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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE AUTHOR AND AUTHOR'S POSITION IN RUSSIAN AND AZERBAIJANI POSTMODERNIST LITERATURE (on basis of materials of Russian and Azerbaijani literature on the cusp of XX-XXI centuries)

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GENERAL CHARACTERISTIC OF WORK

Actuality of research and degree of its development. In globalization period the study of similar cultural and literary phenomenon took place in different regions of world is the problem of great importance. Postmodernism is one of such phenomenon. While saying “postmodernism” we keep in mind the transformation of notion “modernity”, mean global position of civilization in last decades, the general crisis of evolution. Alike other literary trends, the engendering of postmodernism was connected with historical reasons. In period when postmodernism engendered, everybody understood clearly, that humanity had to form new state of mind in order not to destroy itself. In postmodernism the centuries – long experience was thought over in new way, got a quite new meaning, and brought to light the values, connected all humanity with each other. At the same time, those transformations were not discovery of postmodernism. Such ideas, discussions were noticed earlier in works by F.Nietzsche, L.Shestov, K.Yaspers and other philosophers. At the end of XX century postmodernism formed as separate, quite independent trend and this trend differed from preceding ones by its “extravagance”, “unexpected features”. E.g. at first side postmodernism looks as unsystematic phenomenon, because in this trend any forbidden means, methods and themes don’t exist. On contrary, here satire and humor, sometimes even anti-aesthetic elements and attributes, playing elements, clownery is used, i.e. there are not any limitations or bounds for using of means. From this point of view, the study of “author” notion and “author’s position” in postmodernism is one of most interesting and most little-studied problems. In postmodernism the notion “author” is manifested in quite new form. In general, the problem of “author” and “author’s position” was one of most interesting, complicated, multifaceted problems since the engendering of literary creativity. E.g. in other literary trends, the author is a bearer of whole conception of literary work and the literary is a manifestation of author’s attitude to definite event or personage, of author’s position, connected with problem, set in work. As for postmodernism and the peculiarities of this trend the author of work is able to feel the moments of content and text, which

cannot be understood by anybody. As a result, along with the personal position of author, the literary work is able to demonstrate the aspects, earlier unperceivable and unachievable for other subjects inside the text.

In post-modernism the problem of “author” and “author’s position” is revealed in different, even unusual way. This peculiarity is connected with the specifics of postmodernism trend. If take into consideration the peculiarities of postmodernist literature the problem of “author’s image” and “author’s position” looks very interesting and needs study. From this point of view the study of mentioned problem both in Azerbaijani and Russian literature, namely in creativity by K.Abdulla and B.Yevseyev is of particular interest. Both writers are representatives of postmodernist literature and both of them basing on most typical orders of postmodernist literature created national literary works. In their works the unit of contemporaneity with historical past is created and the attempts to decide national and global problems are made. So, the study of creative work by K.Abdulla and B.Yevseyev looks very actual and interesting. There is one, very interesting similar feature in creativity of these writers. Both writers – K.Abdulla and B.Yevseyev do not avoid experiments in their works and both of them demonstrate in their works particular, unusual, very interesting approach to raised problems.

At present time to some investigators’ mind in postmodernist literature the phenomenon of “author’s death” is observed. E.g. R.Barthes believes that the main role in the new texts is played not by writer, but by the reader. So, the reader, in turn, can perceive and explain the text as he wishes, because the reader forms the relationship not with the writer but with the text. From this point of view the creative work of K.Abdulla and B.Yevseyev is very interesting phenomenon. The comparative analysis of the works of Kamal Abdulla and Boris Yevseyev let investigate the national peculiarities of Russian and Azerbaijani postmodernism, and identify the ways and means by which the author and author's position is manifested in both national postmodernist literatures.

The literature of postmodernism attracted the investigators since the moment of its engendering. The main index of its study

degree consists of two parts – the dissertation works, connected with postmodernist literature, defended in Azerbaijan and scientific and ethnographic-monographic researches, numerous scientific articles. Among them the researches the works by Russian theorists of Russian postmodernism, such as V.Kuritzin, İ.İlyin, İ.Nikitina, M.Lipovetzky, A.F.Losev, D.Zatonsky, M.Epshtein, L.Andreyev, Y.Kristeva are of great interest. In West-European philologic science the researches by J.Derrida, J.Lyotard, U.Eco must be pointed out particularly. Except mentioned scientific works in dissertation the researches of A.Euhemer, D.Viko, A.Schellingq, V.Mueller, K.Frazer, K.Levi-Stross, R.Reglan, A.Bergson, M.Bakhtin, N.Berdyayev, E.M.Malinovsky, R.Levy-Strauss, A.Cassirer, Z.Freud, C.Young are used also. In Azerbaijan a number of prominent literary critics have been engaged in study of postmodernist literature. Among those investigations the "Literary concepts of XX century" (2012) and "Postmodernism and Fiction Literature" (2016) by G.Guliyev can be considered as very serious achievement in literary study. The other woks, such as "Kamal Abdulla- the morphology of choice" (2010) and "Epic tradition and modern literary prose" (1994) by A.Hajili, "Modern Azerbaijani postmodernist novel of" (2015) by S.Sharifova, study-guide "Foreign literature of XX century second half" (2006, in Russian) by N.Mammadkhanova are also characterized as very serious researches in this sphere. As for researches, connected with problem of author and author's position, in 1985 the book "The author-work-reader" by Kamal Abdulla was published. In that book K.Abdulla presented his own analyses, position and comments on mentioned subject. Finally, the book "Kamal Abdulla – from writing to myth" by Rustam Kamal is of great importance for study the problem of author's position and author's presence in narration.

The object and subject of investigation. The object of investigation is following literary works – "The Incomplete Manuscript" (2004) and "The Valley of Wizards" (2006) by Kamal Abdulla and novels "Yurod" (1997) and "Romanchik" (Some details of violin playing study) (2005) by Boris Yevseyev.

The subject of dissertation is the study of the peculiarities of life reality reflecting in creativity of K.Abdulla and B.Yevseyev, the study of role of author, its position in poetics of Russian and Azerbaijani postmodernist literature.

