

**REPUBLIC OF AZERBAIJAN**

*On the rights of manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE PROBLEM OF MAN AND TIME IN HUSEYNBALA  
MIRALAMOV'S PROSE**

Specialty: 5716.01 – Azerbaijani literature

Field of science: Philology

Applicant: **Orujova Zalkha Etibar**

**BAKU – 2023**

Dissertation was performed at the Department of literary theory of the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

Scientific adviser:                      Doctor of Philology, Professor  
**Elman Hilal Guliyev**

Official opponents:                      Doctor of Philology, Professor,  
**Islam Eynali Garibov**

Doctor of Philology, Associate Professor,  
**Ragub Shahmar Karimov**

Doctor of Philosophy in Philology,  
**Azer Imamverdi Abilov**

ED 1.05 - Dissertation Council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of ANAS

Chairman of the                              Academician, Doctor of Philological  
Dissertation Council:                      Sciences, Professor  
**Isa Akbar Habibbayli**

---

Scientific Secretary of the                      PhD in Philosophy, Associate Professor  
Dissertation Council:                      **Ismikhan Mahammad Osmanli**

---

Chairmen of the                              Doctor of Philological Sciences,  
scientific seminar:                      Associate Professor  
**Alizade Bayram Asgarli**

---

## INTRODUCTION

**Relevance and studying degree of the research issue.** As time changes, new trends and directions appear in the history of literature, and each era has its own literature. Accordingly, each era has its own heroes; it is to be noted that the society and social environment are embodied in the image created by the author. In this way, personality and environment become an object of artistic research in mutual conditioning, one complementing the other. Therefore, one of the most universal, fundamental and always relevant issues of fiction is the problem of man and the environment surrounding him, the time he is in.

The state of artistic solution to the problem of man and time is grasped differently in the creativity of each artist. These differences determine both the uniqueness and the value of the writer's words and his unique style. In this regard, Huseynbala Miralamov is one of the writers who attract attention in our modern prose. From the 1960s onwards, influenced by a certain softening of the political regime, the factor of man and time began to take on a particular significance. Writers began to produce works with a new attitude to the problem of the hero and the environment. As in Soviet literature, the literary and aesthetic current of Azerbaijan's new prose began to change. Ethical and aesthetic problems, national and moral values as the main quality of the personality, even as an indicator, were brought to the forefront. This tendency and qualitative change manifested itself in a unique way in the works of Huseynbal Miralamov. Describing in an original style the destinies of ordinary and pure people, their struggle for existence in a social environment, his temperate view of the processes taking place in society, he was able to turn their spiritual and psychological world into an immediate subject of description. Although the writer presented in his works conventional and seemingly unimportant issues, he succeeded in raising the problem of human life and destiny in socio – political environment to the level of universal moral and spiritual problem. In Huseynbala Miralamov's prose, characters are memorable primarily for their determination to

confront their time with their wit and courage, or the quality of hiding inside and taking refuge in their spiritual world and conscience without wrestling with it. These characters make intellectual judgements to expose the ugliness of the environment, they try to reflect the negative aspects and characteristics of the Soviet era in their dialogues, mostly in their internal monologues. Therefore, the substratum of the commonplace described by the writer contains a profound psychologism, an underlying sadness underneath his sarcasm, and through the transition from the individual to society, he manages to reveal the ugliness of the anti-humanist environment and show the unsuitability of the socialist system as a whole.

The relevance of the topic is not only to comprehend the new literary generation and the prose of the 60s, but also to explore the concept of the hero and the environment against the background of the functioning of human and temporal factor in the work. Huseynbala Miralamov, one of the representatives of this generation, and in this context the literary – aesthetic raised by the writer from time to time is important in terms of specifying the problem.

In the 1990s, the collapse of the Soviet Union and the independence of its constituent republics, including Azerbaijan, led to the start of a new stage in the history of our national literature, completely different from previous decades, both in terms of content and form. At the same time, the Azerbaijani nation was subjected to aggression in those years. Sharp socio-political problems caused by the war, the extraordinary life of the perishable and lost days had a serious impact on people's consciousness and artistic thinking. As a result, the Garabakh conflict has become a leading theme in our literature, and has played a major role to enrich its ideas and content, and in the evolution of genres and themes. Like many poets and writers of his time, Huseynbala Miralamov reflected the truths of the war period, he tried to translate the bloody events that took place, making the Garabakh problem the main theme of his work, and mobilized people to fight for the defense of the homeland with the power of art words. In these new works, the

writer has generalized characteristic features of the era and environment in the spiritual life of his characters, presented events and processes as integral parts. The relevance of the theme is also important from this point of view – from the standpoint of studying the problems of modern history and literature.

**The object and subject of the research.** The stories, narratives and novels by Huseynbala Miralamov contain elements of various nature related to the problem of man and time and scientific theoretical research on the subject. Apart from that, separate research works reflecting the successes of national literary studies have also been used in the thesis.

