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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

**TYPOLOGY AND POETICS
OF THE BRITISH POSTMODERNIST NOVEL**

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GENERAL CHARACTERISTICS OF THE RESEARCH

The dissertation is devoted to the study of the historical and literary-aesthetic typology and poetic system of the British postmodernist novel.

Urgency of the theme and the degree of the research.

Radical changes in the social, political and economic life of Western and Eastern countries since the middle of the last century have led to changes in many traditional socio-moral and spiritual values and although this global process takes different forms and directions in the culture of different regions, it is inherently characterized by a common typological feature. This process, which spread in the former socialist region after World War II, especially in the early 1950s, was characterized by a certain moderation in society, a partial weakening of the dogmas of socialist realism in literature, and a certain modernist tendencies and free thinking in the creativity of the “sixties”. These global revolutionary events did not bypass the Western world, but were revealed in a unique way. The West was differed by the crisis of modernism on the one hand and, by the emergence of a special attitude to classical heritage, a specific retrospective on the other hand, as well as changes in British culture since the middle of the twentieth century, in contrast to the countries of the socialist camp. In Western culture, art and literature, a unique “play” with the classical heritage, re-reading, interpretation and tradition of literature appeared. These two tendencies, which formed the basis of postmodernist literature, also formed the basis of the British postmodernist novel.

The British postmodernist novel appeared on the cultural and literary basis of this “golden age” and was identified as a unique literary and, in fact, socio-cultural phenomenon with a number of semantic, typological, genre and stylistic features. Thus, postmodernism encompassed not only literature and art, but society as a whole, philosophy and theoretical thought. Postmodernism as a trend in art was influenced not only by literary and aesthetic factors, but also by changes in public consciousness, scientific and philosophical thought, the development of semiotics, the emergence

of philosophical anthropology, computer science and cybernetics, and primarily poststructuralism. But the paradox was that, in addition to all these modern methodological and scientific criteria, the British postmodernist novel also came from the classics, as noted, from Victorian literature.

Thus, the British postmodernist novel is revealed and actualized as an issue of scientific interest from both literary-aesthetic and philosophical-cultural points of view. The poetics of the British postmodernist novel based on the above-mentioned factors, in addition to being original, is differed by features that characterize modern postmodernism as a whole. From the poetic point of view, the British postmodernist novel is distinguished primarily by the following features: the breadth of the literary-historical paradigm, retrospective, ironic attitude to the classical heritage, intertextuality and dialogue, playfulness and parody of style, stylistics and composition in general, and so on. An abovementioned important paradox of the British postmodernist novel, which does not accept modernist and realist styles, is the presentation of the Victorian novel as the main literary material used in the modern text, interpreted in a new way along with the denial of the classics, the creation of a kind of “postmodern Victorian” series in the modern postmodern novel. In the British postmodernist novelty, the tradition of “Victorianism” is adopted and presented not only as a genre, style, but also as a system of values, way of thinking, worldview, and code of aristocratic behavior. Taking into consideration the important role of British literature in the English-speaking world, in the Western world in general, and in countries inclined towards West in general, we can imagine the international significance of the English postmodernist novel and, consequently, Victorianism. Internationally, Victorianism is not about the direct influence of this period of British history on the literature of other nations. The issue is the international typological role of the large-scale actualization of the Victorian classic in British postmodernism, i.e. the active appeal of postmodernist writers of other literatures to their national classics on this basis. Classical heritage, of course, can be perceived differently in different literatures, for example, in

Azerbaijani postmodernist literature we talk about the national epic (“The Book of Dede Gorgud”, “Koroghlu”), the Sufi tradition and the critical realism of the early nineteenth century. Such aspects reveal the international literary-typological significance and relevance of the British postmodernist novel. It should be noted that in the late twentieth century, the Victorian tradition in Britain became widespread not only in literature, but also in society as a whole, in culture. The actualization of national traditions in the post-Soviet countries at that time was due to socio-historical processes, the tendency of the peoples of these countries to independence, the strengthening of national consciousness. These factors confirm the relevance of our research from a theoretical-poetic as well as historical-typological point of view. The relevance of the dissertation is primarily due to the international historical and typological significance of the British postmodernist novel, i.e. the theoretical and methodological significance of the concept and practice of the postmodernist novel as a whole, as well as the study of the Azerbaijani postmodernist novel. Such factors determining the relevance of the study are related with the study of the genealogy, genre, style, compositional features of the British postmodernist novel, first of all, intertextuality, which is not widely studied in our national philology, especially the issue of intertextual dialogue of the modern text with the classical literary tradition. In the British postmodernist novel, the classical Victorian text is revealed as a complex, open, integrative, symbolic supertext of historical and cultural significance. The modern postmodernist novel enters into an intertextual dialogue with this supertext, and from this process their unity of meaning and form emerges. In the British postmodernist novel, the basis of this thematic unity and structural-semantic integrity contains the culture and literature of the Victorian period. In the Azerbaijani postmodernist novel, this foundation consists of mythological texts and traditions of epic, Sufi poetry and enlightenment-critical realism. Our purpose in making this comparison is to emphasize the theoretical and methodological relevance of the results of our research.

The supertextual intertextual material of the British

postmodernist novel on Victorian literature is symbolic in nature, spatially and temporally covers the English environment of the nineteenth century, and from a literary point of view it refers to the creativity of the writers of the time and the sub-texts dealing with genres types, such as groups due to Dickens, Eliot, Thackeray's artistically, memoirs and literary genres. We see this symbolic differentiation in Azerbaijani literature, in the unity of the layers of the postmodernist text, such as "The Book of Dede Gorgud", Shah Ismail Khatai, Ganja earthquake, which make up the composition of Kamal Abdulla's novel "Incomplete Manuscript". We also find in Ilgar Fahmi's "Collage from the History of Baku" the different layers of Baku life, the unity of the hidden and obvious layers and the dialogue with modern novel thinking. In addition to the scientific relevance of the study of the British postmodernist novel in itself, we would like to emphasize once again the special relevance and great importance in the scientific understanding of these issues, which have not been specifically studied in our national literary criticism.

In general, the British postmodernist novel is important in terms of studying both the general and regional-national identity of postmodernism, one of the leading trends in world literature since the middle of the last century. This peculiarity of British postmodernism is primarily found in a postmodernist novel genre represented by the works of such writers as J.Fowles, P.Ackroyd, M.Bradbury, D.Lodge, M.Amis, J.Barnes, G.Swift, A.Byatt, A.Carter. The main of these features is characteristic of English culture in general – attachment to history, in fact, addiction, and this feature is observed in both neo-Victorian, cross-cultural or postcolonial, as well as in biographical novels. However, just as the methodology of postmodernism in general essentially denies the possibility of art and literature to reflect the absolute truth, so in the British postmodernist novel, history is not reflected objectively. It is a play on history, the past, ironic and sometimes parody, and history is presented as a literary imagination and fiction. History is not interpreted; it is subject to literary interpretation. Therefore, in writers such as J.Fowles, M.Bradbury, P.Ackroyd, J.Barnes, A.Byatt, M.Amis, G.Swift, history does not become an eventful plot as in realist texts,

the author and character are ironically compared with modernity, especially it is connected to the present day by artistic methods and means, it comes to life in the memory.

On the other hand, since postmodernism perceives existence as an incomprehensible chaos with no meaning and denies the value system, existence can be felt, not perceived, and in the British postmodernist novel this feeling is based on fear, disbelief in the future, the man without any choice of out had to reconcile with the continuing course of the history. On this basis, man realizes the futility of all his efforts and begins to look not only at the future, but also at the past from his previous illusions, so that seriousness is replaced by irony, truth fiction, parody, the crushing of idols. Thus, in the postmodernist novel, poetic features such as fragmentation, montage, collage, intertextuality, metatextuality, play with the text and the reader, shaking of values, multiplicity, syncretism, ambiguity, parody, retrospective narrative, somehow anti-utopia are formed. Since all these and other artistic qualities found in the British postmodernist novel in their own artistic shades are as typological as national, their study is relevant both from a literary-historical and typological point of view.

As it's evident, the study of the British postmodernist novel is an actual issue that allows to identify and study historical-literary sources of both this concept and postmodernism as a whole, a set of classical texts that are a part of intertextual dialogue, the essence of postmodern supremacy arising from the unity of classical and modern texts, the thematic and poetic integrity of the postmodernist novel as a poetic whole, spiritual, aesthetic, content, motive and image system and to make theoretical and methodological generalizations. The study of this problem, which is not involved in academic research as a special scientific problem in modern literature, on the other hand, is relevant not only in terms of scientific understanding and interpretation of postmodernism, but also in terms of clarification and systematic research of many issues such as tradition and innovation, genre and style, nationalism and humanity, modernity and historicity in the literary process in the modern era of the collapse of modernism and classical realism.

However, it should be noted that the above-mentioned literary-historical, theoretical, methodological relevance of the studied problem as a whole is not involved in systematic and thorough research as a literary-aesthetic concept and scientific-theoretical problem, although the distinctive features of the British postmodernist novel, one of the leading genre modifications of postmodernist literature, are examined separately,

Existing studies of the British postmodernist novel include neo-Victorian, cross-culture, genre syncretism of biographical novels, confusion of scientific, journalistic, artistic styles, retrospective of the narrative, conditionality of time, constant dialogue of the past and modernity, i.e., according to M. Bradbury, the attempt of British postmodernist novelists to “build a bridge between the deconstructed present and the uncertain future”¹ is being investigated. Various aspects of the British postmodernist novel have been studied by modern researchers N. Bentley², R. Kiely³, D. Kastan⁴, J. Acheson⁵, Z. Leader⁶, D. Lodge⁷, J. Stringer⁸, D. Head⁹, O. Jumailo¹⁰,

¹ Bradbury, M. *The modern British novel. 1878-2001.* / M. Bradbury. – London: Penguin books, – 2001. – 622 p.

² Bentley, N. *Contemporary British Fiction: Edinburgh Critical Guides.* / N. Bentley. – Edinburgh: Edinburgh University Press, – 2008. – 245 p

³ Kiely, R. *Reverse tradition: postmodern fiction and the nineteenth century novel.* / R. Kiely. – Cambridge: Harvard University Press, – 1993. – 302 p.

⁴ Kastan, D.S. *The Oxford Encyclopedia of British Literature.* / D.S. Kastan. – Oxford University Press, 2006. – 2656 p.

⁵ *The British and Irish Novel Since 1960.* / (Ed. James Acheson). – London: Palgrave Macmillan UK. – 1991. – 217 p.

⁶ Leader, Z. *On Modern British Fiction.* / Z. Leader. – Oxford: Oxford University Press, – 2002. – 319 p.

⁷ Lodge, D. *Postmodernist Fiction / The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* / D. Lodge. – Chicago: University of Chicago Press, – 1989. – p.220-245.

⁸ Stringer, J. *The Oxford Companion to Twentieth-Century Literature in English.* / J. Stringer. – Oxford University Press, 1996. – 784 p.

⁹ Head, D. *The Cambridge Introduction to Modern British Fiction, 1950–2000.* / D. Head. – Cambridge: Cambridge University Press, – 2002. – 316 p.

¹⁰ Jumailo, O. *Beyond the Boundaries of the play: An English Postmodern Novel. 1980-2000* // Vopr. lit. – 2007. No. 5, – p. 7-45.

K.Gutleben¹¹, V.Pesterev¹², O.A.Tolstykh¹³, V.Novikova¹⁴, V.Ivasheva¹⁵, A.Stovba¹⁶ and others.

G.Guliyev¹⁷, A.Hajili¹⁸, T.Alishanoglu¹⁹, R.Kamal²⁰, N.Mammadkhanova²¹, A.Gahramanova²², S.Sharifova²³, R.Yusifoglu²⁴, N.Taghisoy²⁵, N.Kamal²⁶, and others have recently

¹¹ Gutleben, Ch. *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel* / Ch.Gutleben. – Amsterdam: Rodopi, – 2001. – 248 p.

