

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE POSTMODERN PARADIGM IN CONTEMPORARY
PROSE (BASED ON THE NOVELS “THE VALLEY
OF THE WIZARDS” BY K.ABDULLA AND
“THE HOPSCOTCH” BY J.CORTÁZAR)**

Specialty: 5715.01 – “Literary Theory, Literary Analysis,
and Criticism”

Field of science: Philology

Applicant: **Sabina Elkhan Agababayeva**

Baku – 2026

The work was performed at the department of Literary Theory of Baku Slavic University.

Scientific Supervisor:

Doctor of Philological Sciences,
Professor

Rahila Huseyn Guliyeva

Official Opponents:

Doctor of Philological Sciences,
Professor

Tahira Gasham Mammad



Doctor of Philological Sciences,
Associate Professor

Shafag Nizami Dadashova

Doctor of Philosophy in Philology,
Associate Professor

Ulviyya Hasameddin Rahimova

Dissertation council FD 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University

Chairman of the
Dissertation council:

Doctor of Philological Sciences,
Professor

Fikrat Fatish Jahangirov

Scientific secretary of the
Dissertation council:

Doctor of Philosophy in Philology

Suad Arif Afandiveva

Chairman of the scientific
seminar:

Doctor of Philological Sciences,
Professor

Naida Jamali Mammadkhanova

GENERAL CHARACTERISTICS OF THE WORK

The Relevance and Degree of Development of the Topic.

Postmodernism is one of the last cultural epochs in human history that succeeded each other consecutively. Postmodernism, which remains at the center of attention in all fields of contemporary humanities, is a complex concept. It is impossible to attribute this concept solely to any single field or link it to just one discipline. The primary reason for this lies in the fact that postmodernism has simultaneously manifested itself across various fields of science within a specific period of time. At the same time, it should be noted that postmodernism observed in different fields differs significantly both in its theoretical and historical foundations.

Postmodernism began spreading in fields such as architecture, sculpture, painting, cinema, music and literature from the late 1950s. Since its emergence, debates surrounding postmodernism have not subsided; it can be said that this issue remains a central topic of discussions in the scientific and intellectual sphere. *“The problem of understanding postmodernism is one of the most pressing and controversial issues both in theoretical aspects and artistic practice. “To this day, the term “postmodernism” has not been fully established and is often used alongside certain recurring terms in aesthetics and literary studies (such as “post-structuralism”, “post-avant-garde tendencies”, “trans-avant-garde,” etc.). This is because we are dealing with a relatively new cultural phenomenon that is still insufficiently studied and whose ideas are continuing to evolve¹. In some discussions around postmodernism, it is argued that this phenomenon emerged as a historical event resulting from the crisis of culture and civilization in the mid-20th century. In other debates, postmodernism is characterized as a transitional period, and the idea that every era has its own version of postmodernism is supported: “...postmodernism is a trans-historical understanding. That is, it emerges during any crisis (in this case, a culture with characteristic*

¹ Киреева, Н.В. Постмодернизм в зарубежной литературе: Учебный комплекс для студентов-филологов / Н.В. Киреева, – Москва: Флинта: Наука, – 2004. – 216 с., – с. 6.

*features of postmodernism arises, which acts as a universal factor in the resolution of the crisis)”*². However, it should be noted that postmodernism has formed as a system with a certain coherence precisely within the modern literary process. It is inevitable that any historical period will go through a crisis at some point and reach the threshold of crisis. In this regard, postmodernism is considered the result of the exhaustion of the preceding cultural epoch – modernism and its crisis. Modernism, in its time, sought to deny the past and destroy it. However, when modernism reached a point where it could not go further – when it became clear that it could not completely annihilate the past – it was replaced by postmodernism, which evaluates the past from a new perspective. In general, the transition from the modern era to the postmodern era is a problem that continues to be discussed and is difficult to reach a common ground on. *“Sociologists, cultural scholars, and philosophers characterize the postmodern world through the concepts of “capitalism”, “consumerism”, “mass media” “new technologies”, “communications”, and “computerization”.*³

It should be noted that since the second half of the 20th century, significant changes have begun to manifest in the overall landscape of the world. This period was characterized by global socio-cultural trends aimed at changes in the existing environment and traditional activities, as well as the formation of a post-industrial society. *“Since the mid-20th century, the attention of the philosophical community has been directed to the two problems of contemporary culture: the formation of a unified cultural space under the influence of globalization (cultural globalization, the globalization of culture) and the postmodern culture, postmodern way of thinking – the development of its ideological foundation”.*⁴

² Postmodernizm: sənət hadisəsi, yoxsa mədəniyyətin təhlükəli törəməsi?: [Elektron resurs] / URL: <https://kulis.az/xeber/edebi-tenqid/colorred> Postmodernizm: color-snt-hadissi-colorredyoxsacolor-mdniyytin-thlukli-tormsi-30500

³ Волков, В.Н. Постмодерн и его основные характеристики // Культурное наследие России, – 2014. № 5(2). – с.3-8., – с. 3.

⁴ Гревцева, А.А. Постмодернистская парадигма культуры глобализирующегося мира: / автореферат диссертации на соискание ученой степени кандидата философских наук) / – Белгород, 2009. – 24 с., – с. 9.

The acceleration of information exchange, the widespread use of telecommunications and computer technology, industrialization, globalization, the weakening of interpersonal relations, environmental issues, the creation of nuclear weapons, world wars, the collapse of the USSR, terrorism, and other such facts are enough to form an initial idea of the confusion and chaos in the overall landscape of the world in the 20th century. *“The 20th century has remained in world history as a period of great upheavals”*.⁵

On the whole, since the mid-20th century, we have witnessed quite surprising and paradoxical events. On one hand, there is technological progress, and on the other, there is a crisis situation, the unfulfilled ideals of the Renaissance and Enlightenment. These ideals, which promoted the belief that human possibilities are limitless, that human reason always triumphs, in short, progress itself. What happened from the second half of the 20th century clearly demonstrated that these ideals were meaningless, as if a period of disillusionment began. Along with despair and pessimism, the search for new values to overcome the current situation became a necessity. Initially, this search was not easy, because significant contradictions between the existing realities and traditional values were evident. Postmodernism is the result of these new searches in the period of chaos. *“Postmodernism is primarily a current produced by the crisis culture. It is the result of the crisis that arose in thought, belief, ethics, nature, and finally, in the spirit”*.⁶

In brief, postmodernism can be regarded not only as a new reality, a new consciousness, but also as a new philosophy that looks back at history and the past, rejecting its linearity, determinism, and wholeness. Postmodernism is, in a sense, a counter-reaction against the long-standing dominance of the totalitarian system of values. *“Two world wars, fascism, the despair born from modernist tendencies, and the syndrome of impasse gave rise to postmodernism,*

⁵ Şimşek, M.E. Moderniteden postmoderniteye uzanan bir köprü: Zyqmunt Bauman / M.E.Şimşek. – Erzurum, – 2014. – 302 s., – s. 39.

⁶ Akimova, E. “Yeni dünya” həqiqətləri – postmodernizm // Ədəbiyyat. – 2015, 5 dekabr. – s. 9.

which is the denial of absolute truth".⁷ In the postmodern era, almost all previous positive values are called into question.

