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CREATIVE CHARACTERS IN MAUGHAM'S STYLE

The main focus of this article is to study the image and character of the creative and artistic personalities in modern English literature. "The Moon and Sixpence" and "Theatre" by the English playwright, novelist, and short-story writer William Somerset Maugham are used to analyze creative personalities. The ideas and content of the works are comprehensively explained, and the creative characters are presented in contrast with other characters. Thus, the research focuses on clarifying the image of creative personality, their creativity, and creative identity, identifying the ideological and aesthetic position of the analyzed character and its relationship to art and life.

Somerset Maugham's style is notable for its high professionalism, clarity of language, interesting plot choice, and harmony of words and thoughts. In all the works of the writer, the reader feels the power of professionalism in every word, in every sentence. Author wrote: "After much thought, I decided that a creative person should strive only for clarity, simplicity and good intentions in his works." According to Somerset Maugham, if a creative personality is unique and original, his/her mistakes can be forgiven. Whether they are actors, artists, poets, or musicians, if they can meet our aesthetic needs with their works of art, they are creative, because revealing the secret and inner feelings of the heart is equated with physiological instinct.

Based on the conclusions derived from the research, it can be noted that human creativity, in any form, is full of strong emotions, wild romances, and storms of powerful passions. Because some things that are as inaccessible and inexhaustible as the mysteries of the universe are hidden in them. The artistic effects to describe the characters are prepared in precisely the right way and occur with the utmost naturalness, the timing is sure, dialogues are superb. Structurally and thematically Maugham manipulates the readers with a disciplined suavity.

Key words: Modern English Literature, creative character, artistic personality, creativity, aesthetic features

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ТВОРЧІ ПЕРСОНАЖІ В СТИЛІ МОЕМА

Основна увага в даній статті приділяється вивченню образу і характеру творчих і артистичних особистостей в сучасній англійській літературі. «Місяць і шість пенсів» і «Театр» англійського драматурга, романіста і письменника Вільяма Сомерсета Моєма використовуються для аналізу творчих особистостей. Детально роз'яснено ідеї і зміст творів, а творчі персонажі представлені на контрасті з іншими персонажами. Таким чином, дослідження спрямоване на прояснення образу творчої особистості, її творчості і творчої ідентичності, виявлення ідейно-естетичної позиції аналізованого персонажа і його відношення до мистецтва і життя.

Стиль Сомерсета Моєма відрізняється високим професіоналізмом, ясністю мови, цікавим вибором сюжету, гармонією слів і думок. У всіх творах письменника читач відчуває силу професіоналізму в кожному слові, в кожному реченні. Автор писав: «Після довгих роздумів я вирішив, що творча людина повинна прагнути тільки до ясності, простоти і добрим намірам в своїх творах». За словами Сомерсета Моєма, якщо творча особистість унікальна і оригінальна, його помилки можна пробачити. Будь то актори, художники, поети чи музиканти, якщо вони можуть задовольнити наші естетичні потреби своїми творами мистецтва, вони творчі, тому що розкриття таємних і внутрішніх почуттів серця прирівнюється до фізіологічного інстинкту.

Грунтуючись на висновках, зроблених в результаті дослідження, можна відзначити, що людська творчість в будь-якій формі повно сильних емоцій, бурхливих романів і бур сильних пристрастей. Тому що в них приховано те, що недоступно і невичерпний, як таємниці світобудови. Художні ефекти для опису персонажів підготовлені точно і з максимальною природністю, точний час, діалоги чудові. Структурно і тематично Моєм маніпулює читачами з дисциплінованою чемністю.

Ключові слова: Сучасна англійська література, творчий характер, художня особистість, творчість, естетичні особливості

Introduction

In English society, there has always been a great love and affection for the creative persons and characters. Queen Elizabeth once told Shakespeare, "If I had the power to address the generations to come, I would heartily advise them to realize your present dreams. Because, as one Scottish poet said, the creators of folk songs are more powerful than the makers of the laws of the country (Zeydulla, 2007: 36)".

