

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**CHARACTER OF CREATIVE PERSONALITY IN  
MODERN ENGLISH AND AZERBAIJANI  
LITERATURE**

Speciality: 5718.01 – World literature (English literature)  
5716.01 – Azerbaijani literature

Field of science:           Philology

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## GENERAL CHARACTERISTICS OF THE RESEARCH

**The topicality and research degree of the subject.** The problem of creative personality has been topical for all times in artistic and scientific thought. Since the Middle Ages, approaches towards the creative personality have always made the writers and poets of Azerbaijan think. The main goal of this research is to apply the novelty brought by the creative personality in society and the social sphere, the peculiarities created by them, and to forward the frequency amplitude of these innovations for the benefit of society.

In the Eastern and Western worlds, the attitude towards the creative personality and the evolutionary process of this attitude has always been different. One of the points that reflect the topicality of the research is to clarify the differences that affect the formation of creative personality in this evolutionary process. The reasons for the difference are the diversity of socio-political and cultural processes that took place in both literatures and the uniqueness of the reaction to the globalization process in society.

In different eras and countries, the creative personality being important in the life of society, created multifaceted changes in its cultural development. From this point of view, the problem of creative personality is reflected in different ways in the works of Azerbaijani and English writers.

The topicality of the problem of creative personality in modern English and Azerbaijani literature lies in the study of the problem at the typological level based on comparative analysis, and finally in the elaboration of the regularities of the world literary-historical process. The topicality of this research work is also related to the need to study and comprehensively analyze the main essential aspects of the integration of the creative personality into the social environment in both horizontal and vertical contexts. Studying this problem in the context of national–spiritual values is important for Azerbaijani and English scientific–theoretical thought.

This subject pattern requires continuous research at the level of different periods and authors.

One of the main points that are noteworthy in the research is that

the creative character in literature is reflected in various forms, for example, in the historical–biographical genre, in the form of portraits of artists in memoirs and autobiographies, etc. It is clear from this that there is enough material in the literature to explore the character of a creative personality in many directions.

To present the idea–artistic topicality of the character of a creative personality in English and Azerbaijani literature in the dissertation, the images of the artist and actress in the works of the English writer William Somerset Maugham “The Moon and the Sixpence”<sup>1</sup> and “Theatre”<sup>2</sup>, the self–portrait of Virginia Woolf in her “A Writer’s Diary”<sup>3</sup> and “A Room of One’s Own”<sup>4</sup>, the character of an artist–miniaturist in “Sultan Muhammad”<sup>5</sup> by Ashraf Said Ibrahim, the character of an actress in İlgar Fəhmi’s “Actress”<sup>6</sup>, the author’s self–identification and literary portraits in Gulrukh Alibayli’s “Our Thinking World”<sup>7</sup> and “Our Struggling World”<sup>8</sup> are brought to a broad level of analysis.

One of the most important factors determining the topicality of the research is the philosophical–aesthetic nature of the mentioned works and the evaluation of their universal character. Here Azerbaijani and English life, their national welfare, and way of thinking, in general, their mentality are described with the help of a creative personality. However, these descriptions are not limited but have a global character. The psychological lives of these heroes are native to every person, regardless of nationality.

Another important factor is to examine the research history of

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<sup>1</sup> Moem, U.S. Ay və Qara Qəpik / U.S.Moem. – Bakı: Qanun Nəşriyyatı, – 2012. – 256 s.

<sup>2</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S.Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>3</sup> Woolf, L. A Writer’s Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>4</sup> Woolf, V. A Room of One’s Own / V.Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>5</sup> İbrahim, S.Ə. Sultan Məhəmməd / S.Ə.İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>6</sup> Fəhmi, İ. Aktrisa / İ.Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156 s.

<sup>7</sup> Əlibaylı, G. Düşünən dünyamız / G.Əlibaylı. – Bakı: Elm, – 1998. – 196 s.

<sup>8</sup> Əlibaylı, G. Çırpınan dünyamız / G.Əlibaylı. – Bakı: Elm, – 2000. – 176 s.

the topic and determine the degree of study of it. During the conducted research, it was determined that the first research work written in the direction of the study of the creative personality concept in our national literary studies belongs to Sevinj Arif Nabizade. Despite the certain scientific importance of the dissertation entitled “Creative Personality and Its Artistic Reflection in Modern Russian Prose (in the context of Y. Bondarev's work)”<sup>9</sup> that she submitted to receive the scientific degree in Doctor of Philosophy in Philology, it is related to the creativity of one writer, that is, it is not related to comparative analysis.

The works of English writers William Somerset Maugham and Virginia Woolf, which form the basis of our research, were also studied separately in Azerbaijani literary studies. In Azerbaijani literary science, the comparative analysis of the human concept in V. Woolf's works is found in Fargana Zulfugarova's monograph entitled “Human Concept in English and Azerbaijani Literature (Based on the Works of Virginia Woolf and Afag Masud)”<sup>10</sup>. Here, the human concept in V. Woolf's works is involved in comparison with Azerbaijani literature. The essay about V. Woolf is the main part of Fargana Zulfugarova's second book entitled “English Literature at the End of the 19th Century and the Beginning of the 20th Century”<sup>11</sup>.

Another scientific work that studies V. Woolf's creativity is the thesis “Virginia Woolf and the Psychological Novel Genre”<sup>12</sup> submitted by researcher Aysel Farajova to get a master's degree, in which the writer's novel “Mrs. Dalloway”<sup>13</sup> is analyzed in the context of the psychological novel genre.

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<sup>9</sup> Nabizade, S.A. Творческая личность и ее художественное отображение в современной русской прозе (в контексте творчества Ю. Бондарева): / кандидат филологических наук, автореферат дис. / – Баку, – 2008. – 17 с.