As we have noted, since the second half of the 20th century, the search for new values became a necessity to understand and comprehend the events occurring in the overall landscape of the world. Initially, the search for new trends began to show results in the USA. From the mid-1950s onwards, there was a need to explain the new tendencies emerging in the development of literature and art in the US. The increasingly strengthening new trends led to a shift in the cultural paradigm – modernism gave way to postmodernism.

Postmodernism in literature encompasses the idea of the unlimited possibilities of wordplay. The Italian philosopher and writer Umberto Eco is considered one of the creators of postmodernist philosophy. The philosophical concepts of Jean-François Lyotard, Jacques Derrida, and others form the foundation of postmodernism theory. John Barth, Don deLillo, Julian Barnes, William Gibson, John Fowles, Milorad Pavić, Jorge Luis Borges, Italo Calvino, Salman Rushdie, Orhan Pamuk, and others are considered famous representatives of postmodernism.

Since its emergence, postmodernism has consistently attracted attention in both Western and Azerbaijani literary studies. In the West, the research of Jean Baudrillard, Michel Foucault, Fredric Jameson, Ihab Hassan, and others has drawn attention to this concept. In Russian literary studies, the works of Ilya Ilyin, Irina Stepanovna Skoropanova, Irina Nikitina, Dmitri Khvastov, and Natalia Kireyeva on postmodernism are considered important sources for studying the meaning, essence, and theoretical foundations of this concept. In Azerbaijani literary studies, prominent scholars and researchers such as Gorkhmaz Guliyev, Rafik Yusifoglu, Rahila Guliyeva, Asif Hajiyeve, Naide Mammadkhanova, Nermin Kamal, Afag Asadova, Salida Sharifova, Nizami Tagisoy, Tehran Alishanoglu, Elnara Qaragezova, and others have conducted research on postmodernism.

⁷ Babayev, Ü.A. Türkiyə və Azərbaycan postmodernist nəsrində sosial funksiya probleminin bədii ifadəsi: / filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı) / – Bakı, 2021. – 40 s., s.3.

Postmodernism, as a literary and philosophical movement, has been studied from various aspects in Azerbaijani literary studies. Afaq Asadova's "The Problem of Man and Art in Sufism and Postmodernism" (dissertation of Doctor of Philology), Minakhanim Gozelova's "The East and the West in Postmodernist Literature (Based on Orhan Pamuk's Fiction)" (dissertation for the degree of Candidate of Philology), Gila Huseynli's "The Features of the Reflection of Postmodernism in Contemporary American Fiction (Based on the Works of Don DeLillo and Paul Auster)" (dissertation for the degree of Doctor of Philosophy), Almaz Alekberzade's "Postmodernism in Contemporary Literary Process (Based on Russian and Azerbaijani Literature)" (dissertation for the degree of Doctor of Philosophy), Elnara Qaragezova's "New Forms of Archetypes in Early 21st Century Azerbaijani Literature" (dissertation for the degree of Doctor of Philosophy), Ulvi Babayev's "The Artistic Expression of the Social Function Problem in Turkish and Azerbaijani Postmodernist Fiction" (dissertation for the degree of Doctor of Philosophy), and Konul Sadiyeva's "The Problem of Author and Author's Position in Postmodernist Literature" (Based on the Materials of Russian and Azerbaijani Literature at the Junction of the 20th and 21st Centuries) (dissertation for the degree of Doctor of Philosophy) are considered significant sources in this regard. It should be especially noted that Salida Sharifova's monograph "Contemporary Azerbaijani Postmodern Novel" provides comprehensive information on Azerbaijani postmodern fiction.

In the dissertation, the postmodern paradigm⁸ in contemporary prose, that is, the model and theory of the postmodernism problem in contemporary literature, is examined through the works of prominent Latin American author Julio Cortázar's "The Hopscotch" (1963) and Kamal Abdulla's "The Valley of Wizards" (2006) in Azerbaijani literature.

As we have already mentioned, postmodernism has been studied from various aspects within the local literary environment. It is particularly important to note that Latin American literature, as well as

⁸ Paradiqma – misal, nümunə; problemin qoyuluş modeli və nəzəriyyəsi; anlayışlar sistemi.

the works of Julio Cortázar, have not been extensively studied in Azerbaijani literary scholarship. Moreover, Nadir Gojabeyli, who translated Julio Cortázar's "The Hopscotch" and three short stories – "The Menadors", "The thing that moves us" and "The relentlessness of parks" – into Azerbaijani, provided an introduction titled "In Search of the Society of Desires" in the book "Julio Cortázar. Selected works", offering general information about Cortázar's creativity, including "The Hopscotch". Besides, Javanshir Yusifli's translation of Cuban writer Alejo Carpentier's essay Problems of the Modern Latin American Novel was published.⁹ In 2014, with the support of the Translation Center under the Cabinet of Ministers of the Republic of Azerbaijan, the book "The Latin American Novel" was published, providing brief information about Latin American literature and translating works from prominent Latin American authors into Azerbaijani.

The selection of "The Valley of Wizards" and "The Hopscotch" for the research is not accidental. Just as in Azerbaijani literature and literary criticism, after analyzing Kamal Abdulla's works, particularly "Incomplete Manuscript" and "The Valley of Wizards" there has been a growing interest in the deeper layers of postmodernism, in Latin American literature, Julio Cortázar's "The Hopscotch" is considered a manifestation of postmodernism in terms of both style and content. Cortázar, by disrupting the plot and composition of the classic novel, and by mocking traditional narrative forms and literary devices, laid the foundation for the "new novel",¹⁰ in Latin American literature.

The object and subject of the research. The object of the research is the reflection of the postmodernism problem in literature, particularly in prose, which has become a central topic of scientific discussions in various fields of art, including architecture, history, philosophy, music, and the arts, since the second half of the 20th century. Kamal Abdulla's "The Valley of Wizards" and Julio Cortázar's "The Hopscotch" are examined within the context of the problem posed. Thus, Kamal Abdulla's "The Valley of the Wizards"

⁹ "Ədəbiyyat" qəzeti, 2023-cü il 28 yanvar tarixli nömrəsi

¹⁰ "Yeni roman" – XX əsrin 50-60 –cı illərində bir sıra fransız yazıçıları tərəfindən mövcud bədii nəsrin strukturunu köklü şəkildə dəyişdirmək cəhdlərini ifadə edir.

and Julio Cortázar's "The Hopscotch" form the subject of the research.

The aim and objectives of the research. The main aim of the dissertation is to examine the postmodern paradigm in contemporary prose through Kamal Abdulla's "The Valley of the Wizards" and Julio Cortázar's "The Hopscotch" – the model and theory of the postmodernism problem. The objectives arising from this aim are as follows:

- To investigate the characteristics and theoretical foundations of the manifestation of postmodernism in literature, which emerged from the second half of the 20th century as a reflection of a completely different era;
- To identify the specific features of postmodern prose;
- To clarify the issues of polyphony and narration in postmodern prose;
- To clarify the artistic characteristics of contemporary Azerbaijani literature in the context of the postmodern paradigm;
- To determine the place of Kamal Abdulla's creativity in contemporary literary and artistic thought;
- To explore the specifics of postmodern poetics in contemporary Azerbaijani prose through Kamal Abdulla's novel "The Valley of the Wizards";
- To identify the artistic characteristics of postmodernism in Latin American literary and artistic thought through the example of Julio Cortázar;
- To evaluate "The Hopscotch" as a manifestation of postmodernism in Latin American literature in terms of both style and content;
- To examine the similar and different characteristics of Azerbaijani and Latin American postmodern prose through "The Valley of the Wizards" and "The Hopscotch".