**Aims and objectives of the research.** The main objective of the research is to study the human and temporal context in our prose since the 1960s as a literary – aesthetic problem based on the work of Huseynbala Miralamov, and to reveal the concept of creativity related to this problem. The study of Huseynbala Miralamov's work in the light of the problems contained in the new prose, as well as the comprehensive analysis of the writer's work from the 1990s to the present day, are among the objectives of this work. In this respect, Huseynbala Miralamov's creativity is divided into two stages (before and after independence) and according to the objective set in the dissertation, the following tasks are defined:

- examination of the problem of man and time as one of the main problems raised by our writers, analysis of Huseynbala Miralamov's work in this context;

- Investigation of the formation of human and temporal relations as a result of mutual influence – the influence of the social environment on the hero, the hero's attitude to the environment;

- Investigating the causes of social, spiritual and moral problems raised in the works of Huseynbala Miralamov;

- Investigate the psychological state of the heroes who could not adapt to the environment in Huseynbala Miralamov's works, who protested against it, and the reasons for their destruction; justify that the writer poses the problem of man and time from a new angle by creating such heroes;

- To determine the place and role of people in the family environment in the work of Huseynbala Miralamov;

- To reveal the characteristics of these people in contemporary socio – political life;

- To bring Huseynbala Miralamov’s prose to research in the context of the historical – political environment and the problem of the hero, and to give a scientific description of the distinctions capable to expose the regularity of the development of the modern era in it;

- To reveal the typology of conflicts and heroes in the work of Huseynbala Miralamov; to explore the opportunities in this field in connection with real life events and to learn that this tool aims at the idea – goal of revealing the character of the environment and the hero;

- To study the artistic confirmation of the acquisition of a new sense of the problem of man and time in the late 80s and early 90s in the works written by the writer at that time, and to look for answers to questions such as “the new values, what should be the hero of the era of independence”;

- To study Huseynbala Miralamov's creativity after the 1990s as a second important stage of his literary heritage;

- To reveal the tendency of the bloody events caused by the Armenian usurpers in Azerbaijan and the gradual deepening of public excitement in the stories, narratives and novels of Huseynbala Miralamov;

- To examine the writer's attitude to the Garabakh conflict, the occupation of our lands by Armenian separatist bandits, the martyrdom, refugee problems of Huseynbala Miralamov, and to evaluate the mastery of the representation of the painful life and suffering of the characters he created for this purpose;

- To characterize the artistic solution of such problems as man and nature, man and society, the degradation of moral and spiritual values, the fact that moral erosion has become a threat in the world context, on the basis of the works created by the writer, etc.

**Research Methods.** The systematic collection of experiences and successes achieved in Azerbaijani literary studies, especially in

the works of Huseynbala Miralamov, forms the scientific and theoretical basis of the dissertation and the method of comparative analysis of national and spiritual thought in the context of human and temporal forms. methodological basis of research.

**Scientific novelty of the research.** For the first time the problem of man and time is comprehensively investigated on the basis of Huseynbala Miralamov's work. One of the most important problems of prose, the question of personality, giving value to the individual is studied in terms of the concept of man and time. Besides, dialogues, inner monologues, metaphorical layers used by the writer to reveal character in his works, narrations on inanimate objects, depth in interpretation of natural and social phenomena etc. are studied for the first time. In addition, the writer's study of the works he wrote with an appeal to history for the sake of revealing our national integrity, restoring our national status, an attempt to comprehend history from a new perspective, and the results obtained in this connection also testify to the scientific novelty of the thesis.

**Theoretical and practical significance of the thesis.** The results of the study can be widely used in the study of the directions of formation and development of new Azerbaijani prose in general. In addition, the thesis can be used in the study of the main themes and ideas, the human and temporal factor, the hero and environment of Azerbaijani prose of the 60s, as well as in scientific-theoretical and practical solution to specific problems of the modern literary process. This research work can be used to study the innovations introduced in our literature by representatives of new prose, the position of the writer in relation to the man. The thesis plays a role of a valuable source in terms of studying the changes in Azerbaijani prose in the period of independence, the concept of the new hero, the ideas put forward and the changes our prose has undergone in terms of the subject and form of expression. The provisions and conclusions put forward in the thesis can be used when writing textbooks and teaching aids. Practically speaking, students, teachers and readers in general can benefit from this work.

**Approval and implementation of the research.** The main provisions and individual chapters of the results of the thesis submitted for defense were discussed and implemented at different times at the meetings and seminars of the Department of Literature of the Azerbaijan State Pedagogical University. The main theoretical provisions of the research, the main scientific innovations were reflected in the journals and compilations recommended by the author of the Higher Attestation Commission under the President of the Republic of Azerbaijan, in the prestigious journals of the relevant foreign countries, as well as in the conference material where the speeches and reports were published.

**The name of the institution where the thesis work was carried out.** The thesis work was carried out at the Department of Literature of the Azerbaijan State Pedagogical University.