Individuals who contribute to the progress of human life through their services and activities, people who occupy a certain position in the development of society, who accelerate this development with their intellectual and spiritual advantages, have always been the special targets of fiction. The famous British philosopher and historian Thomas Carlyle (1795-1881) in his book "Heroes, Hero-Worship and the Heroic in History" written in 1840 called the personalities who made great contributions to human history such as the Prophet Muhammad, the 17th-century British military, and political leader, Oliver Cromwell, the 19th-century French emperor Napoleon, the great English writer, poet, and playwright William Shakespeare, the Italian poet Dante, the English poet, playwright, biographer and literary critic Samuel Johnson, the Scottish poet Robert Burns, the Scottish writer, theologian, John Knox, and others "the spirit of world history." According to the philosopher, the greatest lesson of history is that only persons with a great personality can influence history and create a great history of their own free will, and those who think of themselves will disappear in the vortex of history (Thomas, 2009: 270).

If we look at the literature of different nations, we will inevitably come across images of creative persons – artists, actors or actresses, writers, etc. The works of Stephanie Barron, Kate Moses, Irving Stone, Samuel Johnson, Jeffrey Morgan, Romain Roland, Henri Troyat, Max Brod, Ted Morgan, Alberthiene Endah, Meriol Trevor, John Maxwell Coetzee, etc. are good examples.

William Somerset Maugham (1874-1965), an English writer, playwright, and literary critic, is best known for his numerous novels, short stories, plays, and articles, and his works have been translated into many languages. He is well known in Azerbaijan as well, the author's novel "The Moon and Sixpence" was translated into the Azerbaijani language and published in 1993 and 2012.

The images he created and the events he wrote are convincing and real. He used the element of suddenness and unpredictability to show how unstable socio-political values and psychological frameworks are. Maugham would never have dared to reveal

an article that did not satisfy him. He adhered to his principles of writing. The writer believed that the plot narrated by the author should be clear and convincing, the events should go their own way, the character's actions and speech should be "filtered" from the character. In one of his latest works, the autobiographical novel "At the End of My Life", the writer shared this judgment with his readers. Probably, it is the result of these logical thoughts that Somerset Maugham's works are as original as life itself (Moem, 2016: 6-7).

He was a creative man and a genius. However, Maugham humbly did not consider writing to be a separate art and the writer a special art. The writer wrote: "An artist cannot look down on other people for any reason. If he considers himself more important, if he distinguishes himself from others, then he has no place in society. He believed that the goal of a creative person should be to shed light on the fate of people. But in contrast to his position, in most of Maugham's works, in all senses, the creative person, the creative personality, is preferred over the ordinary person. The author's "Lisa of Lambeth" (1897), "The Moon and Sixpence" (1919), "Theatre" (1937), "Lady Frederick" (1907), "The Constant Wife" (1927), "The Circle" (1921), "The Painted Veil" (1925), "Cakes and Ale, or, The Skeleton in the Cupboard" (1930) are the embodiment of perfection (4).

Somerset Maugham's novel "The Moon and Sixpence" was first published in 1919. In this work, the creative personality is artistically reflected in the image of Charles Strickland, a prototype of the French artist Paul Gauguin (1848-1903), a representative of post-impressionism and primitivism. Eugene Henry Paul Gauguin was born on June 7, 1848, and is known as a post-impressionist artist. In 1871 he worked at the stock exchange in Paris. He painted together with artists such as Camille Pizarro, Paul Cézanne in the summer, and his works were exhibited at the Impressionism Exhibition of 1881-1882. He moved to Copenhagen with his family in 1884, where he focused on painting after his failures and returned to Paris with his eldest son. Meanwhile, Van Gogh invited Gauguin to Arla, and they spent nine weeks painting together. Gauguin was unable to get what he wanted from Impressionism, so he turned to African and Asian art, especially Japanese folklore, culture, and art. He lived in Tahiti for a short time.

The narrator of the events in the novel is a prototype of the author. Excluding some minor differences, the parallel events, details, and elements in the life of Charles Strickland and Paul Gauguin once again prove that the character of Charles Strickland is a prototype of a real creative personality, Paul Gauguin.

