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THE SPECIFICITY RETURN OF MYTH IN NEIL GAIMAN'S AND ADAM'S LITERARY ACTIVITY

This article, which consists of an introduction, two parts, and a conclusion, deals with the implicit and explicit return of myth in the contemporary world literature. Though myths belong to archaic societies, in today's conditions, myths have become a socio-cultural phenomenon that has established itself with its changing face and contribution to culture and, moreover, to society. In particular, postmodern literature's skeptical approach to traditional, classical texts and their re-adaptation to the contemporary era has made myths a relevant phenomenon. In the words of John Barth "the literature of exhaustion" makes modern writers to return old texts and interpret them in a new form by deconstructing them. In contemporary Azerbaijani literature, Nariman Hasanzadeh, postmodernist writers such as Kamal Abdulla, Ilgar Fahmi, etc. have returned to myth and presented them from a modern perspective. In this context Neil Gaiman's literary activity, especially his novel "American Gods" (2001) offers the reader a dreamlike voyage through the imaginary America where mythological gods live at the present time. The attempt to resurrect the mythological gods, as the historical figure in real life, is blended with the battle of the Old gods with the New gods. Shadow Moon, the central character interferes with the course of events and prevents the "big plan" from coming to fruition. With the explicit return of mythology, Gaiman fantastically describes the problems and realities of contemporary America. By the intertextual incorporation of Mr. Ibis's notes, the both fictive and enigmatically history opens up the illusory closure of biographically accurate dramatic information. Unlike Gaiman, Adam, the postmodernist writer famous for his work "Legend of Prometheus" in contemporary Azerbaijani prose, implicitly returns of myth and portrays his nation's struggle for freedom. Adam imitates this struggle with the fate of legendary Prometheus and hard times at the beginning of the 20th century, the establishment and fall of the Azerbaijan Republic, the struggle against the Tsardom of Russia and subsequent tortures are presented in the character of Azer.

Key words: *mythology, postmodernism, Neil Gaiman, Adam, American Gods, Legend of Prometheus.*

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СПЕЦИФІКА ПОВЕРНЕННЯ МІФУ В ЛІТЕРАТУРНІЙ ДІЯЛЬНОСТІ НІЛА ГЕЙМАНА ТА АДАМА

Ця стаття, що складається зі вступу, двох частин і висновку, присвячена імпліцитному та експліцитному поверненню міфу в сучасну світову літературу. Хоча міфи належать до архаїчних суспільств, у сучасних умовах міфи стали соціокультурним явищем, яке утвердилося своїм мінливим обличчям і внеском у культуру та, більше того, у суспільство. Зокрема, скептичне ставлення постмодерністської літератури до традиційних, класичних текстів та їх реадптація до сучасності зробили міфи актуальним явищем. За словами Джона Барта, «література виснаження» змушує сучасних письменників повертати старі тексти та інтерпретувати їх у новій формі, деконструючи їх. У сучасній азербайджанській літературі Наріман Гасанзаде, такі письменники-постмодерністи, як Камаль Абдулла, Ілгар Фахмі та інші, повернулися до міфів і представили їх із сучасної точки зору. У цьому контексті літературна діяльність Ніла Геймана, особливо його роман «Американські боги» (2001), пропонує читачеві мрійливу подорож уявною Америкою, де зараз живуть міфологічні боги. Спроба воскресити міфологічних богів, як історичну фігуру в реальному житті, змішується з битвою Старих богів з Новими богами. Shadow Moon, центральний персонаж, втручається в хід подій і не дає «великому плану» здійснитися. Відверто повертаючись до міфології, Гейман фантастично описує проблеми та реалії сучасної Америки. Завдяки інтертекстуальному об'єднанню нотаток пана Ібіса вигадана і загадкова історія відкриває ілюзорне закриття біографічно точної драматичної інформації. На відміну від Геймана, Адам, письменник-постмодерніст, відомий

своїм твором «Легенда про Прометей» в сучасній азербайджанській прозі, імпліцитно повертає міф і зображує боротьбу свого народу за свободу. Адам імітує цю боротьбу з долею легендарного Прометей та важкі часи початку 20-го століття, створення та падіння Азербайджанської республіки, боротьбу проти російського царства та подальші тортури представлені в образі Азера.

Ключові слова: міфологія, постмодернізм, Ніл Гейман, Адам, американські боги, легенда про Прометей.