Research Methods. The scientific basis of the research is the theoretical analysis, with the deductive method reflecting the transition from general principles to individual conclusions, from the general to the specific. The postmodern paradigm in contemporary prose is clarified through the theoretical and artistic-psychological

analysis of “The Valley of the Wizards” and “The Hopscotch”, which form the subject of the research. The novels selected for the research, “The Valley of the Wizards” and “The Hopscotch”, are analyzed according to postmodernist principles and terminological frameworks. After providing information on postmodernism and its characteristic features, the deductive method is applied in determining the postmodern paradigm in the novels “The Valley of the Wizards” and “The Hopscotch”. Simultaneously, the comparative-typological method is used in studying the ideas and concepts related to postmodernism in world and Azerbaijani literary scholarship. Since the problem posed in the research has a historical character (as postmodernism is not only a literary movement but also the overall spiritual state of the era and time), and given that the problem covers a specific historical period, it is necessary to study the issue from a historical-comparative perspective.

The main arguments put forward for defense. The following points are presented for defense in the research:

- Postmodernism, since the second half of the 20th century, has led to significant changes in literature, altering the traditional function of literary works by introducing a new approach to the perception of reality;

- In terms of structure, postmodern texts disrupt the continuity between plot, space, and time, often featuring interruptions and gaps;

- In Azerbaijani literature, postmodernism has not been unanimously accepted, and the new stylistic and structural changes it introduced to the local literary environment have sparked numerous discussions;

- Kamal Abdulla is one of the main creators of Azerbaijani postmodernism, harmonizing Western postmodernism with national and spiritual values and reflecting this approach with original philosophical and aesthetic nuances in his novel “The Valley of the Wizards”.

- In Latin American literature, magical realism is considered an initial stage in the manifestation of postmodernism, with a special emphasis on the fact that the key features of postmodernism are closely linked to magical realism.

- Julio Cortázar, one of the key figures of the Latin American “Boom”, is recognized for his novel “The Hopscotch”, which completely disrupts the traditional novel’s plot structure and is regarded as an embodiment of postmodernism in Latin American literature.

Scientific Novelty of the research. As mentioned, the dissertation provides a detailed analysis of the history of postmodernism, its essence, characteristic features, theoretical foundations, and the works of Kamal Abdulla and Julio Cortázar, particularly the novels “The Valley of the Wizards” and “The Hopscotch” which are the subject of the research. The integration of the works of these two authors and the analysis of “The Valley of the Wizards” and “The Hopscotch” in the context of the development and formation of postmodernism in Azerbaijani and Latin American literature are identified as the scientific novelty of the dissertation.

The Theoretical and Practical Significance of the research. The dissertation reflects the model of the postmodernism problem in contemporary prose and theoretical perspectives on its reflection in Latin American and Azerbaijani literature. The results of this dissertation can be used as an additional source for understanding the postmodernist approaches in contemporary literature and how these approaches have been applied to Azerbaijani and Latin American literature.

Researchers who are studying literary movements and trends, as well as those investigating the contemporary phase of literature and the philosophy and forms of expression of the period, can benefit from this dissertation. The results of the research can also be used as a supplementary textbook in philology departments of universities during the teaching of contemporary Azerbaijani and world literature, and for organizing specialized courses on the problem of postmodernism in literature.

Approval of the research. The ideas and concepts put forward in the research have been reflected in scientific articles published in local journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in relevant reputable journals of various foreign countries. Along with

this, they have been presented in the proceedings of 19 scientific conferences, 13 of which had international status.

The name of the organization where the dissertation work was performed. The dissertation work was performed at the department of “Literary Theory” of Baku Slavic University.

The total volume of the dissertation in marks, indicating the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, three chapters, each divided into two paragraphs, a conclusion and a list of used literature. Introduction 9 pages – 17204 characters, Chapter I 49 pages – 100176 characters, Chapter II 35 pages – 70316 characters, Chapter III 39 pages – 79470 characters, conclusion 6 pages – 11149 characters. The dissertation work, excluding the list of used literature, consists of a total of 278315 characters.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, the relevance of the topic has been substantiated, the level of study was analyzed, the methodological foundations of the dissertation were outlined, the scientific novelty has been highlighted, the main arguments put forward for defense were identified, and the theoretical and practical significance of the research was determined.

Chapter I of the dissertation, titled “**The Essence of Postmodernism in Literature and Characteristic Features**” consists of two paragraphs. The first paragraph, titled “**An Overview of the Historical Development and Theoretical Foundations of Postmodernism**”, provides a general overview of the reasons for the emergence of postmodernism and its historical context. It also discusses the relationship between postmodernism and modernism, along with their main characteristics and theoretical foundations. Since the first signs of postmodernism were observed, discourses around this concept have almost always been among the foremost topics discussed in scientific and intellectual circles. “*Despite the claims of some theorists that postmodernism has “lost its position and has been dragged into a stagnant existence” and that “the*

*contemporary structures of postmodernists are irrelevant in terms of studying the development trends of modern art history”, the issue of postmodernism remains one of the most discussed problems in scientific circles and continues to be relevant for decades”.*¹¹ Postmodernism is a concept that is difficult to explain. In almost all studies and writings about postmodernism, the first sentence often emphasizes that its meaning is understood as “after modernism”.

The prefix “post” in postmodernism refers to the period after modernism, that is, the future of modernism. Postmodernism follows modernism both as its successor and heir, while also acting as its antagonist. This process is quite natural. Thus, “the movements that exist in art emerge either as a continuation or a denial of one another. New ideas and concepts are usually formed on the foundation of an art movement that has preceded them and is nearing its end. This tradition has been largely maintained from ancient times to the modern era. Although many movements differ in their aesthetics and essence, most of them are connected to each other in some way... the postmodern movement also emerged as a derivative or a denial of modernism”.¹² On one hand, modernism creates conditions for the widespread emergence and flourishing of postmodernism. In this sense, “*postmodernism can be seen as a continuation of modernism in a new socio-cultural context*”.¹³ Thus, postmodernism, by challenging existing cultural forms, gives the impression of being a successor to some modern ideas. Postmodernism evaluates tradition and values from a new perspective. It also seeks to achieve a new understanding of reality. Therefore, postmodernism can be considered as a reflection of a completely new, different understanding of reality.

Although there are disagreements among scholars regarding the history of this concept and when it was first used, the general consensus is that postmodernism emerged in the 1930s. However, it did not attract

¹¹ Aleksandrovich, I.E. Epistemological Problems of Postmodernist Philosophy of History: Abstract of the Dissertation for the Degree of Candidate of Philosophical Sciences / *Cheboksary*, 2010. – 24 p., p.3.

¹² Əmirova, N. Postmodernizmin tarixinə və mahiyyətinə bir nəzər: [Elektron resurs] / URL: https://kulis.az/xeber/edebi_tenqid/xeber_-22774

¹³ Nikitina, I. *Postmodernist Art* [Electronic resource] / Translated by Ə. Cahangir. URL: // <http://archive.azbyb.az/cgi-bin/jurn/main.cgi?id=767>

significant attention until the 1970s. Salida Sharifova emphasizes that discussions about postmodernism began to rise in France from the late 1960s and in the US and Japan from the 1970s onward¹⁴. The overall picture of the genesis of postmodernism suggests that the postmodern era in human history began after World War II.