The aim and objectives of the study. The main aim of this investigation is to study creativity by K.Abdulla and B.Yevseyev from postmodernist poetics point of view and to analyse the display of author and author's position in creativity of both writers. The investigation is carried out on the basis of creativity by outstanding representatives of Azerbaijani and Russian literature – K.Abdulla and B.Yevseyev. This choice wasn't occasional certainly. Both writers belong to the same generation and they are almost age-mates. Both writers explain their authorial position quite clearly and exactly. Both writers carry out very brave, courageous experiments in creative sphere and don't avoid to play "games", characteristic for postmodernist literature. Interesting and original works of both writers give wide opportunities for study postmodernist literature in Azerbaijan and Russia and for bringing to light the peculiarities of author's role and authorial position in postmodernist literary work. Then, in works of both writers the authorial beginning, it's different features are manifested in different way. So, the analyses of these ways, the revealing of individual and national peculiarities in their works are also the important aspect of this investigation.

The main **aim** of this dissertation work is realized by fulfilment of following **purposes**:

- to define the main tendencies both in Russian and Azerbaijani literature at end of XX – early XXI century;
- to retrace the development of postmodernism as literary and cultural, aesthetic phenomenon both in Russian and Azerbaijani literature;
- to substantiate the matter of notions "author" and "author's position" in historical aspect
- to reveal poetics of B.Yevseyev's postmodernist works and specifics of "author" and "authorial position" problem, it's role in B.Yevseyev's creativity.

- to analyse prose works by K.Abdulla, to reveal peculiarities of his postmodernist works, to characterize the means of author's position expressing.

Method of research. The research is based on a historical-comparative method. The method of comparison gives great opportunities to analyze the characteristic features of Azerbaijani and Russian post-modernism, the author's role and the author's position in both national literatures, and for comparative-typological study of the works of K. Abdulla and B.Yevseyev.

The main postulates, represented for defence:

- in world literature the basis and sources of postmodernism were formed in the middle of XX century. From one side, postmodernism was fuelled by earlier literary achievements, from other side, postmodernism presented traditional literature in new way and human psychology, moral problems are set here in original, quite unusual way;

- the category "author" and "author's position" both in Azerbaijani and Russian literature has it's own national specifics and these notions have their definite position in structure of literary work;

- the peculiarities of the categories of "author" and "author's position" in B.Yevseyev's creation, along with the peculiarities of the Russian postmodern literature are manifested in writer's works of by means of features, characteristic for other trends (e.g. modernism);

- The concept of "author" and "author's position" in works by K.Abdulla also has specific features. These features are connected with national literary traditions and with the writer's personal, "postmodernist" writing style.

The scientific novelty of research. The novelty of research is defined by coplacity of theme and its studying in typological and comparative aspect. At present time there is a need to study postmodernist literary works, their national and individual peculiarities on the system level. Besides, the investigation of author and authorial position in creativity of two representatives of postmodernism (Azerbaijani and Russian) in context of national literary tradition is carried out for a first time.

Scientific-theoretical and practical importance of research. The scientific significance of the research consists in the widening

and deepening of knowledge in sphere of Russian and Azerbaijani postmodernism, in the discovery of peculiarities of postmodernist literature in works by B.Yevseyev and K.Abdulla, in study of specifics “author” and author ‘s position” notions in two "national" postmodernisms.

The practical significance of the research lies in the fact that the main scientific conclusions and points, received in dissertation can be used in the teaching of subjects “Russian literature of XX century” and “XX century Azerbaijani Literature”, in preparing of special courses. The research materials can be also useful in the development of lectures on Azerbaijani and Russian postmodernist literature and the post-modernist trend.

The approbation of dissertation, its application. The main provisions of the theses are presented in reports made at national and international scientific conferences abroad, and the main results of the research are published in articles and abstracts.

The name of organization, the scientific work is executed. The dissertation work was executed at the department of History of Russian Literature of Baku Slavic University, in accordance with main demands and directions of scientific investigations.

Structure of work and its volume. The dissertation consists of an Introduction, three chapters, a conclusion and a list of references. The volume of the dissertation is 239875 characters without spaces (Introduction – 18061, first chapter – 74223, second chapter – 71111, third chapter – 67500, Conclusion – 8980). The bibliography contains 166 titles.

MAIN CONTENT OF DISSERTATION

In **Introduction** the actuality of theme is substantiated, the aim and duties of research, its scope, scientific novelty, theoretical and practical importance are defined. Besides, in introduction the main postulates, represented for defense are recounted.

The first chapter of dissertation is named “**Theoretical and aesthetic principles of postmodernism**”, it consists of two

paragraphs. In this chapter historical reasons of postmodernism engendering, its characteristic features, theoretical and aesthetic principles are investigated. In the first paragraph, named **“Postmodernism as culturological, philosophical, literary-fictional case”** it's pointed out, that postmodernism (Fr. – postmodernizme) is wide cultural trend, formed at the end of XX century. As a matter of fact, it comprehended not only literature, but philosophy, aesthetic, art and science also. The postmodernist disposition was connected with disappointment in ideals of Renaissance and Enlightenment epoch and with crisis in belief in progress, in the triumph of Intellect, with disbelief in the endlessness of intellectual solutions of human being. Postmodernism had its own specific features, but in the same time, this trend had peculiarities in all national literatures.

Global problems of XX century were reflected in atmosphere of that period, in aesthetic transformations, took place in different spheres, in eclecticism of artistic language. In postmodernism the avane-garde attitude to renovating, the using of all achievements of world culture moved to the fore-front. But, that activity in postmodernism was manifested in ironical way. Postmodernism consists of paradigms, existed earlier and unity of classical and modern principles. At present, postmodernist literature is understood not as literary trend only, but as social and historical phenomenon first of all. Now, quite different opinions connected with engendering of postmodernism exist.