**Structure of the thesis and scope of the work.** The thesis has been written in accordance with the requirements set by the Higher Attestation Commission to the President of the Republic of Azerbaijan. The thesis consists of an introduction (13784 conditional points), three chapters (the first chapter consisting of two paragraphs – 90,537 conditional points, the second chapter of three paragraphs – 66,052 conditional signs, the third chapter of two paragraphs – includes 63,748 conventional signs), a conclusion (8,700 conventional signs) and a list of references. The total volume of the thesis is 242821 conditional points.

## **THE MAIN CONTENT OF THE RESEARCH**

In the “Introduction” part of the research, the relevance of the subject is justified, the level of its research is investigated, the object of the work and the scientific resources are determined. At the same time, here the main objective of the thesis work, the tasks set to achieve this objective are defined, the theoretical and methodological bases of the research are disclosed, the scientific novelty and practical importance of the work is justified and concise information about its structure is given.



The first chapter is entitled **“Artistic understanding of the problem of Man and Time in Huseynbala Miralamov's literary research”**. It consists of two paragraphs. The first paragraph is entitled **“Understanding the Problem of Time and Man from the Regularity of the Development of 20th Century Prose”**. As is well known, the problem of Man and Time in art is one of the questions that literature constantly deals with. In all periods, issues such as bringing heroes to the works of art in a form appropriate to the time, and making them feel the rhythm of the movement of time were considered important in dealing with literature and art.

Nargiz Pashayeva writes in her monograph “Man as an Object of Artistic Research”: *“In the twentieth century, which is a very complex and dramatic period, the problem of artistic and aesthetic understanding of man in art attracts attention by its diversity. It is not enough to imagine, it is enough to observe and scientifically research to see this diversity”*<sup>1</sup>.

Literature is a gallery of different human faces. Here it has varied and colorful images: compassionate, cruel, strong, weak, militant, oppressed, intelligent, mad, etc. They change and form according to different criteria. They change and are formed according to other times.

Professor Nizami Jafarov in his book *“Introduction to Azerbaijani Studies”* emphasizes the unique aspects of the development path of our literature and characterizes the ancient literature mainly as an epic and the medieval period as a lyrical period. Regarding the main and priority type of hero of the eras, Nizami Jafarov stated that the epic hero of the first era is characterized as a “chosen”, powerful personality, the hero, who makes decisions in the world, and the hero of the second. The era is characterized as a “Man who is isolated from the world and tries to create harmony only in himself”<sup>2</sup>.

Azerbaijani prose has very ancient roots. The place of narrative, which is one of the main genres of epic type, in

---

<sup>1</sup> Paşayeva N. İnsan bədii tədqiq obyektı kimi / N.Paşayeva. – Bakı: XXI-YNE, - 2003.- s. 7.

<sup>2</sup> Cəfərov N. AZərbaycanşünaslığa giriş / N.Cəfərov – Bakı: Az Ata M, - 2002.-s.30

Azerbaijani literature is connected with this antiquity. However, the path of historical development of works written in prose, which occupies a flexible and dominant position in modern literature, was not at all direct and linear and manifested itself in different forms at different periods. Beginning with the stories included in Nizami Ganjavi's "Treasury of Secrets" and ending with the works of A. Bakikhanov in the nineteenth century, epic-didactic narration continued in these traditions throughout the Middle Ages. However, from the second half of the 19th century, with the new type of prose by M.F. Akhundzade in Azerbaijani literature – "Deceived stars", national prose developed significantly. From the beginning of the 20th century, prose, especially the narrative genre, took the first places in our literature. The realistic prose work of Jalil Mammadguluzade and the publication of the magazine "Molla Nasreddin" gave it a great impulse. The first brilliant stage of Azerbaijani prose is characterized by the creation of realistic story. The portrait of Azerbaijan and its people in the early 1990s is contained in these images in clear and detailed detail. The work of Huseynbala Miralamov is a model of works created in the face of these difficulties and designed to incorporate the realities, deficits and problems of his time.

The portrait of Azerbaijan and its people in the early 1990s is contained in these portraits in a clear and detailed manner. The work of Huseynbal Miralamov gives an example of works created under the conditions of these hardships and designed to contain the realities, deficits and problems of his time.

Back in the 60s, when Miralamov wrote his first stories, he put a human being in the center of his work and showed that human dignity, justice, goodness, nobility, honor, bravery, courage, life can have a great meaning even in the small details. As a writer, he voiced his views and thoughts on concepts such as human dignity, justice, goodness, nobility, honor, bravery, life and death in the language of his heroes and presented them in this way.

