the scientific-theoretical provisions of literary psychology, the modern era of ancient literature is the first stage of the development of psychology. The first elements of literary psychology can be found in “Aethiopica” by Heliodorus (approximately III or IV century) and “Daphnis and Chloe” by Longus (II century), considered two of five canon Greek novels. These works contain the inner and spiritual life of the heroes, their hidden ideas and thoughts. The scientific researches of several progressive Russian literary critics of the XX century state that the first development stage of literary psychology coincide with Hellenism and early Christian literature (M. Bakhtin, Golenishev-Kutuzov, S. Averinchev). The period of Hellenism is characterized by the discovery of the inner “Self”. Self-dialogue, self-control, self-analysis were philosophical forms and methods of the Hellenistic era. Literary genres such as memoir-biographical, epistolary prose (Marcus Aurelius, Seneca) are popular in this period. Reflection, that is, the discovery of self-analysis is the supreme achievement of Hellenistic culture, and the night report, which is widely embedded in the philosophy of Stoics, can be regarded as the early examples of self-analysis – psychoanalysis. (Porfiry “Life of Pythagoras”, Marcus Aurelius “Meditation”) Christianity, which stimulates the development of psychological reflexes, forms a confession of repentance.

“Abstract psychology” is characteristic for chivalric literature that developed in the XII and XIV centuries. Love novels

of Middle Ages can be considered as a transition from the narrative form of confession to the author's narration. The inner world of the heroes becomes the object of analysis, and the writer is given the opportunity to engage in psychological analysis by penetrating deep into the inner contradictions and feelings. All of this gives rise to the claim that the first elements of objective psychological analysis (i.e. author's analysis) came into existence with chivalric novel.

In the 14th century Renaissance, the stylistic methods of literary psychologism was replaced by mono-narration, confession, monologue, and dialogue. The analysis of the emotional and moral-psychological state of a woman abandoned by her beloved in "The Elegy of Lady Fiammetta" (1343-1344) by G.Boccaccio, the first psychological novel in Western European literature, the most obvious sample of mono-narration. Renaissance drama played a special role in the development of literary psychologism. The development of drama genre directly stems from the need for the Renaissance hero to express his inner passion and contrasts in action, words and gestures. The emphasis on the complexity, moral and spiritual dynamics of the hero's internal contradictions has increased.

In the Middle Ages, man was afraid of God's wrath, in the Renaissance he was free from the shackles of fear, and in the stage of classicism he obeyed the society that restrained him. In the stage of classicism, literary psychologism directed to the description of a human's confrontation feelings such as passion and moral duty, intellect, and emotion from abstract psychologism. This stage laid the foundation for objective psychologism with the development of the epistolary novel. The author of the first French epistolary novel.

The objective form of psychological analysis, which has its roots in the Renaissance prose and the baroque sentimental novel, reveals itself in "The Letters of a Portuguese Nun" by Guilleragues, the author of the first French epistolary novel and "The Princess of Cleves" by Madame de La Fayette. Without the author's intervention, the protagonist's feelings and thoughts are presented directly.

Transformative development of literary psychologism in the middle of the XVIII century in Europe and the early the XX century in East may be observed. Prose is the leading literary form in the

stage of literary modality. The development of psychologism in this period is directly related to the psychological novel of the XIX century. Sentimentalism and romanticism play an indispensable role in the creation of a psychological novel. Sentimentalism introduced the “sentimental reflex” that provides the lyrical self-realization of the inner-spiritual world. The “sentimental reflex” is more vivid in “Pamela; or, Virtue Rewarded” by S.Richardson, “Julia or the New Eloise” by J.Rousseau, “Miss Sarah Sampson”, “Emily Gallotti” by Lessing, “Faustus” by Goethe, “Fugitives”, “Intrigue and Love” by F.Schiller, and becomes a research object of the psychoanalytic method⁵.

One of the contributions of romanticism to the development of psychological novels was the formation of subjective psychological analysis. The works of romanticists such as Novalis, H. Kleist, S.T.Coleridge, G.G.Byron, F.R.Shotabrion, J. de Stal, B.Konstan serve to reveal the struggle for the inner good and evil of man.

Realism is characterized by the emergence of a psychological novel, with a focus on the actual problems of the psychological and spiritual world of man. Destruction of identity, self-analysis of heroes, psychological drama, and the degradation of “Self” are reflected in the writings of such writers as Guy de Maupassant, G.Meredith, Th.Hardy, H.J.James, and Th.Dreiser.

Modernism, formed in the late XIX and early XX centuries, is characterized by the use of a revolutionary method of expression of literary psychologism – the techniques of stream of consciousness. Modernist writers such as V.Woolf, J.Joyce, M.Proust, F.Kafka, A.Camus, J.P.Sartre, and W.Faulkner describe the human’s spiritual and psychological collapse seen two world wars through a “stream of consciousness” that includes a spatial discourse, an expression of the heroic, despairing and hopeless spirits of their heroes.

In the postmodernist literature of the XX-XXI century, literary psychologism is often based on the principle of going back to past texts, and in these samples comes out with the psychological texts, intertextual dialogue, irony, pastiche, collage.