Introduction. In ancient Greek, there were three words meaning "word": mythos, epos and logos. Myth meant a spoken or heard word, legend, tale, story. But myths were not considered a reliable source because people embellished it with many lies and fabrications while narrating what they had seen and heard. Epos is a word that is said and read in a certain rhythm and form according to the order and measure. Epos, the word of minstrels, means poetry, epic, song, and deeply affects its readers. Myth is the content of the word, story and narrative, and epic is its measured, decorated, orderly form and appearance. The more beautiful the epic, the more effective the myth. Unlike myth and epic in ancient Greek, logos is a verbal expression of reality. Logos is order, law, thought, science, and is in everything. Although there has been closeness between myth and epos since time immemorial, there has been a sharp contrast between logos and them. However, the word "mythology" managed to combine myth and logos, and acquired the meaning of the name given to the work of mythographers, who transmitted legends from mouth to mouth by singers and collected them in the form of books. Later, as this word began to be used as a field of science, it was revealed that myths are not just fiction and reflect reality. Thus, mythology, the harmony of fiction and reality, indeed has a unique value in literature because of its nature of containing both the unreal and the real.

One of the main aspects that differentiates a person from other living things is that he does not just exist, but tries to understand his own existence and the world around him. This process of understanding is reflected in mythology, which is a collection of the most general views of human about the universe, the world and nature. Mythology, which is a product of the period of egocentrism, is the process of understanding the world of the primitive human, that is helpless in the face of natural phenomena, and is a figurative expression of the ancestral roots of every nation, a manifestation of his primitive consciousness. Such mythical interpretations, born from the union of reality and fiction, led humanity to development. The famous English ethnologist and folklorist James Frazer mentioned this in his book "The Golden Bough", which brought him world fame: "In course of time the slow advance of knowledge, which has dispelled so many cherished illusions, convinced at least the more thoughtful portion of mankind that the alter-

ations of summer and winter, of spring and autumn, were not merely the result of their own magical rites, but that some deeper cause, some mightier power, was at work behind the shifting scenes of nature." (Frazer, 2012: 290).

Myths have left deep traces in the national consciousness and genetic code of every nation. For this reason, despite the fact that a long time has passed since its creation, its mythical thinking and mythic memory always remain relevant for every nation. This is why myths return from time to time with a new perspective. Even the famous French literary critic, theorist, essayist and semiotician Roland Barthes wrote an interesting opinion about this: "What is a myth today? I shall give at the outset a first, very simple answer, which is perfectly consistent with etymology: myth is a type of speech" (Barth, 1991: 107). According to Barthes, who considers myths as a type of speech, myth functions as a language, and each of the myths presents itself as a special language. Each myth is like linguistics and dictates new patterns of life. Barthes points out that myth is a message and operates in a system of meaning. But in myths, the message is given in a hidden form. According to Barthes, the purpose of a myth lies not in its overt expression, but in its underlying structure.

Return to myth in modern Azerbaijani literature

As we have already mentioned, in ancient Greek, the word myth was used in the sense of a story that has lost its authenticity. This kind of attitude to the myth has remained relevant in the European humanitarian thought since the renaissance period. Even in the 19th century, the idea of using the word myth as a synonym for a lie was preserved. The famous German philosopher Friedrich Schelling's claims that literature is separated from myth, as well as that literature constitutes a higher stage than myth, are a clear proof of this. However, mythological criticism, which is one of the main concepts of 20th century literary studies, contradicted the idea that myth is degraded and claimed that its role in literature is gradually increasing. Prominent professor Gorkhmaz Guliyev has mentioned about this: "Representatives of mythological criticism claim that the myths created by individual peoples of the world form the basis of the works of art created by the human race from ancient times to the present day, and therefore they try to build their research methodology on mythology." (Quliyev, 2011: 127).

Myths, which are the product of the "childhood" of humanity, can sometimes talk about the time before man was born, the current time, or the probable future. In terms of space, the myth covers the territory, geography and settlement that the ethnos to which it belongs perceives as a relative world. Myths are among the most perfect literary examples that preserve the history, traditions, religious beliefs, and everyday life of the people they belong to without losing their naturalness. Sometimes, when we look at history, we see that the nation itself has left the stage of history, but its folklore has continued to live and forever engraved the name of the nation that created it in history.

