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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**POETICS OF THE ENGLISH WRITER JANE AUSTEN'S
NOVELS**

Speciality: 5718.01 – World Literature (English Literature)

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GENERAL CHARACTERISTICS OF WORK

Relevance of the topic and degree of development. The creativity of Jane Austen (Jane Austen, 1775-1817), who lived at the end of the 18th century and the beginning of the 19th century, covers the periods when literary and artistic systems changed and new artistic directions were created in English literature. For this reason, the novel creation of the writer is related to the romanticism from the literary and artistic trends of the period in which she lived and emerging realism. Jane Austen's novels carry the aesthetic principles of the Enlightenment along with the artistic systems of her time.

From this point of view, as the time distance between the period when the writer wrote and created and today increases, Jane Austen's undeniable role in world literature is revealed, and the need to evaluate the creativity of a great writer like her from the point of view of the new era emerges.

Literary criticism, which unequivocally divides the writer into women's literature, female writer, and feminist literature standards, did not take into account a special direction in her work – the artistic embodiment of human existential problems. Any novel by Jane Austen is directly related to the place of a person in society, conflicting relations and conflict with society and the search for solutions to social problems, and reflects the desires and wishes of a person.

J.Austen's heroes, who can overcome social and economic problems, never lose their moral and spiritual values and human qualities, on the contrary, they come out of life's struggles with open foreheads. In the educational novel "Mansfield Park", Fanny, as a bearer of morals and spirituality, marries the person she loves at the end of the work, when Catherine in "Northanger Abbey" encounters the realities of life, she sees the difference between the gothic novel she adores and life, and such an approach changes her as an individual and opens the way for her to understand reality. . In the novel "Pride and Prejudice", Elizabeth and Darcy overcome the trials of life, overcome the rules of the lying and hypocritical society that surrounds them, carry noble values with restraint, with a sense of

justice and pride, and preserve the highest human qualities. Emma, the heroine of the novel "Watsons", stands above the laws of society with her high culture and moral qualities, and does not bow down in front of social problems. She embodies a dignified woman with her behavior.

The novel creation of J.Austen, who played a special role in a certain period of English culture and history, influenced the formation of the Western novel as a whole. We would like to emphasize the special relevance and importance of the scientific understanding of such problems, which have not been specifically investigated in our national literary studies, by studying the innovations that took place in the formative stage of the 19th century English novel. On the other hand, the discovery of ideas of enlightenment, the artistic features of romanticism and realism in the literary-historical and artistic-aesthetic context of the period, which are uniquely revealed in J.Austen's novels, is also important in the dissertation. Thus, along with creating a clear picture of the reality of J.Austen's period, it allows to determine the idea-content and stylistic-thematic problems of the novel genre in general. Since all these and other artistic qualities of the English novel are typological as well as national, their study emerges as a topical issue from a typological point of view, and highlights the theoretical-methodological significance of the results of our research.

J.Austen's contribution to the creation of a new novel genre is undeniable. From this point of view, the writer's work, especially his novels, can play the role of a beacon in studying important innovations in English prose of the beginning of the 19th century. This, in turn, lays the groundwork for the re-study of J.Austen's novels in Azerbaijani literary studies, from a new point of view.

It should be noted with regret that J.Austen's creativity, especially the novel world of the writer, who is considered to be a coryphaeus of world literature, which is widely studied in Western literary studies, was not involved in research in a separate and systematic way, except for several research works in Azerbaijani literary studies and a number of works of the writer translated into Azerbaijani. At different times, studies were conducted, textbooks, monographs and articles were

published in Great Britain, the USA, Canada and Russia related to J.Austen's work. J.Todd¹, K.Tomalin², D.Mensell³, V.Jones⁴, R.Irwin⁵, B.Haley⁶, G.Bir⁷, Sh.Yusupova⁸, Y.Timoshenko⁹, V.Nabokov¹⁰, A.Mammadova¹¹ and other researchers have studied the literary heritage of Jane Austen even though they studied, the writer's creativity did not become a separate research object in Azerbaijani literary studies.

Despite the study of language and stylistic features of J.Austen's novels by A.Mammadova at the level of linguistic problems, and the problems of psychologism in J.Austen's work by J.Seyidzadeh, the writer's novel poetics becomes the object of research for the first time. In this sense, the importance and relevance of the subject covered by the dissertation examining the poetics of J.Austen's novels is undeniable.

One of the factors determining the importance of the dissertation is the presentation of the analysis of J.Austen's novels in the theoretical and conceptual plan.

¹ Todd, J. The Cambridge Introduction to Jane Austen. / J.Todd. – Cambridge University Press, – 2012. – 173 p.

² Tomalin, C. Jane Austen: A Life. / C.Tomalin. – New York: Alfred A. Knopf, – 1997. – 256 p.

³ Mansell, D. The novels of Jane Austen: an interpretation. / D.Mansell. – New York: Macmillan, – 1993. – 338 p.

⁴ Jones, V. Jane Austen's Domestic Realism // The Oxford History of the Novel in English: English and British Fiction 1750-1820. Edit. Peter Garside and Karen O'Brien. Volume 2. – 2015. – 350 p.

⁵ Irvine, R. Jane Austen. / R.Irvine. – London: Routledge, – 2005. – 190 p.

⁶ Hayley, B. Jane Austen. Mansfield Park. / B.Hayley. – Longman, York Press. – 1995. – 120 p.

⁷ Beer, G. Introduction. Persuasion. By Austen, Jane. / G.Beer. – London: Penguin Classics, – 2003. – 272 p.

⁸ Юсупова, Ш. Б. Некоторые особенности и черты реализма в произведениях Джейн Остен // Актуальные проблемы филологии: материалы II Междунауч. конф. – Краснодар: Новация, – 2016, – с.8-11

⁹ Тимошенко, Ю. Литературный диалог Джейн Остен с Сэмюэлем Ричардсоном: /Автореферат дисс.канд.филол. наук./ – Самара, 2013. – 19 с.

¹⁰ Тимошенко, Ю. Литературный диалог Джейн Остен с Сэмюэлем Ричардсоном: /Автореферат дисс.канд.филол. наук./ – Самара, 2013. – 19 с.

¹¹ Məmmədova, A. Ceyn Ostin romanlarının dil və üslub xüsusiyyətləri: /filologiya üzrə fəlsəfə doktoru dis.avtoreferatı./ – Naxçıvan. – 2021. – 28 s.

The object and subject of the research. The purpose of the dissertation is to reveal the place and role of Jane Austen's novels in the history of English literature, the peculiarities and innovations of her novels at the level of novel poetics.