⁵ Paul Bishop. Analytical Psychology and German Classical Aesthetics: Goethe, Schiller, and Jung. / – London and New York: Routledge, – 2008. – 233 p.

In the second sub-chapter entitled *“Artistic-aesthetic characteristics of psychologism in the works of Alice Munro”*, scientific and theoretical propositions of literary psychologism were put forward. The characteristics of literary psychologism (obvious and secret psychologism) are explained.

There are 2 approaches to the word literary psychologism. Let's pay attention to the word psychologism understood in the “broad” and “narrow” sense. Psychologism in the “broad” sense refers to the creation of examples in art and literature that express human life and character. Psychologism in the “narrow” sense is the expression of inner-spiritual, mental-spiritual, experiences, feelings and thoughts of characters in concrete works by one or another means. Mukhtar Imanov in his monograph “Psychologism in Modern Azerbaijani Prose (60-70s)” evaluates the use of psychologism in the method of narration as follows: *“In any method of narration, the establishment of narration on the basis of the character's mood and way of thinking leads to the strengthening of psychologism”*⁶.

Literary psychologism is one of the subjects that has been widely studied and analyzed by Russian literary scholars. According to researcher A.Yesin, *“psychologism is a deep, accurate and comprehensive description of feelings and excitement, thoughts and behavior of a personality (artistic image) that is a product of imagination with the help of special artistic means”*⁷. L.Y.Ginzburg calls psychology the study of deep layers and contrasts of spiritual life⁸.

Scientist I.Strakhov proposed two forms of literary psychologism: “Explicit” and “implicit”. The “explicit” form of literary psychologism expresses the inner world of images through internal monologue and memory. The “implicit” form is reflected through a portrait, external speech, dialogue, mimicry and gestures⁹.

⁶ Imanov, M. Psychologism in modern Azerbaijani prose (1960-1970s) / M.Imanov. – Baku: "Elm", – 1991. – p. 116

⁷ Yesin, A.B. Psychologism of Russian classical literature: a book for teachers / A.B. Yesin. – Moscow: Enlightenment, – 1988. – p.18

⁸ Ginzburg, L.Ya. About psychological prose / L.Ya.Ginzburg. - Moscow: INTRADA, - 1999. - p.286

⁹ Strakhov, I.B. Psychological analysis in literary creativity [in 2 volumes] / I.B. Strakhov. - Part 1, - Saratov: - 1973. - 118 p.

In her stories, A. Munro referred to the so-called obvious (explicit) and secret (implicit) psychologism. A. Yesin calls “explicit” psychological reflection “direct”, and “implicit” psychological reflection is called “indirect” form, since the character’s internal emotions, feelings and thoughts are expressed through external psychological symptoms.

The so-called secret (implicit) psychologism refers to portraits, landscapes, spatial descriptions. A. Yesin brought the concept of psychological and characteristic (non-psychological) portrait to literary studies. According to the scientist, the psychological portrait expresses the inner feelings and emotions, feelings and thoughts of the character’s mental state and condition. A characteristic portrait reveals the character and peculiarities of the character’s personality without going into the psychological state of the character. This approach is also highlighted in Azerbaijani literary studies in the monograph “Azerbaijani Artistic Prose (End of XIX Century, Beginning of XX Century)” by Aflatun Mammadov: *“In portrait stories, the author harmoniously describes both the appearance of the main character and his thoughts and ideas, desires and deeds, actions and behaviors”*¹⁰. Indeed, in the opening of the inner monologue, the author can revive the thoughts and ideas of the character using psychologism.

Through both psychological and characteristic portraits of A. Munro, she conveys the moral and psychological state, ideas and thoughts of his heroes to the reader. Let’s look at an sample of a characteristic portrait from the story “Dimensions”: *“Once upon a time, her hair was long, wavy and brown. As he loved. Now it is white as snow”*¹¹. The heavy burden of years and domestic problems broke the heroine of the story, and her husband’s murder of her children was the last drop in his patience cup. The portrait of the woman years ago is a sign of the pain of life breaking into her gray hair.

¹⁰ Mammadov, A. Azerbaijani artistic prose (End of the 19th century, beginning of the 20th century) / A. Mammadov. - Baku: “Science”, - 1988. - p.49

¹¹ Munro, A. Too much of happiness / Alice Munro. – Toronto: McClelland&Stewart, – 2009. – p.22

One of the other stylistic methods of secret psychologism is the description of landscape. The description of landscape resonates with the inner-spiritual world of the characters in the work, their mental state, emotions and spiritual transformations seem to be reflected in the description of nature. Researchers Harrit Bleeker and Barbara Bleeker rightly claim that there is a connection between the narrator's character, mood and landscape image. In Alice Munro's short stories, natural phenomena predict the characters' spiritual and mental lives, hesitations and changes, and even the events that will happen at the end of the story. As an example, let's take a look at E. Munro's short story "The Time of Death": "*The air smells of snow. But it wasn't snowing*"¹². If it wasn't snowing, the main character of the story, Patricia, was suffocating her anger, malice, hatred, directed at herself, not anyone, then the snowfall at the end of the story is symbolized by Patricia's confession that she unleashed her anger.