In the second paragraph titled ***“The Problem of Polyphony and Narrative in Postmodern Prose”***, the main features of postmodern literature, especially postmodern prose are discussed. At the same time, the paragraph examines the polyphonic structure (multi-voicedness) and complex narrative techniques in postmodern literature.

One of the most important features that stands out in postmodern texts is polyphony. In postmodern literature, where there are multiple narrators, polyphony is primarily determined by the number of narrators. *“Polyphony in literary works is a text in which, alongside the author’s voice, other voices are also present. These voices mix with the author’s voice, creating complex dialogical relationships between them. The musical term “polyphony” was first introduced into the analysis of literary texts by M.M.Bakhtin”*.¹⁵ Polyphony is a literary conceptualization related to the theory of dialogism by the famous Russian philosopher and literary critic Mikhail Bakhtin. Bakhtin created dialogism as a response to monologic thinking. On one hand, Bakhtin’s dialogism views it as a means of mutual communication between the main narrator and other characters, and on the other hand, it sees it as an internal dialogue within a character. Polyphony is the literary counterpart of this dialogism. Bakhtin suggested that all works possess polyphonic qualities. In postmodern literature, the large number of narrators is not only one of the formal characteristics of the text but also an expression of polyphony.

Works written in the style of postmodernism are completely far from the continuity found in classical works. For this reason, works written in the postmodern style cannot be taken as objects of study in

¹⁴ Şərifova, S. Çağdaş Azərbaycan postmodern romanı / S.Şərifova. – Bakı: Elm və təhsil, – 2015, – 104 s., s.4.

¹⁵ Şərifova, S. Klassiklər və müasirlər söz müstəvisində / S.Şərifova. – Bakı: Elm və təhsil, – 2018. – 568 s., s.232

traditional analysis. *“Followers of this movement use self-contained concepts in the analysis of literary and artistic examples, such as “the world as chaos”, “postmodern sensitivity”, “the world as a text”, I ntertextuality, “the crisis of authorities”, epistemological doubt, the authorial mask, dual coding, the parodic mode of narration, pastiche, contradiction, discreteness, the fragmentary nature of narration, metanarrative, and so on”*¹⁶. Terms specific to postmodernism play a key role in the analysis of works written in this style. In general, Ilya Ilyin’s notes on the methodological apparatus of postmodernism are quite interesting. I.Ilyin writes: *“Postmodern criticism, going beyond merely identifying and defining the specific characteristics of postmodernism as a literary movement, began to find its place among other existing schools when it started applying the methodology it developed for analyzing and evaluating postmodern texts to works of art from different period”*¹⁷. In this regard, we can evaluate postmodernism not only as a literary movement but also as an analytical and research method in contemporary literary studies.

*The main provisions and materials of the first chapter are presented in the following publications author.*¹⁸

¹⁶ Quliyev, Q. Postmodernizm və bədii ədəbiyyat: [Elektron resurs] / URL: https://525.az/site/?name=xeber&news_id=65297#gsc.tab=0

¹⁷ Ильин, И.П. Постмодернизм от истоков до конца столетия: эволюция научного мифа: [Электронный ресурс] / URL: <http://www.lib.ru/CULTURE/ILIN/postmodern.txt>

¹⁸ Ağababayeva, S.E. Postmodernizmin təşəkkül tarixinə ümumi baxış // Filoloji elmlər innovativ tədqiqatlar kontekstində Beynəlxalq elmi-praktik konfrans, - Bakı Slavyan Universiteti: – 24 dekabr, – 2020. – s.24-26; Postmodernizmə dair // Ümummilli lider Heydər Əlirza oğlu Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş “Azərbaycanın inkişaf strategiyasında Heydər Əliyev irsi” mövzusunda multidissiplinar Respublika elmi-praktik konfransı, – Qərbi Kaspi Universiteti: – 01 may, – 2021. – s.35-37; N.Gəncəvi yaradıcılığında və postmodern ədəbiyyatda insan problemi // “Dil, cəmiyyət, şəxsiyyət və Nizami Gəncəvi yaradıcılığı” mövzusunda beynəlxalq elmi konfrans, – Sumqayıt Dövlət Universiteti: – 28-29 oktyabr, – 2021. – s.227-230; Postmodernizmdə insan konsepsiyası // V. International Conference on Awareness Language and Awareness, – Rating Academy: – 10-12 December, – 2021. – s.261-264; Postmodernizmdə “müəllifin ölümü” konsepsiyası // I Beynəlxalq Humanitar və İctimai Elmlərin Əsasları Konfransının Materialları, - Azərbaycan Elm Mərkəzi: – 24 dekabr, – 2021. – s.173-175; Postmodernizm ədəbiyyatında pastiş //

Chapter II of the dissertation titled **“The Manifestation of Postmodernism in Azerbaijani Literature”** consists of two paragraphs.

In the first paragraph, titled **“The Concept of Postmodernism in Contemporary Azerbaijani Prose”** information is provided about the manifestation of postmodernism in Azerbaijani literature, the innovations postmodernism has introduced to the national literary environment, discussions around postmodernism in local literary studies and criticism, as well as the distinctive features of Azerbaijani postmodern prose.

Just as in world literature and literary studies, postmodernism in Azerbaijani literature has also developed in accordance with the changes of the era. Since its emergence, postmodernism, which has been the subject of ongoing debates, has not been met with unanimous

Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş Gənc tədqiqatçıların VI Beynəlxalq elmi konfransı, – Bakı Mühəndislik Universiteti: – 29-30 aprel, – 2022. – s.1301-1303; Postmodernizmdə simulasiya və simulakr anamları // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIII Beynəlxalq elmi-praktik konfransı, – Bakı Slavyan Universiteti: – 04-05 may, – 2022. – s.155-158; Postmodern ədəbiyyatın özəllikləri // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş doktorantların və gənc tədqiqatçıların Respublika elmi-praktiki konfransı, – Odlar Yurdu Universiteti: – 05-06 may, – 2022. – s.813-816; Postmodernizm poetikasında rizom // Qloballaşma dövründə türk dünyası: çağırışlar, perspektivlər Beynəlxalq tələbə elmi konfransı, – Xəzər Universiteti: – 26-27 may, – 2022. – s.341-345; Postmodern ədəbiyyatda dil // Azerbaijani Oriental Studies in the Context of East-West Scientific-Cultural & Socio-Political Dialogue. International conference, - Baku State University: 14-15 dekabr, – 2022. – s.294-295; Oyun anlamı postmodern ədəbiyyatın baxış bucağında // I Respublika elmi konfransının materialları, – Qədim Diyar / Beynəlxalq onlayn elmi jurnal / İmpakt Faktor: 0.652: 16 dekabr, – 2022. – s.5-6; Polyphony in literature – contemporary postmodern prose // – Georgia, Kutaisi: “Contemporary Issues of Literary Criticism Literatures of Small Countries and Challenges of the Modern Global World” XVII International Symposium, – 2024. – pp. 25-26; Polyphony in literature – contemporary postmodern prose (based on the novels "The Valley of Wizards" by Kamal Abdullah and "Hopscotch" by Julio Cortazar) // – Georgia, Tbilisi: Contemporary Issues of Literary Studies. Shota Rustaveli Institute of Georgian Literature, – 2024. №17, – pp.653-659; Disrupting the Canon: Postmodernism's Rejection of Modernism in Azerbaijani Literature – United Kingdom, London: Iccées XI World Congress. Ucl-University College London, – 20-26 July, – 2025. – p. 85.

acceptance in the local literary environment. “There is not conformity of opinions towards postmodernism in modern Azerbaijani literary theoretical thought. While some experts and writers highlight the positive aspects of this movement, another group considers it an incomprehensible, “high-standing nonsense” and describes it as a subversive theory aimed against the nation’s moral and spiritual values”¹⁹. The primary reason postmodernism faced predominantly critical attitudes during its initial stages lies directly in the core characteristics of this phenomenon. Its nonconformity to established rules, liberation from all boundaries, and distinctive approach to historical heritage and traditions gave rise to claims that it was “driving humanity toward disaster”. In this sense, the future of all art forms influenced by postmodernism began to be viewed with skepticism. Those unable to accept the innovations introduced by postmodernism argued that this phenomenon would not bring success for humanity. In literature, too, postmodernism could not escape the struggle between advocates of tradition and modernity. For this reason, just as in the West, postmodernism was initially subject to greater criticism in Azerbaijani literature and literary studies as well.