The protagonist, Charles Strickland, is a stockbroker in *City*, a quiet, dark-skinned man with a sixteen-year-old son and a fourteen-year-old daughter. The author describes Strickland as follows:

"He is a tall, broad-shouldered man. He has long arms and legs. He is forty years old, not handsome, and not so ugly. The features of his large, broad face are honest, but strangely large and rough, and do not make a good impression. His blonde hair is cut short. He has gray eyes that look up at the sky. There are no signs of an aristocratic society in them. In short, he is an ordinary man with no abnormalities. Some of his qualities may indeed be commendable, but it is impossible to communicate with him. It is not worth spending time on (Moem, 2012: 7)".

But despite all this, his inner world is as attractive as adventure novels. Even Strickland's seemingly insignificant work is a testament to his unique, complex, painful personality. Because of these characteristics, even those who do not like Strickland can not ignore him. He is a man of art with free passion. Writers who met him while living in London, and even artists who spent time with him in the Montmartre cafe in Paris and considered him a loser, can understand that he was a genius. He could create myths. Strickland was indifferent to fame and fortune, more of an enemy than a friend, and a romantic rebel in the ordinary course of life. The inner world, desires, place in society was a paradox. His position did not satisfy him.

In the example of Charles Strickland, Maugham wanted to show that being a genius does not mean being a good person. Although Strickland was a genius as an artist, he was a useless man in the eyes of society as he sacrificed everything- his family, his comfortable life, his earnings (Discussions in PEN CLUB, 2013:106).

At the beginning of the novel, Strickland gives the reader the impression of a stranger. The reader recognizes him as a man far removed from art from the following dialogue between Mrs. Waterford and the author.

"Does Mrs. Strickland have a husband?" I asked.

- Yes, of course, he must be a stockbroker in *City*. He is one of those who do not get along with people.

-How is he going well with his wife?

-They love each other very much. If Mrs. Strickland invites you to dinner, you will meet her husband. But few people go to them. Mr. Strickland is a quiet man. He is not interested in literature or art. "

The dialogue between Mrs. Strickland and the author gives the reader a similar impression of Charles Strickland.

-You didn't introduce me to your husband?

- He is completely far from literature. It is a real narrow-minded. He works in the stock exchange and is an ordinary stockbroker. If you know him, you will get rid of him (Moem, 2012: 20-22-39).

But Charles had a strong desire to become an artist. This desire, which he had curbed and suppressed as a child, had now arisen at the age of forty. He was very confident. The demands of ordinary life – family care, children – were no longer important to him. Public condemnation did not matter. In his inner world, there was a deep passion for creativity, an invincible force. This force controlled him as well. It is as if a second "self" – the "creative self" – appeared inside him and pushed out the first "self".

He did not look for a comfortable place to live, he did not bother to live in an old room, he did not want a chair to sit on. Food was a means of killing his hunger, he did not care what he ate, but he ate with appetite. Strickland was a sensitive man, but now he was indifferent to anything that aroused his feelings. When he stood face to face with the canvas, he forgot everything in the world, drawing only what he saw with the eyes of his heart. He was never satisfied with what he was doing, it seemed to him that what his drawing was nothing compared to what was reflected in the mirror of his intellect.

It is clear from the content of the novel that Strickland's irony is harsh and deadly. It is impossible to tolerate his sarcastic smile, indifference, and slander. Strickland is also a creator of beauty. However, he does not want to understand that this beauty should serve only and only man, humanity. The tragedy of Strickland is that he does not understand that true beauty is the union of truth and goodness.

But Strickland was a real genius. He goes in search of creativity, which is full of hardships, surprises, and all sorts of surprises, and this path is full of coincidences, despair, and suffering. But despite all this, no matter how painful the search for creativity is, Strickland gets the highest pleasure and enjoyment from life. He has broken all the strings of real life but is busy creating new paintings and miracles with incredible power. The rich, unusual features of the artist's personality, created by him, are not just for display, but in this work of art, which finds an honest expression of nature, drawn with high passion and sensitivity, which attracts attention with its magic and charm. Strickland's paintings evoke grandeur, lust, and passion. His works are revolutionizing art. Strickland's works give man strength and spirit, and his brush directs the imagination of the reader, who longs for the infinite expanses of the stars, to unimaginable paths. It is as if the artist has found a completely new form of expression in the chaos of the

universe, and has recreated it with all his emotions and sufferings.