<sup>10</sup> Zulfugarova F. İngilis və Azərbaycan ədəbiyyatlarında insan konsepsiyası (Virjiniya Vulf və Afaq Məsudun yaradıcılıqları əsasında) / F. Zulfugarova. – Bakı: Elm və təhsil, – 2012. – 232 s.

<sup>11</sup> Zulfugarova F. XIX əsrin sonu XX əsrin əvvəllərində İngilis ədəbiyyatı / F. Zulfugarova. – Bakı: Elm və təhsil, – 2012. – 153 s.

<sup>12</sup> Fərəcova A.Ş. Virjiniya Vulf və psixoloji roman janrı: / magistr dis./ – Bakı, 2015. – 79 s.

<sup>13</sup> Woolf, V. Mrs. Dalloway / V. Woolf. – Austin: Anaconda, – 2013. – 206 pp.

**The object and subject of the research.** The object of the research is “The Moon and Sixpence”<sup>14</sup>, “Theatre”<sup>15</sup> by William Somerset Maugham, “A Writer's Diary”<sup>16</sup> and “A Room of One's Own”<sup>17</sup> by Virginia Woolf, the novel “Sultan Muhammad”<sup>18</sup> by the Azerbaijani writer Ashraf Said Ibrahim, Ilgar Fahmi's “Actress”<sup>19</sup>, Gulrukh Alibayli's “Our Thinking World”<sup>20</sup> and “Our Struggling World”<sup>21</sup>.

The subject of the research work includes the study of the typology of the image of the creative personality, similarity–difference, and the objective and subjective factors that condition them in the context of the mentioned English and Azerbaijani works.

**The aim and objectives of the research.** The main goal of the research is to present the character of a creative personality in English and Azerbaijani literature by making a comparison among the works of V. Woolf, U. S. Maugham, A.S. Ibrahim, I. Fahmi, G. Alibayli. The following objectives are expected to be carried out in connection with the topic:

– To shed light on the problem of the image of a creative personality in the history of literary–theoretical thought;

– To determine the aspects of approach to the image of a creative personality;

– To study the creative personality images in W.S. Maugham's “The Moon and Sixpence”<sup>22</sup> and A.S. Ibrahim's “Sultan

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<sup>14</sup> Moem, U.S. Ay və Qara Qəpik / U.S. Moem. – Bakı: Qanun Nəşriyyatı, – 2012. – 256 s.

<sup>15</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>16</sup> Woolf, L. A Writer's Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>17</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>18</sup> İbrahim, S.Ə. Sultan Məhəmməd / S.Ə.İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>19</sup> Fəhmi, İ. Aktrisa / İ.Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156s .

<sup>20</sup> Əlibəyli, G. Düşünən dünyamız / G.Əlibəyli. – Bakı: Elm, – 1998. – 176 s.

<sup>21</sup> Əlibəyli, G. Çırpınan dünyamız / G.Əlibəyli. – Bakı: Elm, – 2000. – 176 s.

<sup>22</sup> Moem, U.S. Ay və Qara Qəpik / U.S. Moem. – Bakı: Qanun Nəşriyyatı, – 2012. – 256 s.

Muhammad”<sup>23</sup> in a typological plan;

– To reveal the similarities and differences of thoughts and positions on creative personality in V. Woolf’s “A Writer’s Diary”<sup>24</sup> and “A Room of One’s Own”<sup>25</sup> memoir and autobiographical essays, and G. Alibayli’s “Our Thinking World”<sup>26</sup> and “Our Struggling World”<sup>27</sup> essay books, respectively;

– To comparatively analyze creative personality images in S. Maugham’s “Theatre”<sup>28</sup> and I.Fahmin’s “Actress”<sup>29</sup>.

**Research methods.** Following the nature of the problem studied in the dissertation, the comparative-typological analysis method, and discourse analysis were considered more targeted, and the scientific and theoretical provisions of the research were based on Azerbaijani and English sources. By using the comparative-typological method, similarities and differences of creative personality images in English and Azerbaijani literature have been investigated and the general properties of the research object in both literature and the relationships between them have been summarized. Discourse analysis was applied to find out how the artistic language used by the author describes the dynamics of his/her personality. The research referred to the scientific–theoretical experience of modern English researchers, and as well as, the opinions of several Azerbaijani, European, and American literary critics, and philosophers were addressed.

**The main provisions of the defense.** The main provisions submitted to the defense are highlighted as follows:

– The meaning of the concept of creative personality is determined from different aspects at the level of literary–theoretical thought;

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<sup>23</sup> İbrahim, S.Ə. Sultan Məhəmməd / S.Ə.İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>24</sup> Woolf, L. A Writer’s Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>25</sup> Woolf, V. A Room of One’s Own / V.Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>26</sup> Əlibəyli, G. Düşünən dünyamız / G.Əlibəyli. – Bakı: Elm, – 1998. – 196 s.

<sup>27</sup> Əlibəyli, G. Çırpınan dünyamız / G.Əlibəyli. – Bakı: Elm, – 2000. – 176 s.

<sup>28</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>29</sup> Fəhmi, İ. Aktrisa / İ.Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156s .