The second paragraph is entitled **"Stories by Huseynbala Miralamov as an artistic embodiment of the realities of the twentieth century"**. As is known, since the 1990s, political and

social events in the country and the world, the issues of European integration, the East – West problem, the SOS signal of the people in the world context have brought with them urgent issues, and artistic works created on these themes in the last century have emerged with greater creative energy. It is characteristic of our prose to be sensitive to processes occurring in the world and turn social and political truths, spiritual changes, life contradictions, return to national roots and idea of land, motherland, motives of Turkism, Islamism, high moral values into artistic truth. One cannot but admit the impact of modern prose, particularly works of Huseynbala Miralamov on a wide circle of readers. Huseynbala Miralamov's prose contains more twentieth – century contradictions.

Before moving on to the interpretation of these opinions, it is worth noting the notes written by academician Isa Habibbeyli about the writer: *“The attitude of the critical – writing community towards the writer Huseynbala Miralamov is ambiguous.*

*For some reason, some critics and writers put Huseynbala Miralamov's creativity in the background and approach the issue from the point of view of his position in society. But as the years pass, Huseynbala Miralamov's “career” changes, but the line he takes in the field of artistic creativity continues to develop.*

*A de facto writer named Huseynbala Miralamov continues to write attractive, readable and challenging works and plays, expressing his loyalty to great literature in the eyes of Azerbaijani society. And the most interesting thing is that, regardless of the genre, almost all of Huseynbala Miralamov's works are united by one style: the artistic-publicist style. Whatever he writes about, he is a systematic writer who thinks on a societal scale, is able to transform the material of life into an attractive literary text, and finally individualizes himself by pronouncing the word citizen-publicist in the most diverse ways”<sup>3</sup>.*

---

<sup>3</sup> Cəfərov N. Hüseynbala Mirələmovun yaradıcılığı, yaxud ədəbi tərcümeyi-halı / N.Cəfərov. – Bakı: - 2014.- s.3.

In Huseynbala Miralamov's prose work, the troubles, catastrophes and calamities of the spiritual world of man, and sometimes the simplicity of the world attract attention with more psychological characteristics. These ideas can be unequivocally applied to the work written by the writer on the whole subject. When the author talks about history and makes its conflicting period the subject of an artistic representation, when he talks about the realities of war and transposes its consequences into modern prose, or when he highlights family and domestic problems, he is mainly serving the idea of a person's place in time.

Huseynbala Miralamov's attempt to write about people, to tackle people's pains, can be felt from his first experience with a pen. Starting with the story "A Piece of Bread" published in the newspaper "Leninchi" in Lankaran in 1961, the writer wrote in the following years – "Flight of the Lone Crane", "Towards the Star", "The Road to the Mill", "The Last Piece", "Traces", "Black Spot" "The storm passed quickly", "The last wish" and others. In his stories, the deep human sadness, pain, oppositional behaviors to social games are the main focus. Nizami Jafarov attributes this to the general regularity of the development of prose in the 1960s, which was the origin of the writer's first experience in prose: "*Huseynbala Miralamov's prose is closely related to the state of modern Azerbaijani literature in the 1960s and 1970s as well. If it is possible to say so, he belongs to the "new Azerbaijani prose" used conditionally, i.e. his prose works should be evaluated in the context of the works created by the "1960s"*"<sup>4</sup>.

These ideas continue in the preface written by Ali Reza Khalafli to the writer's book of stories entitled "*Flower on the Rock*" (2002): "*Free thinking, free artistic maneuvers in H. Miralamov's stories, as well as the fact that he inevitably draws the "raw material" from the most diverse classes and groups of society reminds us of the famous phenomenon of the 1960s in our literature*"<sup>5</sup>.

---

<sup>4</sup> Cəfərov N. Seçilmiş əsərləri: [5 cild] / N.Cəfərov. – Bakı: Elm,- s.5.- 2007. -s.14.

<sup>5</sup> Mirələmov H. Qayada çiçək: (hekayələr, rəvayətlər, miniatürlər) / H.Mirələmov. – Bakı: Azərbaycan, - 2002.- s. 5.

In H. Miralamov's stories, the beginning of the village is always awake, always alive in most of the heroes, and is understood as a source of spiritual purity. In “Flower on the rock”, “Scoundrel”, “Traces”, “Lonely house in the forest”, “Eagle” and others we can feel the floating flight of pure emotions, these emotions make us more convinced of the eternal company of pure and higher feelings in man.

Sensitively following the processes taking place in the whole world is also a characteristic of our prose, and it is modern in terms of the transformation of socio – political truths, contradictions of life, the return to national roots, the idea of homeland. The influence of prose, especially the work of H. Miralamov, on a wide readership must be acknowledged, as well as the motives of Turkism, Islamism and high moral values in artistic truth.

“Black Spot” is the story of a sad heart, the struggle of good against evil, and finally, the artistic embodiment of the triumph of good over evil. The hero of the story is Dr. Umid Badirov, a surgeon. Shortly before going to the Great Patriotic War, he married Nahida, and when he returned home after the war, he learned that his wife had left his home and joined someone else. Although he was shaken, life could not break him. Umid falls and the battle between good and evil begins in his heart. After the successful operation, a voice roars in his ears: *“Death, death, only death to the lords who have waged bloody wars for a handful of riches and an inch of land!”*<sup>6</sup> .