The stylistic methods of literary psychologism such as inner monologue, stream of consciousness, interior, metaphor, litotes, hyperbole, oxymoron, paradox, flashback, type of incitement, psychological analysis and self-awareness of the character are also examined in this subchapter and presented based on samples from Alice Munro's stories.

Chapter II called "**Descriptive Features of Psychologism in Alice Munro's Short Stories**", consists of two sub-chapters. The *first sub-chapter*, entitled "*An Illustration of the Inner World of Man in the Alice Munro's Short Stories*", provides an overview of the literary heritage of writers who played an important role in the dynamics of this genre in English-language Canadian literature. The creativity of Alice Munro, the 2013 Nobel laureate and author of 14 short story collections, honored by the name of "Canadian Chekov" was looked through in this sub-chapter.

Psycho-spiritual shakes of characters, moral contradictions and changes in short stories such as "The Day of Butterfly", "The Office", "The Time of Death", "Boys and Girls", "Red Dress-1946", "A Trip to the Coast", "Utrecht peace", "Dance of the Happy

¹² Munro, A. *Dance of Happy Shades* / A.Munro. – London: Vintage Books, – 2000. – p.90

Shades” included the short story collection called “Dance of the Happy Shades” have been analyzed in the context of the confrontation between man and society.

The protagonist or main character of all Alice Munro’s short stories is a woman. That is why when we speak of human-society we are mainly faced with the woman-society confrontation. Let’s look through the story “The Office”. The story “The Office” stems from the idea of English modernist writer V.Woolf that “*every woman should have her own room*”. The story is told by the protagonist - the woman writer. This story, describing the condition in the 50s of the XX century, reveals that the issue of women’s freedom and the issue of her preferring to be a writer have been a matter of concern.

The protagonist of the story is renting a suitable office with the consent of her husband. Mr. Malley is the owner of the rented room. As our heroine starts her typewriting, Mr. Marley comes under the pretext of bringing flower on a ribbon, a pillow for comfortable sitting, and sometimes a paper box. But Mr. Malley’s innocent at first sight but stubborn and insidious services disrupt the narrator and she locks the door. Mr. Malley is a typical male character of his epoch. He cannot digest such a denial, especially by a woman.

The males who are captured by the thought of “What can be more important for a woman than her serving to husband and children?” consider that nether writing is suitable profession for women nor the women’s being miserable deprived of the right to express herself. The fact that a woman with a family and a spacious home rented a room in another space was not welcomed by people. The narrator wanted to get rid of stubborn interlocutor attempts of Mr. Malley. Every time she enters her office, she locks the door from inside and writes a continuation of her stories on her writing machine.

But once she enters the room she does not believe her eyes. The table was full of bottles of alcohol, and the walls were written in lipstick. Mr. Malley accuses the woman in turning a rented office into an immoral slot and the only way out for our heroine is to return to her home – the inviolable tower. Because women becomes both spiritual and physical food for wolf flock everywhere except at home.

In the short stories such as “Royal Beatings”, “The Privilege”, “Half a Grapefruit”, “Beggar Maid”, “Mischief”, “Simon’s Luck”, “Spelling”, “Who do you think you are?” included the short story collection “Who do you think you are?”, the psychoanalytic analysis of the effects of consciousness on the lives, actions, and emotions of people are involved. Let’s pay attention at the short story “Mischief”. The short story describes the circumstances that led to Rose’s divorce from Patrick. After their marriage, the couple settled in Vancouver, making feasts for new acquaintances and friends, and eagerly attending the parties where they were invited. At such parties, Patrick makes flaming speeches, at which time Rose felt embarrassed and shame of being his wife. At the maternity hospital where Rosa gave birth to Ann, she meets Jocelyn, a mother of two sons. Jocelyn’s husband is a violinist. Jocelyn considers her desire to be a writer more futile than her husband Clifford’s talents and devotes herself to her husband and family. Both Jocelyn and Rosa are typical female characters of the XX century. Women, who had lost their talents and desires in the shadow of their husbands, considering their moral duty to be supportive and helper of their husbands were unable to claim their rights and use their potential to realize their dreams. They are convinced that, in addition to the misunderstandings within the family, they will also be subjected to public trial. Rosa also has dreams that she does not realize, and she understands that she has wasted her energy by marrying Patrick. Sigmund Freud, the founder of psychoanalysis, calls this energy the psychic energy that lies under the consciousness. And the accumulation of psychic energy can lead to a horrible force that will eventually hit and destroy all morals. Libido, the desire to enjoy, offers such kind of setting energy free as sports, intellectual and creative work, and so on. According to the scientist, the emergence and realization of energy under consciousness is a sublimation of energy¹³. According to S. Freud, fantasies, illusions and many dreams are the products of sublimation, and civilization owes this sublimated energy. Rosa’s dream was to conquer the hearts of

¹³ Guliyev, G. Concepts of literary criticism of the 20th century. / – Baku: – 2012. – 344 p.

everyone, to engage in a profession that carries public content, and to prove herself in the community. Marriage had put Rosa's wishes into a dream that could not shape her will as an individual. In the hands of Patrick, who interfered with the flaws in her speech, from the flaws to the dress she had, Rosa turned into a toy, and Patrick wanted to see her as he wished.