– New perspectives on the image of a creative personality in English literature are analyzed in the transition phase to the modern period;

– In English novels, the idea–artistic features of the modern person are analyzed as an innovative image in the “globalized world” model;

– With the autobiographical character of the writer, the author's self–analysis is clarified;

–The individual characteristics of the images of creative personalities are determined by the appeal of the writer's imagination to historical characters;

– W.S. Maugham's novels “The Moon and Sixpence”<sup>30</sup>, and “Theatre”<sup>31</sup> are compared with A.S. Ibrahim's historical novel “Sultan Muhammad”<sup>32</sup> and I.Fahmi's “Actress”<sup>33</sup> respectively at the level of creative personality image and are evaluated on the level of advantages and failures;

– In V.Woolf's “A Writer's Diary”<sup>34</sup> and “A Room of One's Own”<sup>35</sup> and G. Alibayli's “Our Thinking World”<sup>36</sup> and “Our Struggling World”<sup>37</sup>, parallel similarities are distinguished in the characters of the creative personality;

– In Gulrukh Alibayli's works “Our Thinking World”<sup>38</sup> and “Our Struggling World”<sup>39</sup>, the author's inner monologue and the writers of the modern creative environment are explored in the literary portraits that she wrote;

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<sup>30</sup> Moem, U.S. Ay və Qara Qəpik / U.S. Moem. – Bakı: Qanun Nəşriyyatı, – 2012. – 256 s.

<sup>31</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>32</sup> İbrahim, S.Ə. Sultan Məhəmməd / S.Ə.İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>33</sup> Fəhmi, İ. Aktrisa / İ.Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156s .

<sup>34</sup> Woolf, L. A Writer's Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>35</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>36</sup> Əlibəyli, G. Düşünən dünyamız / G.Əlibəyli. – Bakı: Elm, – 1998. – 196 s.

<sup>37</sup> Əlibəyli, G. Çırpınan dünyamız / G.Əlibəyli. – Bakı: Elm, – 2000. – 176 s.

<sup>38</sup> Əlibəyli, G. Düşünən dünyamız / G.Əlibəyli. – Bakı: Elm, – 1998. – 196 s.

<sup>39</sup> Əlibəyli, G. Çırpınan dünyamız / G.Əlibəyli. – Bakı: Elm, – 2000. – 176 s.



– The works of authors who address the image of the modern period and creative personality in Azerbaijani literature are characterized.

**The scientific innovation of the dissertation.** In the dissertation, for the first time, the works of English (S. Maugham, V. Woolf) and Azerbaijani (A.S. Ibrahim, I. Fahmi) prose writers are involved in a comparative analysis, and the subject of this analysis is related to the characteristics of the image of a creative personality. For the first time, S. Maugham's novel "The Moon and Sixpence"<sup>40</sup> is brought together with A.S. Ibrahim's historical novel "Sultan Muhammad"<sup>41</sup>: in terms of the embodiment of the image of a creative personality. Similarly, for the first time, women writers are included in a comparative analysis with V. Woolf's "A Writer's Diary"<sup>42</sup> and "A Room of One's Own"<sup>43</sup> and G. Alibayli's "Our Thinking World"<sup>44</sup> and "Our Struggling World"<sup>45</sup> essay books: at the level of attitude towards the image of a creative personality. The decisive criterion in the ratio (antinomy) of personal human qualities and the level of craftsmanship, which is the basis of the mentioned comparative analysis, is the choice of the priority of artistic genius. The same problem is applied to S. Maugham's novel "Theatre"<sup>46</sup> and I. Fahmi's "Actress"<sup>47</sup>, which are the objects of typological-comparative analysis.

**The theoretical and practical significance of the research.** The study of the image of creative personality in modern English and Azerbaijani prose is of special importance both theoretically and practically. Systematic analysis methods and applied methodological

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<sup>40</sup> Moem, U.S. Ay və Qara Qəpik / U.S. Moem. – Bakı: Qanun Nəşriyyatı, – 2012. – 256 s.

<sup>41</sup> İbrahim, S.Ə. Sultan Məhəmməd / S.Ə. İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>42</sup> Woolf, L. A Writer's Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>43</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>44</sup> Əlibəyli, G. Düşünən dünyamız / G. Əlibəyli. – Bakı: Elm, – 1998. – 196 s.

<sup>45</sup> Əlibəyli, G. Çırpınan dünyamız / G. Əlibəyli. – Bakı: Elm, – 2000. – 176 s.

<sup>46</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>47</sup> Fəhmi, İ. Aktrisa / İ. Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156s .

approaches of the research may be necessary for the investigation of the typology of the creative personality image among other literatures. The provisions and findings obtained as a result of the research can be used to solve some scientific–theoretical issues on the problem of creative identity in 20th-century Azerbaijani and English literature.

The research work can serve as an impetus for writing new research works on this topic in the future.

**Approbation and application.** The topic of the dissertation was approved by the Scientific Council of Baku Engineering University and the Council of Scientific Research Coordination of the Republic of Azerbaijan in the Problem Council on Humanities. The main provisions of the dissertation, the scientific innovations, and the main scientific results of the study are reflected in articles and proceedings of scientific–practical conferences held in the country and abroad.

**The name of the organization where the research work has been carried out:** The research was completed at the English Language Department of Baku Engineering University.

**The structure of the dissertation.** The dissertation work was written following the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. The dissertation consists of Introduction (14,594 characters), three Chapters (I Chapter 4 Paragraphs 78,078 characters, II Chapter 2 Paragraphs 61,130 characters, III Chapter 2 Paragraphs 89,357 characters), Conclusion (5,713 characters), and a list of References.

The total volume of the dissertation is 248,872 characters.

## MAIN CONTENT OF THE RESEARCH

In the **Introduction**, the general characteristics of the dissertation are given: the relevance of the topic is justified, the degree of elaboration is noted, the set goals and objectives, the scientific innovation of the research, practical and theoretical importance are defined, as well as the provisions put forward for defense are presented, the structure and the approbation of the dissertation is discussed.