The term “postmodernism” for a first time was used in period of WWI, by R.Pannwitz in his book “Crisis of European Culture”. (1914). In 1934, theorist of literature F.de Onis in work “Anthology of Spain and Latin America literature” explained term “postmodernism” as “reaction to modernistic literature”. In 1947 A.Toynbie in his book “A Study of History” included in term “postmodernism” culturological content. To A.Toynbie's mind, postmodernism is symbol of the end of Europe and West predominance both in religion and culture. The leading politologists of West Europe J.Habermas, Z.Bauman, D.Bell explained postmodernism as the end of neoconservatism, symbol of

post-industrial society and deep transformation of society¹. Those transformations “were manifested” in ideas of “total conformism”, “the end of world history” (N.Fukuyama), aesthetic eclecticism². In science different definitions of “postmodernism” are used.

In postmodernism, the nostalgia for the past in the emptiness of the post-cultural or intercultural (transitional) period got already quite new fundamental character. As a result, in postmodernism a certain “revision” of pre-existing art and literature is observed, and this revision took place in the most ironical way. However, although these two processes have internal affinity, there are serious differences between them. Malcolm Bradbury, one of the most influential propagandists of the concept of modernism- postmodernism, in his famous book “The Modern World: Ten Geniuses” wrote that “modernism belongs to the past, and in its present state, it has given its place and position to another phenomenon – postmodernism”³.

The second paragraph of first chapter is named “**The aesthetic-literary peculiarities of posmodernism**”. In this paragraph it’s pointed out, that postmodernist aesthetics was based on non-traditional interpretation of classical literature.

Literature of postmodernism “understood” the world in its own, original, unrepeatable way, meditatively and ironically at the same time. By such means “postmodernism” added last features to the portrait of “superman” and completed it. That “superman” doesn’t improve the defects of world or improve himself, he is a person who is always ready to sacrifice himself only. Some postmodernists consider the fragmentation of “Me” as synonym of notions “Me”, “Ego”, “Specificity”, “Wholeness”, “Personality”, “Consciousness”, “Experience”.

It must be also pointed out, that the term “postmodernism” can contain three main senses-artistic style, trend, synonym of new

¹ Quliyev, Q.H. XX əsr ədəbiyyatşünaslıq konsepsiyaları / Q.H.Quliyev. – Bakı: Mütərcim, – 2012. – s. 123.

² Quliyev, Q.H. XX əsr amerikan ədəbiyyatşünaslığında aparıcı cərəyanlar / Q.H.Quliyev. – Bakı: Mütərcim, – 2011. – s. 98.

³ Мамедханова, Н.Дж. Зарубежная проза II половины XX века. (Литература Франции, Великобритании, Германии). Учебное пособие / Н.Дж.Мамедханова. – Баку: ЭЛМ, – 2006. – с.21.

historical period. Being explained as artistic style, postmodernism means important part of XX century literature and culture. In general, it's difficult to present the exact, adequate definition of postmodernism and that difficulty is connected with contradictions within the postmodernism itself. In postmodernist literature the novel is created as cosmological structure first of all. The author creates definite sphere detected later by words. To author's mind, his main aim is to create new world. Representatives of postmodernist literary criticism create new terms and notions, such as "world chaos", "postmodernist sentiment", "world as text", "consciousness as text", "intertextuality", "crisis of authority", "epistemological hesitation", "author's mask", "binary code", "parody modus of narration", "pastiche", "contradiction", "fragmentation", "fragmentation of narration" (non-selection principle) and used them widely.

One of main peculiarities of postmodernism is "playing" attitude to world. That playing, game is quite free, but its neither chaos nor anarchy. The course of it is regulated (may be it sounds contradictory) but its end, its results cannot be known beforehand. Dutch scientist D.Fokkema thinks that this form of postmodernist feelings is senseless attempt to create "world model" and getting real result in such way is impossible. English postmodernist G.Lodge thinks, that main peculiarity of the texts of such kind is *"the wish to create in reader some "hesitation" connected with events, take place in narration"*⁴.

To G.Fokkema's mind, the postmodernistic code is one of codes, which is got for the "producing" of postmodernist text. American literary criticist A.Wild put forward the idea that postmodernist feelings in contacts with different displays of life reality form "effective irony" and it's one of most important features of postmodernist literature. French scientist R.Barthes pointed out the existence of five codes in each literary work, such as cultural, hermeneutical, symbolic, semiotic and narrative one⁵.

⁴ Quliyev, Q.H. XX əsr ədəbiyyatşünaslıq konsepsiyaları / Q.H.Quliyev. – Bakı: Mütərcim, – 2012. – s. 94.

⁵ Барт, Р. Избранные работы. Семиотика. Поэтика / Р.Барт. – Москва: Прогресс, – 1989. – с. 211.

Postmodernism researchers Ch.Jencks and T.D'Ann have tried to connect the concept of semiotic fiction by R.Barthes with the postmodernist theory of “mockery”, and with this aim both scientists set forward the concept of “binary code”. To their mind, in all codes come to light by R.Barthes the comparison of different literary styles, genre forms and literary trends basing on “irony principle” is considered acceptable. On the other hand, these codes act as two main superstitions in literary and artistic practice. Some postmodernist writers though partially, in mutual dialectic relations have to refute the social style of postmodernism. It means, that postmodernist code can be pictured by means of preferable choice of syntactic or semantic methods. In such case postmodernist writer puts forward the principle of “*non-selection*” as leading one in organization of text.

The other method, named “*permutation*” is one of means, used by postmodernists in their fight against conformity of classical realism and modernism. “Permutation” supposes the gradual and mutual substitution of text fragments. The paradoxal, quixotic logic, presented by representatives of postmodernism consists of the fact, that the thoughts and events, which mutually excluded each others, create obligatory equivalence. That equivalence is formed on basis of supplement principle. Outstanding researches, such as D.Lodge, D.Fokkema, L.Heymann brought to light and systemized numerous “narrative strategies” of postmodernist writing, i.e. they made attempt to prove the conditional character of literary creativity.