The author chooses an interesting literary hold in the story. It is not necessary to describe the front line, the burning battlefield, to show the suffering of war. It is enough to see the consequences of war on broken destinies, headless homes, fatherless children's eyes, broken branches and betrayed hearts. The main cause of Umid's family tragedy is the war, its hardships and pains. H. Miralamov's conclusion is that war is more to blame than Nahida's infidelity to Umid.

---

<sup>6</sup> Mirələmov H. Tənha durna uçuşu. Hekayələr.- Gənclik, - 1986.- s. 34.

In this paragraph, the characteristic aspect of H. Miralamov's creativity is the feelings of a person, the idea of his or her place in time and society, national fanaticism, the pains of war, broken destinies, etc. The stories covering the subjects are extensively analyzed.

The second chapter of the research paper is entitled **“The new age man in the trials of artistic self – consciousness”**. This chapter consists of three paragraphs. The first paragraph is entitled **“Philosophical – dramatic understanding of the transition period: war and man”**. Thus, the 1990s have entered our historical memory as years of war. After gaining national independence, Azerbaijan, as an independent state, had to face a difficulties. On the one hand, since the end of the 1980s, the war for our land, which was lost to Armenian machinations, and the resulting difficulties, on the other hand, the tensions experienced in connection with the chaotic processes taking place in the world as a whole, in addition to overcoming the negative aspects and shortcomings of the collapse of the Soviet empire, transforming them into national art – with an attempt to replace it with aesthetic values, the new turn has gone through equally diverse problems. Leslie Fiedler expresses the following opinion in her fundamental article on the theoretical and methodological problems of postmodern literature: *“Cross the trenches and fill the gaps”*<sup>7</sup>.

The main theme of literature of this period was war. Characters, themes, time and place changed. The image of the martyr became the main focus of literature. The warrior's sufferings and wounds became the subject of artistic representation in a more prominent way. The writer Huseynbala Miralamov found it necessary to write more about the tribulations and pains of the time, touching directly on the subject. But the main theme was to get to the heart of man's pain, to translate his experiences into an artistic text.

---

<sup>7</sup> Fiedler. L. Cross the Border-Close the Gap // -Stein and Day Pub, June 1972. - p. 86.

The story “Shame” dedicated to the Khojaly tragedy, experienced by the Azerbaijani people as the most painful historical reality, is considered not only the author's, but also one of the greatest successes of our contemporary literature. In the articles such as, “Mirror of our shameful day”, “Elegy of our historical tragedies”, “Poetry of prose”, “Threat”, “Awakening of our soul”, “Our heaviest pain” written by the authors, who expressed their views on the character, contents and ideological characteristics of the work, described it as one of the most beautiful works dedicated to the Garabakh problem. Already after the publication of the work, people's poet Bakhtiyar Vagabzade emphasized that he could not read the book to the end and shed tears in terms of the description of events and what had happened.

In the story “Shame”, the tragedy of the nation, and at the same time, one can safely say, of our world, is written with great heartache. The characters in the work – Vatan, Didar, Ghamkhar, Fergana, Murad, Oterkhan, Aunt Goncha and others – are shown as true patriots of the people, fervent, honest, simple yet proud heroes.

The story “Shame” contains enough instructive events and artistic episodes. In each of them the word of a true writer-citizen found its artistic embodiment, which can be very useful for the youth, fighting army, workers, peasants – in a word, the people, and in the work that begins with a description of what happens in the family, events are taken from the level of personal interests and become universal, passing to the level of interests.

One of the most striking and ideal images in the work is Vatan which stands as a generalized image at the center of events. It is described in various situations throughout the work, and many events are told in its language. This image serves as a kind of reference point in the work.

In the work, the fate of all of Garabakh and Azerbaijan is revealed by the author in very compelling artistic plates in the image of the man and his family. In the narration the shocking moments spent by the hero with his grandfather, father, mother and wife and children, the events that took place in the forest, brutally killed, brutally beaten, separated from their sons and daughters by

their parents, being hungry, faced with wolves and crows with compelling details described with great heartache. At the same time the writer instills such a logical idea that history repeats itself even after many years in the history of our people. Critic V. Yusifli and poet – journalist Ali Mahmud write about the work that “*Shame*” is *the shame of failing to defend the homeland, Garabakh. It is the Shame of the motherland and the souls of thousands of martyrs. It is the Shame of not being able to respond to your child's inner suffering, of not being able to turn to a friend for help in time. This is also the Shame of the Armenian people, who will not be able to find an answer to humanity in the future for the crimes committed by their children...*”<sup>8</sup>..

The fact that our land is under the feet of a hateful enemy, the displacement of our countrymen, the hardship, the cruelty and unkindness of the enemy, and other nuances are discussed in this paragraph.