American philosopher Engelhardt said: "Creativity in any form, whether it is the work of a master of words or a brush, whether it is an artist or a scientist, is the highest manifestation of the human spirit. Creativity is the greatest gift of nature to man in the development of an infinitely long evolution (Tofiq, 1976: 11-12)". These words of the great professor prove themselves in the face of Strickland. Strickland's works were a manifestation of his inner creative spirit, and this creative spirit was a gift of nature to him.

"The Moon and Sixpence" is a competition between beauty and materialism. The moon is huge, bright, eternal, and the penny is small, mortal, and material. This novel is a synthesis of literature and art. In the novel, the material world and bourgeois philosophy are opposed to real art. There is an opinion in the work: "Do you think that beauty is like a stone on the river bank that everyone can take it? Beauty is inaccessible, the artist creates it in the chaos of the world in agony. And when beauty is created, not everyone understands it, to understand it, you have to understand the passion of the artist (Nuredin, 1961: 3-5)".

On May 17, 1919, the Saturday Review, pressed in London, published the following unsigned opinion of the novel:

"This book is so purely a study in psychology that we doubt whether it deserves to be classed as a novel. Of plot, incident, or love, there is none, and the psychological problem is not new; it is the analysis of the naked soul of the barbarous or natural man. The question which Mr. Maugham asks and answers in these pages is how would the primitive man, who acknowledges no obligation to God or man or woman, who accepts no creed or code of ethics, bear himself to his fellows in his passage through life? We must here observe that if Mr. Maugham is bent on analyzing the genius whose art forces him to break with society, it is unlikely, if not impossible, that he could have suppressed himself until forty. Painting like poetry breaks out early, and though we do not say (not knowing) that all painters do their best work before forty, as all poets certainly do, we are skeptical about the crypto-Monet living the stockbroker's life till that age. We suppose the meaning of the title to be that they who try to realize impossible ideals get sixpence for their trouble. The artist tried to live for his brush and canvas alone and to leave the world an image of the truth. Mr. Maugham tells us the price he had to pay: but he might have tried for the moon, surely, without being a beastly lunatic (Curtis, Whitehead, 1997: 139-147)".

Somerset Maugham's other famous novel about the art world and the lives of creative people is "Theatre". The work was written in 1937. The events revolve around Michael Gosselyn and Julia Lambert. The main line of the novel is based on the formation of Julia as an actress, her life, and her work. The writer chose the theme of theatre to convey his thoughts and ideas to the reader, to influence their spirituality, artistic and aesthetic tastes, because he was convinced that cultural societies, peoples, and nations showed great interest in other fields of science and art, as well as the theatre. He knew that the novel, its essence, the moral values that the writer wanted to convey, could find its way into the hearts of thousands of spectators, and "Theatre" could create a vivid picture of contradictions and achievements in human relations. While reading "Theatre", the reader is amazed by Julia's creative ability on stage, her ability to move from character to character. The writer has chosen the words so vividly and accurately to enliven the life of the theatre that the love and inclination for the theatre grow stronger in the human heart. The reader gets acquainted with the theatrical society. The reader learns that the world of theatre is an attractive, definite world with spacious bright halls, velvet lodges, foyers full of a sense of beauty, intermissions, solemn disputes, discussions. This is a cultural society where there is no place for those who want to be famous for their meaningless speeches, for those who want to present their futile existence lightly, for those who are not ambitious, for those who do not have a creative spirit.

Julia is a creative character in the novel. The harmony and naturalness of her voice and actions amaze everyone. She plays each role with her heart, articulating the words as if you were listening to beautiful music. Julia's articulation is so clear that every word she utters can be heard even from the top tier of the theatre. Julia can adapt to the nature and mood of her role. She is natural and convincing on stage. In her monologues, Julia has the power and talent to play passion and fire with great skill, she is a creative character who goes through a complicated psychological struggle on stage, loves, is loved, is happy, thinks, is sad, does not lose her balance when faced with difficulties. This 46-year-old lady is the most famous actress in England.

