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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE SEA THEME IN AMERICAN LITERATURE AND
THE WORK OF HERMAN MELVILLE**

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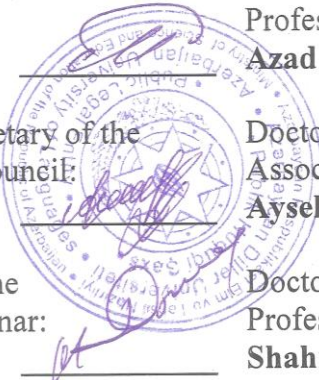
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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality and the usage rate of the research work. The theme of the sea and its associated artistic imagery has been present in world literature since antiquity, finding expression in literary texts with diverse semantic and aesthetic connotations – from mythological consciousness to modern systems of cultural thought. In its earliest stages, the image of the sea functioned as a symbol of cosmic chaos, divine power, or fate; in later periods, it became associated with human aspirations for freedom, willpower, solitude, and the existential dilemma of being. From this perspective, the sea motif integrates significant semantic and structural stages within the historical development of artistic thought.

The theme of the sea occupies a special place in nineteenth-century American literature, particularly in the poetry and prose of the Romantic period. The authors of the earliest maritime works produced during this era were, as a rule, individuals directly connected with the sea, the navy, or the merchant marine. It is therefore no coincidence that James Fenimore Cooper, regarded as the founder of the sea novel in American literature, considered maritime experience and professional knowledge to be essential prerequisites for a maritime writer. Only an author possessing rich personal experience and practical knowledge could depict, in its full depth, oceanic reality and the complex system of relationships formed between human beings, the sea as an elemental force, and the ship.

Several key factors conditioned the emergence and development of the sea theme – and, more broadly, the “sea novel” – in American literature. First is the perception of the ocean as a free element beyond human control and its function as an artistic space within a distinctive chronotope. Second is the ship’s role, as a specific chronotopic reality, in functioning as a miniature model of society. Third is the sea novel’s capacity to serve as an adequate artistic form for the formation of a new type of hero—one endowed with individual will, strong character, and the ability to realize destiny under conditions of risk.

The role of British writers in shaping and developing the “sea novel” in American literature is indisputable. Authors such as Basil

Hall, William Glascock, Frederick Marryat, and Edward Howard exerted a considerable influence. In particular, Captain Marryat's works – including *Frank Mildmay*, *Peter Simple*, *Percival Keene*, and *Mr. Midshipman Easy* – significantly influenced a number of American writers from Herman Melville to Ernest Hemingway. Marryat's professional approach to the oceanic element, the sailor's fate, and naval life differed fundamentally, in terms of the concrete historical comprehension of reality, from the works of Walter Scott and Daniel Defoe. In his works, the typology of maritime space and the depiction of the environment shaping the sailor's character were creatively continued in the writings of American maritime authors—particularly Richard Henry Dana Jr. and Herman Melville—in works such as “Two Years Before the Mast” and “White-Jacket”.

Beginning in the early nineteenth century, American writers—including Philip Freneau¹, James Fenimore Cooper², William Cullen Bryant³, Washington Irving⁴, William Leggett, Nathaniel Ames, Richard Henry Dana Jr.⁵, and Herman Melville⁶ – began to devote particular attention to maritime themes. Their works, together with the influence of the English maritime tradition, created the conditions for the formation of a national artistic tradition in the depiction of the sea and the sailor within American maritime literature.

During this period, the emergence of the “pirate novel” as a distinct subgenre within the American sea novel was directly connected with English literature. The motif of piracy and the theme of seafaring had long constituted a traditional genre-motif complex within British literature. The development of this genre was closely linked to the historical role played by privateers and pirates in the

¹ Freneau, P. *Early American Sea Novel*. – New York, 2003. – 198 p.

² Cooper, F. *The Sea Literature and the Sea Novel in America*. – New York: Harper & Brothers, – 2008. – 256 p.

³ Bryant, U.K. *Sea and Adventure: Collected Works*. – Boston, – 2004. – 310 p.

⁴ İrvinq, V. *Dəniz hekayələri / V.İrvinq. Tərcüməçi: A.Quliyev*. – Bakı: Yazıçı, – 2009. – 278 s.

⁵ Dana, R.H. *İki il okeanda / Tərcüməçi: S.Məmmədov*. – Bakı: Ədəbiyyat Nəşriyyatı, – 2010. – 312 s.

⁶ Melvill, H. *Mobi Dik, yaxud Ağ Balina / H.Melvill. İngiliscədən tərcümə edəni və ön sözün müəllifi Kamran Nəzərli*. – Bakı: “Şərq-Qərb”, – 2011. – 608 s.

process of Great Britain's transformation into a colonial power. The influence of this tradition is clearly observable in the appearance of the first pirate novels in American literature. In particular, the construction of the pirate figure and the incorporation of adventure elements into the plot in the sea novels of James Fenimore Cooper provide a vivid example of this influence.

The absence of a systematic and comprehensive investigation of this topic within Azerbaijani literary scholarship constitutes one of the principal factors determining the relevance of the present study. Within this research, the examination of Herman Melville's creation in the context of the American maritime tradition occupies a central place. The problem of interpreting "Moby-Dick"; or, "The Whale" continues to retain its scholarly relevance. Since the 1920s, the growing academic interest in this novel has contributed to the expansion of methodological approaches in literary studies, including psychoanalytic, mythopoetic, New Critical, structural, and other interpretative models. The richness of the novel's literary, historical, and mythological material encourages scholars to reread it continuously and propose new interpretations.

Another important factor determining the relevance of the dissertation lies in the fact that, within Azerbaijani literary studies, a specific branch of American prose – maritime literature – has not been examined as an independent object of research. Although certain studies devoted to nineteenth- and twentieth-century American literature exist, the sea theme and the sea novel have not been analyzed systematically and independently from a philological perspective.

One of the relevant aspects of the research is also the insufficient exploration of the relationship between the American sea novel and the character and national mentality of the American people. Given the prominent place of the sea theme in American literature, the principal scholarly contributions in this field have largely been produced by American researchers.

In American literature, the sea theme and the genre of the sea novel have been studied primarily within American, British, and Russian literary scholarship. In particular, studies devoted to "Moby-

Dick” by Herman Melville have been conducted predominantly within psychoanalytic, mythopoetic, and ontological frameworks by scholars such as F.O.Matthiessen⁷, Lewis Mumford⁸, Charles Olson⁹, and N.Shogenova¹⁰. A review of the theoretical scholarship on Melville’s work demonstrates that significant progress has been made in identifying the principal artistic features of the sea novels of American writers—particularly James Fenimore Cooper and Herman Melville. These features include the idealization and poeticization of the ocean and the sailor, themes and motifs characteristic of American culture, the romantic hero type, detailed depictions of maritime labor, pursuits and battles, struggles with storms, and extensive use of professional terminology.