*The main provisions and materials of this chapter are presented in the following articles and conference materials.*⁶

⁶ Садиева, К.М. Постмодернизм как художественная система // Humanitar elmlərin öyrənilməsinin aktual problemləri. – Bakı: Mütərcim, – 2012. №4, – s. 186-189; Sadiyeva, K.M. Postmodernizm-ədəbi fəlsəfi cərəyan kimi // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri. – 2014. №4, – s.144-147; Sadiyeva, K.M. Müasir Qərb ədəbiyyatşünaslığında və ədəbi tənqiddə postmodernizmlə bağlı yeni konsepsiyalar haqqında // Ulu Öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər. Beynəlxalq Elmi konfransın materialları. – Bakı: 3-5 may, – 2016. – s. 346-348; Sadiyeva, K.M. Postmodernizmin kulturoloji, fəlsəfi və bədii-mədəni aspektləri // Ədəbiyyat məcmuəsi. – Bakı: – 2017. XXXII cild, – s.207-213.

The second chapter is named **“Postmodernist context of B.Yevseyev’s prose”** and it’s divided into two paragraphs.

In this chapter the peculiarities of Russian postmodernism are studied in terms of B.Yevseyev’s creativity. In first paragraph of second chapter, named **“Russian postmodernism and notion of “author””** its pointed out, that Russian postmodernism perceived literary context gradually. In 1960-70th in Europe and partially in Russia the notion “postmodernism” began to be studied at first in connection with social convulsions, later in connection with literary creativity. Russian postmodernists perceived and adopted the demands and principles, worked out by European theoretical scientists and used by European writers, but developed them creatively, in their own way, more properly. To be more exact, Russian postmodernism rejected all philosophical, religious, scientific knowledge, existed earlier. Russian postmodernism considers the earlier scientific discoveries connected with human and society, the reality, pictured by postmodernists unreasonable both from the intellectual and moral-aesthetic point of view. So, postmodernism destroyed all former systems without respect to national differences.

To many scientists’ mind postmodernism engendered from definite combination of some signs of cultural conscious, formed in the turn of XX-XXI centuries. E.g. Asif Hajili doesn’t accept the term “postmodernism” word for word and puts forward very interesting hypothesis. A.Hajili came to conclusion, that the notion *“postmodernism” must be defined not as conceptual notion or creative method, formed after “modern”, but as phenomenon, formed along with “modern”*⁷. In modern Russian prose literature the opinions about existence of “orthodoxal” and unusual postmodernist methods and means are different and even contradictive. In spite of this fact, it must be admitted, that postmodernism at present time is reflection of deep moral crisis and is based on demands of social life.

At the end of XX century people’s cost of mind, their world outlook transformed cardinally. In postmodernist literature and in Russian postmodernism especially the problems, which were strictly

⁷ Hacılı, A.A. Kamal Abdulla. Seçimin morfologiyası / A.A.Hacılı. – Bakı: Mütərcim, – 2010. – s.41.

prohibited earlier, were demonstrated openly. In Russia, a unique literary association connected with postmodernism was established. Thus, the well-known researcher of Russian literary postmodernism V.Kuritzin in his most works prefers to study the morpheme "post" in connection with notion "modernity", which is much more "flexible", "mobile". To the researcher's mind, *"in such "morphological combination" the fact that the literary hero exists simultaneously in multiple layers of time is reflected more accurately"*⁸. O.V.Weinstein and Y.Borev talked about "post-modernism" and adapted the terminology of the works of Russian writers to the thinking of the XXI century. The term "postmodernism" can be also explained in different way. E.g. to I.P.Ilyin's mind *"postmodernism" is complex of philosophical, epistemic, scientific-theoretical and emotional-ethic imaginations*⁹. That's why, literature theorist Y.Borev connected that problem with subconscious of human being, person of "new time" and admitted, that *"human being cannot stand the pressing of life and world and transforms into post-human"*¹⁰. So, O.Weinstein added up his opinion in such way: *"Postmodernism became a totality of global situation, cultural state of mind and philosophical trends observed in last decades"*¹¹. V.V.Ivashova noted, that *"nowadays the literary code, the role of author and type of reader, even the literature itself transformed radically"*¹². N.Mammadkhanova pointed out *"that novelty was raised on level of the absolute. Absolute priority, given to novelty, adding to it features, which were not peculiar for classical*

⁸ Курицын, М. Русский литературный постмодернизм / М.Курицын. – Москва: Publisher ОГИ, – 2000. – с.72.

⁹ Ильин, И.П. Постмодернизм от истоков до конца столетия. Эволюция научного мифа / И.П.Ильин. – Москва: Интрада, – 1998. – с.80.

¹⁰ Боров, Ю. Эстетика / Ю.Боров. – Москва: Издательство политической литературы, – 1988. – с. 93.

¹¹ Вайнштейн, О.Б. Постмодернизм: история или язык? // – Москва: Вопросы философии, – 1993. № 3, – с. 3-9.

¹² Ивашева, В.В. Литература Великобритании XX века / В.В.Ивашева. – Москва: – 1984. – с. 45.

literature was most comfortable and easy means for Russian writers to express the attitude to the world, for appraisal of it”¹³.

As for the problems, connected with the "author" notion, they are neither regulated nor accepted still as a rule. For this reason, it is necessary to define these main notions more exactly. The problem of author in postmodernist literature is of special importance. Investigators also admit, that in II half of XX century problem of author became one of central problems of literary studies. Its connected with the fact, that in this period literature itself and literary studies also began to develop in other, quite new flatness. Depending on the idea or moment, on which the author fixed his attention, we can talk about the image of author, about degree and proportion of author's participation in literary work, author's attitude to personages. From this position the works by B.Yevseyev present very interesting material for study of author problem.

The second paragraph of second chapter is named **“The image of author and author's view in Boris Yevseyev's creativity”** and in this paragraph the peculiarities of “author” and “author's” position are studied. B.Yevseyev is considered to be one of most outstanding representatives of Russian postmodernism. Despite of it, literary critics haven't formed concrete and complete opinion about B.Yevseyev's creativity. Some works by B.Yevseyev, e.g. “Romanchik”, “Yurod”, “The Ram” were the echoing of distant “confession” literature. In fact, in 1960-1980th such works became the first sign of new time, the “drink of fresh air”. B.Yevseyev's work “Romanchik” is masked in high degree, but realization of ideas and of all theme by means of specific postmodernist methods and means doesn't do any harm because of it.