Azerbaijani literature, which has a very ancient history, is also rich in unique examples of folklore and myths. So, on the basis of archaeological excavations, it was known that primitive people inhabited these areas from the Paleolithic period. In addition to local trends in the formation of Azerbaijani mythology, Sumerian, Persian and Hellenic culture from ancient times to the III century BC, Zoroastrianism from the III century BC to the 50s AD, Christianity from the 50s to the VII century, Islam from the VII century and most importantly from the time of the ancient Scythians to the migration of the Oghuz to the territory of Azerbaijan in the 11th century, the influence of the Turkic peoples was significant.

Return to myth, reconstructing the myth and understanding it in accordance with the problems of the modern world is manifested both in modern English and Azerbaijani literature. In this sense, we consider it important to pay special attention to Nariman Hasan-zade's appeal to the ancient examples of folklore creativity of the Azerbaijani people – myths, legends, and narratives. The famous representative of modern Azerbaijani literature known for his works "Pompeii's march" (1995), "Aunt Nabat's bread" (1986), "The Atabegs" (1984) and other works N. Hasan-zade got acquainted with the traditions and ancient culture of his native people even as a child. The author learned examples of Azerbaijani folklore by listening to his mother, Nabat Khanum, and in his famous work "Nabat aunt's bread", he introduced the aforementioned folklore examples to a wide audience. The work is narrated from the author's own language and is based on his memories. However, in the course of the work, in parallel, when appropriate, it departs from the plot line and talks about some myth or legend. N. Hasan-zade's mastery as a writer lies in the fact that they managed to give the parallel of the plot and mood in harmony. Eternal and universal themes such as greed for power, wisdom, jealousy, laziness and incompetence, which are the greatest evils of people, forehead writing, and friendship are reflected in the work.

Likewise, Kamal Abdulla is one of the writers who returned to myth in modern Azerbaijani literature and interpreted it in a modern way. Kamal Abdulla's famous story "Choice of Paris", known for his works such as "Incomplete Manuscript", "No One to Forget", "Valley of Sorcerers", etc., is based on the motifs of the myth of how the Trojan War came about, taken from Homer's epic "Illiad". However, unlike the epic, the author changes Paris's choice not in the direction of Aphrodite, the goddess of love, but in the direction of Hera, a symbol of power, strength and power. Also, the transformation of people into flowers in the story "Fork Flower" is a reference to the ancient Greek myth, "Narcissus". But he is famous for his novel "Incomplete Manuscript" (2004) in contemporary Azerbaijani literature. Because it is a unique novel that blends mythology, history and philosophical reflection. The novel begins with a description of the discovery of an unfinished manuscript that interweaves legendary stories with historical events, shedding light on Azerbaijan's ancient past. This manuscript is incomplete and the researchers attempt to decipher the text's content, filling in the gaps with their own interpretations. Kamal Abdulla interprets and reimagines the epic of Dede Korkut, the prominent work in Azerbaijani mythology. The author reinterprets the characters of this epic and images how myths and legends causes changes in the present. And also, the novel attracts with its rich intertextuality and complex narrative, touches the themes such as the fabrication of history, the importance of myths in shaping collective identity.

Another important author whose work we would like to touch on is Ilgar Fahmi, who is known as a poet, writer and cinematographer. Ilgar Fahmi, who showed the power of his pen with scripts such as "The Last Train", "Actress", "Dervish's Notes", and the work that made him famous as a postmodernist writer in contemporary Azerbaijani literature was the trilogy "Chanlibel Fox". The three-part trilogy "The First Assassination", "Crow's Nest" and "Scorpion in the Shadow" is an ironic version of the saga about the brave hero of the Azerbaijani people, Koroglu. Here, the main character is not Koroglu, but Kechal Hamza, and the events are narrated in his language. It turns out that there is a spy in Chanlibel and he is planning a conspiracy against Koroglu. Koroglu, who does not get along well with Kechal Hamza, consults with him on this matter, as in all his affairs, and decides to test the madmen. The loyalty of the madmen is proven and it becomes clear that it was not one of the madmen who wanted to poison Koroglu, but Inanj and the healer. However, Koroglu shows his justice by not