¹² Pesterev, V.A. *Postmodernism and the poetics of the novel. Historical, literary, theoretical aspects. Study guide.* / V.A.Pesterev. – Volgograd, – 2001. – 205 p.

¹³ Tolstykh, O.A. *English postmodern novel of the late XX century and Victorian literature: intertextual dialogue (based on the novels of A.S.Bayett and D.Lodge): /Diss. ... candidate philological sciences/* – Yekaterinburg, – 2008. – 207 p.

¹⁴ Novikova, V.G. *British social novel in the postmodern era. Monograph.* / V.G.Novikova. – Nizhny Novgorod, – 2013. – 369 p.

¹⁵ Ivasheva, V.V. *Literature of Great Britain of the XX century.* / V.V.Ivasheva. Moscow: Vysshaya shkola, – 1984. – 488 p.

¹⁶ Stovba A.S. *Genre originality and development trends of the English postmodern novel of the late 20th century. XXI century //* – V.N.Karazin Kharkiv National University. Series "Philology", –2013. Vip. 67, No 1048, – p.191-196.

¹⁷ Guliyev, G. *Postmodernism // "Azerbaijan" magazine,* – 2005, № 9, – p.177-182; Guliyev, G. *Postmodernism and fiction: [Electronic resource] // 525th newspaper. 05.10.16. https://525.az/site/?name=xeber&news_id=65297#gsc.tab=0*

¹⁸ Hajili, A. *Kamal Abdulla: morphology of selection.* / A.Hajili. – Baku: Mutarjim, – 2010. – 132 p.; Hajili, A. *History of literary thought of the XX century (memories, manifestos, concepts).* / A.Hajili. – Baku: AU, – 2018. – 340 p.

¹⁹ Alishanoglu, T. *New literary generation: searches, problems // http://bizimasr.media-az.com/arxiv_2002/may/113/tengid_romani.html*

²⁰ Kamal, R. *I spoke to the light (articles, essays, reviews, studies) / R.Kamal.* – Baku, – 2012. – 248 p.

²¹ Mammadkhanova, N.J. *French novel of the 70-90s of the twentieth century. The search for a new concept of life and hero./ N.J.Mammadkhanova.* – Baku: "Science", –2001. – 328 p.

²² Gahramanova, A.F. *English ideological novel of the end of the XX century. The problems of literary translation in light of cognitivism.* /A.F.Gahramanova. –Baku: «OKA Ofset», –2013, – 240 p.

²³ Sharifova, S. *Contemporary Azerbaijani postmodern novel.* / S.Sharifova. – Baku, "Science and education", – 2015. – 104 p.

²⁴ Yusifoglu R. *Postmodernism and its theoretical-aesthetic principles: [Electronic resource]. URL: <https://manera.az/edebiyyat/2741-postmodernizm-ve-on-nezeri-estetik-prinsipleri-maneraaz.html>*

²⁵ Taghisoy, N. *Fragmentary review of some features of postmodernism //* – Baku, "Ulduz", – 2018. No 05(588), May, – p.44-50

published monographs and discussion materials on postmodernism in Azerbaijani literary criticism.

However, the typology and poetics of the British postmodernist novel, which is of great scientific importance from the philological point of view, as a unique literary-aesthetic concept, have not yet been involved in systematic academic research. Postmodernism itself is not only literary in general, but also a socio-cultural and philosophical-ideological phenomenon, a special method of perception and a poetic system. All these semantic, functional and structural features of postmodernist literature are manifested in the novel genre with full depth. Therefore, the research focuses on current historical-typological and theoretical-poetic problems of the British postmodernist novel such as diachronic and synchronous aspects, genealogy, formation dynamics and theoretical-ideological metamorphoses, idea-conceptual background, genre and style modifications, narrative strategies in texts, intertextual and myth-poetical issues, cross-cultural typology of history, local, global and global interpretation of history were studied.

The object and subject of the research. The object and subject of the research. Postmodernism, which has become one of the leading positions in world literary thought since the middle of the last century, and its features in the novel genre, are the object of research.

The subject of the research is generalization of the results of that problem research and its systemization. A systematic study of the content and poetic features of the British postmodernist novel in the mid-twentieth and early twenty-first centuries in the historical-social and literary-cultural context, analysis of diachronic and synchronic aspects of functional and historical-typological characteristics of British postmodern novel are related to the subject of the dissertation.

The goal and objectives of the research work. Taking into account the above-mentioned problems, the study of the following issues has been set as the main goals and objectives of the research.

The goal of the research is to analyze the genealogy, the

²⁶ Kamal, N. Umberto Eco and Philosophy of Postmodernism. / N.Kamal. – Baku: Law, – 2008. – 208 p.

dynamics of formation and theoretical and ideological metamorphoses of the British postmodern novel, the conditions and principles of formation, structural and compositional features of the novel's texts, cross-cultural artistic interpretation of history, to identify and interpret literary typology and poetic features. The study of the leading works of the British postmodernist novel by such leading figures as W.Golding, M.Spark, J.Fowles, M.Bradbury, P.Ackroyd, G.Swift, K.Ishiguro, J.Barnes, M.Amis, H.Kureishi, Z.Smith will allow characterizing and typologically generalizing the form and content features, artistic originality of the postmodernist trend in the literature of Britain and the West as a whole.

The objectives of the study include:

- a general definition of the content of the concept of the British postmodernist novel;
- to study the philosophical and aesthetic bases of postmodernism and their impact on the novel;
- clarification of the general patterns of postmodernist literature and the factors that determine the typological specificity;
- interpretation of universal and specific features in the postmodernist novel;
- characterization of the synthesis of tradition and modernity in the postmodernist novel;
- to study the poetic nature and methods of application of stylistic means such as parody, simulation, irony-game in postmodernist novel;
- to study the semantic-structural features of genre polyphony in the postmodernist novel;
- analysis of genre modifications such as novel-myth, novel-parable, novel-tale;
- characterization of structural-compositional features of postmodernist novel;
- research of monophonic and polyphonic narrative means in postmodernist novel;
- intertextuality in the postmodernist novel and its scientific interpretation as intercultural and intergenerational dialogue;
- analysis of the issues of mythopoetics of the postmodernist

novel, semantic and functional nature of archetype-plot and archetype-images;

- scientific interpretation of the specificity of the attitude to the historical context in the postmodernist novel – the cross-cultural typology of history;

- to study the differential and general aspects of the interpretation of history on a local, global and global basis;

- generalization of theoretical and methodological provisions for future research on the issues of postmodernist novel and postmodernism in general.

The research methods. Comparative-typological and comparative-historical, cultural-historical, structural-semantic, biographical research methods were used in the dissertation. In accordance with the nature of the specific tasks in the research process, research methods such as description, analysis, interpretation, intertextual analysis, scientific conclusions and conceptual provisions in the existing research of experts on the subject were also used.

The main provisions for defense:

- The British postmodernist novel is an original genre modification of world literature of the late twentieth century - the postmodernist trend of the XXI century, distinguished by its unique content, form and functional features;

- The typological peculiarity of the British postmodernist novel, which combines universal and specific features, is characterized by an active intertextual dialogue with the historical past, especially with the Victorian classics;

- Intertextual dialogue is found in different layers of the text of the British postmodernist novel and infects the semantics of the text, genre system, composition-plot structure, artistic space and time, monophonic and polyphonic means of expression, style and language, images, symbols and signs;

- The attitude to classical heritage and history, which is the object of intertextual dialogue, is revealed in the British postmodernist novel in the form of re-evaluation and new interpretation, which differs from classical realism and modernism;

- In the dialogue and synthesis of tradition and modernity,

classic and innovation in the postmodernist novel, such methods as form assimilation, transformation, imitation, interpretation are used, and in essence, stylistic means such as parody, simulation, irony-game, deconstruction and reconstruction;

– Postmodernist novel revives mythopoetic thinking and context, archetype-plot and archetype-images are actualized, genre modifications such as novel-myth, novel-parable, novel-tale come to the fore;

– A peculiar attitude to history, the dialogue of the past and the present, a typological cross-cultural interpretation consisting of interpretation of history on a local, global and global basis;

– The study of the British postmodernist novel allows us to generalize the theoretical and methodological provisions for future research on the issues of postmodernism in general and the postmodernist novel genre in the literature of other nations.

Scientific novelty of the research work. In the dissertation, the British postmodernist novel was studied for the first time in a systematic and complex way in terms of the tasks we set as a literary-historical and literary-theoretical concept. For the first time, the literary typology and poetics of the British postmodernist novel in a combination of diachronic and synchronous aspects, on the one hand, historical and cultural processes, public consciousness, philosophical and aesthetic thought, tradition and innovation, on the other hand, form and content, immanent inner world of literary text, structural-semantic, style, genre, composition, narration, image, etc. has been systematically studied in a dialectical unity. The study of historical processes in the poetic system has for the first time provided a systematic, interrelated analysis of the historical-typological specificity and functional features of the British postmodernist novel.

Also, in the British postmodernist novel, tradition and innovation, the specificity of the dialogue between past and present, history and new context, parody, playful, ironic approach to history and classics with today's thinking are investigated against the background of modern historical reality, British postcolonial and multicultural environment.

The study of the problem in this aspect has created a theoretical

and methodological basis based on the analysis of the British postmodernist novel, as well as the content and poetic features of the postmodernist novel in the historical-social and literary-cultural context which allows to study and generalize the modern postmodernist system as a whole, as well as to make comparative analyzes with Azerbaijani literature.

In the research work, for the first time in our philological thought, the artistic features of postmodernist novels by British writers were compared, and the leading tendencies characterizing different authors were classified and explained. In this sense, for the first time, a comparative analysis of issues such as the symbiosis of the English philosophical novel tradition with the criteria of “open work” in the work of W.Golding; A synthesis of tradition and modernity in M.Spark’s novels with new content and form for British novelty; the manifestation of intertextuality as intercultural dialogue in M.Bradbury’s novels and as intergenerational dialogue in P.Ackroyd’s novels; “shrinking” the historical process to the form of “generational history” in G.Swift’s novel “Waterland” and re-evaluating and localizing it in “geolocation” in K.Ishiguro’s novel “The Buried Giant”; a sarcastic interpretation of phylogeny in J.Barnes’s “History of the World in Chapter 10”, a global approach to history, and a reinterpretation of the “anesthetic effect” of history in M.Amis’s “Time’s Arrow”; the problem of postcolonial shame in H.Kureishi’s “Buddha of Suburbia”, and a postmodernist global interpretation of multicultural values in Z.Smith’s “White Teeth” can be considered as an innovation that can allow a more complete understanding of postmodernism and the processes taking place in the modern literary and cultural environment as a whole.

Theoretical and practical significance of the research work.

The theoretical significance of the dissertation is determined by several factors:

– First of all, the combined application of historical-typological and theoretical-poetic approaches in research, i.e. analysis and interpretation of intra-textual and non-textual, diachronic and synchronous factors within a system can play an important role in expanding and deepening the use of systematic research in

philological research;

– secondly, in the modern work – in the postmodernist novel, not as material directly mastered, transformed and used historical facts and classical heritage, but in the historical-cultural, literary context of today, with the postmodernist author's perception of pluralism as a priority, the text and the living dialogue with the reader, actualization as a factor of dynamic creativity can be used as an important theoretical provision in the study of modern literature;

– thirdly, the study of the British postmodernist novel as a unique literary and artistic phenomenon stemming from the British historical and cultural environment can sometimes be seen as a theoretical basis for affirming and researching postmodernism, which is sometimes considered a universal, cosmopolitan concept;

– fourth, in the British postmodernist novel, a living dialogue with classical heritage, archetypal concepts, mythological perceptions and systems, and folklore is not necessarily a creative method of postmodernism that traditionally deviates from tradition. It proves that there is a literary trend that approaches it in its own way, turns it into a living creative factor, and confuses historical periods and cultural stages at the bottom of the texts.

Such factors indicate the relevance and importance of the results of the research, which allows it to be used not only in the study of British literature, but also in other literary environments.