The first chapter of the dissertation which is called “**The**

**Concept of Creative Personality in English and Azerbaijani Literature and Its Typological Aspects”** consists of four paragraphs. In the first paragraph which is called **“The Problem of Creative Personality at the Level of Literary–Theoretical Thought”**, it is noted that the writer does not create the image of a creative personality at once, in a short period. The image created by him/her is the product of a continuous process and has a dynamic character. Therefore, to increase the degree of accuracy of artistic analysis, improving the ways of researching creative personality images in modern English and Azerbaijani literature is one of the important tasks facing literary science. In this paragraph, examining how the concept of “creative personality” is perceived by English and Azerbaijani scholars, such a conclusion is achieved that creative personalities are non-standard thinkers, they are the creators of the world's art property. Michael Reeves, an English linguist at Truman State University in the United States, answers the question “How would you interpret these expressions: creative personality or a character of a creative personality?” like this: *“I often think of a creative personality as someone who experiences a poem and can transliterate the emotions evoked into another medium such as a painting or music”*<sup>48</sup>.

The second paragraph of the first chapter is called **“Factors Influencing the Formation of Creative Personality”**. The problem of creative personality has been a topic of discussion in the history of literary studies since past times until today. In ancient societies, the unparalleled prestige and respect enjoyed by gifted people was associated with the mystique of their ability.

One of the main factors that form a creative personality is emotional stability. Emotional stability is one of the factors that reflect the important characteristics of creative personalities and talented people. Thanks to this, they can work on a work for years without getting tired. As a result of such stability, creative personalities have unbreakable emotions and fundamental ideas that last a lifetime. In

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<sup>48</sup> Reeves, M. Researchgate. URL: [https://www.researchgate.net/profile/Michael\\_ReevesURL:https://www.researchgate.net/post/How\\_would\\_you\\_interpret\\_these\\_expressions\\_creative\\_personality\\_or\\_a\\_character\\_of\\_a\\_creative\\_personality](https://www.researchgate.net/profile/Michael_ReevesURL:https://www.researchgate.net/post/How_would_you_interpret_these_expressions_creative_personality_or_a_character_of_a_creative_personality)

writers, these emotions are more persistent. They can live for weeks, months, or even years under the influence of the emotional resonance of an idea or topic they find. A creative personality carries even a small and insignificant idea in their heart for years and expands it, they can find meanings and emotional shades in it. Emotional stability is also important for the quality of a creative person's artistic work.

The third paragraph of this chapter is called “**Creative Personality in Azerbaijani Literary Thought**”. In his book “Writer's Identity and Artistic Regularity” (1986), Abbas Hacıyev notes the following about the creative personality and the main values and qualities given to it in some research works written in this field in Azerbaijani literary studies: “*The creative personality always carries the spiritual significance of the reconstruction of our world in his mind and thoughts. An artist, a creative person is a person who understands his duty to his contemporaries and society. He is not afraid of challenges. What makes the personality strong is the great love he possesses. This love keeps him alive and connects him to the people around him. One of the advantages of a creative personality is that he finds a deep philosophical meaning in the simple truths of life, and deepens existing ideas about those who cannot keep up with the current era*”<sup>49</sup>.

Writer Masud Alioglu's thoughts and opinions about the creative personality reveal a lot about what that person is like, his reputation in society, and people's trust in him. He writes the following in his book “A New Man in Literature” (1964): “*Creative personalities who are inspired by the leading ideas of the century and nourished by these ideas use these ideas for the development of the people. The people believe in the idea of such a person who can convince the people with his work and personality. Understanding the secrets of life, and evaluating social events is the main characteristic of personality. The creative personality is born from the spirit of the nation, it elevates that spirit and displays it before the world, and the sun of the new spiritual world it creates destroys all obsolescence and obscurity. To do this, the thinking, morals, and outlook on life of that creative person must be*

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<sup>49</sup> Hacıyev, A. Yazıcı Şəxsiyyəti və Bədii Qanunauyğunluq / A.Hacıyev.– Bakı: Yazıcı, – 1986. – s.75; s.83; s.159.

new”<sup>50</sup>.

Ismayil Valiyev's ideas about the creative personality are also interesting. He notes: *“A creative personality is first of all a human being. A person's attitude towards nature, concepts arising from this attitude improve his self and strengthen his cognition”*<sup>51</sup>.

The fourth paragraph of this chapter is entitled **“Individual Uniqueness of the Image of the Creative Personality in English Novels”**. In British society, there has always been great love and sympathy for the genius of a creative person. Queen Elizabeth once said to Shakespeare: *“If I had the power to appeal to the generations to come in centuries ahead, I would advise them with an open heart to carry out these bright dreams of yours with determination and courage. Because, as a Scottish poet said, the creators of folk songs are more powerful than the creators of the laws of the country”*<sup>52</sup>.

The literary process in Great Britain at the end of the 20th century is not only defined by the method of realism and postmodernism. In this period, new directions and trends appeared in English literature. Over time, the concept of English literature became internationalized, where the works of artists of other nations—Arabic, Japanese, and Indian—cultural traditions, who wrote and created in English appeared. Writers such as Salman Rushdie, Ishiguro Kazuo, and Hanif Kureishi, who are considered English writers, wrote and created only in English, even though they were not Englishmen by nationality.

In modern English literature, the image of a creative personality can be found in fiction, biographies, memoirs, autobiographies, as well as in essays. One of such works is *“Angel”*<sup>53</sup> by Elizabeth Taylor, an outstanding English woman writer of the 20th century. In her novels, the writer has gained a special readership with the description of the way of life of the middle and upper class of the English society with

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<sup>50</sup> Əlioğlu, M. Ədəbiyyatda Yeni insan / M.Əlioğlu. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1964. – s.152; s.167.

<sup>51</sup> Vəliyev, İ. Ədəbiyyatda İnsan Konsepsiyası. Tarixi Təşəkkül və İnkişaf Mərhələləri / İ.Vəliyev. – Bakı: Günəş nəşriyyatı, – 1999. – s. 116.