Although Azerbaijani literary scholarship has produced certain studies on American Romanticism and its representatives—Washington Irving, James Fenimore Cooper, Edgar Allan Poe, Herman Melville, and Nathaniel Hawthorne – Melville’s prose as a whole, and particularly the genre and stylistic distinctiveness of “Moby-Dick”, the unity of journalistic and mythological elements in characterization, its symbolic structure, and its semantic multilayeredness have not yet been subjected to systematic scholarly analysis.

In the dissertation entitled “The Concept of Personality in American and Azerbaijani Romanticism”, N.Asanova synthesizes the principal features characteristic of American Romanticism in the works of Herman Melville and specifically highlights certain aspects of romantic utopia in the novel “Moby-Dick”. Evaluating Melville’s works within the framework of the Romantic world model, the researcher writes that, “against the background of the struggle with the whale¹¹, Melville directs his utmost efforts toward depicting

⁷ Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. – New York: Oxford University Press, – 1941. – 702 p.

⁸ Mumford, L. Herman Melville: A Study of His Life and Vision. – New York: Harcourt, Brace and Company, – 1929. – 340 p.

⁹ Olson, C. Call Me Ishmael. – San Francisco: City Lights Books, – 1947. – 119 p.

¹⁰ Шогенцукова, Н.А. Опыт онтологической поэтики: Э.По, Г.Мелвилл, Д.Гарднер. / Н.А.Шогенцукова. – М.: Наследие, – 1995. – 232 с.

¹¹ Asanova, N.Ə. Amerika və Azərbaycan romantizmində şəxsiyyət konsepsiyası: /filologiya üzrə fəlsəfə doktoru dis./ – Bakı: 2012. – 180 s.

humanity's primordial struggle with nature and thereby creates one of the fundamental myths concerning the development of human history." This approach is of considerable scholarly importance for revealing the mythological and philosophical depth of "Moby-Dick".

In Azerbaijani philological thought, American maritime literature—particularly the works of James Fenimore Cooper – has been examined from various perspectives. For example, in the doctoral dissertation Azerbaijani – American literary relations, Zakir Agayev emphasizes that Cooper represents a special stage in the formation and development of the American novel, characterizing his creation as one of the leading aesthetic and ideological sources in the formation of American national prose¹². Nevertheless, Cooper's sea novels and his activity within the context of maritime literature have not become the subject of a separate, systematic philological investigation.

Studies conducted in contemporary Russian literary scholarship on this topic are of particular interest. In the monograph "The English Sea Novel of the Nineteenth and Twentieth Centuries"¹³, Tatyana Strukova systematically examines the formation and developmental patterns of the sea novel genre in English literature from a historical-chronological perspective, analyzes the genetic roots of maritime themes, and comparatively interprets differing aesthetic approaches to the artistic representation of oceanic reality and maritime existence. One of the principal reasons for referring to this research lies in the undeniable influence of English maritime tradition – and specifically English writers – on the formation of the American sea novel.

In American and Russian literary scholarship, the majority of studies devoted to this topic focus on the mythopoetic aspects of Melville's prose. In this regard, the monograph "The Experience of Ontological Poetics: E.Poe, H.Melville, J.Gardner"¹⁴ by the Russian literary scholar Nailya Shogenova is of particular interest. In that

¹² Ağayev, Z. Azərbaycan-Amerika ədəbi əlaqələri: /filologiya elmləri doktoru dis./ – Bakı, 2004. – 320 s.

¹³ Струкова, Т. Г. Английский морской роман XIX–XX веков. – Москва: Наука, – 2006. – 256 с.

¹⁴ Шогенцукова, Н.А. Опыт онтологической поэтики: Э.По, Г.Мелвилл, Д.Гарднер. / Н.А.Шогенцукова. – М.: Наследие, – 1995. – 232 с.

work, “Moby-Dick” is analyzed to a certain extent within ontological and mythopoetic frameworks. Nevertheless, a monographic mythopoetic study of the novel has not been undertaken, and the holistic mythological-semantic system of the maritime element, the image of the whale, and the maritime chronotope has not been examined as an independent object of research.

Object and subject of the research. The object of the study consists of works on maritime themes written by American authors, as well as “Moby-Dick”; or, “The Whale” by Herman Melville. The subject of the research is the analysis of the sea theme in American literature and in Melville’s works from artistic-aesthetic, ideological, and semantic perspectives.

The aim and tasks of the research. The principal aim of the research is to examine the sea theme in American literature at the levels of imagery, motifs, and genre. The aims and objectives of the study have determined the selection of literary texts as research material; in this respect, primary attention is directed toward maritime works by James Fenimore Cooper and Herman Melville. Cooper’s sea novels are considered the archetypal foundation of the nineteenth- and twentieth-century American sea novel. The study also aims to determine the distinctive features of the sea image within the formation and development of American maritime literature, and, in particular, to reveal the mythopoetic characteristics of the sea image in “Moby-Dick”.

To achieve this aim, the following tasks are identified as the principal objectives of the research:

- to determine the literary and artistic characteristics of the sea image in U.S. literature;
- to trace the stages in the formation and development of the sea novel in U.S. literature;
- to identify the influence of English Romantic poetry and the tradition of the sea novel on American maritime literature;
- to characterize the sea novels of James Fenimore Cooper from thematic and ideological perspectives;
- to analyze the role of Cooper’s creation in the development of American maritime prose;

- to determine the place and significance of “Moby-Dick” within U.S. maritime literature;
- to generalize the characteristic features of works on maritime themes in American literature;
- to examine the nineteenth-century sea novel as a distinct microsystem within American literature;
- to identify the stable poetic codes of the maritime genre in Melville’s creation;
- to define “Moby-Dick” as a sea novel and clarify its mythopoetic and symbolic nature.

Research methods. The methodological foundation of the study is a systematic approach grounded in the integration of historical-literary and structural-typological methods in the analysis of literary phenomena. The conceptual framework of the research was formed on the basis of scholarly interpretations and generalizations advanced by American, British, Russian, and Azerbaijani literary scholars.

The study employs historical, descriptive, comparative, and biographical methods. The specificity of the topic necessitates the application of the mythopoetic method in the analysis of literary texts, particularly Moby-Dick; or, The Whale by Herman Melville.