The practical value of the dissertation may be used in the teaching of "History of Literature of foreign countries", "British Studies", "European Studies", "Literature of the country of specialization", subjects on literary theory, special courses and seminars on literary criticism, writing research papers in philological faculties of the republic, in the preparation of textbooks and teaching aids.

Approbation and application. Reports on the main provisions of the dissertation were presented at international conferences, a number of articles and theses were published in Azerbaijan and abroad.

The main content and provisions of the dissertation are reflected in the thesis collections from International Symposium and Scientific

Conferences, and in the articles published scientific journals in Azerbaijan Republic, as well as in such foreign countries as – Canada, Poland, USA, Great Britain, Russia, Ukraine, Kazakhstan.

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

The structure of the research work. The dissertation consists of introduction, four chapters with each divided into several subchapters, a conclusion, and a list of used literature. The dissertation is Introduction 13 pages, 23796 characters, Chapter I – 57 pages, 113975 characters, Chapter II – 82 pages, 161621 characters, Chapter III – 54 pages, 104115 characters, Chapter IV – 49 pages, 95523 characters, Conclusion 9 pages, 18495 characters. The dissertation consists of 517525 characters excluding the list of used literature.

BASIC CONTENT OF THE RESEARCH WORK

The *Introduction* section introduces the actuality of the theme, the object and subject of the research work, the goals and objectives, the background of the theme, the scientific novelty, methodology, theoretical and practical significance of the research work, the provisions for the defense.

The first chapter “**Genealogy, formation dynamics and theoretical-ideological metamorphoses of the postmodernist novel**” consists of three sub-chapters.

The first sub-chapter “*The philosophical-semiotic and aesthetic foundations of postmodernist thought and its reflection in artistic thought*” examines the diachronic factors, philosophical, aesthetic, scientific schools and currents that define postmodernist thought, primarily semiotics, and interprets the reflection of this way of thinking in artistic thought, which pervades most areas of public consciousness.

Although postmodernism is fundamentally different from the classical literary tradition and modernist trends, it is not isolated from historical, social, cultural and aesthetic processes, and both reflects

and strongly influences these processes. Comparing postmodernism in the field of literary and artistic trends, aesthetics and literary criticism on the basis of a set of methodological principles, literary critic G.Guliyev writes: *“Depending on historical, social and national contexts, postmodernism is a complex of philosophical, epistemological, scientific-theoretical, aesthetic ideas that demonstrate the qualities of mobility, agility, adaptation to the “environment”, unprecedented in the history of humanitarian thought”*²⁷. As a continuation of G.Guliyev’s views, it should be noted that postmodernism tends to “adapt” to all previous philosophical, artistic and aesthetic ideas and was formed within structuralism, poststructuralism and deconstructivism as a philosophical-aesthetic phenomenon. Let us note from the outset that this “adaptation” is more in the sense of denial and threat. Postmodernism is a very broad, contradictory philosophical-methodological concept which stems from the philosophical and scientific views of different thinkers such as K.Marx, F.Nietzsche, M.Heidegger, Z.Freud, F. de Saussure, L.Wittgenstein, R.Barthes, J.Derrida, M.Foucault, J.F.F.Lyotard, J.Baudrillard. Postmodernism adopted the idea of the decisive role of the economy in the historical development of man and society, the influence of economic factors on historical processes, regardless of the will and thinking of people, and, consequently, the disappearance of social justice in a capitalist society dominated by economic relations, changes’ possessing a tragic effect on human life, leading to alienation from Marxism²⁸.

Freud’s thoughts highlighted the importance of irrational and unconscious factors, subconsciousness, and archetypes in this literary trend. Postmodernism refers to the re-evaluation of human values by Friedrich Nietzsche’s philosophy, the rejection of rationalism and the “illusion of humanism” created by it, the denial of the concept of absolute truth as well as the establishment of pluralism and

²⁷ Guliyev, G. Concepts of literary criticism of the XX century. / G.Guliyev. – Baku, – 2012. – p. 254.

²⁸ New philosophical encyclopedia (in 4 volumes, 2001): [Electronic resource]. URL: <http://philosophy.-niv.ru/doc/encyclopedia/new-philosophical/articles/881-/marks.htm>

relativism in morality and cognition, the idea that thought and language are a means of regulating chaotic impressions, and that they further distort the true essence of the world.

F. de Saussure's theory of structuralism and the interpretation of the system of immanent signs of language became an important basis in the literary-aesthetic concept of postmodernism. Ludwig Wittgenstein's concept of the logical structure of language, the concept of language plays²⁹ as a "component of act or form of life" based on the sign and meaning of the thinking person, are also important sources to consider. Postmodernism, the concept of truth in Martin Heidegger's philosophical views is not in man's conception of reality, but in his existence, the concept of truth that is "hidden", a real being and equated with an objective being, and is the basis of postmodernism's concept of truth: *"For us, the truth is not only what we call real, but also what we say about everything in the form in which we first act as our own truth, both true and false"*.³⁰ The emergence of truth in human existence and its actual participation in any manifestation of human existence, the concept³¹ of "transition" between existence and non-existence, occupy an important position in postmodernist concepts and literary practice.

The studies of structuralism, semiotics, poststructuralism, especially R.Barthes, J.Derrida, M.Foucault, J.F.Lyotard and others played an exceptional role in the formation of the philosophy and literary practice of postmodernism. The special "style of writing", "death of the author", discourse, connotative and denotative aspects of R.Barthes, which he actualized and analyzed, became the factors defining the concept of postmodernism and defined the typology of postmodernist poetics through Jacques Derrida's concept of "deconstruction". Deconstruction brought to postmodernism a special attitude to the classics, a lazy tradition, a creative criterion

²⁹ Wittgenstein, L. Philosophical works. / L.Witgenstein. – M.: Gnosis, – Part I. – 1994. – p. 88.

³⁰ Heidegger, M. On the essence of truth / Conversation on the village road. / M.Heidegger. – M.: Higher School, – 1991. – p. 27.

³¹ Heidegger, M. Being and time: Articles and speeches. / M.Heidegger. – M.: Science, – 2007. - p. 289.

based on the “destruction and reconstruction” of petrified forms. In J. Derrida’s theory, universal attachment becomes universal replacement. Parallels, isomorphisms, metaphors, allegories and quotations, and the “displacement” of words form the basis of this theory. In J.Derrida’s deconstruction, the etymology of the word surpasses its conceptuality, and finally, Derrida’s “*neither this nor that, both that and this*”³² approach forms the basis of the deconstruction. J.Derrida puts forward the concept of “arche-writing” and notes that it is “generally writing” and secretly involved in oral speech and thought. In this sense, “arche-writing” approaches the concept of being. It is based on all types of writing, in all other forms of expression. According to J.Derrida, the original “writing” once gave way to oral speech and word. The process of “writing” was secondary becoming the shadow of live speech. In this sense, “writing” is no less meaningful than speech and words. In postmodernism, the concept of “writing” is based on the concession of J.Derrida, and the arche-writing in the text is aimed at revealing hidden meanings. According to Derrida, the text has a special meaning, and the phrase “*everything is a text*” is based on the principle “*there is nothing beyond language*”³³.

Michel Foucault, one of the scholars who formed the philosophical foundations of postmodernism, denies that there is only one interpretation of the text. His concept of “Archeology of Knowledge” is one of the aesthetic foundations of postmodernism. The leading idea and episteme of “*archeology of knowledge*”³⁴ is the concept of “knowledge – language”. According to Foucault, the episteme, as the “fundamental code of culture”, defines concrete knowledge, science, and way of thinking. One of the leading ideas in Foucault’s theory is the concepts of “knowledge – force” and “knowledge – power”. The philosopher developed Nietzsche’s idea

³² Derrida, J. Voice and phenomenon and other works on the theory of the Husserl sign. / J.Derrida. Sankt-Peterburgh: SPb. : Aleteya, – 1999. – p. 11.

³³ Derrida, J. About grammar. / J.Derrida. Translated from French. Article by N.Avtonomovoy. – M.: “Ad Marginem”, – 2000. – p. 384.

³⁴ Foucault, M. Archeology of Knowledge. / M.Foucault. – St. Petersburg. SPb.: IC "Humanitarian Academy"; University book, – 2004. – 416 p.

of “mightiness of power” and did not imagine the concept of “mightiness of knowledge” outside of it. According to him, the “mightiness of knowledge” accelerates the “mightiness of power” and leads to “absolute power”. In Foucault’s conception, power cannot be “own” of any class, and it cannot be “captured” or “passed on”. It infects the whole society, and in such a society there is no place for man and humanism. Referring to Marx’s theory of socio-economic forms, Foucault replaces it with discourse forms. That is, it changes the archeology of objects to the archeology of knowledge. In his view, discursive forms are “language material”. This means that a person who speaks and writes benefits from discourses, and as a result, human destiny depends on them. The power of language is exercised in discourses – discursive experiments, and thus the archeology of knowledge becomes a reality. The role of discourse is reflected in people’s behavior and lifestyle³⁵.

The philosophical and aesthetic foundations of postmodernist thought are also associated with the name of Jean-Francois Lyotard. In “Postmodern Condition”, J.-F.Lyotard comments on cultural events such as “modernity”, the “new era” and notes that different types of discourse, different discursive practices have gone hand in hand with each other, but a new type of discourse has emerged with the era of meta-narrative that began in the Enlightenment. According to J.-F. Lyotard, this type of narration claimed to be “basic” and the text he created was considered the basis of “truth”. Postmodernism and the text it creates, on the other hand, renounce the claim of definite, absolute and put forward the idea that there is no universal language. According to J.-F.Lyotard, the world is a place where “language plays” meet and coexist, and that is why in the postmodern situation the idea of a universal language is rejected, and the idea of the equality of the local language is put forward. In other words, *“the peculiarities of the postmodernist condition are the lack of a universal meta-language of narrative, as well as the lack of traditional legalization of knowledge. This process occurs especially in aesthetics. Postmodernist aesthetics is distinguished by numerous*

³⁵ Foucault, M. Words and Things. Archeology of the Humanities. / M.Foucault. – M.: Progress, – 1977. – p. 179.

rules, experimentation of language plays: the root becomes a rhizome, the thread a texture, and art a labyrinth".³⁶

The philosophical and literary-aesthetic views of Jean Baudrillard, Jill DeLoise and Felix Guattari, Umberto Eco also played an important role in the formation and development of postmodernism. Looking at the concept of social history as the history of the development of semantic methods, J.Baudrillard notes that modern history dates back to the Renaissance, during which time sign codes gained freedom in relation to references: Beginning in the late twentieth century, "*the process of "squeezing" and eliminating the death of social history*"³⁷ puts forward the idea of the emergence of a new system". In a philosophical sense, he presents postmodernist themes as the end of history, society, politics, and considers them as important conditions in the world in which modern man lives. According to J.Baudrillard, death in this case is ambivalent to life. The phenomenon of "rebirth" gives rise to J. Baudrillard's concept of the simulacrum, and in this sense the simulacrum is understood as a mixture of reality and fiction. "*Taking into account the contrast between the beautiful and the ugly, the only reality, the simulacrum - neutral signs and codes – "turned "into an artistic carnival of postmodernism, ending the classical approaches*".³⁸ J.Baudrillard's concept of simulacrum is the basis of his "hyper-reality". The thinker, who evaluates the modern world as hyperreal, notes that human labor is no longer a consumer, but a socialization, that the world loses its reality, and acts as a unified model of simulation. In this case, the simulator mixes all the differences; "adds" what does not exist, and shows the fiction as reality. According to J.Baudrillard, the simulacrum is associated with the "*sign of human existence*", and postmodernism is a period of

³⁶ New philosophical encyclopedia (in 4 volumes, 2001). Liotar: [Electronic resource]. URL: <http://philosophy.niv.ru/doc/encyclopedia/new-philosophical/articles-/817/liotar.htm>

³⁷ Baudrillard, J. Simulacra and simulation: [Electronic resource]. URL: <https://existencia.livejournal.com/>

³⁸ New philosophical encyclopedia (in 4 volumes, 2001). Baudrillard: [Electronic resource]. URL: <http://philosophy.niv.ru/doc/encyclopedia/new-philosophical/articles/241-/bodrijar.htm>

total simulacrum, because the modern world is dominated by copies – the birthplace of simulacra. Much of the modern world is a union of ideas that are not real. In other words, the main “ability” of the simulacrum is to hide the lack of real reality³⁹. J.Baudrillard claims that postmodernism is a transition to hyperreality. Simulacrum replaces the reality in this hyperreality. In the modern world, man is “drowned” in the flow of information, and therefore these “realities” that occur around him become the basis of human life, and our perception of reality depends on simulation of the internet, mobile communications, computers, TV and so on. In this regard, postmodernist literature addresses such issues using irony and pastiche.