<sup>52</sup> Ağayev, Z. İngilis Ədəbiyyatı Antologiyası:[2 cilddə] / Z.Ağayev. – Bakı: Şərq– Qərb, c.2. – 2007. – s.36.

<sup>53</sup> Taylor, E. Angel / E.Taylor. – London: Virago press, – 1984. – 250 pp.

great skill. Her long correspondence with Robert Liddell was published in 1951 under the title “The Letter Writers”<sup>54</sup>.

The second chapter of the dissertation is called **“The Role of National-Historical Reality and Writer's Imagination in the Formation of the Character of Creative Personality in Modern English and Azerbaijani Prose”**. This chapter provides a brief overview of factors determining the relevant period of English literature, examples of artistic prose that talk about creative personality images, socio-political events that occurred in the country after the death of Queen Victoria, and new ideas in science, art, and literature.

At the same time, as a result of looking at the research conducted in the direction of the evolution of the Azerbaijani national literary historical process, the conceptual versions, modern pattern of periodization put forward by Yashar Garayev, Nizami Jafarov, Isa Habibbayli, Vali Osmanli, Nazif Kahramanli, Badirkhan Ahmadov, Alkhan Bayramoglu, Tayyar Salamoglu, and others, quite promising research directions have been justified. In particular, in the study of the works dedicated to the classics in modern literary studies, both factors are taken into account in the evaluation of the image of the creative personality: historical reality and the role of the writer's imagination (it is about the works of S.Vurgun, M.S.Orduvadi, Y.V.Chamanzaminli, H.Javid, C.Huseynov, and other prominent writers).

The first paragraph of the second chapter is called **“The Artistic Solution of the Concept of Creative Personality in the Novels “The Moon and Sixpence” by Somerset Maugham and “Sultan Muhammad” by Ashraf Said Ibrahim”**. This paragraph analyzes the character of Charles Strickland in “The Moon and Sixpence”<sup>55</sup> by the English writer, playwright, and literary critic William Somerset Maugham (1874–1965). The novel was first published in 1919. The work was translated into Azerbaijani and published in 1993 and 2012. The prototype of the character of Charles Strickland in this work is the

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<sup>54</sup> Taylor, E. Complete Short stories / E.Taylor. – London: Virago press, – 2012. – 626 pp.

<sup>55</sup> Maugham, S. The Moon and Sixpence / S.Maugham. – Moscow: Progress Publishers, – 1972. – 240 pp.

outstanding French artist Paul Gauguin (1848–1903), a representative of post–impressionism.

Somerset Maugham's novel “The Moon and Sixpence”<sup>56</sup> is narrated by the narrator. The prototype of the narrator of the events is Somerset Maugham himself. The main character—Charles Strickland works as a stockbroker in London. He is an unobtrusive, antisocial, and sociopathic person.

The title of the work contains a philosophical metaphor. The moon is a symbol of high art, and the black penny is poverty. A sign of the “Moon” is also embodied in the image of Charles Strickland: it is the gravitational force he feels inside that pulls him away from his family and material things: to choose the difficult path that leads to art, freedom, in search of creativity in the moonlight like a lunatic.

This novel is a synthesis of literature and art. In the novel, the material world is opposed to true art. There is a thought in the work: *“Do you think beauty is like a stone on the riverbank so that everyone can take it? Beauty is unattainable, the artist creates it in suffering in the chaos of the world. And when beauty is created, not everyone understands it, to understand it, you have to understand the artist's passion”*<sup>57</sup>.

In a kind of prologue-like part of the novel, the narrator (in fact, the author himself) justifies his position regarding the antinomy of “personal qualities and creative character” in the assessment of creative personality. In the character of Charles Strickland, in particular, the inhuman behavior, and the cynical egocentric qualities that ignore the opinion of those around him, are emphasized even before he steps on the great road leading to art. After intuitively understanding the mission of sacrificing himself to high art in complete isolation from his family and society, he makes his final choice. The mentioned issue of antinomy is presented on different levels in the works of many famous philosophers and writers (for example, I.Kant, A.S. Pushkin, etc.). The idea in Maugham's novel is unambiguously interpreted in the dissertation: the name of Paul Gauguin, a prominent representative of

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<sup>56</sup> Maugham, S. The Moon and Sixpence / S.Maugham. – Moscow: Progress Publishers, – 1972. – 240 pp.

<sup>57</sup> Yenə orada. – p.27.

post-impressionism, Strickland's prototype, has been engraved in golden letters in the history of world art, regardless of his human qualities. This is proof of the existence of a separate value scale for geniuses.

In the dissertation, Maugham's novel is studied on a typological level in terms of the belonging of the protagonists to the high art of painting with the historical novel "Sultan Muhammad"<sup>58</sup> by the talented Azerbaijani artist, journalist, and writer Ashraf Said Ibrahim. In the first book of A.S. Ibrahim's unfinished novel (the author died in 2000), which is the product of his skillful pen, the young Muhammad's path leading to becoming the Tabriz miniature school founder, is given in the broad political and cultural context of the Safavid history of Azerbaijan. It is about the great reforms carried out by Shah Ismail on the way to the establishment of national statehood, in which it is said that the Shah was a true connoisseur and patron of national art and literature. Muhammad's line of art is narrated by the writer in a way that intersects the paths of Safavid history, unlike, for example, the hero of S. Maugham's novel. In general, in the works involved in the typological analysis in the dissertation, the affiliation of prominent artists of the West and the East to different art schools, their own national mentality, worldview, and other factors are necessarily taken into account and emphasized. However, it is a matter of the irresistible attraction of "Moon" (Maugham) conditioned by historical and cultural factors in the images of divinely gifted artists, true creative personalities on the paths of great art, that the name does not obey the interpretation models.

The second paragraph of the second chapter is called **"Artistic Embodiment of the Character of Actresses in "Theatre" by Somerset Maugham and "Actress" by Ilgar Fahmi"**.