The main provisions for defense are:

1. The specificity of maritime literature as a distinct branch of literary studies requires the researcher to adopt a differentiated and purposeful methodological approach in analyzing the sea novel. One of the most effective approaches to the study of maritime themes is the mythopoetic method. An analysis of the sea image in “Moby-Dick” from a mythological-symbolic perspective enables a deeper understanding of the logic underlying the characters’ behavior and the scale of the confrontation with the White Whale.

2. In nineteenth-century American literature, the sea theme demonstrates a consistent process of evolution at all levels of artistic structure – plot, composition, narrative technique, style, the system of images, and the forms of expression of the authorial “I.”

3. The sea novel constitutes one of the most significant and productive artistic experiments within American literature and the tradition of the novel.

4. In American literature, the sea novel represents an integral artistic system that reflects historical, socio-cultural, and aesthetic principles, as well as the value orientations and ideological quests of the American nation, uniting writers of diverse aesthetic orientations such as James Fenimore Cooper, Herman Melville, and Jack London, among others.

5. The role of Herman Melville in the formation of a new type of American sea novel is indisputable. “Moby-Dick” clearly demonstrates the multilayered and dynamic structure of this genre form.

The scientific novelty of the research. The scientific novelty of the study is directly determined by the relevance of the problem and the aims and objectives set forth. For the first time in Azerbaijani literary scholarship, this work systematically examines the sea theme in American literature within socio-political, economic, and historical contexts. The research demonstrates that the image of the sea functions not merely as an artistic motif but as a complex phenomenon reflecting the culture, economic activity, and social relations of nineteenth-century American society.

The analysis of “Moby-Dick” from a mythopoetic perspective constitutes the second important component of the study’s scientific novelty. The research shows that the central themes, motifs, and images of the novel must be examined not only within realist and historical frameworks but also at mythological and symbolic levels. Such an approach enables a profound understanding of the behavior of Melville’s characters, the confrontation with the White Whale, and the complex relationship between humanity and nature.

Furthermore, the study systematizes the principal tendencies in the formation and development of American maritime prose and generalizes the social, economic, historical, and cultural factors that influenced the creation of “Moby-Dick”. It also identifies the relationship between Melville’s “maritime complex” and national-cultural and literary traditions, thereby determining the specific role of the sea image within the cultural context of the United States.

The identification of the mythopoetic principle in both the thematic and spatial dimensions of the work further strengthens the methodological and theoretical novelty of the research. Through this

approach, the artistic-structural and genre characteristics of the American sea novel, as well as its connection with the worldview and mentality of nineteenth-century America, are examined systematically. Consequently, the study contributes not only to Melville scholarship but also to the enrichment of scientific knowledge concerning the American maritime tradition.

The theoretical and practical significance of the research.

The theoretical significance of the study lies in clarifying the concept of the sea novel within Azerbaijani literary scholarship and identifying the principal reasons for its formation and development in American literature. The mythological-symbolic structure of “Moby-Dick” is analyzed, thereby revealing the aesthetic and ideological-structural features of the work.

The research makes it possible to determine the artistic characteristics of aesthetic thought realized in the genre of the sea novel in U.S. literature, as well as the specific features of American maritime prose. This approach facilitates an in-depth analysis of both the typological characteristics of the genre and the socio-cultural and aesthetic context of nineteenth-century America.

The practical significance of the study lies in the possibility of applying its results in lecture courses on nineteenth-century U.S. literature, in seminars devoted to the American sea novel, and in specialized discussions on the works of Herman Melville. The findings also provide a substantial contribution to literary scholarship and research methodology in the teaching of the American maritime tradition and “Moby-Dick”.

Approbation and application. The results of the research, the principal provisions of the dissertation, and its theses have been presented in papers delivered at international and national scientific conferences and have been reflected in articles published in various scholarly journals.

The name of the organization where the dissertation has been accomplished. The research was carried out at the Department of Translation and Philology of Azerbaijan University.

The structure of the dissertation with a sign including a separate volume of the structural units of the dissertation. The

dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The Introduction part of the dissertation is 9 pages, 15332 characters, Chapter I 29 pages, 56963 characters, Chapter II 43 pages, 83850 characters, Chapter III 27 pages, 51796 characters, Conclusion part is 2 pages, 2512 characters. The total volume of the dissertation is 210453 characters, excluding the list of references.

THE MAIN CONTENT OF THE RESEARCH

The actuality and the usage of content is based, the object, the subject of research is appointed, the aim and the tasks, the method and ways of the research are defined, the material is chosen, the hypotheses are given, the methodological bases of the research are shown, the scientific novelty, the theoretical and practical importance of the work is commented, the basic provisions giving to the defense are noted, the information about the approbation of the work, the structure of dissertation is given in the part of “**Introduction**” of the dissertation.

Chapter I of the dissertation is entitled “**The formation and development of “sea” prose in American literature**” and consists of two sections. In the first section, entitled “*The sea experience of XIX century U.S. prose,*” it is noted that beginning in the early nineteenth century, American literature increasingly turned to maritime themes. One of the principal factors behind the widespread development of this theme was undoubtedly the geographical position of the United States between two oceans – the Atlantic and the Pacific – as well as the expansion of seafaring and maritime trade.

The oceanic element shaped not only the mentality and emotional – psychological character of Americans but also influenced their artistic thinking and the development of prose (particularly the novel). The mass arrival of immigrants to the American continent by passenger, postal, and cargo ships, the increase in pirate attacks, and the need to ensure maritime safety contributed to the growing relevance of sea themes in literature. At the same time, the perception of the sea (ocean) as an extremely

harsh and dangerous space of trial (initiation), together with the dominance of adventure elements, accelerated the development of the sea novel and transformed it into one of the leading genres of American Romanticism.

During the first half of the nineteenth century, maritime and seafaring themes became characteristic of American society and literature. By the 1830s, the short story emerged as the dominant genre in American maritime writing. Sea stories opened broad opportunities for experimentation in plot construction, image – motif structure, and narration: depictions of the distant past were abandoned, and events unfolded in contemporary settings. The romantic pathos of sea life weakened, while greater attention was paid to realistic detail. Stories written in the first person and enriched with “documents,” facts, and concrete details began to appear in print. With their dynamic plots, structured character systems, and engaging narrative techniques, these stories differed significantly from traditional domestic tales.

The second section of the first chapter, ***“American romanticism and the emergence of the sea novel: James Fenimore Cooper,”*** emphasizes that the Romantic period occupies a special place in the history of U.S. literature.