Rosa directed her unrealized dreams, expended psychic energy not to creativity but to betray Patrick, who had sentenced her to life in prison. Patrick's rough attitude towards artistic men and the need to imitate her husband made her move away from her youthful desires.

Rose betrayed her husband with her friend, Jocelyn's husband – a violinist Clifford, and took revenge on Patrick who fenced off her desires. By coldly admitting her betrayal to Patrick, she returned her 6-year moral-psychological distress to the perpetrators of this case.

The short story "Mischief" sheds light on Patrick's moral tragedy against background of Rose's fate. During the years that Patrick had met Rose, he had great hopes for the future. He planned to become a professor of history and never intended to become an owner of a number of chains of stores as his father. But the weak will forced Patrick to give up his wishes for ever. The burden of family, Rose's whimsical desires, and the fact that he could not keep up with the income she earned from his teaching career, confronted Patrick and he had to say goodbye to his wishes. Perhaps it was the force of unrealized dream that Patrick had imprisoned Rose in a world full of hatred for many people, especially talented artists. A man of spiritual and psychological strength could be freed of prison. Unlike Jocelyn, Rose was able to make radical changes in her life and close her eyes to the social and social challenges. Rose, who has survived of the dictation, influence and intervention of stepmother Flo and her father in her childhood, and Patrick in her youth, focuses all her energy on realizing her dreams.

In the second subchapter entitled "*Obvious and Secret Psychologism in Alice Munro's Short stories*" the stories included the short story collections "The Moons of Jupiter"¹⁴ and "Hateship,

¹⁴ Munro, A. "The Moons of Jupiter" [Electronic resource] / [www.need-read.com/ebooks/moons of Jupiter.html](http://www.need-read.com/ebooks/moons%20of%20Jupiter.html)

friendship, courtship, loveship, marriage”¹⁵ were analyzed in an ideological context and explored in the context of obvious and secret psychologism.

Obvious psychologism depicts the character through psychological self-analysis. Psychological self-analysis, interior monologue, dialogue, letter, confession, diary, dream, direct speech, stream of consciousness, soul dialectics can be considered the means of expression of obvious psychologism.

Secret psychologism are the expression of characters’ inner world through outside. The means of expression of secret psychologism are portrait, landscape, interior, and commentary even silence including to literary details.

Alice Munro strengthens the power of expression of character’s spiritual-moral world by the means of obvious and secret psychologyisms.

Alice Munro tries to emphasize the deficiencies in woman-society, woman-men, woman-child relationships in the short stories such as “Chaddeleys and Flemings 1: Connection”, “Chaddeleys and Flemings 2: The stone in the Field”, “Dulse”, “Accident”, “Bardon Bus”, “The Moons of Jupiter” included into the collection of short stories entitled “The Moons of Jupiter”.

“The Moons of Jupiter” looks at aspects of women’s lives which change little from one generation to the next, examining the extent of their dependence upon men, and showing how they continue to need men despite greater possibilities for female independence than existed in their mother’s day.¹⁶

Let’s pay attention to the short story “Chaddeleys and Flemings 1: Connection”, included into the story of collection. In this story, the events are narrated by the main character. Aunt Iris’s wish to visit the narrator’s home opens the ways for some memories. Alice Munro presents her hero’s inner-psychological feelings, secret and open thoughts with the character’s speech using obvious

¹⁵ Munro, A. Hateship, friendship, courtship, loveship, marriage. // – Toronto: – 2001. – p.153.

¹⁶ Christine Somerville J. Stories and Storytelling in Alice Munro’s fiction. / M.A.Thesis / – University of British Columbia, 1985. – 180 p.

psychologism as the character's self-analysis, interior monologue, confession, stream of consciousness, and memory in this story.

Our heroine recollects the childish years when mother's sisters Iris, Isabella, Flour, and Winifred entertained at them, their heated discussion of being English ancestors and of their grandfather's life. This cloud of recollection disappears under the voice of her husband Richard. The hero gives commentary of herself and the mechanism of interior monologue begins to work. It becomes clear that our hero is married with a man named Richard. They have got two children and settled in a nice house in Vancouver city. After a long years parting the idea of aunt Iris's visiting them arose in her the wish to create a self-confident, respected in the society woman image before aunts' eyes: *"I longed for the visit to go well. I wanted this for my own sake. My motives were not such as would do me credit. I wanted cousin Iris to shine forth as a relative nobody need be ashamed of, and I wanted Richard and his money and our house to lift me forever, in Cousin Iris's eyes, out of the category of poor relation."*¹⁷.

The heroine's interior monologue lightens the secret wishes and desires felt by her. Her aim is to hold Aunt Iris up as an example who worked once as a hospital nurse to Richard and prove him that even in the poor, distant country there may live socialized men and wanted to confirm and increase self-worth before husband's eyes showing her relatives to be rich of such intelligent people. On the other hand, she intended to show his wealth to her aunt by presenting the rich life that Richard had given her.