The joint activity of J.Deleuze and F.Guattari influenced the emergence of a “new idea” inherent in postmodernism. J.Deleuze and F.Guattari’s “Anti-Oedipus: Capitalism and schizophrenia”⁴⁰, as one of the most radical concepts against European rationalism, puts forward a social and political interpretation of the unconscious. This work shows the relationship of human desires with language forms, its legitimacy with the “grammar” of culture, and on this basis leads to the determination of the place of man in the “social mechanism”. The “Anti-Oedipus” method promotes the method of schizoanalysis, which is the opposite of psychoanalysis. This method is intended as a way to dispel the illusion of “I”, to rid a person of symbols and codes. According to these two philosophers, it is impossible to see the whole truth, but only to see fragments of it. In postmodernist prose, too, reality is spoken of only in fragments. In “A Thousand Plateaus” J.Deleuze and F.Guattari study the “plateaus” and the “degrees of tension” between them, and put forward the concept of “rhizome”, which forms numerous plateaus. The term “rhizome” is derived from botany and refers to the development of irregularities in the formation of a set. In other words, the rhizome is a special form of unsystematic and mixed root without a single and central stem:

³⁹ Baudrillard, J. Simulacra and Simulation: [Electronic resource]. URL: <https://exsistencia.livejournal.com/>

⁴⁰ Deleuze, J., Guattari, F. Anti-Oedipus: Capitalism and Schizophrenia. / J.Deleuze, F.Guattari. – Yekaterinburg: U-Factoria, – 2007. – p. 672.

Describing this meaning as an irregular, incoherent desire, which has no definite direction, the researchers put it against the systematic and orderly organization of the work and show that there is a relationship between linear (tree-like) and non-linear (rhizome): *“A new rhizome may be formed in the depths of the tree, at the base of the root or inside the branch”*⁴¹.

The formation of the philosophical-semiotic and aesthetic foundations of postmodernism is also associated with the name of the prominent writer and thinker Umberto Eco. Explaining his postmodernist views in the “Postscript to the Name of the Rose”, the writer-scientist commented on many conceptual issues and poetic features, including the revival of the plot, quoting from other plots, and the issues of its ironic re-perception. Eco saw postmodernism not as a chronological event, but as a response to modernism that destroyed and deformed the past: *“Postmodernism is a response to modernism: if the past cannot be destroyed, then its absence will lead to indifference, then it must be re-understood, not simply, but sarcastically”*⁴². According to U.Eco, past is a fiction, and therefore it loses its seriousness, and because it loses its seriousness, it is ridiculed. Irony also plays a role in the metalanguage play in postmodernists. U.Eco’s concept of “open work” is one of the leading principles in the aesthetics of postmodernism. According to U.Eco, the dialogue between the new text and the existing text, between the author and the reader, reveals the open structure of postmodernism. U.Eco sees the labyrinth as a symbol of culture and explains its uniqueness by the lack of entrance and exit, center, border.

Thus, the philosophical and aesthetic foundations of postmodernism can be considered primarily classical philosophy and culture, modernist currents and concepts, structuralism and poststructuralism. Postmodernism is critical of classical philosophy,

⁴¹ Deleuze, J., Guattari, F. *A Thousand Plateaus: Capitalism and Schizophrenia*. / J.Deleuze, F.Guattari. Translated from French. – Yekaterinburg: U-Factoria, – 2010. – p. 28.

⁴² Eco, U. *Postscript to the Name of the Rose*. / U. Eco. – Sankt-Peterburg, SPb: Symposium, – 2007. – p. 77.

but at the same time in dialogue with it. In contrast to classical philosophy, the replacement of reality with text in postmodernism puts an end to the objective and subjective approach, the claim of objective reality. In the postmodernist worldview, there is only text, and this text is in contact with other texts, and this connection lasts forever. In this infinity “*play of language*”, a play of “*meaning*” take place⁴³. Methodologically, postmodernist philosophy is based on the principles of pluralism and relativism. This approach applies to theories, paradigms, and concepts. According to postmodernists, the world is divided into fragments that have lost their lasting connection. Postmodernists reject the last foundation on which thought is truth – existence. For them, existence gives way to language, and this language is the only being that can be understood. In this regard, postmodernists are skeptical of the concept of truth, “reconsidering” existing concepts. Postmodernists, who are skeptical of man as a subject of action and perception, deny humanism and anthropocentrism. This is because postmodernist philosophy does not rely on rationalism and the values that underlie it. The strengthening of aesthetic tendencies in philosophical thought, in turn, leads to a broader view of literature and literary texts. When the paradigm changes in the field of literary and aesthetic concepts, the relationship of the literary text with reality also changes. The centrality of the concept of text in postmodernist aesthetics was the result of the process described above. In relation to the external environment, to reality, the postmodernist text is reminiscent of the closed world and contains existence, replacing it. In postmodernist philosophy, writing does not end with a text, but with different meanings. The essence of postmodernism is the intention to create a common poetic landscape and artistic language by concentrating different literary trends, schools and currents in a common direction, based on these features.

The second sub-chapter “*Principles of formation of postmodernist literature and the factors determining its typological differences*” examines the creative criteria that determine the poetic

⁴³ Dianova, V.M. Postmodern philosophy of art: origins and modernity. / V.M.Dianova. – St. Petersburg: Publishing House "Petropolis", – 1999. – p. 240.

nature of postmodernist literature, its aesthetic basis and typological specificity in the literary context. The main creative feature of postmodernism which was formed as a kind of artistic reaction to the socio-spiritual environment created by the Second World War are interpreted as an attempt to oppose petrified laws and restrictions, to erase the boundaries between styles, to open the way to the author's creative freedom, to change traditions and norms, and to combine "higher" values with "ordinary" desires. From the historical-typological point of view, postmodernism can be considered as a movement that unites elite (intellectual) literature with mass literature, blurs the boundaries between simple and complex, and does not fit into one-line chronological schemes. Postmodernism, which has been formed since the middle of the last century and has emerged as a topical literary phenomenon moving away from the classical tradition, is a reaction to historical and social events, but paradoxically distinguished by a certain supertime and super-historicism. As U.Eco, a prominent representative of postmodernism, rightly noted, "*postmodernism is not a chronological event, it is a spiritual state*"⁴⁴. This feature, that is, the diachronic syncretism that transcends historical processes, is manifested in the convergence of different times, as well as in the blurring of boundaries between different styles, forms, artist and reader, in the synchronous syncretism of postmodernist texts, in the multiplicity of text poetics. In postmodernism, the blurring of the line between literary styles and principles, the active dialogue between different semantic layers in the text, expands the author's creative freedom, leading to the creation of "multi-layered" writing and texts for different types of readers. This type of approach is found in Umberto Eco's "The Name of the Rose", Julio Cortazar's "Hopscotch", and Milorad Pavic's "Dictionary of the Khazars". Postmodernism also leads to the blurring of the boundaries between mass literature and elite literature, fiction and reality, and the transition from author-text relations to subject-world relations.

Ihab Hassan, the author of the essay "The Dismemberment of

⁴⁴ Eco, U. Postscript to the Name of the Rose. / U.Eco. – Sankt-Peterburg, SPb: Symposium, – 2007. – p. 71.

Orpheus: Towards a Postmodern Literature”, one of the first scientific and literary texts on postmodernism based on M.Bakhtin’s concept of “dialogue” and R. Barthes’s “open text” connects the features⁴⁵ of this movement such as uncertainty, fragmentation, abandonment of canons, loss of “I”, ridicule, hybridization, carnivalization, performance, etc. with the worldview of modern man, states that he created a unique immanent world by influencing all his activities, ideas and interpretations.

Thoughts on the anti-canonical and immanent nature of postmodernist work are also echoed in Jose Ortega y Gasset’s “Dehumanization of Art”, in which art and reality are opposed: “*An artistic object is artistic because it is not real ...*”⁴⁶ and in fact consists of “*dehumanization*”⁴⁷. Existing research works emphasize “*dual coding*”⁴⁸, contextuality, multiplicity⁴⁹, etc. as creative principles of postmodernist literature.

An important factor in determining the principles and differences that shape postmodernist literature is the typological features that come from the specificity of literary and cultural regions. Some researchers explain the typological specificity by chronological criteria, the stages of formation⁵⁰ of this movement in different countries, while others explain the environment in the cultural-historical regions, the individuality of Western and Eastern culture and historical realities. Researcher I.Skoropanova shows the division of Western postmodernism – USA, Western Europe postmodernism, Eastern postmodernism – Eastern Europe and Russian postmodernism and the unity of features of both models,

⁴⁵ Hassan, I. The dismemberment of Orpheus: Toward a postmodernist literature. / I.Hassan. – Oxford University Press, – 1971. – p.224

⁴⁶ Ortega y Gasset, J. Dehumanization of Art / Aesthetics. Philosophy of Culture / Vstup. Art. G.M. Frindler; Compiled by V.E.Bagno./ J.Ortega y Gasset, – M.: Art, – 1991. – p. 225.

⁴⁷ Ibid, – p. 227.

⁴⁸ Jencks, Ch. The language of postmodern architecture. / Ch.Jencks. Trans. from English. A.V.Ryabushin, M.V Uvarova,. – Moscow: Stroizdat, – 1985. – p. 10.

⁴⁹ Ibid, – p. 18.

⁵⁰ Pesterev, V.A. Postmodernism and the poetics of the novel. Historical, literary, theoretical aspects. Study guide. / V.A.Pesterev. – Volgograd, – 2001. – p. 205

arising in diffuse endings. Emphasizing the connection of Western postmodernism to the theory of poststructuralism, deconstructivism, the literary critic considers Eastern postmodernism as a deconstruction of more politicized, socialist realism⁵¹.

It should be noted that the concept of postmodernist literature is not limited to literary samples written in the postmodern period. Literary criticism emphasizes the closeness and connection with the Beat movement, “new novel”, “absurd theater”, magical realism, mass literature - horror, detective, fantasy, thriller, adventure novels to the ideology, aesthetic principles of postmodernism. In fact, these literary events are often generalized to postmodernism. This is due to the fact that the novels of Samuel Beckett, Alain Robbe-Grillet, Philippe Sollers, Jorge Luis Borges, Julio Cortazar, William Burroughs, Jack Kerouac played a significant role in the formation of postmodernist aesthetics. Among the first literary examples of postmodernism in world literature were John Hawkes’s “The Cannibal” (1949), Allen Ginsberg’s “Howl” (1955), Jack Kerouac’s “On the Road” (1957), and William Burroughs’s “Naked lunch” (1959). These works are also considered to be created on the border of modernism (The Beat Generation) and postmodernism⁵².

As noted, although postmodernism, formed in regions and different countries, as well as at different historical stages, such as North and South America, Western Europe, the East, the former socialist territory, since the 50s of last century is distinguished by individual features characteristic of historical periods and cultural environments, it is characterized by a number of common artistic features that shape this movement. These are, first of all, the shaking of traditions and canons, ridicule and parody of values, comic approach to everyday situations, “collection” of works from quotations and short phrases, erasure of the traditional concept of “I”, polyphonic methods of genre confusion, stylistic hybridization,

⁵¹ Skoropanova, I.S. Russian postmodern literature. Textbook. / I.S.Skoropanova. – M.: Flinta: Nauka, – 2001. – 608 p.