The subject of the research is "History of England" and "Love and Friendship", which have a special place in J.Austen's early works, as well as "Mansfield Park", "Sense and Sensibility", "Pride and Prejudice", "Persuasion" and "Northanger Abbey" and other novels by the writer.

The goals and objectives of the research: The main goal of the dissertation work is to make scientific-theoretical generalizations based on the novel creation of J.Austen, a prominent representative of English literature, and to determine the characteristic features of his novel poetics. In this regard, it is considered appropriate to fulfill the following tasks in the dissertation:

- to study J.Austen's creativity in literary-historical and artistic-aesthetic context;
- to follow the influence of romanticism and realism in J.Austen's novels;
- to clarify the problem of the genre structure of J.Austen's novels;
- to determine the degree of development of the epistolary novel in J. Austen's work;
- to study stylistic and thematic problems in J.Austen's novels;
- to analyze the main character in the educational novel "Mansfield Park" as a bearer of morals and spirituality;
- to follow the path from Gothic inspiration to realistic novel in "Northanger Abbey";
- to identify English traditions and the concept of Englishness in the novel "Pride and Prejudice";
- to determine the dialogue in the novel "Watsons" as the structure of the author's incitement;
- to clarify socio-psychological problems in the novel "Persuasion".

Research methods. In the study, comparative-typological, biographical, analytical and structural-semantic analysis methods are

referred to in the study of the poetics of the writer's novels, based on the broad traditions of Western literary studies written about J.Austen.

The main provisions for defense:

- Uniqueness of the novel world of Jane Austen, a prominent representative of English literature clarifies the literary-historical, artistic-aesthetic context of the period;

- The work "History of England" is defined as an initial conceptual stage in the writer's creativity with the prominence of parody and irony;

- In the novel "Love and Friendship", the ideas of enlightenment are revealed as an important stage of J.Austen's creativity;

- The poetics of romanticism and realism forms the basis of J.Austen's novels;

- "Lady Suzan" is considered as a copy of the epistolary novella in the novel genre,

- The educational novel "Mansfield Park" acts as a carrier of morality and spirituality;

- In "Northanger Abbey", the polemic of the writer with the Gothic novel defines the characteristics of the realist novel;

- The novel "Pride and Prejudice" shows itself as English traditions and the concept of Englishness;

- In the "Watsons" novel, the dialogue forms the structure of the author's investigation;

- In the novel "Persuasion", socio-psychological problems act as the author's translator.

Scientific novelty of the research. This research work initiates an exploration of the artistic features of the novel world of J. Austen, who lived in the period of formation of English realist literature of the end of the 18th - beginning of the 19th century, and a polemical attitude toward Western literary criticism. At the same time, in the dissertation work, for the first time in Azerbaijani literary studies, the writer's works written in the novel genre were investigated in a systematic and complex manner. The parody and irony prominent in the work "History of England" were defined as the initial conceptual stage of the writer's entire creativity, and the poetics of romanticism and realism were studied as the idea-artistic feature of J.Austen's

novels. For the first time in Azerbaijani literary studies, the main character of the novel "Mansfield Park" was studied in parallel with the archetype of Kullujah, and education was defined as a feature of the novel. The artistic embodiment of English traditions and the concept of Englishness in the novel "Pride and Prejudice" and the study of dialogue as a provocative structure in the novel "The Watsons" are not less important as the principle of a new approach.

The study of the structural features and stylistic-thematic features of Jane Austen's novels, which hold exceptional merits in Western European, including English literature, serves as one of the innovations that allow for a more complete understanding of the processes occurring in English literary and cultural life as a whole.

Theoretical and practical significance of research. The dissertation reviews Jane Austen's novels in English literature on the basis of monographic analysis for the first time, analyzes the features of the writer's novels and presents generalizations. The dissertation results based on basis of Jane Austen's novels can support teaching at bachelor's and master's levels in higher education, contribute to the study of J.Austen's creativity and the novel genre, and enhance the teaching of world literature.

Approbation and application. The main results of the research work appeared in the form of reports at International and Republican conferences, and published in scientific journals published in the Republic and abroad.

The name of the institution where the dissertation work was performed. The dissertation was completed at the Department of Journalism and Literature of Foreign Countries of Nakhchivan State University.

The volume of the structural sections of the dissertation and the total volume with the sign. Dissertation work consists of introduction, 3 chapters, conclusion and list of used literature. The introductory part of the dissertation consists of 6 pages of 9629 signs, chapter I – 32 pages, 63377 signs, chapter II – 31 pages, 61245 signs, chapter III – 44 pages, 85878 signs, and the conclusion, 3 pages, 5407 signs. The total volume of the dissertation consists of 225536 signs, excluding the list of used literature.

MAIN CONTENT OF THE WORK

In the Introduction, the topic's relevance justifies the object and subject of the research, defines goals and tasks, outlines the research methods, highlights the scientific novelty, and presents the main propositions defended. The Introduction also provides information about the theoretical and practical importance, and structure of the dissertation.

The first chapter of the dissertation, titled **“In the literary-historical and artistic-aesthetic context of J. Austen's creativity,”** includes three paragraphs. The section 1.1.1 of the first paragraph titled ***“The English literary-historical process and J.Austen's work at the beginning of the 19th century,”*** examines the use of parody and irony as early conceptual stage in Austen's *‘History of England’*. This paragraph reviews critical literary remarks on the topic and provides an in-depth analysis of the work.

Despite writing "The History of England" (1791) at the age of fifteen, the work reveals the writer's incredible courage alongside a gentle sense of humor and childish naivety. Little Jane parodies them, laughs at, and sometimes alludes to the melodramatic writings of the 18th century. It is interesting that the satirical sarcastic tone perceptible in this work written in her youth also manifests itself in his adult works, and it is this stylistic and thematic approach that distinguishes her as a writer from other colleagues. In “The History of England”, written as a parody of Goldsmith's “History of England: From the Earliest Times to the Death of George II”, Austen also mocks the history textbooks taught in schools. It should be noted that irony and sarcasm are unequivocally manifested in this work written in her youth.

J.Austen humorously critiques English society with subtle lyricism, blending her observations with a distinct sense of humor. The irony that defines the early stage of her creativity manifests itself as the idea-conceptual stage that defines her creativity in the later period. Although the work was not published during the writer's lifetime, it was published years later by her close relative, Francis Austen¹².