According to scholars, *“American Romanticism differs from European Romanticism in style, ideological orientation, and thematic scope. Certain themes characteristic of American Romanticism are absent from European literature. Works depicting the lives of Native Americans serve as a prominent example. Nearly all major American Romantic writers addressed Indigenous themes, including James Fenimore Cooper, Henry Wadsworth Longfellow, and Walt Whitman. For American Romantics, Native American life functioned as an equivalent to the “Orient” of European writers—that is, an exotic world. Another prominent theme in American Romantic literature was abolitionism – the struggle against slavery—which emerged directly from American reality and had no true parallel in other literary traditions.”*¹⁵

¹⁵ Sabitova, A. Amerika və Azərbaycan ədəbiyyatında romantizm cərəyanı: tipologiyası, tarixi: / filologiya elmləri doktoru dis. / – Bakı, 2013. – s.140

American prose introduced a new and distinctive representation of the sailor figure, and one of the primary pioneers of this transformation was James Fenimore Cooper. Across different stages of Cooper's novelistic evolution, it is possible to observe how the genre form of the sea novel changed within the broader context of its development. Cooper's turn toward maritime themes was directly connected with his biography, personal life experience, and his naval service between 1806 and 1811.

It was precisely Cooper who, with remarkable artistic sensitivity, recognized the vast potential for the independent development of this literary domain, distinct from European traditions, and elaborated the aesthetics and fundamental artistic principles of the sea novel. The writer produced eleven novels devoted to maritime themes.

In the novel "The Red Rover", events take place in 1795, fifteen years before the American struggle for independence. Britain strives with all its power to restrain the growing economic independence of the American colonies. The first surge of socio-political dissatisfaction among Americans also dates to this period. The novel's protagonist—a pirate and smuggler – defies the royal navy. By portraying the brave yet poorly educated, sometimes rough and ruthless figures of Captain Wilder and his companions, the author symbolically represents the struggle for freedom against tyranny.

In the novel, the author's clear sympathy for the Black character Scip is evident, and it has been noted that *"a writer opposed to such racial discrimination dared to create positive images of Native Americans and Black people at a time when doing so required great courage and heroism."*¹⁶

The writer spent several years in naval service and thoroughly mastered the intricacies of the seafaring profession. The sea left a profound imprint on his memory and imagination, providing rich material for his future novels. His excellent knowledge of maritime practice and naval history enabled him to observe the operation and

¹⁶ Nağıyev C. Amerika romantizminin "sonuncu mögikani" Ceyms Fenimor Kuper // Kuper C.F. / Sonuncu mögikan. – Bakı, "Öndər nəşriyyatı", 2005 – s.4-14

maneuvering of ships and to depict in detail sailors' daily lives and naval battles.

Like other American romantics, James Fenimore Cooper sought to interpret the complex and contradictory nature of the sea, as well as the metaphysics of oceanic infinity and human solitude. *"The sea is romanticized as the unity of opposites—of infinity and finitude, tranquility and anxiety, transience and eternity—in short, as a symbol of life itself."*¹⁷

In U.S. literature, the sea novel emerges as a distinct artistic system reflecting the historical, socio-cultural, and aesthetic principles of perceiving reality, as well as the value imperatives of the American nation. It is precisely in the nineteenth century that the evolution of the sea novel begins (which explains the chronological focus of the present study). In the novels of James Fenimore Cooper and Herman Melville, the aesthetic principles of the genre and its new variations are defined.

In the second chapter, entitled **"Herman Melville as a prominent representative of XIX century American prose,"** the first section, ***"The prose works of Herman Melville,"*** addresses the principal milestones of Melville's life and creation and notes that Melville was also a poet. Since his poetry does not constitute the object of the present research, it is not subjected to extensive analysis. *"After the American Civil War, he published the poetry collections "Battle-Pieces" and "Aspects of the War."*¹⁸ In these works, Melville expressed his reflections on slavery and the Civil War in poetic form.

Melville clearly understood that such an outlook on the world and life would inevitably lead to the artist's isolation from his audience. Indeed, his principal aim was to write books that would not be readily accepted by the masses. In fact, beginning with *Omo*, nearly all his contemporaries – except Nathaniel Hawthorne – considered him an

¹⁷ Aslanova, N.Ə. Amerika və Azərbaycan romantizmində şəxsiyyət konsepsiyası / N.Ə. Aslanova. – Bakı: – 2014. – s.74

¹⁸ Nəzirli, K. Herman Melvill və onun "Mobi Dik, yaxud Ağ balina" romanı / K.Nəzirli. // H.Melvill. Mobi Dik, yaxud Ağ balina. – Bakı: "Şərq-Qərb", – 2011. – s.8.

unsuccessful writer. Most of Melville's novels ("*Mardi*"¹⁹, "*Redburn*"²⁰, "*White-Jacket*"²¹, "*Moby-Dick*"²², "*Israel Potter*"²³), novellas ("*Benito Cereno*"²⁴, "*The Encantadas*"²⁵, "*Billy Budd*"²⁶), and a number of poems (including the collection "*John Marr*" and "*Other Sailors*"²⁷) may be classified within maritime genres.

While forming an integral part of Romanticism, Melville's works attract attention through their innovative artistic and stylistic features. Among his sea narratives, "*Typee*" (1846) holds a special place. After the title, the author added the subtitle "A Peep at Polynesian Life." Readers accordingly perceived the work as an ethnographic sketch. Some episodes in the book aroused suspicion among critics and even prompted accusations of literary mystification. However, it soon became clear that the events depicted in "*Typee*" were entirely authentic.

It should also be noted that the work resembled not so much a conventional literary text as the memoirs of a traveler who had visited exotic lands. At that time, works written in the form of travel notes and sea journals attracted considerable reader interest. In essence, Melville created a model of the typical romantic utopia. The events described in the book may be perceived as real occurrences existing beyond civilization, on the islands of the Pacific Ocean. Melville emphasized that every literary work requires a source grounded in genuine facts, and these factual elements become evident from the very first episodes and pages of the narrative.

The protagonist of Melville's Polynesian narrative is a follower of Rousseau's ideas, preferring life among the "savages" to the social

¹⁹ Melvil, H. *Mardi* / H. Melvil. – New York: Harper & Brothers, – 1849.

²⁰ Melvil, H. *Redburn* / H. Melvil. – New York: Harper & Brothers, – 1849.

²¹ Melvil, H. *White Jacket* / H. Melvil. – New York: Harper & Brothers, –1850.

²² Melvil, H. *Moby Dick, or The Whale*. H. Melvil. – New York: Harper & Brothers, –1851.

²³ Melvil, H. *Israel Potter* / H. Melvil. – Boston: Richardson & Lord, – 1855.

²⁴ Melvil, H. *Benito Sereno* / H. Melvil. – New York: Harper & Brothers, – 1855.