The second paragraph of the second chapter is entitled “**The fate of modern man in an urban environment: nature and man**”.

The story “Punishment”, written in 2005 and published in a separate book in 2007, is the logical result of the author's artistic reflections. The story is one of the most relevant works about our environment, ecology and spirituality, nature and human problems. As for the story, Etibar Abilov writes that in my opinion, *the story “Punishment” is a unique and original work in Azerbaijani literature. This work is a novelty in our literature both in terms of genre and subject*”<sup>9</sup>.

The work calls people to moral purity, to protect justice, to dislike wealth and not to follow ignorance. It is more modern, national and also humane, with the call to love all creatures created by God, to be compassionate, generous, humane, to appreciate the priceless contributions of nature and to stick to the ideas of

---

<sup>8</sup> Yusifli V/ Həyatın ritmi / V.Yusifli. – Bakı: Azərbaycan,- 2003.- s. 60-61.

<sup>9</sup> Əbilov E. Gecə bənövşələrinin ətri // 525-ci qəzet. – 2014, 4 fevral –s. 6-7.



Azerbaijan. This work of the writer shows that he considers writing more important than the most pressing problems of the time.

The events of the story are embodied in the context of events built around Aychen and Goysarek, two cubs belonging to the Tumas and Kanik generations.

The unusual beauty, accuracy and sincerity, artistry and charm of the description captivate the reader from the very first pages: *“When the Thomas’ and Kanniq returned from hunting, they saw that the grass at the mouth of their nest was crushed and stuck, and they felt that something unpleasant had happened. They immediately rushed inside and were horrified by what they saw: the daughter of the two youngest Tumas – Aychen and Kanyg’s son – Goysarak had survived. It was a disaster!*

*Goysarek and Aychen, who managed to avoid the ferocious attack of the terrible creature – the leopard, and managed to get hit in the nest, were overcome with fear and sounded slightly. They calmed down when they saw their parents coming.*

*That night the Tumas and Kanigs, just at the mouth of their nests, stretched their faces towards the dome of the starry moonlit sky and howled until morning – it was a hymn of despair and hopelessness, as well as of revenge... ”<sup>10</sup>.*

In “Punishment”, a work dedicated to the crime committed by man – a destructive, merciless, ruthless attitude to nature – the wolf mother's “hymn of revenge” – an appeal to the moon and stars in the sky and howl until dawn can be understood as a natural, “hymn of revenge” by the Creator on the criminals.

In the writer's opinion, good is always good, the main thing is to keep evil away. It is the duty of every man to look at nature – water, air, earth, plants, animals as created by God, keep them sacred, protect and appreciate. The author's conclusion is that one should fear the wrath of God and the Day of Judgment. Indifference to the magnitude of the Great God, harming the divine regulation of the Earth and Heaven, tarnishing it will eventually lead to great danger and disaster. Man should never forget this.

---

<sup>10</sup> Mirələmov H. Cəza (povest) / H.Mirələmov. – Bakı: Nurlan, - 2007.- s. 19.

There is no doubt about the vital and artistic significance of “Punishment”, which is considered the most valuable literary event in Azerbaijani prose. In today's time, when our ecology is being destroyed, the creation of such a work is very urgent. The emotional and philosophical judgments prevailing in the work, the ability to penetrate into what is happening and the main merits of the narrative are analyzed.

In the third paragraph, entitled **“The Spiritual and Moral Face of Contemporary Man: Life and Man”**, H. Miralamov's works on such issues as life, love, death, war and spirituality are valuable texts that shake the spiritual world of man and present nature and society in unity. From this point of view, the tale “Love of Life” is also memorable for such features as the poetry of man's spiritual world, his suffering and turmoil, his encounter with God, his escape from suffering and his longing for ease and peace of mind. The hero of the work is the goal of Sage's life and being, his initiative to return to his own orbit. His main request from God is to change by all means, to be transformed, always, everywhere to reach the help of all living beings-human beings, to preserve his inner being.

Although the hero of the story dreams of going to the Heavens, the Forests, among the animals, or into the distant infinity, he feels that in fact this is not and cannot be solution. In other words, the hero Sage Man wants to escape the injustice, the inhumanity, the vulgarity, the indifference and the brutality that prevail in society. The protagonist of “Love of Life” is tired of life and living because he is left alone with desperate and unbearable conditions and an inner spiritual void. H. Miralamov's desperate hero, who thinks like a philosopher and a sage, believes in the Creator more than in creatures and does not doubt that humanity will reach perfection.

The “Love of Life” is also dominated by a winged romance. The human values, such as the love of living and creating, death, happiness and spiritual exaltation are conveyed to the reader in a philosophical, artistic and artistic language.