¹² Book Review: The History of England (Jane Austen): [Electronic resource]. URL: <https://www.historynet.com/book-review-the-history-of-england-jane-austen-bh.htm>

In the work, the writer using the burlesque genre and parody, humorously critiques books about the lives of English monarchs, mocking historians' claims of objectivity. In addition to Charlotte Turner-Smith's novellas, the writer refers to the works of Shakespeare and Sheridan as primary sources and puts forward the thesis that a work of art cannot be a reference point for historical facts. It is for this reason that he describes the kings and queens who have a special place in English history with a sense of humor, turning them into a unique laughing stock. The writer interprets the lives of English monarchs in chronological order, with childlike naivety, skillfully using wordplay to clearly reveal their position.

The work, titled after the names of English kings and consisting of thirteen chapters, takes the form of a pamphlet, and can also be considered the author's fiction. The work "History of England", written on the borders of fiction and creative imagination, gives ample space to hyperbole and symbols, metaphors are used to reveal the author's position. Emphasizing the writer's writing style, Y.Geniyeva writes that "the satirical pen of the writer could describe with metaphors the gallery of not so interesting social types – aristocrats, nobles with various "deeds" and complacent people"¹³.

Jane Austen uses the traditional form of writing English history, ordering the reigns of English monarchs in order. However, it seems that the tradition was manifested only in form, and in fact, instead of respecting the history, J.Austen is sarcastic about the inappropriate events in the history of England, sometimes mocking them. This is why the work can be called a satirical parody.

The chapter beginning with Henry IV reveals the writer's ironic tone with all its being: "No matter what they say, Henry did not live forever. As soon as he fell ill, his son, Prince Welsh, quickly came and took the crown from him. The king made a long speech about it, the reader can learn its content from Shakespeare's play"¹⁴.

¹³ Гениева, Е.Ю. Чудо Джейн Остен // Леди Сьюзен; Уотсоны; Сэндитон: романы./ Е.Ю.Гениева. – М.: Текст, – 2007. – 299 с.

¹⁴ Jane Austen. The History of England: [Electronic resource]. URL: <https://penelope.uchicago.edu/austen/austen.html>.

Jane Austen's early work "History of England" marks the beginning of her use of parody and irony, which later became prominent in her later works. The satirical, ironic stylistic-thematic tone that begins in this work determines the writer's subsequent creativity by infecting the artistic world. Through irony, the writer explains the attitude addressed to the behavior of the English kings, precisely because of this, irony acts as a universal tool for objective sarcasm and criticism of reality in the work.

In section 1.1.2 of the first paragraph titled "*Artistic Ideas of the Enlightenment in Jane Austen's Creativity: The Novel Love and Friendship*," the discussion focuses on the role of Enlightenment literature in shaping J.Austen's creativity. The epistolary writing method, one of the primary genres of the Enlightenment period, serves as the central feature of J.Austen's early work. She benefited from the artistic experience of the Enlightenment, while also reinterpreting it and applying new creative principles. The artistic world of such works written in the form of a letter does not focus on a person's relationships with the external world; instead, it emphasizes their dialogue with themselves. In other words, the events take place in his inner world, rather than in their interactions with the surrounding environment.

J.Austen criticized the sensual, sensual artistic world brought before romanticism in her own way and put forward her thoughts in the language of the hero of "Love and Friendship".

In analyzing the work "Love and Friendship", Y.Timoshenko observes that it blends epic and dramatic genres, while the writer continues to develop the sentimental novel tradition in her dialogue with J.Richardson¹⁵. J.Austen, who uses various forms in the structure of the plot, is able to establish the letter genre as an external form, and drama as an internal structure of events in the story. The work "Love and friendship" consists of fifteen letters written by two characters to each other. These letters engage the readers, to follow the plot while allowing them can not only follow the plot while also recognizing the innovation the writer brings to English literature.

¹⁵ Тимошенко, Ю. Литературный диалог Джейн Остен с Сэмюэлем Ричардсоном: /Автореферат дисс.канд.филол. наук./ – Самара, 2013. – 19 с.

J.Austen's contemporaries focused on feelings and emotions of sentimentalism and wrote in that direction, while the young writer laughed at existing stereotypes. The work "Love and Friendship" is also written on parody and irony of sentimental feeling, sensuality, and the satirical tone is evident on every page of the work. The young writer, who has little pen experience and is not known in the press, expresses her attitude towards the current system without hesitation in her critical meetings. In the works she wrote during this period, the mental maturity and critical perception, which are not characteristic of a young girl, cannot be overlooked.

Vladimir Nabokov, an American writer of Russian origin, writes about J.Austen that *"although there are women's handicrafts and children's mood in it, the handicrafts in this basket are wonderful, and the child has an incredible genius"*¹⁶. English writer Gilbert Kit Chesterton does not hide his surprise that "Love and Friendship" has not been published until now, *"if I had the opportunity, I would collect "Love and Friendship" in parts in my home album. While reading it, you can laugh many times at the burlesques of Peacock and Max Beerbohm"*¹⁷. G.K.Chesterton, who identified the laughter in the writer's work, certainly did not know who and what it was addressed to. These images contain the pre-romantic sentimentality.

In "Love and Friendship", J.Austen engages in a polemic with the genres of Enlightenment literature, laughs at mass literary stamps. For this reason, this paragraph views "Love and Friendship" as a literary polemic by the writer, marking it as the first step in developing a realistic method of incitement.

Thus, the writer brought innovation to the epistolary genre by destroying the static nature of traditional prose, and for this reason, we should evaluate the work "Love and Friendship" as an important stage of Jane Austen's creativity, a fact that laid the foundation for her future works.

¹⁶ Владимир Набоков о Джейн Остен: [Электронный ресурс]. URL: <http://apropospage.ru/-osten/ost14.html>

¹⁷ Писатели Англии о литературе XIX-XX вв.: Сб. статей / Сост. К.Н Атарова. – М.: Прогресс, –1981. – 410 с.

The second paragraph of Chapter I titled ***“J.Austen's novel "Sense and Sensibility” on the level of poetic features of romanticism”*** notes that the end of the 18th and the beginning of the 19th century coincides with the end of Enlightenment literature and the emergence of artistic and aesthetic trends such as romanticism and realism. This period relates to the simultaneous influence and parallel development of three major literary and artistic trends in English literature. This period shows that the idea-aesthetic principles of romanticism did not completely end the ideology of enlightenment, but emerged simultaneously with realism. For this reason, along with enlightened realism, the idea-aesthetic foundations of romanticism also developed in the literary world. The signs of the mentioned artistic systems can be seen in J. Austen's works related to this period. Her works are related to their naturalness and the mood hidden in the depths of the human heart and express psychological points. Although literary personality and her interest in her interactions with the surrounding environment¹⁸. On the other hand, J.Austen, who was ahead of her time, did not talk about the demonic heroes of romanticism and the passions that flow in the human heart, but about the ordinary village people living in the English provinces and revived their lives.