The work “Romanchik” by B.Yevseyev attracted attention of many literary critics. E.g. D.Bikov wrote, that the motive of “running” has a special place in creativity of B.Yevseyev. As for work “Romanchik”, here the proportion between the reality and illusion moves to the background even the political views. L.Anninski and

¹³ Мамедханова, Н.Дж. Зарубежная проза II половины XX века. (Литература Франции, Великобритании, Германии). Учебное пособие / Н.Дж.Мамедханова. – Баку: Элм, – 2006. – с. 37.

L.Lipovetzki thinks that "Romanchik" by B.Yevseyev is sample of appeal to the past, earlier used by M.Bulqakov. "Romanchik" by B.Yevseyev is remarkable from several aspects and gives wide possibilities for analyses of the "author" and "author's position" display in writer's works. In this work by B.Yevseyev the embodiment of main theme is formed in accordance with rules of postmodernist aesthetics. The main character of "Romanchik" is Borislav Timofeyevich Yevseyev, musician student. As it's seen his name coincides with name of author, it's a mark of author's active participation in plot of work. In "Romanchik" geographical space widens, enlarges or gets narrow both in reality and in imagination. In the words of B.Yevseyev himself, that space transforms into "small space". In addition to it, in "Romanchik" the temporal transition from one time to another one is observed also. B.Yevseyev demonstrates very careful approach to historical heritage and avoids to criticize directly heroes of epoch in his works. The exposing of legends about heroes of soviet period is formed by B.Yevseyev within a framework of critical approach to the higher officials of party apparatus.

In "Romanchik" the political aspect is very important, but in spite of it the work begins with the transition from present to past, return to "small motherland". First of all that return was hero's pilgrimage to his historical motherland, to the nativeland of his ancestors, it became the adoration to everything, dear for his heart and soul. That time, i.e. in 1973, those territories – Odessa, Nikolayev, Mariupol, Kherson – were most beautiful place all over the world. So, the feelings and emotions of main character, leading hero coincide with the feelings and emotions of author himself. So, the human being returns to beautiful, happy childhood and then returns to present reality and sometimes makes attempts to run away from himself. The time is fixed in one point by its endlessness, but the space isn't third-dimensional, triaxial, its multifarious. It's one of most typical features of Russian postmodernism.

Forgetting the past from time to time is the main feature of the main character in "Romanchik". It is no occasional, that the events in the work took place in 1973. According to Boris Yevseyev's original idea, the leading hero goes back to 1937, to the year of massive

unlawful repressions and returns in its opposite date – in 1973. E.g. the story goes from music to love, from love to biography (scenes of the author's stay in his historical homeland, Novorossiya), and finally between the political results and generalizations of the events of 1937 and 1973 a spatial-temporal “bridge” is built. The author also mentions 1974 and also connects it with the years of repressions (74 means twice 37). In other words, B.Yevseyev shows that the Soviet system has not changed radically since the period of repressions. In “Romanchik” the idea of spatial-temporal displacements is obeyed to idea of fantasy, dream, it's transforms into idea of destruction of social relations and (globally speaking) and the existence of all world in chaos, confirm them. The same idea is seen clearly and continued in B.Yevseyev's other works also. In “Romanchik” the image of author and author's position is represented very gently, so the personality of author, his embodiment in personage or the distance between them takes place very organically.

The other work by B.Yevseyev is named “Yurod”. “Yurod” means “the madman”, but not the simple mad, crazy, but “God's fool”. In this work B.Yevseyev reveals the marks, left by soviet past in world outlook of people and its influence on people of new time. B.Yevseyev demonstrates in disclosed way that the failure of the empire and the great difficulties and failures in forming of a new, undefined structure were caused by the errors, corruption, hypocrisy and immorality of the communist system. The story “Yurod” was written at the end of 90th and it is story about “the highest, supreme truth of God's foolishness” The madness (not invented, but real foolishness) enters the hero's heart as salvation from “madness of life”. Serov is “yurod”, he is a patient of the psychiatric clinic, who speaks with himself and admits that he is "talking with himself and doing foolishness". At the same time, Serov, in differ from the other patients in the psychiatric clinic, does not forget who he is and knows that at one time he was the chief of the department at a Scientific Research Institute. Serov himself admits that "the institution he works in is worthless and inert". It is a reality, but Serov felt himself comfortable in it. In this work, the author primarily likens all Russia to psychiatric clinic and raises theme of ways and means of reorganization of modern Russia.

However, according to the laws of postmodernism, the "ill", negative reaction to the crisis situation of the Russian society is presented with mockery and ridicule, buffonery. In the clinic people from different population groups, exist in modern Russia are treated. This chain of heroes reflects the absurdity of reality and the comicality of the situation.

So, in work by B.Yevseyev natural and logic reaction to crisis of "diseased" Russia is expressed by irony and mockery, by undisguised juggling.

Thus, the author in some specified sense hides his thought as real "yurod" or expresses them by means of "yurodstvo" (craziness). Here B.Yevseyev stresses very important idea – to tell the truth is very difficult, but to do realistic actions, to initiate realistic steps is more difficult. Everybody is displeased by existed situation, and everybody excludes himself from real activity and expects the truthful actions and words from others, from all his surrounding. In this point the authorial position is demonstrated frankly and author transforms into active participant of literary work. Thus, the "voice" of the author is heard in the work clearly, the author's evaluation of the described events is felt. This "participation" manifests itself in different ways. Sometimes the author expresses his opinion directly, and sometimes he conveys his idea by proxy, through a narrator.

The main provisions and materials of this chapter are presented in the following articles and conference materials.¹⁴

¹⁴ Садиева, К.М. Авторское начало и способы его выражение в русском постмодернизме // ADU-nun doktorantların və gənc tədqiqatçıların XIV Respublika elmi konfransının materialları. – Bakı: – 4-5 dekabr, – 2010. – s. 212-213.; Садиева, К.М. Особенности русского постмодернизма и этапы его развития // – Bakı: Filologiya məsələləri, – 2012. №5, – s.561-566.; Sadiyeva, K.M. Rus postmodernizminin təkamülünün nəzəri-fəlsəfi təhlili // Ədəbiyyat məcmuəsi. – Bakı: – 2017. XXXI cild, – s.301-307.; Садиева, К.М. Особенности становления постмодернизма в России. "Artistic interpretation of globalization problems and Contemporary images" Beynəlxalq Elmi konfransının materialları. Özbəkistan, Taşkent, – 9 avqust, – 2018. – s. 363-369.; Садиева, К.М. Характерные особенности русского постмодернизма // Мир науки, культуры, общества. – Горно-Алтайск: – 2018. №1, – с.419-420.