²⁵ Melvil, H. *The Encantadas* / H. Melvil. – New York: Harper & Brothers, – 1854.

²⁶ Melvil, H. *Billi Bidd* / H. Melvil. – New York: Harper & Brothers, – 1856.

²⁷ Melvil, H. *Poem collection* / H. Melvil. – New York, 1846–1850. – Poem collection.

rules and moral principles established in America. Omoo serves as a continuation of his first book. In one of his letters, the writer noted that in the first book he depicted primitive Polynesian life, whereas in the second he portrayed the condition of that way of life after contact with white settlers.

“Omoo” is considered one of the first works in American literature written in an anti-colonial spirit. Here, reality possesses a static character, while the characters are depicted according to the principles of romantic characterization. Although the situations described by Melville approach realism, they do not develop into typified social representation.

Mardi and a Voyage Thither was intended to constitute the third volume of the “sea” series, together with Typee and Omoo. In a letter addressed to John Murray, Herman Melville noted that in this work he sought to embody all the poetic, romantic, and exotic elements he had encountered in distant lands. The first part of the book may be regarded as a complete example of the sea novel. At the same time, Mardi unfolds before the reader as an allegorical sea voyage.

Melville conceived Mardi as a kind of epic poem, treating each ode as an independent song. Ultimately, however, the work produces the impression of a chain-like narrative composed of episodes. The reception of the novel was markedly cold; only Nathaniel Hawthorne expressed support for his colleague. The novel Mardi is partly allegorical and partly satirical in character, reflecting the contemporary state of the world. The book simultaneously functions as a philosophical treatise and a utopia. Upon closer examination, it becomes evident that the initial contours of the conflicts later developed in Melville’s major works – “Moby-Dick” and Pierre; or, The Ambiguities—are already discernible in Mardi.

The fragmentary composition of Mardi is, in general, characteristic of Melville’s poetics. Although in this work the author had not yet fully harmonized the rhythm of action-driven scenes, digressions, interior monologues, and dramatic climaxes, he would achieve this synthesis at a higher artistic level in “Moby-Dick”.

In addition, Mardi incorporates social, philosophical, and ethical problems that were highly relevant at the time of its

composition. Melville allows each traveler to articulate his own viewpoint with clarity, while the author's own position is at times expressed through the voice of a philosopher.

Redburn was written on the basis of Melville's recollections of his first sea voyage. The novel depicts the hardships experienced by the protagonist, Redburn, in the process of mastering the seafaring profession. Romantic by nature, Redburn joins a ship in an attempt to escape everyday life, yet he is confronted with numerous difficulties aboard. After encountering impoverished and destitute people in the streets of Liverpool, his romantic illusions dissipate, and he begins to contemplate abandoning the ship.

"White-Jacket" is a typical sea novel of American literature of the 1840s. In this work, the principal ideological and artistic tendencies of American maritime prose are brought to completion and generalized²⁸. Although the novel contains autobiographical elements, Melville made extensive use of his contemporaries' writings, adopting not only factual material but also certain components of narrative structure.

The structure of "White-Jacket" comprises two loosely connected principal parts: a romanticized depiction of life aboard a warship and a pamphlet-like critique of regulations and abuses within the American navy. The plot is grounded primarily in autobiographical material. The "effect of documentality" and the "effect of fact," traditional and time-tested techniques in nineteenth- and twentieth-century American literature, are achieved here through travel notes and diary entries.

In the novel, the ship and the life of the sailors function as a symbolic and generalized image of society. The maritime existence of White-Jacket and his companions is equated with social life at large. Unlike James Fenimore Cooper, Melville does not portray the sea merely as a background for events; rather, he allows it to shape the unfolding of events and the revelation of character, forming, as it were, the "text of destiny" for each figure.

²⁸ Ковалев, Ю.В. Американский романтизм: хронология, топография, метод / Ю.В.Ковалев. // Романтические традиции американской литературы XIX века и современность. – М.: Наука, – 1982. – с.27-54.

The plot of "White-Jacket" derives from three principal sources: Melville's personal maritime impressions and recollections, ship logs, and the diaries of American seafaring writers (including Ames, Leech, and McPallin, among others). Scholars also acknowledge the possible influence of *Two Years Before the Mast* by Richard Henry Dana Jr. on Melville's maritime genre. To documentary and factual detail, Melville adds philosophical generalizations, thereby endowing the work with symbolic and metaphorical meaning. The central metaphor of the novel is encapsulated in its subtitle: the warship as a closed society.

From the very first pages of the book, the ship creates the impression of an independent state, like a fragment of land severed from the mainland. The ship's captain appears as the absolute ruler of this state. This metaphor develops from episode to episode, endowing all the ship's activities with symbolic meaning. Symbolism elevates documentary precision to the level of concise generalization. The fate of White-Jacket and his companions is equated with the destiny of an ordinary individual living in a world dominated by tyranny, where violence prevails over freedom and humanity.

The plot construction and epic narrative mode of *White-Jacket* may also be regarded as an artistic experiment that later determined the structure of "Moby-Dick". There are notable similarities between the narration of the nicknamed sailor and Ishmael's narration in "Moby-Dick". The title of the book possesses a metaphorical and symbolic character. The whiteness of the jacket in the hardships endured by the narrator acquires symbolic significance. The white color distinguishes White-Jacket from the other sailors and serves as a symbolic seal of his destiny. He is the only character who comprehends the philosophical meaning of the sea voyage; therefore, his behavior among the crew evokes the image of a "white crow," an outsider. He is also one of the earliest dreamer-figures in Herman Melville's oeuvre and feels himself not as a resident of New York, but as a citizen of the world.

In "White-Jacket", the sea constitutes one of the central metaphors. In his depiction of the sea, Melville emerges as a genuine innovator. Unlike James Fenimore Cooper, for whom the sea often functions as a background, in Melville's work it becomes a fully

legitimate and active participant in all events unfolding within the narrative. Melville understood that portraying a closed and mysterious world such as the sea necessitates the revelation and embodiment of a wide range of problems. The author organically integrates factual material with symbolism, forming the basis of the synthetic quality characteristic of his works.

In Melville's creative work, the sea theme initially assumed a documentary character in "Typee"²⁹ and "Omoo"³⁰. In later stages of his creation, particularly in "White-Jacket"³¹, the author illuminates the everyday life aboard a naval vessel. With "Moby-Dick"³², Melville's maritime writing acquires a unique character. The writer decisively transforms the form of the sea novel, enriching it with profound philosophical content. He connects the idea and mythological layer of the maritime novel with the problem of the journey of the human spirit.