The writer expressed her love for the romantic artistic world by choosing her heroes from within the family and among the people surrounding them, a feature that also relates to her personal life.¹⁹ In the works of Jane Austen, one can feel the intonation coming from the documentary prose of the romantics. It was Charlotte Bronte, who criticized the writer's inclination towards romantic mood, who did not like her female colleague and called her writing style “melodramatic”²⁰.

As a rule, the subjects of J.Austen's works are romantic heroes who are looking for themselves and their freedom. It relates to the

¹⁸ Lascelles, M. Jane Austen and Her Art. / M.Lascelles. – Oxford University. – 1998. – 240 p.

¹⁹ Tomalin, C. Jane Austen: A Life. / C.Tomalin. – New York: Alfred A. Knopf. – 1997. – 256 p.

²⁰ Charlotte Bronte's Letters: [Electronic resource]. URL: <https://pemberley.com/janeinfo/-janeart.-html#charlottebronte>

concept drawn from the aesthetics of romanticism – the determination of reason and moral values in human life. The spiritual world of Fanny Price, the heroine of the novel "Mansfield Park", is the same as the inner world of the romantic hero. The romantic hero is usually lonely and isolated from society. This isolation is her own choice, because she does not want to be like everyone else. One of her personal qualities is to maintain her freedom. For this reason, she is a complete personality. J.Austen's Fanny Price is an orphan, supposedly protected by her relatives, but she is lonely, and this loneliness does not spoil her inner world, her spiritual world. On the contrary, Fanny Price is honest, dignified and very kind in the midst of hypocritical people who surround her.

The romantic image of Marianna created by the writer in her novel "Sense and Sensibility" written in 1811 is typical in this regard. By adding a romantic mood to the description of the character of Marianna, the writer creates an ideal heroine in front of the reader:

*"Marianna was very intelligent, but at the same time she was very sensual, emotional and extremely enthusiastic. He knew no bounds in grief, sadness, or joy. He was very open-hearted, kind, but mysterious at the same time. There was nothing to say, except cold-blooded logic"*²¹.

When J.Austen describes Marianna, she pays attention to her inner world, as if pointing the reader to know more about her, presenting her in the characteristic of a romantic hero. Her inner world cascading feelings bring her closer to the rebellious character of romance.

The search for the ideal hero of romanticism did not escape J.Austen's creativity, that is why she portrays her hero in the form of a romantic nature who is happy and marries a "good" person, and thus leads to the idealization of the hero, which is one of the aesthetic principles of romanticism.

In the third paragraph of the first chapter, titled ***"J.Austen's novels in the context of the poetics of realism"***, the writer explores the issues of realism in Austen's work. The paragraph highlights how

²¹ Austen, J. Sense and Sensibility. / J.Austen. – London: William Collins. – 2010. – 400 p.

the themes raised in Austen's novels later influenced the works of English realists like C. Dickens, W. Thackeray, and E. Gaskell. For this reason, we consider Austen's novels to be the foundation of early 19th-century English realist prose. For this reason, we consider J. Austen's novels as the foundation of English realist prose of the early 19th century. Taking into account this important point, literary criticism writes that: *"Although the formation of the novel genre in English literature was related to the works of Daniel Defoe, Samuel Richardson and Henry Fielding in the 18th century, precisely because of Jane Austen's realistic approach to the ordinary events of everyday life, the novel has gained sufficiently modern characteristics"*²².

In some sense, J. Austen was ahead of her time, participated in the creation of realism and left an indelible mark in literature as the first realist novelist. Cynthia Griffin, an Austen scholar who works at John Hopkins University in America, repeatedly links the writer's early work with English realism and writes that *"realism is clearly manifested in her early novels"*²³.

In her novels, the writer embodied the social reality and showed the inner face of the hypocritical, profit-seeking, flattering English society that surrounds people. Her attention was focused on the lives of provincial nobles, military men, and village clergy. For this reason, the writer highlights the influence of social facts in the revealing and development of the hero's character, and talks about the role played by the social environment and financial support. In the novel "Northanger Abbey", the writer describes the luxury that prevails in the English society, the vulgar environment that prefers a rich life, with all its nakedness, and is merciless in the description of reality.

J. Austen's description principle was close to the aesthetics of realism, which would be formed later, and for this reason, she was able to surpass the representatives of realism who were her contemporaries. With her realistic style, the writer did not give a moral lesson, she did not teach something, she rather showed the

²² The New Encyclopedia Britannica. / – London: Encyclopedia Britannica. V.1. – 1992. – p.458

²³ Griffin, C. The Development of Realism in Jane Austen's Early Novels // ELH. – Baltimore: The Johns Hopkins University Press, – 1963. Vol. 30, No. 1, – p.37.

changeability of the inner world of the young hero in the formation of her character. This style is repeatedly noted by literary criticism as the first examples of the English realist novel. It is known that the full formation of realism as a trend occurred in 1830, while J. Austen continued her creativity from 1794 to 1816, and published from 1811. During these years, the trend of romanticism prevailed in European countries

Since the new stylistic principles emerged half a century before the novels of Thackeray and Dickens, we should evaluate J. Austen's novels as the original idea-artistic features of realism.

The realistic description of the characters allowed J. Austen, as a writer of the new era, to look at the causes of problems and open the world of the human heart. The writer spoke about serious problems with humor and irony in the novel "Pride and Prejudice". It is known that the principle of such an approach is among the characteristics of realism.

The second chapter of the dissertation, titled **“Problem of Genre Structure in J. Austen's Novels”**, consists of three paragraphs. The title of first paragraph is ***“The epistolary novella in the novel genre: the novel “Lady Susan”***. Jane Austen used the epistolary genre when she began her writing career. This choice stems from the fact that novels written in the form of letters represented the leading genre in the literature of that time. By adding her own set line to the epistolary genre, J. Austen added a new style to the "pure" exhortation structure, unlike her favorite writer Samuel Richardson. She realized that it was wrong to present the ugliness of English bourgeois society in the form of a single letter. For this reason, she saw that the social and family problems of life in the current development were incompatible with the epistolary genre.