⁵² Hoffmann, G. From Modernism to Postmodernism: Concepts and Strategies of Postmodern American Fiction. / G.Hoffmann. – Amsterdam-New York Publisher: Rodopi Editions BV, – 2005. –750 p.

hyperrealism, hyperrealism. fragmentation, intertextuality, multivariate, theatricality and plot, images, text, play with the reader, peace with chaos – a tendency to pluralism, “chaos of the world”, “thought as a text”, mythopoetism.

Thus, although the principles and means of creativity prevailing in postmodernist literature are seemingly technical, they are based on the philosophical foundations of the literary-spiritual movement, which covers a wide area, and reflect the existential crisis in society and thought. The nature of literary thought has reached such a chaotic level that it is necessary not to generalize it within the old, traditional patterns, but simply to destroy it. It is impossible to cope with the chaos formed during this period by traditional methods. Over the centuries, texts describing various aspects of reality in detail at its most critical moments, showing its internal conflicts, have moved away from real processes at the present stage, their order has been disrupted, and the structure they created has collapsed. Therefore, in the postmodernist process, the artist had no choice but to adapt to the laws of that chaos, to bring them to life in the reader’s perception, and to play with them by specific artistic means. From this point of view, the need to study the universal and specific features of the postmodernist novel becomes urgent.

The third sub-chapter of the first chapter ***“Universal and specific features of the postmodernist novel”*** examines the poetic typology, general and special qualities of the postmodernist novel genre. The universality of postmodernist literature, which is based on ideas and concepts based on textuality, the deconstruction of sign language and styles, intertext, and the modeling of hyperreality, is determined primarily by the fact that this trend is related to all previous cultures, and uses many artistic methods in the creation of the text. This includes, first of all, elements of the play, such as irony, parody, intertext and intertextuality, double code, “author’s mask”, pastiche, “black humor”. These elements, which are subject to the play in the postmodern paradigm, are among the main features of postmodernist literature. In many ways, postmodernism is realized in proportion to modernism and is clearly understood in comparison with it.

Unlike modernism, which seeks the lost spiritual foundations of a harmonious world and seeks to restore its semantic axis, postmodernism is a world of chaos, but there is a desire to bring this chaos together. The single center that existed over time, the lost values is now brought together as numerous, equal centers; the idea of the existence of the majority is declared. In other words, one of the main aesthetic principles in postmodernist literature – the idea of “plurality of truth” is becoming the main criterion. In contrast to modernist pessimism and tragedy, total nonsense, in postmodernist literature rationality, analytics, multi-layered text, intertextuality and hypertextuality are the main elements of the infinite text. The postmodernist text, including the novel, sees the world as a text, the world as a library of an infinite number of interconnected texts. J.L.Borges’s “The Library of Babylon”, U.Eco’s “The name of the Rose”, “Foucault’s Pendulum”, J.Barthes’s “Album”, M.Pavic’s “Dictionary of the Khazars”, A.Bayett’s “Possession: Romance”, P.Ackroyd’s “The Last Testament of Oscar Wilde”. In postmodernist prose, the author refers to existing texts, and these hybrid quotations distinguish it from other literature. Postmodernist intertextuality is associated with the principle of play and irony. Postmodernist literature mocks seriousness, laughs at it, makes fun of it. This is due to the attitude of postmodernism to the concepts of history, truth and reality. The thought of “every word is said, there is no new word” presented in U.Eco’s “Postscript to the Name of the Rose” characterizes these features of postmodernism. Thus, intertextuality transforms the newly formed text into the existing text, making it a part of world culture.

One of the important conditions of a postmodernist novel is the principle of play. In postmodernist prose, the concept of play with text, play in text, metalanguage play, carnivalisation-trickster is based on the concept of “*culture as a play*”⁵³. The chaotic postmodernist play includes words, signs, quotations and meaning, the author plays with the text, the text in turn plays with the reader, the whole artistic world is involved in the play process. One of the classic samples of

⁵³ Huizinga, J. *Homo Ludens: A Study of the Play-Element in Culture.* / J.Huizinga. – Sankt-Peterburg, SPb.: Ivan Limbach Publishing House, – 2015. – 416 p.

postmodernist novel in world literature is Umberto Eco's novel "The Name of the Rose" (1980), which combines the universal and individual features of the genre, parody and irony, intertextuality and fragmentation, carnival effect and pastiche, popular literature and elite literature. The novel uses various literary codes – historical reconstruction of events, name symbolism and game, fragments of scientific and literary texts of different periods, rhizome and montage. In "Postscript to the Name of the Rose", U.Eco writes: "*(postmodernism – Y.A.) is as interesting as any mental state, that*" here, in the postmodernist system, it is possible to participate in the play without even understanding it, without taking it seriously"⁵⁴.

This novel, as well as Milorad Pavic's "Dictionary of the Khazars", is composed of different texts in accordance with the principles of postmodernist text, is open to an infinite number of new meanings and enters into a dialogue with each new reader.

Thus, the postmodernist novel is a genre that embodies all the cultural values that preceded it, and includes artistic methods such as meta-text, intertextuality, "double coding", "author's mask", parody and satire. In postmodernist novels, the text plays with the reader, mocks him, deceives him, and "invites" the reader to reveal hidden symbols and allusions, subtextual meanings. Among the characteristic features of postmodernist novels is the syncretism of its genre, the union of elite and popular literature. Concluding the chapter, it is noted that there are three stages in the development of postmodernist literature. The initial stage is the stage of formation, which dates back to the 60s and 70s of the last century. The second stage is the years when postmodernism existed as a literary direction – the 70s and 80s, and it covers the stage of deconstruction of the intertext "the world as a text" associated with the aesthetics of poststructuralism. The third stage, which lasted from the 1980s to the present day, is the "new postmodernist literature". During these stages, the postmodernist novel underwent a unique evolutionary process, changing its form and content, and becoming a synthetic text.

⁵⁴ Eco, U. Postscript to the Name of the Rose. / U.Eco. – Sankt-Peterburg, SPb: Symposium, – 2007. – p. 51.

The second chapter, entitled “**Conditions and Principles of the Formation of the British Postmodernist Novel**” consists of three sub-chapters.

The first part of the first sub-chapter of the second chapter examines the symbiosis of the English philosophical novel tradition with the “open work” in the works of William Golding. Post-war British literature was associated with the philosophy of existentialism, and the novels of this period raised issues based on existential absurdity in the context of modernist paradigms. British postmodernist prose was also shaped by the “open novel” principle, a synthesis of modernism and philosophical prose. The intellectual novels of W.Golding, a well-known representative of British novels of that period, combine a unique system of signs and philosophical tendencies covering various cultural codes. W. Golding, who used the plot of D.Defoe’s novel “Robinson Crusoe” as an archetype in the novel “Lord of the Flies”, mocks the concept of enlightenment as a pure and literate person, and ridicules the value of enlightenment to science and education. The writer abandons the classical method of realistic narration and creates a new synthetic novel. Irony and parody, reminiscence and allusion, symbols and allegories, the use of motifs, the synthesis of different styles are the leading features in the author’s other novels. These features, in accordance with the criteria of “open work”, expand the possibilities of interpretation of W.Golding’s novels: “*All scenes of Golding’s novel give the reader an infinite number of methods of interpretation of the deep work*”⁵⁵.

The second section of the first sub-chapter of the second chapter is called “*The synthesis of tradition and modernity in the works of M.Spark as a new stage in the British novel*”. An American researcher Sawada Chikako, analyzing the writer’s literary activity with reference to J.F.Lyotard’s “Postmodern condition”, concludes that M.Spark’s work close to the aesthetics of postmodernism is multifaceted and colorful and cannot be unambiguously attributed to specific movements and directions:

⁵⁵ Bakanova, M.V. Fire symbolism in William Golding’s novel “Darkness Visible”: [Electronic resource] // NOU VPO Institute of Foreign Languages. URL: <http://kzref.org/simvolika-ognya-v-romane-uileyama-goldinga-zrimaya-tema.html>

“Based on J.F.Lyotard’s notion of the “postmodern condition”, it can be said that there is not a single reference and numerous postmodernist theories that can be used to illuminate Spark’s art”⁵⁶. I.Kienko notes that M. Spark’s novels have a clear ending, a double and subtextual idea, are connected with unpredictability, and that these features open a wide field for the reader’s fantasy and imagination, and create conditions for multivariate interpretation⁵⁷. M.Spark’s novels “The Ballad of Peckham Rye”, “The Driver’s seat”, “Not to Disturb” show open ending, fragmentation, genre confusion, psychological novel, novel thriller and detective synthesis.

The third section of the first sub-chapter of the second chapter, **“Artistic Experiment in John Fowles’s Novels: Postmodernist trends”**, examines the features of experimentalism and postmodern poetics in the novel by the famous writer John Fowles. British researcher Hans Peter Wagner writes that British literature, which began in the late 1960s, is divided into “experimental” and “postmodern” literature⁵⁸. These new tendencies can also be seen in the works of the British writer John Fowles, whose work is associated with this period. Fowles is generally regarded as the author of intellectual prose, psychological and existential novels. In recent years, his work has been studied on the basis of the aesthetic principles of postmodernism⁵⁹. Fowles combines the existing tradition of narrative with non-traditional styles, experiments with classical English literature, recommends a “re-examination” of the English realist novel, and sometimes refers to neorealism. These comments can be explained by the experimental nature of Fowles’s writings on the borders of realism and postmodernism, scholars consider his work to be, on the one hand, an attempt “to demonstrate

⁵⁶ Chikako, S. Muriel Spark's postmodernism. / S.Chikako. – Glasgow: University of Glasgow, – 2004. – p. 219.

⁵⁷ Kienko, I.A. Satirical prose by Muriel Spark. ANUR, Institute lit. them. T.G.Shevchenko. / I.A.Kienko. – Kiev: Nauk. Dumka, – 1987. - p. 15.

⁵⁸ Wagner, H.-P. A History of British Irish and American Literature. / H.-P.Wagner. – Trier: Wissenschaftlicher Verlag Trier, – 2003. – p. 290.

⁵⁹ Kireeva, N.V. Postmodernism in foreign literature: Educational complex for students of philology. / N.V.Kireeva. – M.: Flinta: Science, – 2004. – 216 p.

the inviolability of tradition and to participate in it"⁶⁰, and, on the other, "a meta-historical deconstruction on the borders of existentialism and postmodernism"⁶¹. However, Fowles's new view of tradition is postmodernist: he uses genres that are not typical of English national thought, parodies Victorian traditions, and leaves the reader in front of choice.

The first part of the second sub-chapter of the second chapter, entitled "***Irony as a stylistic-thematic principle in the British postmodernist novel***", states that parody in postmodernist literature shakes obscure taboos and stereotypes, does not accept the traditional approach, criticizes it, but does not completely abandon the past: "They do not destroy the past. In the nature of parody, there is a distrust of tradition as well as an attempt to preserve it"⁶².

Postmodernist parody, on the other hand, is a form of intertextuality, an ironic reminiscence⁶³ in which "literature parodies itself", laughs at reality, and makes this attempt itself an object of ridicule, as a result original forms and methods of parody interpretation are formulated. An analysis of David Lodge's "The British Museum Is Falling Down"⁶⁴ and Terry Pratchett's "Discworld" shows that these texts parody the writing styles, motifs and characters of classical and modern writers, give ironic allusions to the new discourse, intertextual satire, and meta-text criteria are used.

The second part of this half-chapter explores the role of the simulacrum in a postmodernist novel and the methods of creating a

⁶⁰ Amineva, E.C. John Fowles: Paradoxes of Reflection on the Method // – Vladivostok, Humanitarian Research in Eastern Siberia and the Far East. – 2010. No 3, – p. 15.

⁶¹ Qodovannaya, Y.Q. Philosophical and aesthetic dominants of Russian and European postmodernism and the work of John Fowles: /Abstract dis. Candidate philological Sciences/ – Krasnodar, 2004. – p. 5.