Providing examples of the first works written in the postmodern style in Azerbaijani literature, Salida Sharifova writes: “Kamal Abdulla’s novel *“The Incomplete Manuscript”*, Hamid Herischi’s *“Obituary”*, Keramet Beyukchol’s *“The Steppe”*, Ilqar Fahmi’s *“The Crow’s Nest”*, Ali Akbar’s *“Amnesia”*, Parviz Cabrail’s *“In a Foreign Language”*, Aqshin Yenisey’s *“Reed Thrust into the Lake”*, Narmin Kamal’s *“Open, It’s Me”* and other works by various authors stand out as examples of postmodern literature”.²⁰

These works, which overturned the boundaries of traditional literature, introduced a new perspective to national literature, and demonstrated a fresh approach to author-reader relations and the artistic text, were indeed met with resistance from literary scholars and critics during their initial publication period. This resistance was

¹⁹ Qaragözova, E. XXI əsrin əvvəllərində Azərbaycan ədəbiyyatında arxetipin yeni formaları: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 2016. – 138 s., s. 95.

²⁰ Şərifova, S. Çağdaş Azərbaycan postmodern romanı / S.Şərifova. – Bakı: Elm və təhsil, – 2015, – 104 s., – s. 20.

somewhat justified by the perception that postmodernism, as an ambiguous concept, rendered works in this style meaningless and chaotic. However, as research on postmodernism expanded and such works were analyzed in greater depth, attitudes toward the position of postmodernism in Azerbaijani literature and the innovations it brought to the local literary environment began to change somewhat.

In the second paragraph, titled ***“The Features of Postmodern Poetics in Kamal Abdulla’s Novel “The Valley of the Wizards”***, an overview of the oeuvre of Kamal Abdulla – regarded as one of the founders of Azerbaijani postmodern literature is presented, and, through an analysis of the novel *“The Valley of the Wizards”*, selected as the object of study, within the context of the stated problem, the specific characteristics acquired by postmodernism in the local literary environment are identified.

As a creator of some of the earliest literary-artistic examples indicative of the essence of postmodernism in Azerbaijani literature, Kamal Abdulla has brought an entirely new breath to contemporary Azerbaijani letters. The writer skillfully reinterprets traditional texts and conventional themes, transforming them in accordance with the values and modes of understanding of the present time. In this regard, it can be asserted with confidence that the most distinctive feature of Kamal Abdulla’s creation – constituting, in effect, the very foundation or “backbone” of postmodern literature – is the reuse of any given text in diverse contexts through the attribution of new meanings. Kamal Abdulla’s works stand out for their thematic diversity and also display notable variation in terms of structure and discourse. Although at first glance each work may appear as an independent piece, as Asif Hacıli aptly observes, Kamal Abdulla’s creativity is, in fact, “a unified text”: *“Kamal Abdulla’s literary oeuvre presents a diverse array of genres, including poetry, storytelling, essays, novels, plays, and translations. However, I perceive it as a cohesive Text that encompasses his scholarly research and his social and organizational contributions. From a poststructuralist perspective, which views the world and consciousness as text, Kamal Abdulla’s Text not only functions as a self-contained symbolic universe but also serves as a significant and relevant component of the national-cultural context in a broader sense,*

rich in its symbolism".²¹ Readers of the author's works encounter similar, interwoven elements across different textual fragments. Issues, events, or the destinies of certain characters left incomplete in earlier works seem to find their continuation or resolution in subsequent ones. Undoubtedly, the thematic diversity observed in the writer's oeuvre is a direct outcome of a postmodern worldview and approach.

The novel "The Valley of the Wizards" (2006), which embodies a synthesis of history, culture, and religion while incorporating elements of fairy tales, epics, legends, and mythology, encompasses the principal features of postmodern prose. The disruption of the linear sequence characteristic of classical literary works is clearly observed in the novel. In this regard, the alternation of multiple, seemingly unrelated temporal layers, as well as the construction of an unconventional spatial framework, constitute its defining features. The narrative unfolds around several interwoven storylines, presenting a unity of the real and the unreal worlds. "The Valley of the Wizards" is marked by a complex plot structure. At first glance, it is difficult to establish connections between the abruptly shifting episodes. A sense of fragmentation and discontinuity can be observed among the events depicted in the work. Rather than following a single storyline from beginning to end, the reader is required to trace multiple narrative strands branching within the same text. The complexity of the plot, along with the transitions and discontinuities between events, represent key defining elements of postmodern texts.

In "The Valley of the Wizards", the spirit of the East, its traditions, customs, and national-spiritual values, as well as Eastern modes of thought is vividly manifested. Kamal Abdulla skillfully synthesizes Western postmodernism with Eastern elements. In his creativity, postmodernism is enriched by symbolic layers rooted in mythology, collective memory, and historical consciousness. All these aspects not only constitute the artistic dimension of the writer's works but also enhance their philosophical depth. An analysis of "The Valley of the Wizards" within the context of the stated problem demonstrates that, in Kamal Abdulla's interpretation, postmodernism

²¹ Hacılı, A. Kamal Abdulla: seçimin morfologiyası / A.Hacılı. – Bakı: Mütərcim, – 2010. – 132 s., – s. 3.

is not merely a reflection of modernity, but rather a revival of mythological thinking and history.

*The main provisions and materials of the second chapter are presented in the following publications author.*²²

Chapter III, entitled **“Artistic Features of Latin American Postmodern Prose”**, consists of two paragraphs. The first paragraph, entitled **“The “Boom” Period of the Latin American Novel – the New Latin American Novel”** examines the historical development stages of Latin American literature, drawing attention to the literary upsurge known as the “boom” period that occurred in the 1960s and 1970s. At the same time, information is provided about the factors that conditioned the emergence of the “new novel” and postmodernism in Latin American literature.