Among her works written in the epistolary genre, the events in the novels "Lady Susan", "Elinor and Marianna" and "Love and Friendship" are reflected in letters, the author seems like a charmer²⁴. However, the writer gradually abandons the "pure" structure of letters and adopts a provocative strategy that allows her to explore a

²⁴ La Faye, D. Jane Austen: The World of Her Novels. / D. Le Faye. – London: Frances Lincoln Publishers. –2002. – 320 p.

disordered society, and not only with letters, but with letters included in novels, she talks about problems in society, family decline, and interpersonal relationships that lead to social and public crisis. One of the limitations of the epistolary novel is that the reader does not see how the characters relate to each other. The reader could learn the interpretation of events by different characters only from the point of view of the character. Nor does the reader see who the characters really are, what point of view they might have, or what they should be paying attention to. The epistolary work is structured in such a way that the authors of the letters in the work convey everything to the reader without even knowing it. They reveal the information in the letters they write, where they are, what happened and how they feel. The writer, on the other hand, allows the true face of the letter writer to be shown, while expressing herself, as if by chance, she created conditions for the secret to be revealed. For this reason, Sh. Normandin, who studied J.Austen's epistolary novels, writes that "*she had the ability to use letters in a better form than most of her contemporaries*"²⁵.

Like other novels of J.Austen, "Lady Susan" connects to issues of family and marriage, a person's place in society, and social status. In connection with the transition of England to an individual social economy during the lifetime of J.Austen, marriage became more and more important for women. There were few independent conditions for women's social and economic freedom, and from this point of view, the "deeds" committed by the hero of the work in search of social status are understandable.

The novel, consisting of forty-one letters, is a parody of the ugliness, lies and hypocrisy that exist in English society as a whole. "*The hypocritical and scheming Lady Susan, in spite of the world's hatred for her, intrigues...*"²⁶ or in one of the letters, the phrase "*It is difficult to find two men to be deceived by her at the same time and to such a degree*"²⁷ is a characteristic of the main character. Unlike her

²⁵ Normandin, S. Jane Austen's Epistolarity // ANQ: A Quarterly Journal of Short Articles, Notes and Reviews, – 2014. 27 (4), – p.160

²⁶ Austen, J. Lady Susan. / J.Austen. – Harper Perennial Classics. – 2005. – p.12

²⁷ Ibid, – p.49

predecessor Samuel Richardson, who brought his style to the English epistolary genre in the 18th century, J.Austen managed to change the structure of "pure" incitement in this genre. The writer talks about problems in society, family decline, interpersonal relationships that lead to social and public crisis, shows the extreme fragility of Victorian society in the face of arrogance, flattery, and hypocrisy through the heroes, and the high authority of businessmen.

In the second paragraph of Chapter II of the dissertation titled ***"The image of Fanny-Kullujah in Jane Austen's educational novel "Mansfield Park" as a bearer of morality and spirituality"***, the analysis focuses on the themes of morality and spirituality in the writer's educational novel, drawing literary parallels with the character of Kullujah. *Kullujah* presents a typical love story that illustrates the triumph of good over evil for readers who believe in miracles.

"Kullujah" is a typical love story that wins the battle between good and evil for the reader who believes in miracles. The fairy tale "Kullujah" is one of the most widespread plots in the world, with its folklore variants appearing in the works of many nations. Fanny, the heroine of the novel, has a rich spiritual world, and she treats people with the voice of her inner world, and when she values them, she listens to the voice of her heart. Relatives Maria and Julia, the opposite of the calm and compassionate Fanny, behave frivolously and sometimes foolishly.

The contrast between the characters standing at opposite poles connects to the archetypal images from the fairy tale "Cinderella". Emphasizing this idea, V.Nabokov wrote that: *"the prototype of the young ladies distinguished by all their shy beauty, modesty, endurance and, finally, amiability, will logically win over the unexpected events of life – their prototype is without a doubt Kullujah. Helpless, lonely, out of sight, forgotten by everyone, but in the end she will become the main character's wife."*²⁸ In general, the archetype of intelligence, kindness, and compassion prevails over beauty, and girls with these qualities eventually find happiness.

²⁸ Лекции по зарубежной литературе. Джейн Остен. "Мэнсфилд-парк": [Электронный ресурс]. URL: <http://nabokov-lit.ru/nabokov/kritika-nabokova/lekcii-po-zarubezhnoj-literature/mensfield-park.htm>

J.Austen's character Fanny Price is based on the plot of "Cinderella". The plot of the novel corresponds to its fairy tale prototype. This is first revealed by the fact that Fanny Price is not an orphan, but a poor, lower-class girl who has no social support in the eyes of the wealthy nobility. Every member of the family that accepts her values Fanny as a helpless, uneducated young person who has no place in social society.

Living with her new family, Fanny tolerates the inappropriate behavior of Maria and Julia, and ignores Tom's rude behavior. The weak-willed Sir Tom, like a father, cannot change the atmosphere in the house. Although Sir Thomas is kind to Fanny, he cannot see the family relationships like the father of Kullujah, who cannot protect his daughter from the oppression of her stepmother and her children. Cinderella is made a servant by her stepmother and sisters, and Fanny faces the cold and indifferent treatment of her aunt Mrs. Norris and her aunts. As it turns out, Fanny takes refuge in her aunt's house as an orphan, just like Kullujah. Fanny feels uneasy around her aunt and nieces. As if all this is lost, Fanny, like the heroine of a fairy tale, faces supposedly smarter and more beautiful rivals. If for Fanny, these rivals were sisters Maria and Julia, then Mary Crawford, whom Edmund fell in love with, joins this line. Although Fanny's "rivals" stand higher in social status and are more beautiful than her in appearance, Fanny is distinguished by her kindness and intelligence. It is known that the hero of the fairy tale is quite kind. She was pure-hearted, kind, humble and patient. Due to these characteristics, the hero of the story finds her happiness in the end. Fanny also has the human qualities of Kullujah. Fanny also does not live with a sense of revenge for the neglectful and inappropriate treatment of her, on the contrary, she loves each member of the family and feels sorry for their foolish actions. She avoids conflicts in the Bertram family, where she lives, and endures negative attitudes towards herself. J. Austen did not directly keep the plot line from the "Kullujah" tale, but preferred that the hero preserves her mind and freedom along with her patience and courage. If Fanny in J.Austen's novel adopted hard work, being kind and caring from her fairy tale hero, she differs from Fanny created by the writer by her free and willful, educated

and intelligent qualities. J. Austen's Kullujah is a character who is hard-working, intelligent, and fights for her own deeds and dreams to the end. Meeting with her own prince – Edmund, opens the way for her to be educated and knowledgeable, improves her personal qualities. From this point of view, J. Austen's hero rises to social elevation. For this reason, Kullujah-Fanny can be evaluated from two different points of view. Kullujah is rewarded with a successful and desired marriage, as she stands out from other women by being modest and patient, and continues her life happily ever after. The image of Kullujah-Fanny Price the hero of the fairy tale with a happy ending should be valued as a bearer of morals and spirituality.