punishing Mrs. Inanj according to his knightly nature. However, there are many points in the work that are radically different from the epic. First, Kechal Hamza got rid of negative characteristics and was presented as a positive hero. Contrary to the epic, Koroglu is not the image of a strong and valiant hero who intimidates enemies with his roar, shows great feats with the Misri sword, all the above are fictions of Ashig Junu, who is famous in Chanlibel with his exaggerations: "But when Ashig spoke, he put five on someone and made Koroglu so exaggerated that people familiar with Chanlibel were perplexed whether he was talking about Koroglu or Malikmammad..." (Fəhmi, 2005: 34). Many postmodernist elements such as intertextuality, playfulness, total irony, pastiche and parody were widely used in the trilogy. In general, Ilgar Fahmi's work has a special place in the postmodernist prose emerging in modern Azerbaijani literature. Masterfully using the principle of postmodern novel's ironic approach to traditional doctrines and the past, it managed to make the reader doubt about national history and epic. Thus, Ilgar Fahmi managed to demonstrate the specificity of his pen by opposing the doctrines of history and classical epics rooted in the national consciousness and personalizing the classicized hero characters.

Neil Gaiman's and Adam's attitude to myth in their literary activity

Since myths are the product of national thinking, the mythological thinking has been affected by mutual influences and painted with new shades on the basis of the relations of neighboring peoples and nations. It is not at all surprising that peoples living in neighboring territories in the same historical period have a similar mythological outlook, because the myth-making process in any part of the world has progressed along a certain line of development. According to the migration theory of Theodor Benfey the mobility in the plot and motif, the transition from one literature to another is natural process because he thinks the idea that folktales can and do travel across territories. As a result of the aforementioned globalization of literature, when one gets acquainted with the life and work of many representatives of world literature, interesting similarities are revealed between the personal life and literary activity of authors who lived and created in completely different environments and at different times.

What makes literature more effective, specific and unique than other branches of art is its characteristic of changing from color to color like a chameleon and manifesting essentially the same, but different in form, in the thinking of every nation. The literary activity of the authors that we will involve in the study are a clear proof that the transition of ideas and

plots, images and variants from the literature of one nation to the literature of another nation is an artistic regularity.

Neil Gaiman, known for his books "The Sandman", "Coraline" and "Good Omens" published "American Gods" in 2001 and began to known as a master of interpretation in contemporary world literature. The novel, which quickly became a bestseller and won Gaiman numerous awards, tells the story of Shadow Moon, the protagonist, released early from prison due to the death of his wife and best friend in a car accident, who suddenly finds himself in the middle of a struggle between ancient mythological gods and the new gods of technology and media.

"You're the television? Or someone in the television?"

The TV's the altar. I'm what people are sacrificing to. What do they sacrifice? asked Shadow.

Their time, mostly, said Lucy. Sometimes each other." (Gaiman, 2001: 219).

With nothing to lose, Shadow is agree with the job as bodyguard and assistant to the mysterious Wednesday, and gets to know his intriguing personality. Soon, Shadow learns that Wednesday is actually an incarnation of the Norse god Odin. As Shadow progresses through Wednesday's world, he discovers that the old gods still live in America, and when they arrived, they brought the beliefs of the immigrants with them. While many immigrants to America continued to practice their religion or beliefs, some came here specifically to escape their old culture. "When the people came to America they brought us with them. They brought me, and Loki and Thor, Anansi and the Lion-God, Leprechauns and Kobolds and Banshees, Kubera and Frau Holle and Ashtaroth, and they brought you. We rode here in their minds, and we took root." (Gaiman, 2001: 172). As he travels across America with Shadow Wednesday, he discovers a world where he can shape reality through the power of belief.

Combining ancient myths with the modern world, this work adds a different point of view to topics such as faith, god, and religion. The main theme of the novel is the need for people to believe in the new and old gods in order to survive. The ancient gods we know from myths are now trying to maintain their power and importance in a society where new gods such as Media, Technology and the Internet have taken precedence over them. "Gods die. And when they truly die they are unmourned and unremembered. Ideas are more difficult to kill than people, but they can be killed, in the end." (Gaiman, 2001: 78). Shadow meets many of Wednesday's allies, who are associated with the god or gods, such as Mr. Nancy (Anansi), Czernobog, Bilquis (Queen of Sheba),

Easter, Whiskey Jack (Wisakedjak), John Chapman, Mr. Jacquel and Mr Ibis. He Through his relationship with these characters, Shadow gains new knowledge of the ongoing war between the old and new gods. As his adventures progress, Shadow finds himself caught up in Mr. Wednesday's secret plan to bring the old gods together for a final battle against the new gods. Feeling neglected and isolated, the old gods are eager to fight as they want to regain their power and role in American civilization. "Our true believers passed on, or stopped believing, and we were left, lost and scared and dispossessed, only what little smidgens of worship or belief we could find." (Gaiman, 2001: 172). And Shadow becomes an unwitting pawn in this power struggle, and his loyalty is tested as he struggles with the truth of who he is.