Somerset Maugham's famous novel about the world of art and the life of creative people is "Theatre"<sup>59</sup>. The novel was written in 1937. The events revolve around Michael Gosselin and Julia Lambert, a couple who graced the London stage in the 1930s. The main plot of

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<sup>58</sup> Ibrahim, S.Ə. Sultan Məhəmməd / S.Ə.İbrahim. – Bakı: Yazıçı, – 1992. – 176 s.

<sup>59</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S.Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.



the novel is based on Julia's formation as an actress, her life, and her activities.

The writer's appeal to the topic of theater is related to the understanding of the unique role of theater in the development of society in the developing world. The stage, its essence, and the moral values that the writer wants to convey can find their way to the hearts of thousands of viewers at the same time in the theater, and the theater can create a bright picture of conflicts and achievements in human relations.

Julia is a true creative character. Julia can skillfully adapt to the character and mood of the role she plays. She is natural on stage. Julia has the power and talent to play passion in her monologues with great artistry. She is a creative character who goes through a complex psychological struggle on stage, loves, rejoices, thinks, grieves, and does not lose her balance when faced with difficulties.

The author repeatedly mentions that Julia is a born actress. In the family, she is shown as a much more talented and broad-minded person than her husband Michael.

In the dynamically developing plot of the novel, Julia's and Michael's professional and moral-human qualities are revealed in parallel. At the same time, these lines are drawn as a background with the fate of theaters. Julia is talented and beautiful, and lives with passion, while Michael acts with a cold mind, free from emotions, but he is more handsome than Julia. It is for this reason—the antinomy of ratio and intuitio—that the untalented Michael does not make mistakes in life, and Julia cannot seem to get out of the characters she plays at a high level in the theater, and this role in life costs her dearly: by being attracted to Tom, who is much younger than her, she loses her time and her value by wasting her feelings on him. But in the end, the qualities that belong to a truly creative personality pull her out of the quagmire.

All these stories and processes find a high artistic reflection at the level of art and life problems.

The topic of theater has always been at the center of attention in Azerbaijani literature. In “Ogtay Eloglu”<sup>60</sup> (1923), a novel by the

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<sup>60</sup> Cabbarlı, C. Seçilmiş əsərləri / C.Cabbarlı. – Bakı: Çaşıoğlu, – 2004. – 568 s.

brilliant playwright Jafar Jabbarli, who has exceptional services in the development of modern Azerbaijani literature and theater, the main goal of life and activity of the main character Ogtay is to create a national theater. *“With this ambition, he struggles with the obstacles in front of him and, finally, achieves his social ideal, creates the national theatre he dreams of”*<sup>61</sup>.

The generalized image of the creative personality is found in characters created by J. Jabbarli. They are individuals who are loyal to their convictions and fight for them. In his dramas, J. Jabbarli created the image of a person who challenges the social and moral laws of society. The characters are the writer's image or the image of creative personalities who stand above the times they live in and fight for their dreams. The writer wants to convey his wishes and dreams to the readers through the images and portrays what he wants to see in their faces, including his dreams to create.

In the dissertation, S. Maugham's novel “Theatre”<sup>62</sup> and I. Fahmi's “Actress”<sup>63</sup> were involved in typological analysis.

The novel “Actress”<sup>64</sup> consists of two parts called “Triangle” and “Excerpts from the Diary”. In the first part, the reader gets acquainted with the investigation process and Lala's mono-performance, and in the second part with the diary entries of the writer Rufat until the day of his suicide. The novel begins with a description of the crime scene and the instrument used to commit the crime. When the reader begins to read the work for the first time, he/she is obliged to search for a connection between the title of the work and its content. However, as you see the psychological description given by the writer of how the behavior and actions of the characters originate from their thoughts and ideas, the reader himself begins an act of detection. The reader witnesses how the psychological state of writer Rufat Huseynzade was expertly

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<sup>61</sup> Müasir Azərbaycan Ədəbiyyatı: (Dərslik) [2 cilddə] / red. C.Abdullayev, T.Hüseynoğlu, V.Sultanlı – Bakı: Bakı Universiteti Nəşriyyatı, – c.1. – 2007. – s.145.

<sup>62</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

<sup>63</sup> Fəhmi, İ. Aktrisa / İ.Fəhmi. – Bakı: Qanun Nəşriyyatı, – 2011. – 156 s.

<sup>64</sup> Yenə orada. – 156 s.

manipulated by actress Lala and how all this ended in tragedy. As soon as the reader gets to know Lala, he/she realizes that this young and energetic actress has a strange, unusual character. Maybe she was created for the stage, but later, her life just consisted of a collection of characters she played.

The idea of the work is to convey the tragic endings that a person's creative qualities can create in her life in the image of an actress who is a product of the writer's imagination. In connection with this result, a certain relative similarity with the image of Julia created in the novel "Theatre"<sup>65</sup> by S. Maugham. But first, Julia's character, though complex, seems real, and her professionalism is presented in the concrete roles she plays; secondly, in Maugham's work, one cannot speak of an ending at the level of tragedy. As a professional actress and, creative personality, Julia can name the mistakes she made, return to the stage, and live her real life. As for the hero of I. Fahmi: firstly, no specific information is given about her stage activities; after the latter leaves the stage, she lives a senseless life, has a silent love intrigue with the neighboring writer at a distance (from the balcony), three murders occur as a result of the fake game. The main thing is that Lala's long philosophical monologue on "stage and life" with the title "Cleopatra's apparition" (it is her expression) is presented - about the finale of the fate of the great actress.