The title of the third paragraph of the second chapter is ***“The polemic with the Gothic novel in “Northanger Abbey”: from the Gothic incitement to the realist novel”***. In this section, the issues related to the Gothic novel are clarified and the aforementioned novel is analyzed. In the 18th century, the English read Gothic novels as a favorite work, knew its author and sympathized with him. British researcher R.Hurd writes that the interest in this genre was primarily the admiration for the new and unusual, which creates fear and horror²⁹. The British saw the national characteristics, the original "Englishness" in the Gothic novel. For this reason, they used to look at the remains of ancient monasteries and castles in Gothic novels, thinking about the past and wishing for its return. On the other hand, the authors of Gothic novels emphasized the helplessness of man in the face of fate, and showed that the feelings of death, torture, and suffering are inevitable.

Joan Klingel Ray writes that Northanger Abbey is a satire of the Gothic novel³⁰. Tara Wallace calls the work a parody of Gothic novels³¹. Researches of the last years mark this work as a parody of a

²⁹ Hurd, R. Letters in Chivalry and Romance. / R.Hurd. – New York: Gale ECCO, – 2010. – 130 p.

³⁰ Ray, J.K. Austen's Northanger Abbey // The Explicator, – 2003. Vol. 61, Issue 2, – p.79-81.

³¹ Wallace, T.G. “Northanger Abbey” and the limits of parody // Studies in the Novel. 1988. Vol. 20, No. 3. p.262-273.

Gothic novel and draw parallels with many English Gothic novels³². Mary Waldron's work "Jane Austen and the Fiction of her Time"³³ is of interest to us among these research works. The author of this study connects J.Austen's work to realism and notes that her first researchers, based on the prevailing romanticism in literature, do not see satire and irony in the writer's works as a characteristic feature of realism, and for this reason, they relate her first novel "Northanger Abbey" to the Gothic genre of romanticism. In our opinion, Mary Waldron sees an important point. This point, which plays a special role in the writer's work, is that the satire and sarcasm used in the novel "Northanger Abbey" serve as features of the realist novel. In this and all subsequent novels, the writer uses satire to laugh at the ugliness of her time and make fun of them.

Thus, J.Austen destroys existing literary norms, revises them and defines her own creative path. From this point of view, one can see the transition of the writer towards the realistic novel in her polemic with the Gothic novel.

J.Austen mocks the gothic novels of her period with burlesque, which is a means of expression of realism, and at the same time emphasizes that real life is superior to the world of fiction and imagination. The reader meets a new type of real hero in the character of Catherine.

In the novel "Northanger Abbey", the reader sees the change in Catherine's character, witnesses that she finally understands the customs and traditions and unwritten laws of the real world. The writer tries to reveal the events and interpersonal relationships in Bath with realistic paintings and expresses her attitude to the problem of social status prevailing in the society. Describing the ugliness of her time, the writer first of all emphasizes the important role played by money and material things in human life, and for this reason, she describes how important social status is. In the novel, the writer

³² May, L.D. Parodies of the Gothic Novel. / L.D.May. – N.Y.: Arno Press, – 1982. – 131 p; Mansell, D. The novels of Jane Austen: an interpretation. / D.Mansell. – New York: Macmillan, – 1993. – 338 p.

³³ Waldron, M. Jane Austen and the Fiction of her Time./ M.Waldron. – Cambridge University Press, – 1999. – 195 p.

describes real life, real people and their life experiences. For this reason, we can say that the novel "Northanger Abbey" is more related to the idea-aesthetic principles of the realist novel than to the characteristics of the Gothic novel. J. Austen's work demonstrates the style of early realism, which focuses on the small details of a certain moment in the life of the hero, a certain experience. J. Austen comically imitates the Gothic novel, but at the same time criticizes the society existing under the patriarchal lifestyle and its rules. In realist novels, a person's real life experience is a unique and valuable concept, and that is why each person's life experience is interesting because of its uniqueness. The image created by J. Austen in the novel "Northanger Abbey" is also of this order.

Chapter III of the dissertation titled **"The stylistic-thematic problem of J.Austen's novels"** consists of three paragraphs. The first paragraph, titled ***"English Traditions and the Artistic Embodiment of the Concept of Englishness in J.Austen's Novel Pride and Prejudice,"*** examines the raised problem. The concept possesses a unique character because it reflects the mental world of a person and expresses their cultural-historical memory. Concepts carry the collective heritage and its cultural codes in the people's memory. For this reason, collective memory is a place where concepts are stored, a concept that is transmitted from generation to generation and has a national character. Concepts reflecting collective thought express the etymological meaning of the internal form of the text with the principle of association and values. This order also includes the system of values, which we can see its meaning throughout the continuous cultural-historical process.

In the artistic world of J.Austen's novel "Pride and Prejudice", published in 1813, we can explore English society, its rules and its lifestyle through various concepts. Additionally, in J. Austen's "Pride and Prejudice", the concept serves as a reflection of thought and memory highlighting folk culture. In the work, the reader gets to know English society's politeness and arrogance, hypocrisy and modesty, sense of humor and sarcasm, as well as proud, serious, restrained, fair and cold-blooded images of English aristocracy. Class relations, which form an opinion about a person according to his position in society,

origin and material well-being, are also included in this order. Among the concepts influenced by the social and cultural affiliation of the aristocratic class in English society, the embodiment of English lifestyle and national mentality is also of this order. For this reason, J.Austen's novel "Pride and Prejudice" is interesting as a work reflecting the English cultural and historical background.

Elizabeth is an intelligent, polite and free-spirited girl, as well as proud. She is ready to fight for her happiness. Darcy, on the other hand, is arrogant and cold-blooded, as well as strict, but at the same time fair and restrained. Darcy believes that the Bennet family does not match his high status and therefore looks down on them, dislikes them from the first meeting.

Darcy embodies the English gentleman with his serious and cool character. He also attracts attention with his reserved behavior. We should note that both concepts are based on the English mentality and belong to the artistic world of the novel "Pride and Prejudice" as a writer's concept.

The writer does not spare Darcy the sense of justice characteristic of a true English gentleman. The concept of justice is one of the interesting ideas of the work. Darcy does not treat Lydia's escape with Mr. Wickham as a spectator, he finds them, in exchange for a certain amount of money, instigates him into marriage and thus protects the family from shame. Darcy's fairness and honesty change Elizabeth's negative attitude towards him.