The third chapter of dissertation is named **“Specifics of notions “author” and “author’s view” in creative work by Kamal Abdulla”**, it’s divided into two paragraphs. The first paragraph of third chapter is named **“Position of Kamal Abdulla’s prose in Azerbaijani postmodernism”**. In this paragraph main peculiarities of creative work by Kamal Abdulla are presented, the characteristic features of Azerbaijani postmodernism are studied. It’s also pointed out, that Kamal Abdulla has his own, very prominent position among the representatives of innovatory literary trends (modernism, neomodernism, neorealism, postmodernism). His novels and stories (“The Incompleted Manuscript”, “The Valley of Wizards”, “The Ghost”, collection of plays “There is Nobody to Forget”) are the evidence of engendering, forming and establishment of postmodernist literature in Azerbaijan.

Creativity by Kamal Abdulla attracts writers and literary critics because of its unconventionality, novelty and at the same time by its problematical character. In his famous works “Incomplete manuscript” and “The Valley of Wizards” Azerbaijani writer raised in very truth global problems, important for all humanity and decided them in original way, presented them readers modernly.

The works by Kamal Abdulla “The Incompleted Manuscript” and “The Valley of Wizards”, their proficiently structured plot demonstrates author’s deep knowledge in quite different spheres – modern linguistics, philosophy, history, mythology, culturology. It must be also pointed out, in Azerbaijani literature postmodernism (in differ from Russia) was formed not only as philosophy, but also as means for expressing and evaluation of the opinion of other authors. In general, while researching one or another literary works, written in postmodernist style it’s possible to unit some elements of structure or separate them from each other. At the same time, the structure of work can be studied in isolated way also. In such case, the definition of trend and specifics of postmodernist work, definition of it’s genre becomes very serious problem. Gafarova S. rightly notes that *“currently in the sphere of genre studies very contradictory views exist. That is to say, the interaction and connection of literary types and genres, their penetration into each other, their tendency to*

*integrate from one side , and their differences from other side remain undisputed still”*¹⁵. From this point of view, novel "Incomplete Manuscript" is of particular interest.

The "Incomplete Manuscript" is important as literary phenomenon, poetic fact first of all. This novel in its own right is world level literary work and is worth to be included in history of culture and literature.

Along with it, it's valuable from point of view of new aesthetic world outlook, presentation of new literary conception. This work ("Incomplete Manuscript") is created with a complex structure and semantics, with original poetics. It is the first conceptual example of intellectual-philosophical artistic approach to myth, epic and history in Azerbaijani literature, it is the first experience of postmodernist interpretation. Attention to this work is conditioned not only by the bringing of the classical text and the classical character into the modern work, but also by the unpredictability of their artistic impact. In this work Kamal Abdulla created two characters of Shah Ismail. One of them is real historical person-Shah Ismail, the other one – Shah Ismail Khizir. In "Incompleted Manuscript" Shah Ismail attracts particular attention as peripheral, secondary character. Real Shah Ismail is called by Shah – Mardan in heavens. That's the reason, that real Shah Ismail hands in his kingdom to Shah İsmail Khizir and disappeared. It's not historical fact certainly. Here, according postmodernist interpretation the character of Shah Ismail is deconstructed. Due to that deconstruction in the work unexpected events, quite illogical at first sight took place. The author's philosophical thoughts are uncovered in connection with those events.

In "The Incomplete Manuscript" the other, very rare phenomenon – anti-imitation is met. In revelation of Shah Ismail's character the means of imitation is manifested proficiently. The conflict between Shah and Governor is growing softer – all conflicts, shocking the world is taken out as a rule by death of individuals, at the same time this is only external decision of problem. But the Oghuz tribe avoid the

¹⁵ Гафарова, С.А. Проблема синкретизма жанровых структур в современной литературе: / автореферат диссертации доктора филологических наук / – Баку, – 2004. – с.43.

conflict, which can shake their chivalric code, which can shake everything, uniting them, which can shake the system of their moral values. In novel logic structural connections are seen not only in solution of conflict or in subconscious actions, retraced in that solution.

In the novel, epos and history are not actualized in the modern context only, but also become the main material for self-expression and self-cognition. As a matter of fact, here the "creation" of a new epos and history takes place.

In "Incomplete Manuscript" by Kamal Abdulla Dede Gorgud is not only the pen-pusher of Bayandur khan, but also the keeper of his secrets, and in this sense he is a confidant: everyone in the Oghuz society knows that *"the secret entrusted to Dede will be protected with care"*¹⁶. The author expresses the complexity, ambivalence of the characters' relationships both in the text of the "manuscript" and in his notes. One-sided pricing is also impossible, because the characters and their behavior are many-sided. The complexity of the Shah-Lala-Khizr-Vazir relations and relations of the main characters, who know or are connected the hidden content of the events, is kept until the end of novel. These relationship form dynamic system in which except binary ties between the characters and all parties participate simultaneously and this system brings balance in the text also. The plot line takes part in creation of artistic reality, which is either fictitious or objective, anti-imitated one. The texts of investigated works ("Incompleted Manuscript" and "The Valley of Wizards") differ by their content and form. In spite of it, the philosophical direction and aim, orientation to obligatory and ever-being, life-long values remain the same. Such original poetical thinking along with new meanings brought in our literature some qualitative transformations also.

The main layers of narration- e.g. Ganja earthquake, Oguz world, the period of Khatai and modernity unite and form modelling structure. ("The Manuscript" is presented here as framework, but along with it the explanations, connected with modernity, smaller frameworks, notes, have their own artistic functions and they are no

¹⁶ Abdulla, Kamal. Yarımçıq əlyazma / Kamal Abdulla. – Bakı: XXI-YNE, – 2004. – s.78.

less important than “manuscript” itself.) The author himself forms active dialogue with his own text as strange reader and by such means affirms the autonomous independence, reality of text, and by different questions mobilizes the reader to active perception of text.