In this novel, Gaiman combined mythology, folklore, and American themes to masterfully describe the essence of faith, the physical existence of gods, and the transformation of faith in modern society. Also, the power of myth, its function in the formation of society and culture was specially considered in the novel. Through the power of words, Gaiman transports the reader to an America where gods live alongside men, reflecting both its grandeur and decadence. "There are a lot of good places, said Whiskey Jack. That's kind of the point. Listen, gods die when they are forgotten. People too. But the land's still here. The good places, and the bad. The land isn't going anywhere. And neither am I." (Gaiman, 2001: 626).

Shadow's character undergoes a radical metamorphosis throughout the plot. At the beginning of the work, Shadow, distinguished by his arrogant character, eventually becomes more introverted, questioning his existence and thoughts in the world. As a result of his experiences, Shadow comes to the true essence of faith, reality, sacrifice and loyalty.

The work also reflects the decline of traditional values and the fact that America is a meeting point of different cultures. Gaiman also focused on how gods and myths adapted and evolved to each geography as a result of the development of consciousness and cultural changes. The work culminates with a heroic battle scene between the old and new gods, representing the never-ending clash of "tradition" and "progress". As this struggle comes to a conclusion, Shadow gains a new perspective on what his purpose in the events is and his role in his grand plan.

Overall, "American Gods" is a deep and thought-provoking novel born from the unity of fantasy, mythology and social satire. With an engaging plot, vivid characters, and insight into belief systems, this book invites readers to consider the nature of faith and the changing image of gods in an ever-changing world.

There are some parallels between the mentioned work and the "Legend of Prometheus" by Nizami Huseynov, a young representative of contemporary Azerbaijan literature, who wrote works under the nickname Adam. In this work, the character of Prometheus is revived by the entire state of Azerbaijan in the character of Azer. The life path of Azer, who lived a very sad and turbulent life since his childhood, and these difficult days continued throughout his life, is identified with the history of Azerbaijan as a state and parallels the fate of Prometheus. The character of Prometheus in the myth appears in the example of Azer, in the image of Azerbaijan in general. In this way, we can summarize the mythological symbols in the work as follows:

The main characters and nuances in "The Myth of Prometheus"	Their parallels in "The Legend of Prometheus" by Adam	Their symbols in the history of Azerbaijan statehood
Prometheus	Azer	The state of Azerbaijan
Zeus	Master	Tsarist government
People	Mom	Nation of Azerbaijan Republic
Fire	Money	Bolshevik government
Eagle	Imprisonment	Siberia
Liver	Exile	Gaining independence
Hercules	Samad	

As you can see, the mythology in the work appears only in the plot and titles, like in the novel "Ulysses" by the famous modernist British writer James Joyce. Now let's look at the parallelism of the title of the titles:

"Zeus deprived man of everything to keep him enslaved." Just like in mythology, Kazim Agha deprived his servants of everything to keep them enslaved. Little Azer, who opened his eyes to the world in a servant's family, grew up with great difficulties, half hungry, half full, humiliated every day.

"Man lived like a stray animal." After losing his father and mother, Azer slept on the streets and lived in need of bread. There was no one to protect and protect him in this city (Baku) where he left his native village, Azer really lived like a stray animal.

"Man needed fire to fight the gods." Azar needed money to survive. At first, he works as a servant in the homes of wealthy families to earn some money, and starts carrying the burden of the people in the market. After meeting Seyid, he starts selling newspapers. In this way, he was able to gather strength to stand on his own feet and to fight, and he was financially well off.

"Prometheus stole fire and gave it to man." Despite being often harassed and beaten by Russian soldiers for his dubious actions, together with Seyyid, Azer begins to distribute the "Yeni Kafkasya" newspaper,

secretly distributed by Musavatchis, to the people and, in a way, gives fire to the people.