The concept of politeness is a characteristic of the English character, and it mainly expresses politeness in dealing with an interlocutor, in addition to expressing an opinion or conveying information. The behavior of an Englishman is dictated primarily by the need to show courtesy to his interlocutor with the rules of respect. Elizabeth's polite behavior towards her sister Jane is born of compassion and concern. It also reflects the cautious behavior of an Englishman, the desire not to offend another person's dignity through actions or words. The image of Elizabeth is one of the concepts that embodies English politeness. The concept is not only a means of artistic communication, but also a representation of ethno-cultural values. It is through it that we can study the stylistic and thematic

problems in the writer's creativity in literary texts. At the same time, through concepts, we can understand the mental thinking, ethnopsychology of any nation. Concepts are stored in the human mind and memory and are not only expressed through language, but also manifest themselves in their behavior and relationships with their interlocutors. They are individual, national, collective and universal.

In the second paragraph of Chapter III, titled ***“Dialogue as a structure of the author's inspiration in the novel "The Watsons”***, the analysis clarifies and evaluates various dialogues in the work as central to its overall idea.

Artistic dialogue acts as a complex type of communication between the author, reader and characters in the work and determines the dynamics of the work. From this point of view, the functional feature of the artistic dialogue serves to create communication between the author and the reader, and at the same time, it plays an exceptional role in character development. The uniqueness of dialogue in J. Austen's novels is determined by its aesthetic function. The dialogue form created by the writer stands out as a feature of her artistic system. The use of dialogue in her novels is often informative and clarifies the development of events, the unfolding of the plot, the behavior of the characters, and determines their relationship to each other.

In the dialogues, J.Austen's heroes reveal their outlook, ethical and moral qualities. The objective description of reality leads the writer to express herself through the dialogues of the characters. For this reason, the writer's works are dominated not by the subjective views of the developer, but by the hero's point of view and attitude to the events. In the dialogues created by J.Austen, human characters are revealed, behavior models in various life events are shown. As a rule, the dialogues, as the main structure of the work, voice everyday events that stimulate the development of the plot.

The author uses explanatory dialogue of emotional dialogue types throughout the work. In such dialogues, the characters openly express their feelings to each other. Other characters do not have this type of dialogue communication. Such dialogues help to expand the information about the events that happened in the novel, the told facts reveal the history of the hero, and allow a glimpse into the past

of the characters. The peculiarity of artistic communication is the imaginary reader that the author intends and directs to a specific address. In order to understand the structure of the dialogue, its content and the whole work as a whole, the choices that the author consciously addresses to the reader are very important.

J.Austen uses the dialogue most often in the form of explanation in this work. It is more understood in this dialogue, and therefore the author replaces it with narrative sentences. In this case, it reminds of ordinary, everyday conversation, where ideas and information are exchanged. Intonation between interlocutors requires more attention from the author. One of the dialogues used by J. Austen in the work is a confession-dialogue. As the name suggests, in such dialogues, the author chooses the principle of confession, and in the conversations between the characters, one of them makes his confessions to the other. Confession dialogues can also be called monologues. In this case, the author uses short replicas, insightful expressions and can add a story.

The dialogue created through mutual understanding of the work is like a confession to a person who understands. In such dialogues, neither replicas nor objections are found. One of the dialogues established by J.Austen in the work is a mixed dialogue. In such dialogues, you can usually see a combination of confession, argument and monologue elements. Elizabeth's confession is challenged by her sister Emma, whose monologue is understood by her sister Emma, in which case her objection resembles an interrogative dialogue. The appeal-protest dialogue between the two sisters, prompts Elizabeth to be more persuasive. Elizabeth's confessions are intended to convince her sister.

Thus, we can see that the dialogue in the novel "The Watsons" acts as a structure of the author's inspiration.

The title of the last paragraph of Chapter III is ***“Social-psychological problems in J.Austen's novel “Persuasion”*** and it states that social-psychological novels focus on the transformations that occur in a person's personality, reflecting the development of psychological characters and their interactions with the surrounding world. In such novels, the social problems of interest to the author and the reader are

described with subtle nuances that occur in the inner world of the hero. The narrative describes the hero's unexpected behaviors with hidden reasons, emphasizing how the hero's emotions and both conscious and unconscious impulses interact with society. In this case, the author examines not only the inner world of a single hero, but also the psychology of people belonging to different areas of society and different social groups. Thus, the author reveals human psychology, raises social, philosophical and spiritual problems, and highlights human values. J.Austen, as a writer, focuses more on the inner world of the hero than on external facts. It seems that the author prefers such narrative methods that have a symbolic meaning. The development constructed in this way has its own "meaning", its own "voice" and its own "approach". Often they are identified with the voice of the hero and seem to be a continuation of the inner voice of the hero. In many cases, J.Austen pays so much attention to the individual features of the hero's character and the power of her mind, as if the essence of the hero's inner voice speaks more than the words she uses.

J.Austen's novel "Persuasion", written in 1817, presents a work full of feelings and excitement, thoughts and emotions. Most of the work is based on the author's investigation and the hero's monologue, which makes to understand the main character. The reader sees and perceives many events with the thoughts and judgments of the hero. As a result of these judgments, the reader "sees" the hero's inner world, "reads" his feelings and thoughts, and finally experiences his doubts and fears together. For this reason, Anne Eliot's fate is not as simple as it seems, her heart is haunted by the past, she feels regret for the opportunity she missed.

J.Austen is able to convey the psychological description of the excitements occurring in the heart of the character by describing the changes in his personality and mental state. The writer gives the inner world of the hero, in other words, his feelings and thoughts, with subtle and convincing psychological analyses.

The author describes the inner suffering of a young girl who is torn between love and loneliness, guilt and the search for happiness, and who wants to correct a mistake she made in the past, through the description of socio-psychological problems.

J.Austen exposes the society living with stereotypes with the hero's own language. The driving force of the plot is the character's internal contradictions, which are depicted against the background of the difficulties created by the social environment. In this regard, "of course, the writer does not forget to connect the complexity of the hero's nature with the surrounding reality. One cannot disagree with Mukhtar Imanov³⁴, who put forward the opinion that the main characteristic of realist psychologism finds its expression precisely in uniting the emotions and thoughts of the hero with social reality, in seriously considering the cause-and-effect relationships between the inner world and objective reality. M.Imanov's rightly stated opinions should also be attributed to the hero of J.Austen's novel "Persuasion". J.Austen presents the psychological state of the hero in self-criticism, as a person suffering between reason and feelings. The voice of conscience makes the character reconsider his behavior and actions. The writer freely penetrates into the inner world of the hero, explains the reason for his actions, mood and feelings. J.Austen also looks for solutions to moral problems based on the comparison of the two points of view of the hero. In the character of Anne Eliot, she is able to bring to life her inner suffering, accompanying emotions, memories and desires. Anne Eliot's story begins with the struggle of the mind with the senses and ends with it, as it seems, but this time her decision results in a harmonious union of the senses with the mind. In other words, Anne Eliot's logic and convictions are never replaced by material feelings throughout the novel, if she is based only on moral duty and family concerns, then her emotions win in the end.