A review of the development of Latin American literature reveals that, beginning with the colonial period, it has undergone a rich and multifaceted evolution. Throughout its historical trajectory, the literature of Latin American countries have been subjected to various transformations. As a result of these changes, a significant turning

²² Ağababayeva, S.E. Çağdaş Azərbaycan postmodern nəsrində simulakr və simulasiya (Kamal Abdullanın “Sehrbazlar dərəsi” əsasında) // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2022. №1, – s.143-149; Müasir Azərbaycan postmodern nəsrində ənənəvi “atalar və oğullar” problemi (Kamal Abdullanın “Sehrbazlar dərəsi” romanı əsasında) // – Bakı: AMEA M.Füzuli Adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2023. №9, – s. 360-368; Postmodern ədəbiyyatda bədii zaman (Kamal Abdullanın “Sehrbazlar dərəsi” romanı əsasında) // Ümummilli lider Heydər Əliyevin anadan olmasının 100-cü ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual məsələləri: tədqiqat, elmi diskurs və beynəlmillələşmə” adlı beynəlxalq elmi konfransı, – Bakı Slavyan Universiteti: – 04-05 may, – 2023. – s.78-81; Artistic space in modern Azerbaijan postmodern prose (based on K. Abdulla's novel "Valley of wizards") // - Ukraine: Кременецькі компаративні студії: [науковий часопис / ред.: Д.Чик, О.Пасічник], – 2023. №12, – pp.122-131; Postmodernism in contemporary Azerbaijan prose: (based on Kamal Abdulla's novel “Valley of wizards”) // – Turkey: 5. International Anatolian Scientific Research Congress, – 2023. pp. 387; Postmodernizm və çağdaş Azərbaycan nəsr: milli postmodernizmin səciyyəvi xüsusiyyətləri (Kamal Abdullanın “Sehrbazlar dərəsi” romanı nümunəsində) // – Bakı: İpək Yolu, – 2024. №4, – s.87-98; Kamal Abdulla yaradıcılığında intertekstuallıq (“Sehrbazlar dərəsi” romanı əsasında) // Gənc Tədqiqatçıların IX Respublika elmi konfransı, – Azərbaycan Universiteti: – 11 mart, – 2026, – s.28-29.

point occurred in the 1960s, when literary development reached a peak and Latin American literature entered its “Boom” period. During this era, the “new Latin American novel” attracted the attention of a wide readership and generated considerable interest across the literary world of the region. From both historical and chronological perspectives, the “new novel” of the Latin American Boom is regarded as reflecting a qualitatively new stage in the development of the novel as a genre. This new literary phenomenon that emerged on the continent did not represent a complete rejection of earlier interpretations of reality. However, the conception of reality that took shape alongside the new literature and the new novel differed fundamentally from the understanding that prevailed in the early twentieth century. These transformations in literature created the need for a new term capable of expressing its essence. Consequently, in Latin American literary criticism, this phenomenon came to be defined as “magical realism.” Some scholars argue that magical realism and postmodernism emerged at approximately the same time. Postmodernism first manifested itself in North America, whereas magical realism appeared in South America. At times, magical realism has even been evaluated hierarchically as a feature or subset of postmodernism. In fact, the phenomenon observed worldwide under the label of postmodernism from the second half of the twentieth century was, in the Latin American context, magical realism. Although both emerged during the same period, the greater popularity of postmodernism as a concept can be attributed to the relatively more privileged and influential position of North America compared to Latin America. Postmodernism is generally regarded as a new literary technique, whereas magical realism has often been viewed merely as an element in literature characterized by its magical and mythical components. In reality, however, magical realism cannot be confined to a genre that simply juxtaposes the supernatural and the natural, the magical and the real, or the definite and the indefinite. Rather, it provides a foundation for polyphony, hybridity, and heterogeneity. For this reason, it should be emphasized that some of the most striking features within postmodernism are closely associated with magical realism. In this sense, within the history of Latin American literary thought, magical

realism can be regarded as an early stage in the manifestation of postmodernism.

The title *“Julio Cortazar’s Experimental Prose – Language and Style “Games” in the Novel “The Hopscotch”* is given in the second paragraph, a general overview of the work by Julio Cortázar, one of the prominent representatives of Latin American postmodernism, is provided. Furthermore, his novel *“The Hopscotch”*, distinguished for its originality within his experimental prose, is analyzed in detail within the context of the stated problem.

Julio Cortázar’s novel *“The Hopscotch”*, published in 1963, can be regarded in terms of both style and content as a manifestation of postmodernism in Latin American literature. By overturning all established norms of the classical novel, *“The Hopscotch”* is considered, in terms of its innovative features, the beginning of a new stage in Latin American literature. Notable for its rich problematic structure, the novel presents a different perspective on the traditional relationship between the work and the reader. Through *“The Hopscotch”*, Cortázar’s search for an active reader emerges as one of the key characteristics of the new Latin American novel. Julio Cortázar’s *“The Hopscotch”* destroys the classical novel and traditional reading strategies, placing the reader in a labyrinth between chapters. The disruption of chapter sequence results in an innovative and experimental narrative structure. Alongside *“The Hopscotch”*, the experimental writing style reflected in Cortázar’s other works and short stories has completely transformed the landscape of Latin American literature.

Julio Cortázar designed *“The Hopscotch”* as a game, both in terms of its artistic and linguistic components. According to Cortázar, *“life is a game whose conditions are predetermined”* *“According to Cortázar, a game is a way of reconstructing the world, recoding the language of reality, and turning ordinary norms and concepts upside down”*.²³ The thesis that there is nothing concrete to say, which is one of the main slogans of postmodern

²³ Бобрик, Д.В. Постмодернистская концепция культуры в латиноамериканской литературе на примере «Игры в классики» Хулио Кортасара // – Теория и практика общественного развития, – 2012. № 8, – с. 38-41. с.39.

philosophy, is clearly reflected in “The Hopscotch”, which reflects the most important features of postmodernism. Complex existential dilemmas, human search for meaning, inner turmoil, and constant search without results form the basis of the novel. Cortázar’s “The Hopscotch”, one of the most accomplished examples of his experimental prose, is an innovative novel that offers a unique reading experience. Incorporating elements of magical realism, absurdism, and other avant-garde modernist movements, “The Hopscotch” is a polyphonic and polysemic text.

*The main provisions and materials of the third chapter are presented in the following publications author.*²⁴

The following results were obtained during the research:

1. In line with the new realities of society, literature has evolved and transformed; following the emergence of postmodernism, it has lost its traditional function, and in a broader sense, postmodernism has altered the aesthetics of literary art.

2. Postmodernism, which evaluates historical past, traditions, and values from a new perspective, has a relationship with classical literary

²⁴ Ağababayeva, S.E. Müasir postmodern nəsrdə insan konsepsiyası (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Doktorantların və gənc tədqiqatçıların XXV Respublika elmi konfransı (NASCO 25), – Bakı Ali Neft Məktəbi: – 23 – 24 noyabr, – 2022. – s.74-77; Latin Amerikasının ədəbiyyatında postmodernizm (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Dil. Ədəbiyyat və Dilçilik fəlsəfəsi üzrə Beynəlxalq konfrans (İCPL 2020), – Xəzər Universiteti: – 02-03 dekabr, - 2022. – s. 67; Postmodernizm poetikasında oyun (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Dil və ədəbiyyat beynəlxalq elmi-nəzəri jurnal, – 2023. № 1(121). – s.134-136; Müasir Latin Amerikan postmodern nəsr (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri. Ali məktəblərarası elmi məcmuə, – 2023. № 3. – s.110-116; Müasir postmodern ədəbiyyatda dil oyunu (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Bakı: Pedaqoji Universitetin Xəbərləri ISSN 2520 – 2014 Humanitar və ictimai və pedaqoji-psixoloji elmlər seriyası, – 2023. № 3(71), – s. 9-18; Latin Amerikasının ədəbiyyatında “yeni roman” – “Xana-xana” oyunu // Doktorantların və gənc tədqiqatçıların XXVI Respublika elmi konfransı (NASCO 26), - Bakı Dövlət Universiteti: – 17-18 noyabr, – 2023, – s. 59-62; Postmodernizm və ədəbiyyat: çağdaş nəsrə intellektual oxucu problemi (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri). Bakı, “Elm və təhsil”. – 2024. № 2, – s. 92-101.

and artistic works that is characterized by freedom, a feature closely connected to the conditions of the period in which it emerged.