From the early days of their marriage she realized that closed her life with a man who struggled not only against her relatives but also her speech, behavior and habits. Richard kept in secret the fact of her being from the village from his friends and tried to part her forever from her accent making feel shame especially in high social parties and raise her to his own level: *"Richard had put himself in a chancy position, marrying me. He wanted me amputated from that past which seemed to him such shabby baggage; he was on the*

¹⁷ Munro, A. "The Moons of Jupiter" [Electronic resource] / www.need-read.com/ebooks/moons_of_jupiter.html

lookout for signs that the amputation wasn't complete."¹⁸

Trying to amputate her past, her relationship with her relatives, the place where she had grown up, and the accent, Richard was unable to intervene in her memories, her conscious that look through of her past as a ribbon.

The narrator was waiting for her aunt to come to dinner. While laying the dinner table she was debating with Richard inside: *"I started thawing a leg of lamb and made a lemon meringue pie. Lemon meringue pie was what my mother made when the aunts were coming. She polished the dessert folks, she ironed the table napkins. For we owned dessert folks (I wanted to say to Richard); yes, and we had table napkins."*¹⁹

Lemon meringue pie awoke some associations dealing with her mother and these associations are ended by the attempts to prove opposite to Richard who reproached her with her uncivilized country life. While laying the table the stream of consciousness involved her to self-analysis, self-examine and our hero tries to realize herself: *"But surely none of this mattered to me, none of this nonsense about dessert folks? Was I, am I, the sort of person who thinks that to possess such objects is to have a civilized attitude to life? No, not at all; not exactly: yes and no"*²⁰.

At the end of the story the narrator living under constant moral suppression and fear of censorship of her speech and deeds couldn't control herself against Richard's grumbling and humiliation of her aunt. Richard's dissatisfaction and boastfulness intensified her nerves and couldn't stop herself from throwing cake plate over her husband's face.

The short stories "Hateship, friendship, courtship, loveship, marriage", "Floating Boat", "Family furnishings", "Nettles", "Post and Beam", "What's remembered", "The Bear came over the mountain" included the short story collection entitled "Hateship, friendship, courtship, loveship, marriage" in the circle of problem of "psychologism" focuses on the analysis of obvious psychologisms

¹⁸ Munro, A. "The Moons of Jupiter" [Electronic resource] / www.need-read.com/ebooks/moons_of_jupiter.html

¹⁹ Ibid

²⁰ Ibid

such as stream of consciousness, psychological analysis, character's confession, memories on past, secret psychologisms such as portrait, landscape, interior, gesture and mimics.

Let's analyze a sample of secret psychologism in the story "Nettles". The story is narrated by the protagonist. The narrator arrives at her friend Sunny's house in the summer of 1979 and encounters a man who slices ketchup in bread. This is where the flashback mechanism is triggered, and the memories dealing with that person are conveyed to the reader. The years of childhood, the farm they live in, the father's fox business, the long walks with the drill's son Mike, the scenes of mud battles on the bridge, and the memories of the break without farewell at the end flood from the dark corner of her consciousness. At that time, Mike liked bread with ketchup. So after the years, that little boy has grown up and stands in front of her. The man in the kitchen was the embodiment of our heroine's first pure love in childhood. It was Mike. Following these memories, the writer draws the reader's attention to present lives of Sunni and the narrator. They were friends and interlocutress in Vancouver during their pregnancy and care for their babies. The narrator divorced her first husband and left home and settled in Toronto. One of the days when she killed her loneliness with her writings, meets Mike, who was the colleague of her friend Sunny's husband, Johnston. Mike was an engineer. He was married to an Irish doctor and had three children. The writer creates a physical portrait of Mike: "*Short-cropped hair, going gray, deep-set light-coloured eyes. A lean face, good humoured yet austere*"²¹.

From this portrait – secret psychologism writer's hint may be observed. At the end of the story, the writer explains the moments of Mike's life had made him to be so rough.

The couple, who met years later by accident decided to go on golf. A strong wind and heavy rains broke out on the golf squares forced them to wait and stretch over the nettle bushes. Alice Munro uses the mechanism of secret psychologism to describe this natural phenomenon. It was as if the wind was blowing in the depths of his

²¹ Munro A. Hateship, friendship, courtship, loveship, marriage. // Toronto, – 2001. – p.153

soul to express the unbearable truth. The wounds created on the hands and feet of nettle thorns were not as deep and healing as the bitter moments of life.

“There’s something I didn’t mention to you” his voice surprised me, “Our youngest boy was killed last summer. He was run over; he said. I was the one ran over him. Backing out of our drive way. His name was Brian. He was there... I should have looked more carefully”²².

Sometimes it’s easier to confess to a stranger than a person who shared your guilt for years. To a person who knows that he will never criticize, break you but listen to you. In the family, the loss was met with silence, with the principle that “everyone should bear his own troubles”. Mike’s confession was able to relieve the pain and sorrow that he had suffered, as heavy rain calmed the wind. *“I’ll never get over it. I’ll never forgive myself or my wife forgives me but she’ll get over it either”²³*. There is no perfect person. An honest person’s inability to forgive himself becomes his greatest suffering, and sometimes his end. Just as Cheryakov did not forgive himself in the story “Death of an Officer”²⁴ by Anton Chekhov, an outstanding writer of Russian literature.