The second paragraph of the second chapter is entitled "*Moby-Dick: Genre and Stylistic Distinctiveness.*" This subsection examines the genre and stylistic features of "Moby-Dick", a work possessing a complex genre and plot structure and regarded not only as one of the pinnacles of American literature but also as one of the highest achievements of Romanticism and Romantic symbolism in world literature. The novel was first published in London under the title "The Whale; or, The Whale Itself", and only later appeared under its present title, "Moby-Dick", which clarifies the whale's color and nickname. At that time, no one could have imagined that the principal masterpiece of American fiction had already been written³³.

²⁹ Melville, H. Typee: A Peep at Polynesian Life. – New York: Wiley and Putnam, – 1846. – 324 p.

³⁰ Melville, H. Omoo: A Narrative of Adventures in the South Seas. – New York: Harper & Brothers, – 1847. – 357 p.

³¹ Melville, H. White-Jacket; or, The World in a Man-of-War. – New York: Harper & Brothers, – 1850. – 384 p.

³² Melville, H. Moby-Dick; or, The Whale. – New York: Harper & Brothers, – 1851. – 635 p.

³³ Ковалев, Ю.В. Пределы вселенной Германа Мелвилла / Ю.В.Ковалев. // Г.Мелвилл. Собрание сочинений: [В трех томах]. – Ленинград: Художественная литература, – Т.1. – 1987. – с.5-30.

In fact, the structure of the work is more complex: it incorporates scenes written in dramatic form, a treatise composed of fragments devoted to whaling, related mythological and etymological investigations, several chapters written as the inner monologues of the characters, and several independent novellas embedded within the narrative structure. For example, the “Town-Ho” section of the novel was published separately as an independent work.

One of the principal narrative principles of the novel is the establishment of associative links between the thoughts, actions, and spiritual quests of the characters and the elemental forces of the sea and the ocean. The author masterfully demonstrates a synthesis of thought, presenting the natural world and the human world in a unified whole.

Although an internal contrast exists between the maritime and aerial elements in the novel, the author emphasizes that these elements form a single unity. By combining two principles – “feminine” and “masculine” – they symbolize indivisibility.

The plot and narrative fabric of the novel are rich in facts and descriptions concerning seafaring, whales, whaling, and the slaughter of whales; even the chapter titles (“The Line,” “On Deck,” “The Spout,” “The Tail,” “The Quarter-Deck,” “The Quadrant,” “The Cabin,” etc.) reflect this richness. Yet the characters, the narrator, and the readers at times find themselves in situations where it becomes difficult to explain the “natural” course of events.

By dismantling the traditional generic boundaries of Romantic prose, Herman Melville transformed “Moby-Dick” into a grand national epic. This may well be one of the reasons why the work did not achieve wide success in its own time. Considering that the plots of traditional adventure novels are constructed around intrigue, antagonism, and conflict, Melville’s narratives do not conform to these patterns; at best, they might be perceived as a series of maritime sketches. Nevertheless, the work captivates the reader through its depiction of adventures, the exoticism of events, and unusual situations, while its numerous digressions do not dissipate the central focus.

The other characteristic stylistic and structural feature of “Moby-Dick” is the inclusion of a scientific and biological treatise on whales.

The flow of narration and plot is frequently interrupted by reflections, classifications, and scientific assertions. The narrative tempo, intonation, and rhythm possess a calm, meditative character. The narrator seems to conduct a zoological “research game,” presenting a classification of whales that is part scientific, part ironic. The anatomical and behavioral traits of whales are meticulously examined, with nearly every organ receiving its own dedicated chapter.

Despite extensive philological commentary and critical interpretation, it remains difficult to assign “Moby-Dick” to a single, precise genre. “A primary reason is the structure of the text itself: the sequence and form of chapters vary; harmony and rhythm are sometimes disrupted in narration, and in some scenes, the narrative momentum slows”³⁴.

Herman Melville treats each character as an independent personality and therefore devotes extensive attention to each. He seeks to explain the psychological states of characters facing life-or-death choices, demonstrating their zest for life and struggle to survive. Notably, the human struggle for survival becomes a recurring theme in American literature, from Melville through C.London and E.Hemingway.

Melville classifies human types according to four factors: “Time, Strength, Money, and Patience.” His characters are situated within the socio-political systems of their era, a feature common among realist writers; however, Melville’s worldview and conception of life resist straightforward characterization within the confines of realism. His perspective shares significant common ground with the philosophical and historical approaches of European and American Romanticists.

The overall idea and narrative aura of “Moby-Dick” resonate with Romantic aesthetics. The novel reflects Melville’s personal life experiences and contemplations. From his first book, he demonstrated fidelity to the realities of primary sources. Traces of Romantic epic are evident throughout the novel, and most scholars approach “Moby-Dick” as a Romantic epic. Correspondence

³⁴ Nəzirli K. “Herman Melvil və onun “Mobi Dik, yaxud Ağ balina” romanı // Melvil H. Mobi Dik, yaxud Ağ balina - Bakı, “Şərq-Qərb”, 2011, s.5-15

indicates that Melville initially intended “Moby-Dick” as a continuation of “White-Jacket”, with events taking place not on a naval vessel but aboard a whaling ship.

For Romanticism, it is characteristic to present tragedy on a cosmic and infinite scale. Melville distinguishes Ahab from other Romantic protagonists by elevating him to a level of symbolic generalization. Ahab’s struggles are defined not only by abstract cognitive choices but also by concrete psychological traditions and the social environment that condemns him to suffering.

“Moby-Dick” also contains elements of a social novel. It functions as a metaphor for Melville’s America: the ship’s multinational crew symbolizes the formative process of the United States as a “melting pot” of diverse ethnicities.

From a plot perspective, “Moby-Dick” is first and foremost a “sea” novel and a work on whaling. The White Whale is not only a living being but also a legendary, mythic figure. Melville’s encyclopedic knowledge of whales is striking.

In the dissertation, Chapter III is titled “**The mythopoetics of Moby-Dick,**” and the first paragraph, “*Moby-Dick as a Philosophical Parable,*” notes that American literature frequently employs symbolic-generalized narrative forms. Among these, myth and parable play a central role. Myth and parable are closely related epic narrative forms: parable, a didactic genre, is based upon myth, while myth addresses human moral choice and often serves as a carrier of socially codified ethical ideals. Both are closely aligned in terms of artistic imagery and narrative structure.

“Moby-Dick” exhibits a complex, hybrid genre. Scholars generally regard it as a philosophical novel. Its allegorical-parabolic character is sometimes expressed overtly and sometimes covertly.