In the postmodern poetics of "The Incomplete Manuscript," "the reader's expectations horizon" is greatly expanded – at first, the text impresses the reader by its suddenness, and then attracts it by a unique creative interpretation process. The author's activity is realized in the form of a universal text, in the form of transition from known to unknown, from certain to uncertain, the traditional and historical personages are presented in unexpected aspect. *“Incomplete Manuscript” by Kamal Abdulla is brilliant reading of turning period in ancient history of Azerbaijan. It can be also considered as explanation, new interpretation of classical epos “Dede Gorgud” engendering reasons¹⁷.*

In other words, Kamal Abdulla acts as an author in a new, different context. To confirm this fact, it would be logical to refer to other work by Kamal Abdulla – novel “The Valley of Wizards”.

The novel “The Valley of Wizards” (2006) by Kamal Abdulla keeps the idea of the author's position, characteristic for the Sufi philosophical tradition. In “The Valley of Wizards” very serious problem is raised- its problem of general nothingness of worldly ambitions and the meaninglessness of imperfect society and imperfect man. The sense of “The Valley of Wizards” is "universal" and beyond time, its the main, unusual characteristic of the novel. (The author calls his work novel-fantasy.) It should be noted that the proverb (pritcha) is characterized as timeless, conditionally-schematic space.

It is no occasional that the heroes of "The Valley of Wizards" by Kamal Abdulla manage to control time and space. As seen in the title of the work in novel “The Valley of Wizards“ by Kamal Abdulla, the valley is embodied as a collective image.

In “The Valley of Wizards” by Kamal Abdulla the plot is very attractive, fascinated from position of the described events, from

¹⁷ Əlişanoğlu, T.Ə. Müstəqillik illəri Azərbaycan ədəbiyyatı: [I hissə: 1990-cı illər] / T.Ə.Əlişanoğlu. – Bakı: Qanun, – 2013. – s. 91.

position of unexpected turnings, windings, details of intellectual conclusions.

The leading personage of “The Valley of Wizards” is Caravanbashi. Caravanbashi also means the name of occupation – the leader of caravan. Thus the use of the name in here gives a glue to the reader to have imagination of time and space location which is given covertly. Tepegöz (Cyclops), Mammad-Gulu and Caravan-bashi are three executioners, murderers, they are one worse than the other. The only difference of them is that Tepegöz and Mammad-Gulu are feeding with human blood, they commit their malintends even torturing babies. But Caravan-Bashi is executor of his own soul, he poisoned himself by feeling of revenge. Ludmila Lavrova who translated “*The Valley of Wizards*” into Russian pointed out “*perfect structure of novel*” and compared it with “*garden of parting pathes*”¹⁸. In this garden the mask of author leads the reader the way of Caravanbashi, who is looking for his father’s killer, tells the story of Mammadgulu, asks not to mix in God’s Providence.

In this novel by Kamal Abdulla Caravanbashi doesn’t refuse from revenge in the name of his honor and calmness. Caravanbashi did it, because the life is beautiful, splendid.

*“In novel by Kamal Abdulla the image of mythic “small motherland”, connected both with West-East artistic-philosophical context and Dastan is perceived in special national interpretation. In “The Valley of Wizards” the crossing of mythological events, took place in Present, Future and Past in can be named aesthetics of Wholeness”*¹⁹.

The creative work by Kamal Abdulla is of deep sense, all his thoughts are of philosophical matter and his authorial fantasy is endless. In the last part of novel the white, clear snow covers all bad actions and crimes-betrayal, death, loss of morality, descent, bloodshed, took place in history of all people. By such end Kamal Abdulla proves, that all paths to remission of sins leads through spiritual self-perfecting. The philosophical question, asked by Kamal Abdulla –

¹⁸ Selçuk Elçin. Kədərin sirri. Kamal Abdullanın yaradıcılığının özəllikləri / Selçuk Elçin. – Bakı: XXI-YNE, – 2005. – s. 82.

¹⁹ Yənə orada- s. 101.

“Where is truth?” can be neither answered nor explained by author himself. In the center of literary work the executioner is placed. This executioner is undoubted and despotic host of family. In the work mystery, that cannot be admitted, a knot to be untied and a sin to be forgiven exists. In fact, there are one, maybe several "killers" in the "Valley of Wizards", it is the reader who must find him or them. The author never speaks openly. In the novel "Valley of Wizards" the attempt to find a solution of the mentioned problem is seen clearly. This is logical, because the basic truth that Zoroastrianism, Judaism, Christianity, and Islam teach people, indoctrinated them in different ways, is that Good and Evil are the exact opposite of each other, and that these forces are closely united, both in life and within man. To decide which of these forces is preferred depends on the individual himself.

Apparently, Kamal Abdulla is trying to solve a global problem in the "Valley of Wizards", and this attempt is made absolutely by postmodernist means.

The second paragraph of third chapter is named **“Kamal Abdulla’s literary works and author’s view”**.

In this paragraph it’s pointed out, that in novels “The Incomplete Manuscript” and “The Valley of Wizards” by Kamal Abdulla the problem of “postmodern novel” and role of author in postmodernist novel is represented in new, quite unusual way. In postmodernistic works the author is manifested in different forms. E.g. by means of objectivization of his intension author creates direct intercommunication and expresses his intension himself. So, in trilogy by Kamal Abdulla the mask of author transforms into center of sense and structural principle of writer’s narration.

In general, the notions “author” and “author’s position” can be studied from different positions and approaches. It’s connected with the fact, that in the text of literary work these notions can be manifested in quite different forms, can get different character. It’s logic, because being the creator of work author expresses himself in different aspects and levels of work. The author is real person, who lives all events and is close to all personages, develops all feelings, described in the work. From this position, every work of author can be

considered and studied as part of author's personality and his own biography.