The third chapter of the dissertation is called **"Writer's Self-Portrait in the Works of Virginia Woolf and Gulrukh Alibayli: Unique Forms of Manifestation of the Creative Character"**. This chapter consists of two paragraphs and deals with the use of autobiographical and memoir genres by women writers to convey their ideas. It is noted that the authors present the events they saw, witnessed, or participated in descriptively. The aspect that is characteristic of the described period is the emphasis on the authenticity and accuracy of details, and thus, the writer herself becomes an image in the work.

The first paragraph of the third chapter is titled **"Author's Narration: Inner Speech in Virginia Woolf's "A Writer's Diary" and Gulrukh Alibayli's Book of Essays "Our Thinking World"**. "A

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<sup>65</sup> Moem, U.S. Teatr, Seçilmiş əsərləri / U.S. Moem. – Bakı: Azərbaycan Tərcümə Mərkəzi, – 2016. – 563 s.

Writer's Diary"<sup>66</sup> is a collection of excerpts from Virginia Woolf's diaries and was published posthumously by her husband, Leonard Woolf, in 1953. In 1915, the writer began to write a diary regularly and continued this work until 1941. She made the last entries in her diary four days before her death. For 27 consecutive years, the diary recorded the people she saw, her thoughts about these people, about herself, about life in general, and about the books she had written or hoped to write. No matter how perfectly written, the diary represents a distorted or one-sided portrait of the writer, because as Virginia Woolf herself noted in her diary, the process of recording what happened to a person gradually turns into a habit of recording negative moods, anger or unhappiness, in other words, a person does not write a diary when he feels the opposite when he/she is joyful. It is for this reason that the portrait of the author is partly unbalanced. The writing of the dates on which the records were made shows that the texts are fragmentary.

Many researchers of Virginia Woolf's heritage (for example, Y. Geniyeva) characterize "A Writer's Diary"<sup>67</sup> as the key to her creative "workshop". As is known, V. Woolf is known as the author of several famous novels.

In the dissertation, the essays "A Writer's Diary"<sup>68</sup> and "A Room of One's Own"<sup>69</sup>, not the artistic examples of the writer's extensive creativity were included in the research. In both works, the writer invites the reader to her life, her inner world, and, for example, "A Writer's Diary" is not limited to the description of the facts of life that one is used to, it is associatively the statement of the author's position on these or other literary events in the form of a stream of consciousness related to creativity. In many cases, these assessments are non-stereotyped. For example, Byron's, Joyce's, and other's views on the "lost generation" related to World War I, etc. Comparing the works of

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<sup>66</sup> Woolf, L. A Writer's Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>67</sup> Yenə orada. – 367 pp.

<sup>68</sup> Yenə orada. – 367 pp.

<sup>69</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

real writers to musical genres (Joyce's "Ulysses" conformity to the laws of the fugue genre, comparing "Waves" to a novel-sonata, etc.).

At first glance, these ideas and descriptions of facts, which look like a stream of consciousness, give an eclectic effect, but, in all of them, it is the opening of the heart of the creative personality and the loneliness of the heart.

V. Woolf's "A Writer's Diary"<sup>70</sup> reminds of Gulrukh Alibayli's famous works in the essay genre. In the dissertation, the similarity of the original ideas of both writers about life, art, artists, and joys of cognition, Shakespeare, Montaigne, and Proust are discussed, and, of course, their different approaches to the specific creators of this heritage concerning their national artistic heritage. In the essays of both women writers on creativity, a common grand motif is the rights of women to creativity and the division of the world into two parts: a woman's world and a man's world. And both defend the equal rights of the world of women, and in both even the feminist position is presented almost openly.

The second paragraph of the third chapter is called **"Identification Possibilities of Self-Affirmation of the Author-Creative Personality in Virginia Woolf's autobiographical essay "A Room of One's Own" and Gulrukh Alibayli's Book of Essays and Portraits "Our Struggling World"**. "A Room of One's Own"<sup>71</sup>, written in 1929, is considered one of the most magnificent works of the time, which contains in detail the themes of women's freedom, women and literature, the role of women in literature and creativity, the woman who belongs to the feminism movement. It should be noted that this topic was very relevant at the time it was written and addressed not only to the readers of English society but the whole world. It is not a coincidence that a year before the work "A Room of One's Own"<sup>72</sup>, in 1928, to highlight the issue of women's freedom, which became one of the important social, political, and

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<sup>70</sup> Woolf, L. A Writer's Diary: Being Extracts from the Diary of Virginia Woolf / L. Woolf. – San Diego: Harcourt Inc., – 1953. – 367 pp.

<sup>71</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

<sup>72</sup> Yenə orada. – 125 pp.

ethical problems of the time in our country, the genius playwright Jafar Jabbarli wrote, “Sevil”<sup>73</sup> (1928) and “Almaz”<sup>74</sup> (1930). In the new stage of his creativity, the writer, who was always in search, depicted serious, great social events, and showed the real reality, the change of man, and his reconstruction in terms of ideas and character.

“Sevil”<sup>75</sup> reflects the struggle of an Azerbaijani woman on the way to freedom, her free choice of identity, and her escape from the sufferings and burdens of the past. This topic, which is new to literature, is more recent in English prose. J. Jabbarli summed up the path and fate of the Azerbaijani woman in the character of Sevil.

In J. Jabbarli's play “Almaz”<sup>76</sup>, the events are presented not only as the reconstruction of the economy, and the movement of collectivization but also against the background of changing and renewing the personality. At the same time, the work shows the change in human consciousness, the reconstruction of the inner world of a person, and the formation of values such as moving away from the trend of obsolescence. Such events can also be found in Azerbaijani literature at the beginning of the 20th century.