Melville’s aesthetics reveal a complex relationship between myth and parable, evident at multiple structural levels. Traces of ancient Egyptian and Jewish mythological models, as well as Greek myths—especially the Prometheus myth – can be detected. Many researchers have applied Freudian psychoanalysis or Jungian archetypes to analyze the text.

Sequences involving the pursuit, hunting, killing, and flensing of whales are repeatedly completed by symbolic “purification” acts for the sailors. Melville’s parabolic thinking enables metaphors to take on an independent spatial sequence, thereby creating a self-contained narrative space. Through this expansion of narrative reality, the text transforms into a “mythic” cosmos.

In “Moby-Dick”, the whale hunt is complicated by the motif of rebellion against God. This motif constitutes the central metaphorical thread of the novel. For the ship’s crew, the White Whale assumes the form of a mythological dragon, and its death symbolizes the beginning of new life.

The parabolic resolution of the central conflict also reflects the work’s system of characters and imagery. All of human history is encompassed within a grand epic fable. Death is presented as a total philosophical examination of human existence. The variability of death motifs and their forms of expression reinforces this. Death is not only a narrative event but also a crucial component of the world-view depicted.

Herman Melville utilizes irony, grotesque, and the parabolization of the plot to organize events into mythic structures. He generalizes the archetypal roots of his characters, a feature intrinsic to parable. Certain situations in the novel take on the form of parables, transforming into figurative scenarios with underlying symbolic meaning. In “Moby-Dick”, parables are numerous and stylistically diverse.

“Moby-Dick”, or “The White Whale” represents the pinnacle of Melville’s literary achievement and stands as a key text of American Romanticism. The novel contains profound mythological archetypes and a rich substratum of cultural information. It reflects central elements of American national mythology, presenting a mythopoetic vision of XIX century America. C. Olson regards Melville as the author of the original American myth, revealing the deepest layers of thought and feeling of every “American.”

In the second paragraph of Chapter III, titled “*Sea and ship mythologies*” it is noted that one of the primary sources shaping the novel’s symbolic system is Melville’s vivid imagination,

adventurous life experiences, and the social-political reality in which he lived.

A critical factor conditioning American Romanticism, and particularly Melville's Romanticism, is the image of the sea (ocean). In 19th-century English and American poetry, the predominance of the sea imagery confirms this tendency. In these poetic exemplars, the sea symbolizes immensity and terrifying grandeur, the unity of cosmos and chaos. Melville presents the sea as simultaneously menacing and magnificent, a source of fantastic beauty: *"The sea is not only hostile to strangers but merciless even to its own offspring. It surpasses even the cunning of a wily Iranian governor, drowning its own young, casting giant whales onto rocks, leaving them by wreckage. The sea knows no mercy, recognizes no authority but its own. Observe its relentless nature. Even the deadliest inhabitants, like sharks, glide invisibly beneath divine skies. Consider the carnage among its denizens – since the dawn of the world, they have waged eternal war among themselves."*³⁵

In "Moby-Dick", the ocean rises to the level of symbol and metaphor, functioning as one of the principal symbols of chaos, representing both the planet and the dark aspects of the human psyche. Melville perceives the depths of human consciousness not only as destructive and chaotic but also as a source of creative energy. Chaos opens the way to new knowledge and discovery. For Melville, the ocean is a strange and dangerous world, reflecting the universe's hidden side and the unconscious. It is the only space where truth can be approached. Ishmael's experiences at sea illustrate both real and metaphysical dangers awaiting the sailor.

Melville consistently exploits the artistic potential of the sea image for metaphorical analogies and poetic-symbolic generalizations. In the novel, the ocean functions as the ultimate symbol of boundless, free natural force, forming the foundation of the universe. Its harshness and uncertainty are paralleled with human inner life and character. The Romantic writer anthropomorphizes the

³⁵ Melvill, H. *Mobi Dik*, yaxud Ağ Balina / H.Melvill. İngiliscədən tərcümə edən və ön sözün müəllifi Kamran Nəzərli. – Bakı: "Şərq-Qərb", – 2011. – s.5.

sea, projecting human traits onto it and seeking in it what he wishes to see in humanity.

The sea serves as a key chronotope of the novel. Melville's narrative style often mirrors the movement of the ocean's surface. The sea as a metaphor carries multiple meanings and is treated as a full participant in events. For Melville, the sea embodies a living organism, a manifestation of the unity of the world. Russian scholar V.M.Tolmachova observes that the sea element represents "*human continuation, a tragic estrangement from civilization and from oneself.*"

According to Melville, the sea wields absolute dominion over humans. The oceanic image is polysemantic, and its essence can only be understood through dichotomies. The confrontation of "fire and water" can be represented by the Ahab–White Whale opposition: Ahab symbolizes the element of fire, while Moby Dick embodies the mythological water/ocean motif. The "ocean–sky" dichotomy is vividly expressed in the novel: the ocean represents the masculine principle, while the sky represents the feminine. Similarly, the "land–water" semiotic opposition is evident. The ocean, as a metaphor, embodies the primal unity of nature and the foundational principle of life.

It is therefore no coincidence that on the very first pages, Ishmael – the novel's protagonist – contemplates the sea with awe as someone seeing it for the first time. He perceives its sanctity, noting that in ancient cultures the sea was considered divine:

*"Why is almost every robust, healthy boy with a robust, healthy soul in him at some time or other crazy to go to sea? Why upon your first voyage as a passenger? Did you yourself feel such a mystical vibration when first told that you and your ship were now out of sight of land? Why did the old Persians hold the sea holy? Why did Greeks give it a separate deity, a brother of Jove? Surely all this is not without meaning."*³⁶

In sum, the sea in "Moby-Dick" is both a literal and metaphysical space, an emblem of chaos, creativity, and the deep recesses of the human psyche. Its symbolism is interwoven with the novel's parabolic

³⁶ Melville, H. *Moby Dick*. – Wordsworth Editions Limited, – 2002. – p.4

and mythopoetic structure, allowing Melville to explore universal questions of existence, morality, and the human condition.

Ahab enters the plot structure of the novel as a mysterious, mystical figure. “He is a powerful spirit, resolute, patient, sometimes even benevolent, yet driven by a death-scented purpose, blind to everything else and fanatical, a madman ready to destroy, at any cost—even at the cost of his own life – the human evil standing in his thoughts and in the world. For him, human evil was embodied in Moby Dick, and by destroying it he believed he would put an end to all moral and physical suffering.”³⁷

In Melville, humans are constantly identified with mythological heroes. For example, the steward is compared to the prophet Job, and the harpooner Dagoos is compared to Agasfer. At the same time, mythological heroes are brought down to the level of contemporary human beings.