The dialogue between Jimmie Langton and Julia gives the reader an idea of this lady's successful, bright future as an actress:

- "You have ideal indicators, your height, body, and face are very suitable for the stage.
- It was very nice to hear it from you.
- I can assure you that you have the face of the famous Italian actress Eleonora Duse. The actress

needs just such a face. A face that can be read aloud, read through all the thoughts that pass through the brain. You have a very unusual, soul-stirring voice. Your sense of rhythm is invaluable. It's not a matter of learning later, it's a birth gift.

- It is great praise (Moem, 2016: 27-29)".

Thanks to her fantastic energy and enthusiasm, she further improves her acting skills, and one after another successfully plays other roles of Magda (G. Zuderman's drama "Homeland"), Nora (H. Ibsen's "A Doll's House"), Ann (B. Shaw's "Man and Superman"). The people of Middlepool were pleased to see such a star on stage and flocked to the theatre to see her performance. Her husband Michael used to say:

"Julia is a woman who touches souls, but she is also smart. When you are with her, you can talk about everything in the world. I admit without hesitation that I would rather spend my day with Julia than play a round of golf (Moem, 2016: 32,77)".

Julia created a miracle on stage due to her delicate sense of rhythm, beautiful voice, colorful shades, masterful subjugation of her feelings, and brilliant acting technique. She could turn her monologue into an effective, captivating culmination of the play. Julia's creative personality was such a spiritual world, such a divine space, such a spiritual light that flowed through her that she could do what she was not capable of. In this case, she had no equal, in short, she was unique. It seemed to Julia that there were two people in it: one was a famous actress, everyone's favorite, the best-dressed woman in London, and the other was the heroine she portrayed on stage every night. The first was an illusion. Julia didn't just play for two or three hours on stage, the character she created lived with her all day – even when she was doing something or talking to someone. She is fascinated by her creative work and has high aesthetic feelings.

Successful as a creative person, Julia did not seem to be able to cope with the image of a mother in real life. Her son Roger was an intelligent, educated young man, but unlike his parents, he did not see the world of theatre as the real world. The reader can easily understand this from the dialogue between Julia and Roger:

- You know, mother, I have lived in your fictional world since I opened my eyes. The air of this world, which you and my father have built together, suffocates me. You always perform a role. You perform a role with servants, with my father, and with me. You are in front of me in the image of a noble, compromising mother. You are not yourself. You are a collection of countless roles that you play. I often ask myself, has my mother ever been herself, or has she been a tool to give real life to the characters she has

performed from the beginning? When you go into an empty room, sometimes I want to open the door, but I'm afraid, I'm afraid I won't find anyone there.

- So you think I'm a fake, right?

- Not at all. Because falsehood is the truth for you.

- How cruel you are! You don't love me at all.

- Mom, if I could find you, I would love you. But where are you? If they take your creative personality away from you, if they take away your imagery from you, all that remains on earth will be dryness, insincerity, quotes from old roles, and remnants of false feelings (Moem, 2016: 262-265).

The image of Julia is so vividly depicted in the play that the reader believes that she is a prototype of some real creative person. Julia features characters from the famous London Theatres of the 1930s, such as Nancy Lovat, Helen Haye, Evelyn Laye, Margaret Carlyle, Dorothy Dickson, Adele Dixon, and Victoria Hopper. When writing about Julia Lambert, the author admits that when he created this character, he knew many famous actresses of that time and went to the theatre to watch their performances. However, the writer said that none of these actresses could pity his creative heart. In other words, Julia is not an artistic portrait of any of the famous actresses of that time. It is a living image that contains the harmony of individual lines taken from different characters. Somerset Maugham wrote: "The image of Julia in the play "Theatre" is the face of real-life realities. I have great sympathy for this woman, I am not surprised by her whims, I am not intimidated by her foolish actions, because she is life itself (Moem, 2016: 9).