3. Postmodernism questions the existence of an absolute reality and rejects the interpretation of the world through a coherent and unified framework of meaning. Viewing reality as simulation, postmodernists present it as a game. The transformation of the text into a symbolic game with multiple semantic layers, and the reader's role as a partner in the author's game, are among the key features of postmodern literature.

4. Contemporary postmodern prose is primarily characterized by deviations and deformations in language and style. In terms of themes, it explores continuous searching, issues of identity, inner turmoil and conflicts within the individual, crimes, sexuality, reactions to modernism, psychological problems, and others. In postmodern texts, gaps and discontinuities emerge between plot, time, and space, while polyphonic discourse constitutes one of the most important structural elements.

5. Since the late 20th century, postmodernism manifested in Azerbaijani literature has been met with criticism, as the changes it introduced to local literature were seen as contradicting the possibilities of classical literature as well as national-spiritual values. However, the inclusion of literary works written in this style in analytical study has gradually changed attitudes toward postmodernism. Formed in line with the general characteristics of Western postmodernism, national postmodernism demonstrates originality through its own distinctive elements and philosophical-aesthetic categories.

6. The works of Kamal Abdulla, regarded as one of the creators of national postmodernism, with their intellectual ideas and profound philosophical content, laid the foundation for a new stage in modern Azerbaijani prose. Kamal Abdulla skillfully employs the stylistic techniques of Western postmodernism, harmonizing them with our national and spiritual values. In the writer's prose, traditional Eastern values are presented at a modern artistic-aesthetic level and in a completely new stylistic form.

7. In the context of the problem posed in the dissertation, based on the novel "The Valley of the Wizards", it can be noted that Kamal

Abdulla's works, which embody the main characteristics of postmodern prose, skillfully incorporate the techniques of postmodern novels. These include references to history and traditional themes, their interpretation, the disruption of chronological order, uncertainty in time, artistic space, and the convincing depiction of the unreal world. "The Valley of the Wizards" is a vivid example of Azerbaijani postmodern prose, which adopts the general characteristics of Western postmodernism, while demonstrating originality through its unique elements and philosophical-aesthetic categories.

8. The development of Latin American literature, although slowed during the colonial period, accelerated after the victory over fascism. The "Latin American Boom" of the 1960s created a new literary phase and shaped the "new Latin American novel". As a result of this process, the concept of "magical realism" emerged and became one of the key methods in literature. While magical realism and postmodernism developed in parallel, one was regarded as a style rich in mythological and magical elements, while the other was seen as a new literary technique. It has been particularly emphasized that the most striking characteristics within postmodernism are related to magical realism. In this regard, magical realism can be considered the initial phase of manifestation of postmodernism in the history of Latin American literary-artistic thought.

9. The novel "The Hopscotch", considered a manifestation of postmodernism in Latin American literature, shatters the traditional structure of the novel with its non-linear construction and the various reading schemes presented to the reader. In the novel, the boundaries between reality and dreams, objectivity and subjectivity are unclear, and the search for meaning in a chaotic and absurd world takes center stage. With this novel, Cortázar succeeds in mocking classical literary techniques and creates a work that aligns with the worldview and thought patterns of the modern reader.

10. The 1960s marked the beginning of a new phase in both Azerbaijani and Latin American literature. In Azerbaijan, the changes that occurred after Stalin's death also influenced the development of literature, with a particular emphasis on the individual and human destiny in prose. Similarly, in Latin American

literature, a rapid rise began after colonialism, with an original style formed through the synthesis of national values and the experience of the European experimental school. It was precisely from the 1960s that the Latin American novel began its explosive “boom” period..

The analysis of the novels “The Valley of the Wizards” and “The Hopscotch” within the context of the issues raised in this dissertation suggests that, alongside the generally accepted features of postmodernism, this phenomenon has acquired distinctive characteristics in the literary environment of each country, assimilating the national-cultural codes of each literature and penetrating poetic thought.

The analysis of Kamal Abdulla’s novel “The Valley of the Wizards” within the framework of the stated problem indicates that, despite adopting the general features of Western postmodernism, postmodernism in the local literary environment has succeeded in attaining originality through its own specific qualities. Unlike Cortázar’s “The Hopscotch”, the concept of “game” is almost absent in “The Valley of the Wizards”. At this point, it is appropriate to recall the writer’s statement in one of his interviews: “I can ‘play’ with the text, I can ‘play’ with the plot, with the character, with different variations of language, but I do not play with my reader”. Cortázar’s “The Hopscotch”, as its very title suggests, is entirely built upon the concept of play.

As a result of the study of both writers’ oeuvres, we have also identified common features. One of the most significant shared characteristics in the works of Kamal Abdulla and Julio Cortázar is intertextuality – the interconnectedness of texts. As already noted, Cortázar’s later works written after “The Hopscotch” (*Model Kit* (1967), *A Manual for Manuel* (1973)) are largely related to “*The Hopscotch*”. Similarly, Kamal Abdulla’s entire creativity is regarded as a single interconnected Text; the writer partially or even fully incorporates characters and events from earlier works into later ones, thereby endowing them with new semantic nuances and re-evaluating them.

Both Kamal Abdulla and Julio Cortázar destroyed the notion of a single linear plot, disrupt chronological sequence, and, in effect,

completely deconstruct classical narrative forms, drawing attention instead to the open structure, polyphonic and dynamic nature of the text. A rich imagination that expands the boundaries of literary discourse is one of the key features uniting both writers. Another common aspect of their work is the blending of real-life events with extraordinary and fantastical elements, as well as frequent transitions from the real world into imaginary realms. The works of both authors are distinguished by their intellectual depth. In their writing, the text becomes a kind of intellectual game and acquires multilayered meanings.

A crucial common point between Kamal Abdulla's work, rooted in national, historical, and mythological memory, and Cortázar's experimental oeuvre, based entirely on the principle of play, is both authors' attempt to transform the reader from a passive observer into an active participant in the text. Understanding both Kamal Abdulla and Julio Cortázar requires special preparation and scholarly competence from the reader.

In short, following the emergence of postmodernism in literature, contemporary prose has acquired entirely new qualitative features in terms of both content and form.

The main content and provisions of the dissertation are reflected in the author's following works:

1. Postmodernizmin təşəkkül tarixinə ümumi baxış // Filoloji elmlər innovativ tədqiqatlar kontekstində, Beynəlxalq elmi-praktik konfrans, – Bakı Slavyan Universiteti: – 24 dekabr, – 2020, – s.24-26.
2. Postmodernizmə dair // Ümummilli lider Heydər Əlirza oğlu Əliyevin anadan olmasının 98-ci ildönümünə həsr olunmuş “Azərbaycanın inkişaf strategiyasında Heydər Əliyev irsi” mövzusunda multidissiplinar Respublika elmi-praktik konfransı, – Qərbi Kaspi Universiteti: – 01 may, – 2021, – s.35-37.
3. N.Gəncəvi yaradıcılığında və postmodern ədəbiyyatda insan problemi // “Dil, cəmiyyət, şəxsiyyət və Nizami Gəncəvi yaradıcılığı” mövzusunda beynəlxalq elmi konfrans, – Sumqayıt Dövlət Universiteti: – 28-29 oktyabr, – 2021, – s.227-230.