J.Austen's realistically described novel "Persuasion" is accompanied by deep psychologism. Psychologism in this case means the transfer of the hero's inner world, feelings, emotions through an artistic image.

The research conducted in the dissertation titled "Poetics of the English writer Jane Austen's Novels" led to the following **conclusions**:

– Jane Austen's first writing experience, "History of England", plays the role of a beacon in her later works. The use of parody and

³⁴ İmanov, M. Müasir Azərbaycan nəsrində psixologizm. Monoqrafiya. / M.İmanov. – Bakı: ADU, – 2021. – 168 s.

irony, which begins in this work, stands out as artistic sources of her literary creativity. The satirical and ironic tone that begins in this work shapes her later writing.

- In her novel “Love and Friendship”, Austen engages in a polemic with the genres of Enlightenment literature, mocking popular literary trends. Therefore, in “Love and Friendship”, we observe her literary polemic with the genres of her time. Through this novel, we clearly perceive the idea-aesthetic principles of Enlightenment realism in her work, and we come to the conclusion that her creativity is shaped by the ideals of the Enlightenment.

- Jane Austen’s works reflect the elements of Enlightenment rationalism, realism, and romanticism. Her relation to romanticism is often expressed through her focus on the inner world of the characters and the search for the ideal hero. Austen realizes the search for the ideal hero by applying the artistic-aesthetic principles of romanticism – the idealization of characters.

- In her novel “Pride and Prejudice”, Austen uses the compositional principles of the realistic novel. The realistic portrayal of the characters allows her to explore the underlying causes of the problems. Austen addresses serious issues with humor and irony, and at times she depicts the characters with grotesque elements.

- Jane Austen, who brought innovations to the 18th-century English epistolary genre, manages to change the “pure” narrative structure of this genre. As a result, in her novel “Lady Susan”, the letters act as the author’s interpreter. By using a narrative strategy that allows her to explore the society she lived in, Austen discusses the social and public crisis prevailing in the society.

- In “Mansfield Park” novel, a bildungsroman, Austen uses the plotline of the fairy tale “Cinderella”, “while also adding qualities such as intelligence and dignity to the protagonist. Fanny, the main character, not only stands out as a kind and caring figure like Cinderella but also as an educated girl created by the author. On the other hand, the fairy tale plot, which ends happily, reveals moral and ethical values.

- In “Northanger Abbey”, Austen engages in a polemic with the fashionable Gothic novel of romanticism, transitioning from Gothic storytelling to a realistic novel. Although she humorously

imitates the Gothic novel, criticizes the patriarchal lifestyle and the rules of the society existing under it. In the realistic novel, real-life experience is a crucial element. In this novel, the protagonist's personal development and life experience are also presented by the author as a principle of realism.

– The analysis of “Pride and Prejudice” shows that the English customs and the concept of Englishness find their artistic embodiment in this work. Through these concepts, individual, national, and collective memory is preserved in the characters' behavior and their interactions with others. These concepts are also expressed through behaviors that stem from the English traditions – fair, composed, calm, modest, and courteous actions.

– In the novel “The Watsons”, the author does not comment on the events but conveys them to the reader through the dialogue. Such dialogues make the characters' speech more colorful on one hand and on the other hand, bring the lively spoken language that characterizes the heroes to life. Additionally, dialogue serves as a means of character creation, providing a detailed description of their moral and psychological traits as well as their outward appearance. In this respect, dialogue functions as a narrative structure in the novel.

– In Austen's novel “Persuasion”, the author conveys social and psychological problems through internal monologues, allowing the hero's thoughts to take center stage. However, at the same time, the author's monologue is also present, revealing the hero's impressions, feelings, and emotions. Additionally, the hero's emotional and psychological state is expressed through psychological elements, exposing their inner world, emotions, and experiences.

The following articles and theses of the author reflect the main content and scientific provisions of the dissertation:

1. Parody and irony in Jane Austen's "History of England" // – Baku: Azerbaijan University of Languages, Scientific news, – 2019. No. 4, – p.58-63;
2. The work “Love and Friendship” as an important stage of Jane Austen's creativity. // – Baku: ANAS Institute of Manuscripts named after M.Fuzuli, Issues of Philology, – 2020. No. 2, – p.309-316;

3. On the signs of romanticism in the work of Jane Austen. // “III Republican scientific-practical Conference of Young Researchers”. – Baku: Azerbaijan University, – March 15, – 2020, – p.110-111;
4. Poetic features of Jane Austen's novel “Sense and Sensibility”. // – Baku: Baku Slavic University, Actual Problems of Studying Humanitarian Sciences, – 2020. No. 2, – p.106-109;
5. Socio-psychological problems as a developmental structure (based on J.Austen's work) // – Baku: Baku Slavic University, Scientific works. Language and literature series, – 2021. No. 1, – p.279-283;
6. Jane Austen's novels in the context of the poetics of realism // Materials of the XI International Scientific and Practical Conference “Labyrinths of Reality”. – Canada, Montreal, Ukraine: Publishing House: CPM "ASF", – February 15, – 2021, – p.15-17;
7. Kullujah archetype in Jane Austen's “Mansfield Park” // – Baku: Azerbaijan University, “Silk Road”, – 2021. No. 2, – p.133-141;
8. Epistolary novel genre in the work of Jane Austen (based on the novel "Lady Susan") // – Nakhchivan: Nakhchivan State University, – 2022. No. 1(114), – p.62-68;
9. Dialogue in J.Austin's Novel “The Watsons” as the Structure of the Author's Narrative” // – Warszawa: Polska, Colloquium Journal, – 2022. №26 (149), – p.27-30;
10. National identity – concept of Englishness in J.Austen's novel “Pride and Prejudice” // International conference on “Ethnogenesis of the Azerbaijani people and the national identity issues”. – Baku: Azerbaijan University, – October 28, – 2022, – p.45-48;
11. The image of women in Jane Austen's novels // The image of women in Jane Austen's novels // – Italy: Annali d'Italia Florence, – 2023. №50, – p.32-34;
12. The Novel of “Northanger Abbey”: From Gothic Revival to Realist Novel // Academic Journal of History and Idea, – 2024. 11 (4), – p.2226-2238.

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A handwritten signature in purple ink, appearing to be 'Seyid' followed by a stylized flourish.

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