In the work “A Room of One's Own”<sup>77</sup>, V. Woolf preferred to reduce some of her considerations to avoid being blamed for feminism. Covering a believable and truthful subject, this work testifies to the breadth and depth of the writer's interests. In fact, “A Room of One's Own” is a metaphor for the need for a creative woman to have her own space. Written mainly in the “stream of consciousness” style, the main motif in this essay is related to the idea that creative women should have equal rights with men. Thoughts revolve around the topics ‘women and the literature created by them’ and ‘women and the literature created about them’. She remembers Clytemnastra, Antigone, Cleopatra, Phaedra, Lady Macbeth, Desdemona, etc. created

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<sup>73</sup> Cabbarlı, C. Seçilmiş əsərləri / C. Cabbarlı. – Bakı: Çarşıoğlu, – 2004. – 568 s.

<sup>74</sup> Cabbarlı, C. Seçilmiş əsərləri: [4 cildə] / C. Cabbarlı. – Bakı: Şərqi-Qərbi, c.3. – 2005. – 368 s.

<sup>75</sup> Cabbarlı, C. Seçilmiş əsərləri / C. Cabbarlı. – Bakı: Çarşıoğlu, – 2004. – 568 s.

<sup>76</sup> Cabbarlı, C. Seçilmiş əsərləri: [4 cildə] / C. Cabbarlı. – Bakı: Şərqi-Qərbi, c.3. – 2005. – 368 s.

<sup>77</sup> Woolf, V. A Room of One's Own / V. Woolf. – London: Grafton, Harper Collins Publishers, – 1977. – 125 pp.

in ancient, classical literature and does not see an incomplete character in them. She regrets why men write sonnets, comedies, tragedies, etc., and women ‘can't say a single word’ in this field. And she wishes for a “world of truth” and not a “male-female world”.

V. Woolf admits in her work that she is the bearer of intellectual snobbery. Probably, this feature (along with her creativity) is the factor determining the feminist ideology.

In the dissertation, in the systematic presentation of V. Woolf's works in the genre of essays and memoirs, references are also made to G. Alibayli's book “Our Struggling World”<sup>78</sup> in the field of essays: although the authors wrote and created at different times, both of them, as owners of scientific and artistic thinking, act as fighters for women to occupy an important place in the creative sphere. Even in the series of “Portraits” included in the book “Our Struggling World”, the author included only her writings about Azerbaijani women whom she valued.

In the “**Conclusion**” of the dissertation work, the ideas, findings, and opinions put forward in separate chapters are summarized, the results confirming the validity of the provisions submitted to the defense are presented, future perspectives in the field of comparative-typological research of English and Azerbaijani literature are determined.

## **THE MAIN CONTENT OF THE DISSERTATION IS REFLECTED IN THE FOLLOWING PUBLISHED WORKS—ARTICLES AND CONFERENCE PROCEEDINGS OF THE AUTHOR**

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2. Hüseynova, S.S. S. Somerset Moemin “Ay və qara qəpik” əsərində yaradıcı insan obrazına dair // Təhsil Nazirliyinin təşkil etdiyi Doktorantların və Gənc Tədqiqatçıların XXII Respublika Elmi

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<sup>78</sup> Əlibəyli, G. Çırpınan dünyamız / G.Əlibəyli. – Bakı: Elm, – 2000. – 176 s.

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  6. Hüseynova, S.S. Somerset Moemin “Teatr” əsərində yaradıcı Culiya obrazı // Ümummilli lider Heydər Əliyevin anadan olmasının 96– ci il dönümünə həsr edilmiş Gənc Tədqiqatçıların III Beynəlxalq Elmi Konfransı, – Xırdalan: Bakı Mühəndislik Universiteti, 29–30 Aprel, – 2019, – s. 1343–1346.
  7. Hüseynova, S.S. Klara Tomalinin “Gözəgörünməz qadın” əsərində yazıçı Dikens və aktrisa Nelli obrazı // Böyük Azərbaycan şairi İmadəddin Nəsiminin 650 illik yubileyinə həsr olunmuş Doktorantların və Gənc Tədqiqatçıların XXIII Respublika Elmi Konfransı, – Bakı: Azərbaycan Memarlıq və İnşaat Universiteti, 3–4 Dekabr, – 2019, – s.171–173.
  8. Hüseynova, S.S. Writer as a character in Modern English Literature (Based on novels by G.Greene and I.M.Evan) // Azərbaycan Respublikası Təhsil Nazirliyi, “Azərbaycan və Türkiyə Universitetləri: təhsil, elm, texnologiya”, I Beynəlxalq elmi–praktiki konfrans, – Bakı: Azərbaycan Texniki Universiteti, 18–20 Dekabr, – 2019, – s. 68–69.
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11. Hüseynova, S.S. Peter Ackroyd as an authentic author of real creative personalities in Modern English Literature // IV International Scientific Conference of Young Researchers Devoted to the 97<sup>th</sup> Anniversary of the National Leader of Azerbaijan, Heydar Aliyev, – Khirdalan: Baku Engineering University, – 5 June, – 2020, – pp. 212–215.
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14. Hüseynova, S.S. Somerset Moemin “Teatr” əsərində yaradıcı Culiya obrazı // – Bakı: Filologiya və Pedaqogika, Bakı Mühəndislik Universiteti, – 2020. №2, c.4, – s. 114–119.
15. Hüseynova, S.S. Creative characters in Maugham`s style // – Drohobych: Humanities science current issues: Interuniversity collection of Drohobych Ivan Franko State Pedagogical University Young Scientists Research Papers, – 2021. Volume 1, issue 41, – pp.141–147.
16. Hüseynova, S.S. Virciniya Vulfun “Onun öz otağı” əsərində yaradıcı qadın axtarırları və yazıçı “mən”i // Azərbaycan Milli Elmlər Akademiyası Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Müqayisəli Ədəbiyyatşünaslıq Beynəlxalq Elmi Jurnal, – 2021. №1, – s. 59–65.
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