In postmodernist work author's "playings", "games" are seen clearly, it's result of understanding of unavoidability of chaos. As it's known, "the chaos" is one of most archaic and fundamental contradictions of cosmological model. In postmodernistic imagination and intellection of Kamal Abdulla the subject, object and addressee, principal novelty of their relations, "virtual reality" of artistic world differentiates "The Incomplete Manuscript" not only from all preceding stages of Azerbaijani national literature but from many modernistic and postmodernist writers of West. The role of the author in the works of Kamal Abdulla manifests itself in a different way. The author tries to reveal the defects of human nature by deconstructing created images. While referring to metaprose in postmodern novels, it should be noted that postmodernists widely use the metanprose features in the forming of novel.

Basing on idea of F.Nietzsche we can say, that the leading hero in text, created by Kamal Abdulla *"doesn't run away from communication, even closeness with people: only the remoteness between human beings makes him alone....."*²⁰. E.g. in "The Valley of Wizards" Kamal Abdulla from one side pictures the wished-for scenery and from other side being an author, understands clearly that this scenery is utopia. As a result, the writer, touches the most problematic aspects of life and the postmodernist games, played here are clear imitation of discourses. The analysis of the author's concept and the author's role in the works of Kamal Abdulla let compare them with the ways, in which these concepts are manifested in Boris Yevseyev's works.

First of all, it is necessary to point out the specific feature in the concept of author and author's position in works by Kamal Abdulla. So, in stories and novels of B.Yevseyev and K.Abdulla, the author's and author's position usually is manifested very clearly (in differ from a theoretical point of "author's death" or a deliberated reduction of the author's role). The "death of author" is one of most popular signs of

²⁰ Ницше, Ф. Собрание сочинений в 2-х томах / Ф.Ницше. – Москва: Мысль, – т. 1. – 1990. – с. 134.

Russian postmodernism. This sign was mentioned first in philosophy of R. Barthes. In his fundamental theoretical work "The Mythology" R.Barthes dwelled on that issue²¹.

The charm of the modern prose of Boris Yevseyev and Kamal Abdulla is important and valuable because it is far from visible effects. The main reason of it – both of these writers don't break the connections with realistic literature and enriched the matter of postmodernism by new content. Depending on national postmodernist frame of mind and on literary-cultural connections with European theoretical mind postmodernism is seen clearly as one of most specific features both in "Romanchik" by Boris Yevseyev and "Incomplete Manuscript" by Kamal Abdulla. The original path in art and creative credo by Boris Yevseyev and Kamal Abdulla are defined from one hand by need to be in forefront with social-cultural situation and from other hand by wish to search the standing point for creative ideas in neomodernist newness.

At the same time, in "Incomplete Manuscript" by Kamal Abdulla the line between realism and postmodernism can be defined more clearly, on quite another level. The structure of the work "Incomplete Manuscript" provides basis for a serious idea – in this work, the author's subjective idea, the opposition of his intentions is noticeable. Here, we must admit, that in novel "Incompleted Manuscript" and novel – proverb "The Valley of Wizards" by Kamal Abdulla author's main ideas correspond completely to postmodernist poetics of myth.

So, some specialists thinks, that postmodernizm, in which some "strange" elements (such as mystic, mysteriousness, mythic poetics, fragmentarity, unusual great number of citations, etc.) exist can be considered as new trend, named "neomodernism". Some literary theorists think, that such approach is more right and rational.

As it's seen, there are interesting similarities in the works of Kamal Abdulla and Boris Yevseyev, and at the same time both writers express their author's position differently. In addition, the analysis presented in the dissertation proves, that while Boris Yevseyev in his

²¹ Барт, Р. Избранные работы. Семиотика. Поэтика / Р.Барт. – Москва: Прогресс, – 1989. – с. 117.

works prefers the description of the recent historical past, political processes, Kamal Abdulla in his work addresses to more global, human, philosophical problems.

The main provisions and materials of this chapter are presented in the following articles and conference materials. ²²

In **Conclusion** main eductions and generalizations are represented. The analyses of creative work by two postmodernist writers - Kamal Abdulla and Boris Yevseyev confirm the main idea of scientific research about engendering and development of postmodernist literature in Azerbaijan and Russia, let reveal the main peculiarities of this literary trend in Azerbaijan and Russia. The specifics of notions “author” and “author’s position” is studied in details, their specifics in both national literatures is investigated also.

The main provisions of dissertation have been reflected in the following works of the author:

1. Садиева, К.М. Авторская субъективность в художественном произведении // XTU-nin aspirantların və gənc tədqiqatçıların XIII Respublika elmi konfransının materialları. – Bakı: – 6-7 mart, –2009, – s. 243-244.
2. Садиева, К.М. Авторское начало и способы его выражение в русском постмодернизме // ADU-nun doktorantların və gənc tədqiqatçıların XIV Respublika elmi konfransının materialları. – Bakı: – 4-5 dekabr, – 2010. – s. 212-213.
3. Садиева, К.М. Особенности русского постмодернизма и этапы его развития // – Bakı: Filologiya məsələləri, – 2012. №5, – s. 561-566.
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²² Садиева, К.М. Авторская субъективность в художественном произведении // XTU-nin aspirantların və gənc tədqiqatçıların XIII Respublika elmi konfransının materialları. – Bakı: – 6-7 mart, –2009, – s.243-244.; Садиева, К.М. Постмодернизм как художественная система // Humanitar elmlərin öyrənilməsinin aktual problemləri. – Bakı: Mütərcim, – 2012. №4, – s. 186-189.

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7. Sadiyeva, K.M. Rus postmodernizminin təkamülünün nəzəri-fəlsəfi təhlili // Ədəbiyyat məcmuəsi. – Bakı: – 2017. XXXI cild, – s. 301-307.
8. Sadiyeva, K.M. Postmodernizmin kulturoloji, fəlsəfi və bədii-mədəni aspektləri // Ədəbiyyat məcmuəsi. – Bakı: – 2017. XXXII cild, – s. 207-213.
9. Садиева, К.М. Характерные особенности русского постмодернизма // Мир науки, культуры, общества. – Горно-Алтайск: – 2018. №1, – с. 419-420.
10. Садиева, К.М. Особенности становления постмодернизма в России. “Artistic interpretation of globalization problems and Contemporary images” Beynəlxalq Elmi konfransının materialları. Özbəkistan, Taşkent, – 9 avqust, – 2018. – s. 363-369.



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