The “Wedding Dress” is a novel concerning the might and tragedy of the free human soul. The novel touches upon the tragic destiny of 18-19 years old Fanaya, who was born from the marriage of

Gadir, the Azerbaijani and the Armenian woman Zinaya. The writer explains it as a historical result of the socialist internationalism. The critic N.Shamsizade writes: *“The novel is written in a manner of destiny living in memory and return to the traditional memory. The destiny and tragedy of Fanaya are developed mainly on four lines: Fanaya and her family – her father Gadir and mother Zinaya, Fanaya and Haris, Fanaya and Fadai, Fanaya and the painter Yusifjan... Fanaya is a flower grew in the morass, on the rotten roof”*<sup>11</sup>.

Certainly, the wedding dress means the symbol of national mentality. Fanaya names this dress as prison, therefore refuses it. The novel describes at the same time the period's social and political events and contradictions. The writer reaches the metaphysical moments in connection with Fanaya. This moment is felt especially before the death. Fanaya, who does not endure the profanities of life and environment sees the only way out to be spoiling for a sun. It means in the novel as a symbol of light as well.

Besides, the work “Story of love” is attracted to the detailed analysis.

The third chapter of the research paper is entitled **“Epic embodiment of historical memory in the context of Man and Time”** This chapter consists of two paragraphs. The first paragraph is entitled **“National ideal and human destiny at the level of historical memory”**. In our national literature, the tendency to study in depth the past, ethnography, thought and life course of peoples has always been predominant in works that serve historical memory. Issues such as the difficulties faced by the writer in illuminating historical memory, the overlap of artistic imagination and memory, the formation of the attitude of each generation of writers towards historical memory, and the original approach to the subject and the problem arise from the interest of artistic prose in national identity. The tradition of returning to historical memory in Our nation, which has suffered heavy historical and moral losses, faced great hardships, prohibitions and difficulties, has always remained faithful to its national ideals. The ideology of Azerbaijan, built on the national ideology of the Azerbaijani people –

---

<sup>11</sup> Fənaşənin sualları (ədəbi-publisistik məqalələr)/ Bakı: Səda, - 2006.- s. 149.

Turkism, Islamism and modernity, serves the formation of national character, the rise of national unity, patriotism and the protection of national moral values. It should be noted that H. Miralamov's appeal to history is distinguished by its versatility. In the novel "Burning Snow", the writer holds up a mirror to our most recent past by making the subject of war an object of artistic representation, and fictionalizes the events we have been through. The novel "Burning Snow" ("Bullet fired in the mountains") consists of two books. Cries of protest against the historical injustice of the last twenty-five years, humanistic emotions expressing hatred of blood and wars are the main thread of the work. The main ideals of the positive heroes in the work are the motives of civil fire, national spirit, hatred of bloody events and Armenian character. That is why the novel "Burning Snow" is considered the most valuable example of our prose in recent years.

The novel "Burning Snow" occupies an exceptional place in our contemporary literature with its ideological and artistic characteristics as a novel devoted to the significant events of the Garabakh war. In the work, one of the main heroes, Suleyman, captured by the Armenians, and his son Bahruz are depicted in impressive artistic colors: *"... They were gathered at the old threshing floor of the village of Khoznavar. The gang leader checked the weapons of the captives one by one, handed them over to an Armenian for safekeeping, and warned that from whose house a prisoner escaped, he would make that person a big piece as big as his ear. Suleyman fell into the hands of Artash. Artash took the person with whom he had been making bread and butter for several years - the prisoner who had fallen to his share - and set off. There was hardly a human being left among the captives, all the poor people became unrecognizable, their faces and heads covered in blood and mud, with demons crawling out of their rags. Compared to the great wars, the rules established by the Armenian militants were unimaginably harsh and ruthless"*<sup>12</sup>.

The novel is a continuation of a series of works written on the Garabakh subject by H. Miralamov. The psychology of people living

---

<sup>12</sup> Mirələmov Hş Yanan qar (roman) / H.Mirələmov, - Bakı: Kür-Araz, - 2007. - s.17-18.

under the harsh conditions of war is masterfully written here. The character of the hard war period – life of bey Kamran, his son Bakhtiyar, Otkam, Mustafa, Sadaf, Zakir, Suleyman, Khalil, Novruz and others are given as heroes.

The work is written in a traditional style. In this novel the author's manner of instigation, development of the plot on individual events, clear and precise characterization of each of the characters is also clearly seen. Critic Vagif Yusifli rightly notes that *“Here, as in his other works, Miralamov's attempt to confront history and modernity, which is typical of his individual style, is evident. One of the successful sides of the novel is a strong psychological tone, concentrates more on the characters than on their external actions. tries to find a way to his heart and emotions and succeeds in this. We would also like to note one artistic merit of the novel. In this work, the author has tried to emphasize their national qualities more, but even so, we do not see these national characters as Azerbaijanis or Armenians, we perceive them as PEOPLE”*<sup>13</sup>.