The third chapter, entitled **“Literary psychologism of Alice Munro’s stories in the context of female problems”**, consists of two subchapters. The first sub-chapter entitled **“Feminism in the Psychologism of Alice Munro”** is devoted to the study and analysis of the feminist thoughts of Alice Munro and the women who became the protagonists of her stories. The pen master Alice Munro, who applies the feminist way of thinking to all her works, skillfully highlights women’s trust, suffering, sacrifice, friendship, love, spiritual and mental experiences, and subconscious thoughts against the background of family relationships. Women are the main protagonist or narrator in Alice Munro’s short stories (with the exception of “Forest”, “Face” and “The Bear came over the mountain”). They are complex,

²² Munro A. Hateship, friendship, courtship, loveship, marriage. // Toronto, – 2001. – p.156

²³ Ibid. – p. 156

²⁴ <https://www.litres.ru/anton-chehov/smert-chinovnika/chitat-onlayn/>

contradictory and emotional characters. Alice Munro's short stories present a gallery of women who, on the one hand, struggle for the success of their feminine status in the patriarchal society and seek to escape the cultural domination of men, on the other hand, are oppressed under internal and external uncontrollable social laws. Each collection of stories is directly addressed by the author's own life, that is, stories about every stage and period of the author's life can be read in those collections. The memories of childhood in "Dance of happy shadows", youth in "Lives if girls and women", middle age in "Something I have been meaning to tell you" and "Who do you think you are?" mature years in "Moons of Jupiter" and "The progress of love" are expressed²⁵.

In the short stories such as "Runaway", "Chance", "Soon". "Silence", "Passion", "Tricks", and "Powers" included the short story collection entitled "Runaway" the problem of woman and society are analyzed.

Social and psychological issues such as brutality, infidelity, violence, hypocrisy, theft, suicide, murder are emphasized in the short stories of "Dimensions", "Wenlock edge", "Free radicals", "Face", "Too much happiness" included the short story collection "Too much happiness". The impact of these negative experiences on the female psychosocial world, especially, focusing on the weaker sex has been written psychologically in these stories.

Alice Munro's female characters realize after a long struggle that they do not have the luxury of breaking out of the path dictated by society. Researcher Christina Nicholas in her article "Gender Embodiments in Alice Munro's Prose"²⁶ states that A.Munro's female characters are crushed by their own internal desires and external uncontrollable social laws. Their emotional lives are a mysterious world and the reader is helpless in front of what will happen and when.

²⁵ Celeste Fernandes. The fiction of Alice Munro: A Study. / Thesis for Doctor of Philosophy, Goa University, – 2004. – 410 p.

²⁶ <http://www.inter-disciplinary.net/wp-content/uploads/2011/08/nicolaescugpaper.pdf>

In the second sub-chapter, called “*Social-psychological stories in the works of Alice Munro (compared to the stories of Afaq Masud)*”, parallels were made between the stories of both women writers.

Afaq Masud is also a writer who, like Alice Munro, describes the psychological and spiritual sufferings of a lonely person and the sufferings he suffers from existential alienation through an obvious and secret psychologist.

Nargiz Jabbarli’s article entitled “The place of Nizami Jafarov’s monograph in the critical understanding of Afag Masud’s work” explains Afag Masud’s difference from Azerbaijani women writers as follows: “*Before Afag, our literature had a female writer and a female character, but she was more related to the “national mentality” suitable, framed, bounded, who goes to a certain boundary line when opening his spiritual world and thoughts, but does not name it, who stands before the question of “what can be said, what can be written, what can’t”, who has difficulty crossing such boundaries even within himself, and mostly they were women who couldn’t*”²⁷.

The feature of descending to the depths of the inner world of a person, especially to the society, people and most importantly to himself, and to present these depths to the reader with all their nakedness, constitutes dominance in the narration realized by the stream of consciousness in terms of style and experiences in both Afag Masud and Alice Munro’s stories

In the stories of Afag Masud and A. Munro, the problem of loneliness, helplessness and alienation is highlighted. The story “Night”, which tells about the last hours of the life of an elderly couple left alone, can be considered the peak of Afag Masud’s literary heritage. The heroes of the story “Night” – Talib and his wife - are actually faced with human loneliness and are galloping in the vortex of this loneliness. It’s as if they don’t sense the time that threatens to swallow them up. “*Old people collide, trying to encourage each other, warming themselves in the sign of love that*

²⁷ <https://edebiyyatqazeti.az/news/edebi-tenqid/220-ani-kesf-etmek-cehdi>

has already died. Everything in the world is in vain. Vanity itself is so futile”²⁸.

At the beginning of the story, Afag Masud was pointing to the youth that will never return and the old age that will never end, with the description of the harsh winter. *“It was as if there would be no end to the blizzard. It was a week or ten days, he never got tired of howling like a hungry wolf”*²⁹. Talib comforts his old woman, who is afraid of the sound of a man’s voice. In fact, the sound of the crow is like the ticking of the death clock, and the reason for the woman’s fear was that the death hour was approaching. Both were drowning in the maelstrom of despair and helplessness brought on by old age. The writer describes the bitter truth - the mortality of life - that his heroes understand when looking at each other through flashbacks. *“One side of the woman’s mouth was crooked... Looking at the woman’s mouth, she became pale, her eyes filled up, she remembered the youth, fair skin, charming eyes of this beautiful woman... There was no sign of any of them. Everything was coming to an end, ending, fading away...”*³⁰.