⁶² Hutcheon, L. Irony, Nostalgia, and the Postmodern: A Dialogue // – Mexico, Poligrafias. Revista de teoria literaria y Literatura Comparada, – 1998. №3, – p.20.

⁶³ Encyclopedia. Postmodernism: [Electronic resource] / Compiled by A.A.Gritsanov, M.A.Mozheiko. URL: <http://www.infoliolib.info/philos/postmod/risoma.html>

⁶⁴ Lodge, D. The British Museum Is Falling Down. / D. Lodge. – London: Penguin Books, – 1983. – 182p.

simulacrum. In the words of J. Baudrillard, a simulation is a non-original image, a representation of the non-existent, that is, an image of the non-real, or a copy of the unreal in reality, an image deprived of referent... it is a false object⁶⁵. The British postmodernist novels such as Peter Ackroyd's "The Great Fire of London", "The House of Doctor Dee", "The Lambs of London", Julian Barnes's "England, England", and "Flaubert's Parrot" are the original manifestations of the use of simulators in the realization of postmodernist irony. Genre confusion, chronotope syncretism, simulation of reality, presentation of mysticism and fiction as reality, unity of image with original, revival of mythological, religious, literary motifs and characters, creation of reality effect with quotations and allusions, reminiscences, the simulation of national-spiritual effects, historical facts are of great importance in these texts. All these notions, in accordance with postmodern thinking and typology, are presented in an ironic perspective, ridiculed, and ridicule is the main emotional tone of the attitude to national history and culture. Thus, not real values, but simulative symbols and images acquire the status of national value.

The third section of the second sub-chapter of the second chapter is devoted to the study of irony-play and its application in the postmodernist novel. In postmodernist prose, the play usually takes the form of allusion, reminiscence, quotation, and creates a special reader atmosphere. Fragmentation, carnivalization, intertextuality, parody are the leading means of game poetics in postmodernist novels. The text organization of Angela Carter's "Wise children", "Nights at the Circus", T. Pratchett's series of novels "Discworld", Jasper Fforde's series of novels "Thursday next" is based on such a postmodern play principle, reflecting the mosaic of literary, artistic, cultural and scientific texts. The postmodernist play is functionally based on the principle of postmodernism's "pleasure from the text" (R. Barthes), which is why the author "plays" with the text, the text with the reader, and finally draws the whole world into the play world with the reader. Through the play, the text is re-created; the

⁶⁵ Baudrillard, J. Simulacra and Simulation: [Electronic resource]. URL: <https://existencia.livejournal.com/>

previous texts are drawn into the play atmosphere and open up new “plays”. In other words, in the process of reading, the author, the text, the reader creates an infinite number of playgrounds.

The third sub-chapter of the second chapter is called “*Genre polyphony in British postmodernist novels*” and consists of three sections. First of all, this section takes into consideration the problem of a mixture of literary genres – “genre polyphony” or “genre hybridity”, which is one of the main problems of the twentieth-century literary criticism. It explains the diversity and compositional polyphony of the novel genre, which can combine many genre systems. It is noted that since the early twentieth century, the tendency of modernists to hybridize the genre has led to the polyphony of the novel genre, and this process is resulted in the modern postmodernist novel as “*synthetics, polystylistics, genre polyphony, multi-layered space of language and text, intertextuality, meta-criticism, non-genre and non-artistic forms; conditionality and the mimesis of the novel, the author’s “I” and the reader’s metamorphoses, the play of the signified and the signifier, linear and nonlinear structures*”⁶⁶. In this context, hybrid forms, conditioned by the deletion of genre boundaries, create novel models such as novel-myth, novel-tale, novel-parable, and novel-story. As S.Sharifova points out, this process, which is also observed in Azerbaijani literature, “*leads to the formation of novel-myth ... novel-novella, novel-story, novel-story, and novel-parable*”⁶⁷.

The novel-myth, which also occupies an important place in postmodernist prose in Great Britain, is studied in the first section of this chapter. Postmodernist novelists, using myth, mythical heroes and mythical motifs, aim to “load” the author’s story structure and text with a deeper meaning, creating different modifications of the myth. We witness individually the modernized mythological plots interpreted by the author in “Ragnarok: The End of the Gods” by

⁶⁶ Pesterev, V.A. Novel prose of the West at the turn of the XX and XXI centuries. Article one // – Perm, Bulletin of Perm University. Russian and foreign philology, – 2011. Issue, 3 (15). –p. 159

⁶⁷ Sharifova, S. Theoretical aspects of the genre diversity of the Azerbaijan novel: /Abstract dissertation doctoral philological sciences/ – M., 2012. – p. 23.

Antonia Byatt, one of the most famous representatives of the English postmodernist novel, the application of mythical characters to modern problems in “A History of the World in 10½ Chapters” by Julian Barnes, metamorphosis of past and present history, truth and falsehood in the form of a boar, based on Greek myth in “In the Shape of a Boar” by Lawrence Norfolk.

The second section of the third sub-chapter analyzes the novel-parable – an active genre formed on the basis of allegory and parabola in the British postmodernist novel. This section examines William Golding’s “Lord of the Flies”, John Fowles’s “The Collector”, Kazuo Ishiguro’s “Never Let Me Go”, and “The Buried Giant,” two of the most successful novels in postmodern literature in Great Britain, elements of openness, allegory and parabola, symbolism, grotesque and play, intertextuality, existentialism are analyzed. It is shown that this modification of the genre, by presenting a polysemantic, symbolic, endless, playful artistic world, connects the reader to the creative process, co-authorizes it, brings new meanings in each individual reading, and thus creates conditions for understanding modernity in universal ideas and broad intertextual contexts.

The novel-tale explored in the third section of this chapter is analyzed in the British postmodernist discourse as a genre that emerged as a result of the deconstruction of oral and written narrative. The beginning of the play, which is a typological feature of the tale, is one of the guiding principles of postmodernist exploration and creates a new genre form by modifying the novel-tale hybrid. Angela Carter’s novels, one of the leading figures of the British postmodernist novel, are considered to be the most perfect samples of intertextual postmodernist text, with elements based on gothic fiction and elements of magical realism, and novels based on the aesthetic principles of postmodernism. A.Carter’s novel “The Bloody Chamber”⁶⁸ is a parody of traditional love novels. At the same time, the work uses the Gothic-Baroque style, the participation of well-known fairy-tale heroes – tricksters. “The Bloody Chamber” is

⁶⁸ Carter, A. The Bloody Chamber. / A.Carter. – London: Penguin Books, – 1990. – 128 p.

written in accordance with the concept of the play of postmodernism, and is a parody to the tales of Charles Perrault, a representative of French classicism, “The Cat in Boots”, “Little Red Riding Hood”, “Beauty and the Beast”, “Sleeping Beauty”, “Blue Beard”. In A. Carter’s story, the heroes of the fairy tale take on an ironic tone, fall into the realm of modern man and are “rewritten”, changing their form, the author uses intertextuality, parody and irony, which are characteristic of a postmodernist novel.

Neil Gaiman, whose work is associated with the artistic and aesthetic principles of postmodernism, is also considered a worthy representative of the genre of literary tale, fantasy. Uncertainty, multiplicity, fragmentation and parody, play, grotesque and hyperbole, as well as mythology are important elements in N.Gaiman’s texts, which are a mixture of genre hybrids and cultural codes. The author’s novel “American Gods”⁶⁹ is based on the poetic principles of postmodernism and is an “open” text. However, this novel-tale differs from the traditional literary tale. In this novel-tale, inversions take place, the stable world is turned into chaos, different genres, different mythological-religious motives, real and fictional, myth and magic, detective and parable, lower and upper worlds are intertwined.

The third chapter of the dissertation is entitled **“Poetics of the British postmodernist novel: structural and compositional features.”**

The first sub-chapter of this chapter examines narrative strategies in the British postmodernist novel and the monophonic and polyphonic, which are the part of it are investigated. The peculiarity of fiction as a form of communication forms a special relationship between the addressee and the addressees.

The process of comprehension of the text by the reader or recipient in the first stage comes from the author of the work; the addressee and the addressant are separated in terms of space. Their communication with each other is created by the narrator, and it is the narrator who acts as a mediator between the events in the work and the reader, focusing on the perception of events, their

⁶⁹ Gaiman, N. *American Gods*. / N.Gaiman. – New York: William Morrow, – 2001. – 480 p.

presentation from a certain point of view, emotional evaluation during the description and investigation process. That is why the explorer is valued as the driving force of narrative works⁷⁰, as an element of the literary text differs from the author: *“The narrator and the characters are essentially “paper beings”, the author of the story cannot be confused with the narrator of this story”*⁷¹. The narrative strategy of the postmodernist text has a number of specific features, including narrative means such as fragmentation, uncertainty, montage, and rhizome that create narrative situations. Metatextuality and intertextuality are also important conditions in the postmodernist text as the author’s narrative strategy.

The first section of this sub-chapter examines monophonic narrative means in a postmodernist novel, emphasizing that the metatext element is usually playful, with an ironic tone in plot, motif, language, and literary methods. In the novel “The Rachel Papers” by the British writer M. Amis, metatextuality can be assessed as the author’s narratological strategy. The text of the novel is polysemantic and does not end; the narrator-character puts forward several options for the continuation of the plot. Many fragments of the text are reminiscent of sketches and throughout the work the reader witnesses, not assumes, that it will be created. Thus, the reflective structure of the prose determines the poetics of the text in novels such as M. Amis’s “Rachel’s Papers”⁷², P. Ackroyd’s “The Last Testament of Oscar Wilde”⁷³, the character-narrator creates a situation of actorish narration, the metatext tells about the appearance of the text in front of the reader, the presence of numerous variants, internal focusing, artistic intensity and autofiction, and the formation of the narrative strategy of such works on a monophonic principle.

In the second section of the first sub-chapter of the third chapter, polyphonic narrative means are analyzed in the

⁷⁰ Schmid, B. Narratology. / B. Schmid. – M.: Languages of Slavic culture, – 2003. – p. 64.

⁷¹ Guliyev, G. Concepts of literary criticism of the XX century. / G. Guliyev. – Baku, – 2012. – p. 193.

⁷² Amis, M. The Rachel Papers. / M. Amis. – New York: Vintage, – 2003. – 240 p

⁷³ Ackroyd, P. The Last Testament of Oscar Wilde. / P. Ackroyd. – London: Harper Collins, –1983. – 185 p.

postmodernist novel. Polyphonic prose is distinguished by the combination of different artistic systems within the text, the involvement of different literary and artistic aspects in the postmodernist play. "Nights at the Circus"⁷⁴ by the British writer Angela Carter fully expresses this feature of postmodern poetry, in these and other novels of the author, the narration is not only revealed as a means of narrative, – "*Carter's works of art begin with the narrative act becoming the subject of the work ... a work that demonstrates the hypnotic power of narration, it is also a sign of an agreement between the writer and the reader that the text is fabricated*"⁷⁵. The novel, as a sample of postmodernist meta-literature, combines fragmentation and rhizome narrative means, as well as the principles of play and montage.

Polyphony is directly involved in the combination of narrative means, in the creation of narrative space and time. In the work narrated in the language of the first and third person, he changes the voices of the narrator, presents the situation from different points of view. The prose is also differentiated in terms of text composition: in the novel, divided into "London", "Petersburg", "Siberia" and "Conclusion", each part is distinguished by stylistic features, as well as the use of different narrative types, personal and impersonal narration, actorish situation and narrator, dietetic and exegetic narrative spaces, different focal methods are intertwined. In Angela Carter's "Nights at the Circus", as well as in Julian Barnes's "A History of the World in 10½" all these polyphonic means and structures, if not in Bakhtin's words, all these polyphonic means and structural polyphonic novels focuses on the presentation of the special forms of the artistic world of the author, realized in the novel, the activation of the reader's perception, the expression of the "dialogic facing, polemics"⁷⁶ of opposing ideological positions and

⁷⁴ Carter, A. Nights at the Circus. / A.Carter. – London: Vintage Classics, – 1994. – 368 p.