4. Postmodernizmdə insan konsepsiyası // V. International Conference on Awareness Language and Awareness. Türkiyə: – 10-12 dekabr, – 2021, – s.261-264.
5. Postmodernizmdə “müəllifin ölümü” konsepsiyası // I Beynəlxalq Humanitar və İctimai Elmlərin Əsasları Konfransının Materialları, Azərbaycan Elm Mərkəzi: – 24 dekabr, – 2021, – s.173-175.
6. Postmodernizm ədəbiyyatında pastiş // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş Gənc tədqiqatçıların VI beynəlxalq elmi konfransı, – Bakı Mühəndislik Universiteti: – 29-30 aprel, – 2022, – s.1301-1303.
7. Postmodernizmdə simulasiya və simulakr anlayışları // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” XIII Beynəlxalq elmi-praktik konfrans, – Bakı Slavyan Universiteti: – 4-5 may, – 2022, – s.155-158.
8. Postmodern ədəbiyyatın özəllikləri // Ümummilli lider Heydər Əliyevin anadan olmasının 99-cu ildönümünə həsr olunmuş doktorantların və gənc tədqiqatçıların Respublika elmi-praktiki konfransı, – Odlar Yurdu Universiteti: – 5-6 may, – 2022, – s. 813-816.
9. Postmodernizm poetikasında rizom. Qloballaşma dövründə türk dünyası: çağırışlar, perspektivlər Beynəlxalq tələbə elmi konfransı, – Xəzər Universiteti: – 26-27 may, – 2022, – s.341-345.
10. Müasir postmodern nəsrə insan konsepsiyası (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Doktorantların və gənc tədqiqatçıların XXV Respublika elmi konfransı (NASCO 25), – Bakı Ali Neft Məktəbi: – 23-24 noyabr, – 2022, – s.74-77.
11. Latın Amerikası ədəbiyyatında postmodernizm (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // Dil, Ədəbiyyat və Dilçilik fəlsəfəsi üzrə Beynəlxalq konfrans (ICPL 2022), – Xəzər Universiteti: – 2-3 dekabr, – 2022, – s.67.

12. Postmodern ədəbiyyatda dil // Azerbaijani Oriental Studies in the Context of East-West Scientific-Cultural & Socio-Political Dialogue. International conference, – Bakı Dövlət Universiteti: – 14-15 dekabr, – 2022, – s.294-295.
13. Oyun anlamı postmodern ədəbiyyatın baxış bucağında // Qədim Diyar, Beynəlxalq onlayn elmi jurnal, İmpakt Faktor: 0.652. I Respublika Elmi konfransının materialları, – 16 dekabr, – 2022, – s.5-6.
14. Çağdaş Azərbaycan postmodern nəsrində simulakr və simulasiya (Kamal Abdullanın “Sehrbazlar dərəsi” əsasında) // – Bakı: Poetika.izm, Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri. – 2022. №1, – s.143-149.
15. Postmodernizm poetikasında oyun (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2023. №1(121), – s.134-136.
16. Müasir Azərbaycan postmodern nəsrində ənənəvi “atalar və oğullar” problemi (Kamal Abdullanın “Sehrbazlar dərəsi” romanı əsasında) // – Bakı: AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2023. №9, – s.360-368.
17. Müasir Latin Amerikan postmodern nəsr (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2023. №3, – s.110-116.
18. Müasir postmodern ədəbiyyatda dil oyunu (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Pedaqoji Universitetin Xəbərləri, Humanitar və ictimai və pedaqoji-psixoloji elmlər seriyası, – 2023. № 3(71), – s.9-18.
19. Artistic space in modern Azerbaijan postmodern prose (based on K.Abdulla's novel "Valley of Wizards") // Кременецькі компаративні студії: [науковий часопис / ред.: Д.Чик, О.Пасічник]. – 2023. Вип. XII.172, – Volume XII. – s.122-131.
20. Latin Amerikas ədəbiyyatında “yeni roman” – “Xana-xana” oyunu // Doktorantların və gənc tədqiqatçıların XXVI Respublika elmi konfransı (NASCO 26). – Bakı Dövlət Universiteti, – 17-18 noyabr, – 2023, – s.59-62.
21. Postmodern ədəbiyyatda bədii zaman (Kamal Abdullanın “Sehrbazlar dərəsi” romanı əsasında) // Ümummilli lider

- Heydər Əliyevin anadan olmasının 100-cü ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual məsələləri: tədqiqat, elmi diskurs və beynəlmilləşmə” adlı beynəlxalq elmi konfransı, – Bakı Slavyan Universiteti: – 04-05 may, – 2023, – s.78-81.
22. Postmodernism in contemporary Azerbaijani prose: (based on Kamal Abdulla's novel “Valley of wizards”). V International Anatolian Scientific Research Congress, – Hakkari, Türkiyə, – 21-23 iyul, – 2023, – s.38.
23. Polyphony in literature – contemporary postmodern prose // – “Contemporary Issues of Literary Criticism Literatures of Small Countries and Challenges of the Modern Global World” XVII International Symposium, Georgia, Kutaisi: – 25-27 september, – 2024, – pp.25-26.
24. Postmodernizm və çağdaş Azərbaycan nəsr: milli postmodernizmin səciyyəvi xüsusiyyətləri (Kamal Abdullanın “Sehrbazlar dərəsi” romanı nümunəsində) // – Bakı: İpək Yolu, – 2024. № 4, – s.87-98.
25. Postmodernizm və ədəbiyyat: çağdaş nəsrə intellektual oxucu problemi (Xulio Kortasarın “Xana-xana oyunu” romanı əsasında) // – Bakı: Poetika.izm, Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri, – 2024. № 2, – s.92-101.
26. Polyphony in literature – contemporary postmodern prose (based on the novels "The Valley of Wizards" by Kamal Abdullah and "Hopscotch" by Julio Cortazar) // – Georgia, Tbilisi: Contemporary Issues of Literary Studies. Shota Rustaveli Institute of Georgian Literature, – 2024. №17, – pp. 653-659.
27. Disrupting the Canon: Postmodernism's Rejection of Modernism in Azerbaijani Literature // – United Kingdom, London: ICCEES XI World Congress. UCL - University College London, – 20-26 JULY, – 2025. – p.85.
28. Kamal Abdulla yaradıcılığında intertekstuallıq (“Sehrbazlar dərəsi” romanı əsasında) // Gənc Tədqiqatçıların IX Respublika elmi konfransı, – Azərbaycan Universiteti: – 11 mart, – 2026, – s.28-29.

The defence will be held on 9 October 2026 at 14:00 at the meeting of the Dissertation council FD 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University

Address: AZ 1014, Baku, Suleyman Rustam Street, 33.

Dissertation is available at the Baku Slavic University Library.

Electronic version of the abstract is available on the official website of the Baku Slavic University.

Abstract was sent to the required addresses on 16 July 2026.

Signed for print: 25.05.2026

Paper format: A5

Volume: 41206 characters

Number of hard copies: 20