In the story “Floating Boat” by A. Munro, we meet Jinny and Neil, two people who are blown away by the harsh wind of life, who say goodbye to the autumn of their lives and welcome their winter.

In the story “Floating Boat” included in the collection of short stories called “Hateship, Friendship, Courtship, Loveship, Marriage” A. Munro again touches on the theme of fear of death. The writer wrote an episode from the life of 42-year-old Jinny, a woman suffering from cancer and suffering from spiritual and mental suffering.

In the 90s, A. Munro herself had a battle with cancer. A. Manro, who received chemical treatment since 1991, was able to overcome this disease. Therefore, by transforming his feelings, thoughts, and excitement into the main character of the work, he was able to write with great mastery what the most serious disease of the 20th century caused to his slaves.

²⁸ <https://www.afaqmesud.az/az/posts/id:671>

²⁹ <https://www.afaqmesud.az/az/posts/id:145>

³⁰ Ibid

Jinny has been married to Neil for 21 years. The moral gap between this couple appeared many years ago. However, they are used to being patient and covering each other's negativity. And now this disease left him the only way to get out of the cage - and that was death, that is, freedom. Like everyone else, Jinny didn't keep thoughts of death close to her. Instead of imagining her own death, she used to imagine the death scene of others. Even Neil, who is 16 years older than Jinny, imagined the scene where he would die one day and prepared himself for that event: *"Once, before going to bed, he held her hand - his warm and alive hand. He thought that when he died, he would hold or touch this hand at least once. And she will not believe this truth. She will not be able to accept the fact that he is dead and powerless. Despite how many times she prepared herself for this event. she still won't believe"*³¹. Now the situation was different. Before the autumn of his life ended, the winter cut off his head and threatened him with death. Cancer survival was uncertain. It was this uncertainty that killed Jinny, who was used to building her life according to a certain regime and plans. The words of the oncologist seem to flow from the depths of his consciousness. "The fight against cancer must be continued for a long time and sometimes until the end of life," the words ring in Jinny's ears. The room vacated at the doctor's insistence - without newspapers, magazines, computers or even a TV - was the life that awaited 18-year-old Helen, whom she hired to babysit, and Jinny, who had an uncertain future.

The story "Floating Boat" does not have a definite plot line, as in the story "Night" by Afaq Masud. The events in the work are related to memories, flashbacks and episodes presented by the stream of consciousness. Neil works as a teacher in a juvenile delinquent training camp. He hires Helen, who works in the kitchen, as a nanny for his wife, Jinny. Helen is an 18-year-old young girl. Since her parents were treated in a mental hospital, Helen and her sister were given to different families. Helen was staying in a house with people named Matt and Juni and her stepbrother Ricky. It is Ricky who

³¹ Munro, A. Hateship, friendship, courtship, loveship, marriage. // - Toronto: - 2001. - p.52.

brings Jinny to the floating bridge. The description of this bridge is paralleled by Jinny's life. His life is suspended like this bridge, and the flowing river is moving even though it seems calm at first glance. It seems like Jinny's life is running its course. However, no one knows about the internal revolutions. *"Even if the water flowing under the bridge looks calm, it is not calm in reality, because if you look at one of the stars' reflection on the water, you will see it flickering, changing its shape and disappearing"*³².

In the prose of Afag Masud, her female characters are described with more deprivation and sadness. If their deprivation is due to unrequited love, their sadness is also due to the loss of time they spent on this love, when it will not return, it will not be returned. Afag Masud's female protagonists are driven to more spiritual suffering when they realize that those whom she took care once has burned her life over the years.

If in Afag Masud's story "Punishment"³³ and Alice Munro's "Utrecht Peace"³⁴ we meet "dearest" people who are driven to loneliness, crushed in the battle of spiritual suffering, alienated from each other, in Afag Masud's "Uncle Hasan"³⁵ and Alice Munro's "Face"³⁶, we unfortunately find proof that the creator of this vortex of loneliness is exactly man, and that "there is no enemy closer to man than himself".

In the **Conclusion** part of the dissertation, we present the main scientific provisions and conclusions of the research as follows:

1. Life itself has created conditions for the creation of literary psychologism, and artists who have come out of it have also reacted creatively and transformed life into an image of artistic expression. In the era of high culture development in society, the value of a

³² Munro, A. Hateship, friendship, courtship, loveship, marriage. // – Toronto: – 2001. – p.55.

³³ <https://525.az/news/193985-bedii-dusunce-imkanlarinin-ozunemexsuslugu-bedirxan-ehmedli-afaq-mesud-haqqinda-yazir>

³⁴ Munro, A. Dance of Happy Shades / A.Munro. – London: Vintage Books, – 2000. – 240 p.

³⁵ <https://www.afaqmesud.az/az/posts/id:333>

³⁶ Munro, A. Too much of happiness / Alice Munro. – Toronto: McClelland&Stewart, – 2009. – 250 p.

person as a personality, not as an object or an individual, interest in his social status, post and position in society, and the literary expression of the inner and spiritual world of human, have created the emergence and development of literary psychologism .