As we get to know the image of Julia, we learn that this woman embodies some of the ten paradoxes identified by the famous Hungarian researcher-psychologist Mihaly Csikszentmihalyi for creative personality. Julia, who is known for her intelligence and understanding, is also naive. Then it is possible to see a combination of lightness and seriousness, responsibility and irresponsibility at the same time. However, the manifestation of these qualities does not prevent the opposite image of the creative Julia – the opposite, endurance, conviction. It is these qualities that help Julia when she has to work hard to cope with the inevitable challenges she faces as she tries to bring her new ideas to fruition (Semed, 2013: 131-134).

Somerset Maugham's "Theatre" was published in 1937, and in the same year Bernard DeVoto (1897-1955) the American critic, historian, writer, publicist, educator, and the editor of the New York-based Saturday Review of Literature published his comments on the novel in the 15th issue of the magazine:

"Mr. Maugham's new novel is well named. Quite apart from the fact that its principal characters are actors, it has the speed, smoothness, and entertainment of an expert theatre piece. One reads it with complete absorption, surrendered to the skill of a novelist who has mastered his trade. Structurally and thematically it is journeyman work without a flaw, as fine a specimen of the well-made novel as this generation has seen. His heroine, Julia Gosse-lynn, the great actress who projects into her own life the emotions, attitudes, and effects she has learned in the theatre, belongs to a type long exploited even by the popular magazines; and though Mr. Maugham refines the type and fluffs it up with his magnificent dialogue, he neither adds to it nor gives it life. The result is excellent entertainment, a skillful and self-conscious fantasia on vanity, cupidity, jealousy, spite, stupidity, histrionism, minor brutalities, sexual possessiveness, and the no longer secret power of personal odors to inspire passion-in short, Noel Coward without tears. Theatre is first-rate hammock reading for people with high I.Q. (Curtis, Whitehead, 1997: 305-306)".

The English writer Elizabeth Bowen (1899-1973) praised the work in the 13th issue of the British magazine "The New Statesman", published on March 27, 1937, with the following comments:

"Mr. Somerset Maugham's novel "Theatre" embodies the unity of love and art. There is no writer's cunning and juggling in this work. The author analyzes the feelings by presenting the ideas in full. There are no unnecessary interferences in the dialogues. Each expression was purposefully used by the author. Characteristic features of the protagonist Julia Lambert and the author's satirical approach to the image created by the author give importance to the subject. Julia Lambert has sincerity and good character, adorned with betrayals. She is a strong and amazing woman. Her monologues and conversations

are full of life, her love relationships and behavior in society are constantly under control. There is no barrier between her real and stage life. Julia lives both lives at the same time. Julia's simplicity, ruthlessness, cruelty, and impatience, together with all her sufferings, form a great creative person: She loves to love. Her dual identity is natural – she is two people, but rarely they both do exist. The actress may inspire a woman with fraud, intolerable monomania, inhuman futility, but in any case, the image of Julia is one of the most relevant heroes of Mr. Maugham (Curtis, Whitehead, 1997: 307-310)".

Conclusion

The struggle between the old and the new, exploitation of freedom, selfishness, and altruism, artistic and aesthetic depiction of this struggle with various human characters, life situations, natural details, and strokes are the features that ensure the longevity of Somerset Maugham's works. The main concept of these novels is love. But this love is not only love for the opposite gender, but love for freedom, youth and art. Through the creative characters, the writer tried to convey the feeling of high freedom of artists, actors and actresses to recreate their lives with personal experiences, to feel the spirit of life with all their beings, to search for themselves, and to find their place in the world.

In fact, there is a lot to be said about these works. The language of these novels, their artistic quality, the uniqueness of the characters, the originality, the contradictions... All these could come out of the pen of a really talented writer with such full and beautiful imagination of life.

As is stated in the novels, follow your dreams, your desires that bind you to life, motivate you to find yourself, your path, no matter how old you are, no matter what your status is, no matter what position you are in, no matter how many difficulties you face along the way, it's never late to start. Otherwise, the feeling of incompleteness will never leave you.

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