⁷⁵ Finney, B. Tall Tales and Brief Lives: Angela Carter's Nights at the Circus: [Electronic resource]. URL: <http://web.csulb.edu/~bhfinney/carter.html>

⁷⁶ Bakhtin, M. Problems of Dostoevsky's poetics. / M.Bakhtin. Translated by M.Gojayev, – Baku: "Book World", – 2005. – p. 4.

philosophical principles”.

The second sub-chapter of the third chapter is devoted to the analysis of intertextuality in the British postmodernist novel. Intertextuality, one of the main features of postmodernism in existing research, was proposed by the French structuralist Roland Barthes and resolved in the theoretical views of the Bulgarian poststructuralist Julia Kristeva. According to Barthes, “any text” is an echo of another text, and an important feature of postmodern discourse is the principle of quotation, as well as multiperspectivism, which means that different views on any subject have the same value. These reflect the impersonal nature of the postmodernist text and are linked to Roland Barthes’s postulate of the “death of the author”, the idea that the author is not a specific person, but a spiritual, social, and cultural space through which the richness of culture is embodied. M. Bakhtin’s idea of “macrodialogue” - intra-textual dialogue and “microdialogue” – the concept of dialogue of one work with language forms of other works, as well as the concepts of intercultural and intergenerational dialogue play an important role in the study of postmodernist intertextuality.

In the first section of the second sub-chapter of the third chapter of the dissertation, intertextuality is interpreted as an intercultural dialogue based on the novels of Malcolm Bradbury. In the author’s novel “Doctor Criminale”⁷⁷, the principle of postmodernism’s play with “other” texts, along with the “own” text, is one of the main text-creating factors, in the process of investigation the “other” text becomes “own”, the material of artistic integrity. The novel is not literary, but begins with quotations from the words of Ludwig Wittgenstein, Sigmund Freud, and the Argentine tango, which are apparently far removed from the novel. In the novel, intertextual dialogue with known texts changes the discourse of the novel, while at the same time “directing” the reader to the “own text” of the work, “throwing” it into the whirlpool of associations and activating it. Carnival polyphony finds its trickster in Bradbury’s novels, which are based on parody and ridicule.

⁷⁷ Bradbury, M. *Doctor Criminale.* / M. Bradbury. – New York: Open Road Media. 2015. – 342 p.

Dialogue with the past, with other cultures, with other writers, allusions and reminiscences, dual approach to history and historical figures, parody reconstruction of the past, the principle of “text within text”, genre hybridity are also the main poetic features of the author’s novels “To the Hermitage”, “Rates of Exchanges”, “Stepping Westward”.

In the second section of this half-chapter, in Peter Ackroyd’s novel, intertextuality as an expression of intergenerational dialogue analyzes the author’s novel “The Lambs of London”⁷⁸.

The title of the work can now be understood in different discourses in different senses: the surnames of the novel’s protagonists Charles and Mary “Lambs” can be understood and translated as “family name”, “lambs”, and “victims” at the same time. The book is about the life of William Lamb, the 19th-century English poet, playwright, and literary critic, Charles Lamb, and his sister Mary, who allegedly discovered Shakespeare’s newly discovered manuscripts, based on the works of Homer and Shakespeare. In addition, the novel has a double plot – fragments from the life of literary critics Thomas de Quincy and Richard Brinsley Sheridan which brings it to life as a postmodernist work. Epigraphs and quotations from English and world literature reveal its intertextual connections, and the “walks” in the works reveal their contextuality. The novel is a text “kneaded” from overt and covert quotations, reminiscences, allusions, paraphrases from English literature, Biblical motifs. One of the protagonists, Charles Lamb, quotes the real Charles Lamb and refers to his essays. The text mentions Quint Horace, William Shakespeare, Lawrence Stern, quotes from the texts, allusions to the author’s other works, Umberto Eco’s novel “The Name of the Rose”. The writer also reveals other forms of intergenerational intertextual dialogue: Ackroyd’s novel “The Casebook of Victor Frankenstein” is a reminiscence of the XX century English writer Mary Shelley’s “Frankenstein or modern Prometheus”. In this postmodernist novel by Peter Ackroyd, one can follow the reminiscences of the novels of Robert Louis Stevenson,

⁷⁸ Ackroyd, P. *The Lambs of London*. / R. Ackroyd. – New York: Vintage, – 2005. – 224 p.

Robert Albert Bloch, Chuck Palahniuk and James Graham Ballard, as well as the tradition of Romanticism and Victorianism.

The third sub-chapter of the third chapter, entitled *“Mythopoeitics of the British Postmodernist Novel”*, shows that in postmodernist prose in the late twentieth and early twenty-first centuries, mythologisms manifest themselves in the form of play with mythology and archetypes. In such a description, the postmodernist principle of irony and artistic conditionality reduces the mythological pathos and opens the way to parallels between the modern world and the ancient world. Sources of mythology, which determine the characteristics of motive, image-meaning and plot-genre, shed light on novels based on archetypes. According to G.Jung: *“Mythological images become archetypes and form the basis of artistic creation of the human race in later periods”*⁷⁹. In the postmodernist novel, the use of myth is manifested in the form of mythologemes, on the one hand, and on the other hand, he does not take these mythologemes “seriously” and uses them indirectly, not directly, in the creation of a new text. Mythologemes that influence the content of the postmodernist novel create a new author’s text in the form of ideas, plots, images, motives. This can be seen in the novels of British writers Malcolm Bradbury’s “Doctor Criminale”, Kazuo Ishiguro’s “The Buried Giant”, Lawrence Norfolk’s “Lempriere’s Dictionary”, Ian McEwan’s “Nutshell”, Neil Gaiman’s “American Gods”. In keeping with the nature of postmodernism, the use of mythologemes in the postmodern novel is ambiguous - while the mythological plot is seen as a reflection of reality, in postmodernism the reality itself is questioned and ridiculed.

The typology we describe in the British postmodernist novel is found in detail in the interpretation of the monomyth “The Journey of the Hero” as an archetype-plot and is explored in the first section of the third sub-chapter of the third chapter. In “The Hero with a Thousand Faces”, Joseph Campbell, one of the leading figures in Anglo-American mythological criticism, writes that in all myths the hero goes through almost the same life, undergoes the same trials,

⁷⁹ Guliyev, G. Leading trends in twentieth-century American literary criticism. Textbook. / G.Guliyev. – Baku: Chashioghlu, – 2011. – p. 143.

and he calls such stories monomyth. G.Guliyev explains the monomyth as follows: *“Monomyth as a primary structure is a mythological invariant, always present in all examples of word art ... the archetype of word art, its universal motive”*⁸⁰. In this sense, the monomythic archetype can be observed in the novels of the British writers Lawrence Norfolk’s *“Lempriere’s Dictionary”*, Kazuo Ishiguro’s *“The Buried Giant”*, Neil Gaiman’s *“American Gods”*. In the British postmodernist novel, first of all, the Bible and Greek myths are deconstructed and rewritten in a new way, modernized according to the rules of parody and travesty. In such a reconstruction, the myth may be revealed as the text (*“American Gods”*), may not appear in its concrete form (*“Doctor Criminale”*), or the work deals with both myth and the real world (*“Lempriere’s Dictionary”*). In all these variants, archaic plots and images are re-evaluated to express modernity and at the same time universal meanings.

In the British postmodernist novel, the archetypal images traced in monomyth-based plots are explored in the second section of the third sub-chapter of the third chapter. In fiction, archetypal images such as Hamlet, Don Juan, Don Quixote, King Arthur have a certain meaning. While in classical literature the image of Hamlet is portrayed as an archetypal character depicting the tragedy of a dual personality, a man caught between existence and non-existence and suffering in hesitation, in the postmodernist novel this protagonist lives his trickster, falls into comic situations, and “revives” in mockery and humor. In British prose, we can see the postmodern image of Hamlet in Ian McEwan’s *“Nutshell”*⁸¹. In this novel, Hamlet’s archetype repeats its predecessor, the original image, but as a whole it acts as a “shadow”, and the tragedy of the original image becomes ironic and ridiculed. Don Quixote is one of the archetypal characters in the modern British novel that has undergone postmodernist deconstruction. In Kazuo Ishiguro’s novel *“The Buried Giant”*, the protagonist of Don Quixote’s archetype, the

⁸⁰ Guliyev, G. Leading trends in twentieth-century American literary criticism. Textbook. / G.Guliyev. – Baku: Chashioghlu, – 2011. – p. 147.

⁸¹ McEwan, I. Nutshell. / I.McEwan. – New York: Vintage Digital, – 2016. – 226 p.

knight Gawain, is revived and, unlike the original character, becomes the object of “black humor” and ridicule. Don Juan, one of the archetypal figures in world literature, is modernized in the image of Baslo Criminale, the protagonist of the novel “Doctor Criminale” by the British novelist Malcolm Bradbury, and becomes a new mythology, interpreted in accordance with the poetics of the play. This novel reflects a unique panorama of the literary world and the political situation in the late twentieth century. The protagonist of the work is a “chameleon” in the true sense of the word. He embodies a pragmatic man, lives with material and sensual feelings, but at the same time is a philosopher, a scientist who is aware of the world sciences and human values, but also a “businessman” who puts the knowledge he has learned in his name. Thus, although the archetypal images found in the postmodernist novel in accordance with the new literary situation retain their classical appearance, they are postmodernist deconstructed and essentially serve as an artistic expression of social and political processes, moral erosion and metamorphosis of characters.

The fourth chapter of the dissertation is called “**Cross-cultural typology of history in the British postmodernist novel**” and consists of three sub-chapters. The first sub-chapter of this chapter, entitled “*Re-interpretation of History on a Local Basis*”, explains the impact of the twentieth-century moral and psychological crisis and social cataclysms on artistic creativity, and on this basis, the specificity and literary typology of attitudes to historical processes in the British postmodernist novel. In the first section of this sub-chapter, “Shrinking” history to the form of “generational history”: Graham Swift’s novel “Waterland”, the local interpretation of history is analyzed on the basis of G.Swift’s novel “Waterland”⁸².

In this work, narrated from of the first person, the narrator is the protagonist himself, and his voice coincides with the voice of the author involved in the work. The work, which begins with the memoirs of the protagonist Tom Crick, is reminiscent of a mosaic, divided into fragments that are incomprehensible at first glance. Tom

⁸² Swift, Q. Waterland. / Q.Swift. – New York: Vintage International. A Division of Random House, INC, – 1992. – 372 p.

describes the place where he lived, “turning over the pages” of his memory of his brother and father. He talks about the landscape of a mountainous area in the north of England. This seemingly insignificant description is abruptly cut off and turned to a description of a sudden death, and then the investigator returns to the period in which he was modern. The reader already sees Tom Crick as a history teacher and sees that he is faced with the dilemma of reducing the subject. The protagonist’s thoughts on history, which he devoted thirty-two years to this science, are revived in the history of himself and his family, and are rewritten in a “memory” that replaces the past and the present. The transmission of genealogy and family history replaces the “dry”, dull history, which is no longer of interest to the younger generation, with living history. Thus, by “shrinking” history to “generational history”, G.Swift takes it to the end of world history, presents man as a participant in history on the example of family history.