2. The formation of literary psychologism stepped together with development patterns of literature, beginning from ancient times to the modern literary stage. In the writings of the period, manifestations of psychologism appeared, and their peculiarities in literature were formed. In such works, the person who is the object of the image and his fate is traced throughout the work, earning an artistic life amid the feelings and emotions, thoughts and behaviors, human and social relations. From this point of view, psychologism can be considered a value unit for a literary work and for the writer the essence of his literary creativity.

3. The pursuit of literary psychologism as a theoretical problem gives rise to the claim that psychologism is based on literary criticism. The possibility of its scientific and theoretical presentation resulted in the search for psychologism in Alice Munro's creativity.

4. Obvious and secret psychologism takes place by revealing the essence of the image, events and stories in the literary work and is carried out through monologue, dialogue, stream of consciousness, which are its leading forms. The monologue and dialogue are not only a reflection of the personal and social character of the image, but also the writer's position, as well as a clearer manifestation of the idea of the work.

5. The 19th century English-speaking Canadian literature is not far from the moral and psychological crisis that surrounds the world, and has described these events in their literary works. As in all areas of prose, Alice Munro was able to reveal the emotional world of the person and the possibility of conveying her "Self" to the reader.

6. The fact that Alice Munro's portrayal of natural phenomena, interiors, manners and portraits of characters artistically by stylistic methods of psychologism has led the reader to visualize what is happening. The hero's ability to revive the spiritually-secret and apparent psychology has raised Alice Mano to be called "Chekhov of Canada" as an artist.

7. Alice Munro's stories tell about women's lives through the psychoanalysis of the protagonist, internal monologues, dialogues, letters, confessions, diaries, dreams, and the flow of consciousness, revealing the inner-spiritual experiences of the characters. In her work, the role of women in society and in family is presented in a moral and psychological sense. This quality made Alice Monroe the most renowned writer of English-language Canadian literature.

8. The study of psychologism in the short story collections "Dance of Happy Shadows" and "Who do You Think You are?" with the scope of the problem suggests that the author succeeded in expanding the boundaries of psychological prose by revealing the human problem arising from the conflict between man and society.

9. An analysis of the peculiarities of psychology in the collections of "Jupiter's satellites" and "Hate, Friendship, Care, Love, Marriage" has shown Alice Monroe possible ways of uncovering the inner world of man and his spiritual and spiritual realm. Psychology in this case serves to explain the author's reality.

10. The problem of women and society in the collection of stories "Runaway" and "Too Much of Happiness" is related to the existence of man as existential being, his place and role in society, his self-seeking and self-determination. Alice Munro, an "expert" on the spiritual and inner world of the human being, has helped to bring this unique English-language Canadian prose into a qualitatively new level, by the help of his use of stylistic methods of psychologism.

11. Most of the heroes of the works of Alice Munro and Afaq Masud struggle in need, do not live a good life, suffer from a cold relationship, suffering, drown in the vortex of lack of love and carelessness. But most of them are struggling, they don't want to come to terms with the status quo, and most importantly, they yearn for freedom. Women who are oppressed by the dogmas of the society but choose the path of struggle are presented in the foreground in the works of both writers. Both authors have managed to describe the undertones of events, the inner-psychic world of images, hesitations and changes through the stylistic principles of overt and hidden psychologism, such as dialogue, monologue, stream of consciousness, portrait, interior, flashback.

The main content and scientific provisions of the dissertation are reflected in the following articles and abstracts of the author:

1. The first Canadian writer to join the ranks of Nobel laureates // – Baku: “Scientific News” of AUL, – 2015. No. 4, – p. 227-231.
2. Alice Munro’s creativity in literary criticism // – Baku: "Scientific news" of AUL, – 2015. No. 5, – p.142-146.
3. Aesthetic sources of artistic psychology // "Actual problems of teaching foreign languages" Republic Scientific-practical conference. – Baku: AUL, – 5-6 May – 2016, – p. 449-452.
4. Expression methods of artistic psychologism in the stories of Alice Munro // – Baku: BSU, Language and literature, – 2016. No. 4, – p. 276-280.
5. Means of expression of artistic psychologism (based on the stories of Alice Munro) // – Baku: ANAS, Literary Relations, – 2017. No. 11, – p.78-84.
6. Analysis of E. Munro's stories based on the principles of psychoanalytic criticism // – Baku: BSU, Actual problems of the study of humanities, – 2017. No. 1, – p. 178-183.
7. The obvious and secret psychologisms in Alice Munro's prose // Almaty: Al Farabi Kazakh National University, Bulletin, Series "Philological sciences", – 2017. №4(165), – p.106-112.
8. Psychologisms in the stories of Alice Munro (in the context of development of stylistic principles) // "IV international scientific conference of young researchers", – Baku: BMU, – 5-6 May –2017, – p. 828-829.
9. Women's problem in the psychologism of Alice Munro // – Baku: "Scientific News" of AUL, – 2018. No. 3-4, – p. 69-75.
10. Archetypes in Alice Munro’s short story “The Office” // 9th International conference “Science and society-Methods and problems of practical application”. – Canada: Vancouver, – 15 February – 2020, – p.58-61.

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