"Zeus chained Prometheus to the Caucasus mountains for his sin." After a while, the suspicions are justified and the Russian soldiers arrest both of them. Seyid, whose criminal history is much more prominent, is executed, and Azer is exiled to the icy hell of Solovki (Siberia) where there is no return.

"The eagle tore the liver of the chained Prometheus, and as the liver was torn, it became whole, and as it was whole, it was torn." Under the leadership of Kostikov in Siberia, Azer, who is suffering from death every day, says that dying is salvation. There, he is undressed and walked slowly through the forest in the frosty weather, he works hard from morning to night, he is brutally beaten, and his manhood is humiliated.

With the help of his superior Karpov and his doctor Jahangir Agayev, he manages to escape from exile by sending Azer instead of Samad, who died of a heart attack. However, this salvation was itself a conviction. Thus, "My broken arm near Kostikov, my one eye blinded by the blows I received, my right leg that was bruised in the mine of Kond remain memories of those years" (Adam, 2021: 134). Azer says, he cannot forget what he experienced; He regrets that he did not die from the blows he received while being beaten by the soldiers on the train to Siberia. For this reason, unlike mythology, instead of ending the work with a positive ending, the author made a pessimistic final with the last part titled "Prometheus' torture continued forever".

Conclusion. The analysis of the works involved in the research gives us reason to say that myths are an integral part of modern human thinking, consciously or unconsciously. The return to myth is one of the main writing techniques of modern writers, both on purpose by the author and subconsciously, as well as directly or subtextually. Our research has shown that, as in the works of European authors, the technique in question is manifested in Azerbaijani literature, and the creative ties between myths and modern literary examples exist in an unbreakable way. Thus, this technique used by Neil Gaiman in the context of total irony is more implicit in Adam's work. Because both postmodernist writers returned to mythology and interpreted it. In Gaiman, this manifests itself in the form of a direct appeal to the myth, in the form of modernizing mythological images brought to the contemporary period, while in Adam, on the contrary, the myth manifests itself only in the name and in the substratum of the text, in terms of content. So, while "American Gods" really talks about the struggle of ancient gods living in modern America, "Legend of Prometheus" did

not have any mythological characters, just the struggle of the Azerbaijani people for independence was reflected. Here, the character of Prometheus, whose liver was eaten by an eagle for many years after sacrificing himself for people to obtain fire, was played by the republicans, who were persecuted and subjected to political pressure by the Russians for years, sacrificing themselves for the freedom of the people.

In both works, the actions are narrated in third person, as well as a narrator who narrates the past period, and the reader hears the events from his mouth. The characters who play this role are Azer in "The Legend of Prometheus" and Mr. Ibis in "American Gods". In Adam's work, the events that began in 1908 continue to our modern times. In "American Gods" the events cover from BC to modern times. Also, in both works, there is a flashback and the events continue by switching between the past and the present.

As a result of our research, we came to the conclusion that there are certain parallels between the character of Shadow, who suffers and is perfected between the struggle of ancient and new gods, and the character of Azer, who is stuck in the conflict between the Russian government and the Musavats, and who is alienated. Both protagonists in the works we studied are tortured: Shadow is brutally beaten by the black-robed men led by the new gods, as well as hanged from the Ygdrasil tree to mourn Odin, while Azer is severely tortured during his imprisonment and exile. In addition, one of the common features of both characters is the desire for death. When Jakel asks him to make a choice, Shadow wishes for nothingness, meaning death, but is unable to achieve it. Also, Azer wishes to die while in exile, but he does not die and returns alive from Siberia. However, along with these parallels in the plots of the mentioned works, there are differences in terms of ideas. While N. Gaiman highlighted the faith problems of various immigrants who came to America, as well as the issues of keeping up with modern American life, Adam brought to the fore the history of Azerbaijan's statehood and the struggle for freedom in the image of the main character. Similarly, while in "American Gods" themes such as faith, identity, clash of cultures and the nature of faith in the modern world are the main ones, in "The Legend of Prometheus" tsarist tyranny, the Republic, life in exile, and "if only" is more preferred. Thus, in conclusion of our research, we would like to note that with all their parallels and diversities, the authors in both books managed to convey their thoughts and bitter truths about the desired society to their readers by creating a fantastic world or presenting an alternative reality.

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