The second section of the first sub-chapter of the fourth chapter analyzes the “geolocation” reassessment of history on the basis of Kazuo Ishiguro’s novel “The Buried Giant”⁸³. This work combines mythology and modernity over time, combines elements of chivalrous novels, courtesy literature, science fiction, parables, epics, psychological novels, magical realism, existentialism. The text combines the real world, legends, myths and tales. The solution of the problem of unity of reality and myth is sought in the context of a concrete human destiny, the destiny of the people is united with the destiny of mankind, and the issues of people and history determine the architecture of the novel. The problem of memory, identity, and existence comes to the fore. The plot of the novel “The Buried Giant”, which parodies the epic “Beowulf” and the novels of knights, begins with the search motive, the search for the sons of two old members of the British community – Axl and Beatrice. Elements of courtesy literature show how these two old men relate to each other. But Axl and Beatrice have no memory. Amnesia not only “covers” them, but the whole community: people can’t remember anything, as

⁸³ Ishiguro, K. *The Buried Giant*. / K.Ishiguro. – New York: Vintage International, – 2016. – 336 p.

if the past does not exist. The situation is similar in a neighboring Saxon village. The British and the Saxons seemed to have amnesia. However, if their memories come to life, serious conflicts will flare up again. Against this background, in the author's interpretation, the issue of excursion into history and memory-amnesia takes on an ironic tone in the light of "black humor". They are faced with a dilemma, such as waking up and accepting a sense of responsibility, or "falling asleep" forever. Waking up and facing the truth will lead to greater tragedies. Thus, the dilemmas of choice and non-choice, objective history and perception of history, memory and forgetfulness are becoming more urgent. The allegory of historical amnesia and the criterion of rewriting history are relevant in the text. Apparently, K. Ishiguro with his novel "The Buried Giant" repeatedly "writes" on the local historical background, evaluates the "truths" that occur between the two tribes - the Saxons and the British, and hidden in the depths of history, at the geolocation level.

The second sub-chapter of the fourth chapter is called "***Re-interpretation of History on a Global Basis***". In the words of L. Hutcheon in the postmodernist historical meta-novel, a new type of historical novel, "*the reworking of the form and content of the time when history is invented ... is understood as a great narrative*"⁸⁴. As a result, in the philosophical British postmodernist novel, the past finds its artistic interpretation not only in the local context, but also as a global process, rewritten in the epistemological section, in certain discourses, in the human context. On the other hand, the re-evaluation of history on a global basis in British postmodernist novels is an attempt to re-describe human existence. Memory becomes the main priority of postmodernist research. Memory is reinterpreted, history is turned into a myth and conveyed by improvisations, fiction is perceived as real as reality and reality as mythical as fiction. This method of description is studied in the dissertation on the basis of Julian Barnes's "A history of the world in 10½ chapters" and Martin Amis's "Time's arrow, or, the nature of the offence".

⁸⁴ Hutcheon, L. A Poetics of Postmodernism. History, Theory, Fiction. / L. Hutcheon. – New York and London: Routledge, – 1988. – p.179.

J. Barnes's sarcastic approach to history, phylogeny, and its global discursive nature are analyzed in the first section of the second sub-chapter of the fourth chapter. Barnes's novel begins with the phrase: "*History is not what happened. History is only what historians tell us*"⁸⁵. Barnes tries to rewrite history, he speaks of a long-forgotten "truth" between the past and the present. In a novel with many questions, the answers are left to the reader, but their probable answers also raise new questions. Therefore, the work has the character of a rebus, and in the text, we witness the connection between journalism and scientific research, the detective plot and politics, and as a result, the work turns into entertainment. The plot of the "Bible" is "narrated" again by the tree-worm, life after death is equated with the history of the world, and this history is equated with the fate of the modern world, which may end. Describing the reinterpretation of history on a global basis, Barnes gives a sarcastic interpretation of phylogeny and the place of coincidences in history. According to the author, it is impossible to determine the patterns of development of world history, because purposeful historical development is impossible. The novel, which is a fragmentary-mosaic composition, also presents sarcastic universal plots and philosophical themes, global history and myths. The story of the tree-worm who went into the board the ark unaware of God and Noah tells of the work's satirical irony, and it is this style that manifests itself in the author's bitter irony from the first pages of the novel. Accustomed to the universal religious, mythological description of Noah's ark, the reader witnesses the author's total sarcasm and sarcasm, ridicule of global motives. The irony tone of the novel is exacerbated by the image of Varadi, included in the classic plot as the fictional son of Noah by the tree-worm – narrator who plays the role of an explicit author and combines fragments of text. This sarcasm is observed in all chapters of the work, including the plots of the Middle Ages and Modern times.

The second section of the second sub-chapter of the fourth chapter analyzes the repeated artistic interpretation of the "anesthetic

⁸⁵ Barnes, J. *A History of the World in 10½ Chapters*. / J. Barnes. – New York: Vintage, – 2009. – p. 3

effect” of history based on Martin Amis’s novel “Time’s arrow, or, the nature of the offence”⁸⁶. As we have noted, history and the interaction of man with history are among the leading problems of the British postmodernist novel. In such novels, the historical process is reconsidered, re-evaluated, historical events depart from the function of “immutability” and are analyzed objectively with modern views. Postmodernist writers’ views of the past take place against the background of known historical events, and history, based on cultural memory, becomes a part of the present, serving to preserve tradition and continuity. In this sense, Martin Amis’s novel “Time’s Arrow or the Nature of the Offence”, which deals with the past of the modern world, is an attempt to rewrite reality, to bring the past to the present in an ironic way, in other words, a meta-text written in English “black humor”. In British postmodernist prose, the sense of “breaking” from the past means crisis, in other words, disconnect between the past and the present means the “end of the world”. For this reason, postmodernist prose has led to the search for new ways of describing the past from today's point of view. In such a story, they speak of the excitement of modern man born of misunderstanding and the feeling of being completely “lost”.

Dr. Tod Friendly, a Nazi war criminal associated with the Holocaust and Auschwitz, wants to “break away” from his terrible past. However, the novel’s surprising plot is set in such a way that Tod Friendly moves back to the day of his birth, from New York to the Vatican, and from there to Auschwitz. In the novel, time goes back and the author recreates the historical facts with precision, but the events develop one after the other, and thus change the essence of what is being told. The “inner voice” of the hero narrates the historical tragedy as he understands it, and thus justifies the Nazi massacre, saying that the tragedy was based on good intentions. As a result, the massacres of World War II are presented as a human catastrophe.

The third sub-chapter of the fourth chapter examines the *“Glocal representation of History in the British postmodernist*

⁸⁶ Amis, M. Time’s Arrow or the Nature of the Offence. / M. Amis. – New York: Vintage, – 1992. – 176 p.

novel". This notion was related to the characteristics of the post-colonial period in Great Britain, the direct participation of representatives of the former colonies in the formation of a new marginal culture and multiculturalism in Britain. Postcolonial discourse paved the way for the study of new paradigms, including East-West relations, which emerged in special circumstances and embodied the culture of "others". Franz Fanon, who played an exceptional role in the study of postcolonial literature, wrote that "newcomers" could coexist with "new national ideas" in a new society, not with the past⁸⁷. Such a multifaceted, multi-layered culture has defined the glocality of history in the British postmodernist novel. This concept, which is related to the concept of global historical representation by E.Said⁸⁸ and H. Bhabha⁸⁹, reflects the concepts of hybrid culture, as well as "local" and "foreign", the notions of postcolonial shame.

This issue is explored separately in the first section of the research work, entitled *"The Problem of Postcolonial Shame in Hanif Kureishi's novel 'The Buddha of Suburbia'"*⁹⁰. The novel tells about the efforts of "foreigners" trying to integrate into a new society, and sometimes their laughter, and their relations with "locals". The author describes the integration of immigrants into English society and their desire to live freely in the example of two families struggling for existence in a "foreign" society, but at the same time not wanting to lose their national identity. Cultural "polyphony" (H.Bhabha), cultural and racial diversity leads to the isolation of different groups, as well as the isolation of different groups, "alien" characters are discriminated against and tragically seek ways to be "local". The tragedy of this type of hero is that they are no longer "Eastern" and cannot be "local" or English in the full sense of the word. This social and mental duality

⁸⁷ Fanon, F. *Wretched of the Earth*. / F. Fanon. – London: Penguin Books, – 1970. – p. 57.

⁸⁸ Said, E. *Orientalism*. / E.Said. – London: Vintage Books, – 1979. – 368 p.

⁸⁹ Bhabha, H.K. *The Location of Culture*. / H.K. Bhabha. – London and New York: Routledge, – 1994. – 440 p.

⁹⁰ Kureishi, H. *The Buddha of Suburbia*. / H. Kureishi. – London: Penguin Books, – 1991. – 288 p.

creates tense situations in the plot, creates a post-colonial state of embarrassment among new generations, and thus the search for alternative cultures based on multicultural values and tolerance and mutual adaptation in British society becomes relevant. Thus, H.Bhabha's idea of "cultural hybridity" in the work is completed with a new hybrid identity with certain boundaries, carrying a static, traditional culture.

The second section of the third sub-chapter of the fourth chapter explores multicultural values in a postmodernist novel based on Zadie Smith's "White Teeth"⁹¹. Born into an English and Jamaican family, the writer's work is characterized by a preference for national identity and hybrid identity. Smith's "White Teeth" is about an English family at the crossroads of different cultures, exposed to a mixture of three generations. In British literary criticism, this work is not analyzed as two different cultures on irreconcilable fronts, but as a carrier of a new hybrid culture with multicultural values, a new type of human image. In the novel, the writer emphasizes that the religious, racial, and cultural diversity that exists among people is influenced by their way of life and relationships, but describes it with humor and irony, not in dramatic situations. Comedy is mainly found in domestic and family relations. On the whole, the author speaks of the social acceptance of immigrants living in the post-collapse period of the empire and the enjoyment of the freedom they gained.

Thus, Smith's novel describes the social, psychological, mental, and cultural aspects of the existence of people living in a cross-cultural, tolerant, coexistent environment at the crossroads of local and global civilizations by poetic and stylistic means typical of postmodernist typology. Analyzes and expresses the moral, psychological, social features of the characters living in these conditions. According to researcher Taryn Beukema, the book "*literally focuses on race, multiculturalism, hybridity and immigrant life*"⁹². Thus, the novel presents the multifaceted, multicultural, hybrid

⁹¹ Smith, Z. White Teeth. / Z.Smith. – London: Vintage, – 2001. – 464 p.

⁹² Beukema, T. Men Negotiating Identity in Zadie Smith's White Teeth // – St John's, Postcolonial Text, – 2008. Vol 4, No 3, – p.7.

culture and way of life of the post-colonial history of Britain. As a result, Smith's "White Teeth" is the embodiment of the idea of the real existence of hybrid cultures and multiculturalism, as well as a clear example of the global representation of history in the writer's study.

The **Conclusion** section of the dissertation summarizes the results of the study and concludes that postmodernism, a leading movement in British literature is rooted in European philosophical and aesthetic traditions and socio-cultural processes in Western society in the twentieth century, distinguished by its unique creative principles and typology. In the process, the novel genre became especially relevant and fully expressed the evolutionary tendencies of the literary process. One of the main features of British postmodernism, which does not accept a stable historical tradition and value system in general, is a deep interest in history, especially the Victorian era, a new "reading" of the past and classics, a peculiar ironic "play" with tradition and its parody interpretation. This method, called "writing back", defines the unique poetics and intertextual nature of the British postmodernist novel. According to the historical and cultural context, the symbiosis of English philosophical novel traditions with "open work", the synthesis of tradition and modernity, artistic experiment, irony, parody, simulacrum, irony-play, genre polyphonism, modification of myth, allegory and parabola, deconstruction of fairy tales and the British postmodernist novel, which is distinguished by its features, the relevance of the novel-myth, novel-parable, novel-tale genres, is also distinguished by its unique structural-compositional features. From this point of view, the use of monophonic, polyphonic narrative means, intertextuality, intercultural dialogue, intergenerational dialogue, archetypal plot and images were studied separately in the dissertation. The British postmodernist novel is also characterized by a cross-cultural approach to history, its rewriting in terms of modernity, and local, global and global interpretations of history. For the first time, the typology and poetics of the British postmodernist novel have been systematically studied in the research work, and for the first time, some problems that go beyond the specific issues widely studied in literary criticism have been touched upon. The conclusions and results obtained can be widely used in the study of the

XX century British literature, English postmodernism, as well as modern Azerbaijani literature and postmodernism. Further study of these problems from a comparative-historical, comparative-typological and theoretical point of view can also be considered relevant.

The main provisions of the dissertation are reflected in the following articles and theses of the author:

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