As in traditional epic, “Moby-Dick” presents the epic hero type that contains elements of the collective hero. The heroism of the whale hunt allows Melville to classify his characters as mythological cultural heroes who battle dragons and create a cultural world from their remains.

The “Pequod” ship is unusual, mysterious, and mystical. Every event that occurs on it serves as a moral life lesson and carries allegorical-symbolic meaning. The “Pequod” itself symbolizes the state. The “ship – state” metaphor was one of the common motifs in medieval literature and esoteric teachings. *“For Melville, real life begins on the ship; the ship that sets out on a journey into the open sea with no visible end. Here, a metaphorical connection exists: the relation between the world and the ship. Ultimately, the real ship is described. The crew of the ship called Pequod consists of representatives of various nations and races; figuratively speaking, it symbolizes America, and even symbolically, it can be taken to represent all of humanity.”*³⁸

³⁷ Mürsəlova, P. Herman Melvilin “Mobi Dik” əsərində həyat fəlsəfəsi: suallar və cavablar // – Bakı: AMEA, Filologiya məsələləri, – 2011. № 3. – s.290.

³⁸ Nəzirli, K. Herman Melvil və onun “Mobi Dik, yaxud Ağ balina” romanı // Melvil H. Mobi Dik, yaxud Ağ balina. – Bakı: Şərq-Qərb, – 2011. – s.12.

For Melville, the ideal is the path of the Supreme Truth. The novel functions like a “mirror” – similar images seem to multiply: every ship encountered is imagined as a “sin” on the path of the heroes’ quest for truth. The histories of Pip and Ahab express two poles.

In the “**Conclusion**” part of the dissertation, the following scientific and theoretical provisions are summarized:

1. The formation of the sea theme and the sea novel genre in American literature was directly related to the country’s geographical position, maritime and trade activities, political-historical processes, and economic interests. These factors provided writers with a rich material base for depicting maritime life and ocean voyages.

2. The functionality of the sea theme acted as an expression of national mentality; the United States’ national identity, the idea of freedom, individual will, and cultural values were conceptualized through the plots and characters of the sea novel.

3. The sea novel functions as an artistic realization of the United States’ political and ideological position on the global stage; ocean voyages are presented as a national mission and historical responsibility, poetically manifesting expansionist ideas and maritime supremacy.

4. In Anglo-Saxon folklore and mythology, the sea serves as one of the primary models of human interaction with the environment; initially a dangerous and hostile space, the sea later becomes a cultural space appropriated by humans.

5. Whale hunting, battles against piracy, and long ocean voyages facilitated the formation of a new type of literary hero; sailors’ biographical and everyday narratives served as primary sources for the figurative and factual appropriation of the ocean element.

6. In XIX century Romantic literature, the ocean element became expressive and a symbol of freedom, individual struggle, and human will, representing resistance to tyranny and inner strength.

7. From the second half of the XIX century, the sea theme led to the emergence of the sea novel, a new form of the epic genre; the ship functioned both as a living and working space and as a symbolic

model of society, with the professional sailor becoming the central figure of the plot.

8. Herman Melville's "Moby-Dick" is a unique artistic phenomenon of American Romanticism; the work combines archaic mythological archetypes, rich cultural layers, and national mythologemes, creating a profound artistic model of American culture and ideological thought.

9. The mythological-poetic foundation in the novel is realized on several levels: a) Myths illustrate the substantial confrontation between Humanity and Nature; b) Moby Dick forms a dual cosmological structure as the zoomorphic embodiment of the "underworld"; c) The "battle with the dragon" archetype symbolizes the Puritan ideal and American messianism; d) Characters and symbols carry national ideologemes within the unified paradigm of North American culture.

10. The sea theme in XIX–XX century American prose, especially in novels, strongly influenced the renewal of the genre, the transformation of poetic structures, and the enrichment of the character system; the sea novel, alongside adventure and military plot elements, developed as a dynamic and flexible artistic system incorporating deep social-philosophical and mythological content.

The main content of the dissertation is presented by the author in the following publications:

1. Eyyubova, Z. Dəniz mövzusunun Amerika ədəbi fikrinin inkişafında rolu // "İnformasiya, elm, texnologiya və universitet perspektivləri" mövzusunda doktorantların və gənc tədqiqatçıların onlayn Respublika elmi konfransı". – Lənkəran, – 18 dekabr, – 2020, – s.175-176.
2. Eyyubova, Z. Herman Melvillin erkən yaradıcılığında dəniz mövzusu // – Bakı: Azərbaycan Dillər Universiteti, Elmi xəbərlər, – 2021. №4, – s.58-61.
3. Eyyubova, Z. Herman Melvill romantik sənətkar kimi // "Çağdaş dönmədə Türk dünyasının aktual problemləri" adlı onlayn Respublika elmi konfransının materialları, – Lənkəran, – 24 dekabr, – 2021, – s.156-157.

4. Eyyubova, Z.G. Melville: Romantic Irony and the Problem of Personality. Based on the Novel “Pierre” // 2nd International Cappadocia Scientific Research Congress, – Cappadocia-Neveşehir, – June 17-19, – 2022, – p.786.
5. Eyyubova, Z. “Moby Dick” as a Mythologism and a Novel-Parable // Видавничий дім: «Гельветика», Вчені записки ТНУ імені В.І.Вернадського. Серія: Філологія. Журналістика, – 2022. Том 33 (72), № 3, – p.261-265.
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7. Eyyubova, Z. Herman Melvillin hekayələri // – Gəncə: Gəncə Dövlət Universiteti, Elmi Xəbərlər Jurnalı. Fundamental, humanitar və təbiət elmləri seriyası, – 2023. №2, – s.286-289.
8. Eyyubova, Z. “Moby Dick” Amerikan ədəbiyyatında simvolizmin daşıyıcısı kimi // – Bakı: Bakı Slavyan Universiteti, Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2023. №3, – s.122-124.
9. Eyyubova, Z. Mythopoeitics of Melville’s Novel “Moby Dick” // – France, Lyon, Journal of science, – 2023. №44, – p.12-14.
10. Eyyubova, Z. The Image of the Sea in the Works of Herman Melville and Other American Writers // – Czech Republic: Praha, Sciences of Europe, – 2024. №145, – p.53-55.
11. Eyyubova, Z. The Concept of Good and Evil in the Novel “Moby Dick” // Магнитогорский государственный технический университет им. Г.И.Носова» “Мировая литература глазами современной молодежи. цифровая эпоха”. Сборник научных трудов XI Международной Молодежной научно-практической конференции. – Магнитогорск, – 22-23 октября, – 2025, – p.229-232.

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