The main problem of Azerbaijan is the Garabakh tragedy, the loss of land, the fact that our citizens are forced to live as displaced people, having lost their homes, and the material and spiritual pains of their homeland manifest themselves in the fates of positive characters, including Suleyman. Suleyman's thoughts on Armenian atrocities cannot be read without excitement: *“Will there be such a war? If they want to occupy villages and towns and live there, why turn them into ruins? What is the fault of the horse and dog? Such atrocities will there be, God?!”*<sup>14</sup>.

It is impossible not to see in these lines the artistic expression of the writer's humanism, the people's spirit and the fire of citizenship. There is no image in “Burning Snow” whose fate is ignored throughout the work.

Bey Kamran – reflects the generalized expression of many moral values inherent in the folk character, kindness, bravery, wisdom and patriotism. From the very beginning of the work, the

---

<sup>13</sup> Yusifli, V. H.Mirələmovun yeni romanı (“Dağlarda atılan güllə” // Ədalət. – 2005, 1 sentyabr.)

<sup>14</sup> Mirələmov, h. Yanan qar (roman) / H.Mirələmov, - Bakı: Kür-Araz.- 2007, - s.61.

author presents him as a brave man who always dangles from his shoulders and hunts the Armenians.

Describing the characteristic features of this image, the author writes: *“God knows how many times the strangeness and desolation of the mountains irritated Bey Kamran. Last summer he did not notice the shanties, flocks of sheep and lambs, herds of cattle, horses' hooves, cheerful and smiling people. Whether by fate or for some reason eagles do not sing at night, they were silently lost in their nests. The mountains were covered with fog, the people trembled”*<sup>15</sup>.

Throughout the novel, it becomes clear to the reader that the goal of the Armenians is to alienate the Azerbaijanis from their historical ancestral homeland and to create a “Greater Armenia” state invented by their ideologues in these territories. The author rightly blames the bloody events as a continuation of the genocidal policy at the insistence of foolish Armenian historians at the feet of their lobbies spread all over the world.

In such episodes, the author brings to life for the reader the bloody events that took place in Garabakh, the massacre of peaceful locals by Armenian bandits, the torture of captives and the destruction of our towns and villages. In the novel, Hasan's interrogation, Banovsha opens up about the misfortunes of people in the village, especially her husband: *“... That night of the massacre, they shot their babies, Argun, in front of my eyes. They put us in cars and took us to Stepanakert. They killed all the young men. After Shusha and Lachin were occupied, they took them to Gorus and kept them in the pigsty. Every day one of us was beaten to death there, and they caused us untold misery. If Uncle Zakir himself, God is my witness, Uncle Kamran's team - Bakhtiyar, Otkam, Mustafa - had not given themselves up in time, we would all have been long gone from this world. It is me and Uncle Zakir, who survived thirty or forty captivities. Two people did not even make it to the mill. The*

---

<sup>15</sup> Ibid. - s.72.

*others gave their lives to the mill. For several months, the mill was a home for us, a final resting place for them, a cemetery”<sup>16</sup>.*

In the work, many wonderful moments of nature, extraordinary beauty, and sometimes its whims and anger are described in a romantic style and in charming language.

Although the death scenes take up a lot of space in the work, this does not create pessimism in the reader at all. The reader believes that certain scenes of defeat, the bitter winter and summer days of war, people facing a thousand misfortunes, being insulted, being shot, the death of the dog Benak, the horse Samand, etc., however shocking the events, do not lead to despair. The national-spiritual spirit of the people, the love of the homeland, the land, the belief in a bright future is reflected in this paragraph.

The second paragraph of this chapter is entitled **“Unity of history and modernity in Huseynbala Miralamov's prose”**. It is the responsibility of the writer to turn historical memory into an epic fact, to remove the individuality of events and give them a social and national content, to maintain the national unity of the past and present. Everything depends on the writer's transformation of national historical memory into national artistic memory. Because historical memory can gradually be forgotten, but after being transformed into artistic memory, it enters into circulation again, it is given a new life. As a result, not only dry facts, figures, well-known events, but also living participants of these events representing the national spiritual existence of the nation are told. The reference to the past remains relevant at all times. Because the national, moral, economic life and destiny of the people are reflected in the memory.

Although H. Miralamov's prose, with its emphasis on historical theme, is the main subject of most of his novels, the three works as a whole are distinguished by the monumentality of their vision of history. The novels “The Last Conqueror”, “Fire and Idol” and “Two Shahs, Two Sultans”. The novel “Fid and Idol”

---

<sup>16</sup> Mirələmov, H. Yanan qar (roman) / H.Mirələmov. – Bakı: Kür-Araz, - 2007, - s.387-288.

represents prophets, “The Last Conqueror” and “Two Shahs, Two Sultans” represent the period of Middle Ages.

The novel “The Last Conqueror” by Huseynbala Miralamov is about Nadir Shah Afshar, one of the most prominent military leaders of the world in the 18th century, the last conqueror of the Middle East and Asia, the Turkish warlord. His life and political power are successfully reflected in the work. The novel, which is a joint product of the writer's thinking with historical facts and real events, includes a large number of historical personalities as well as Nadir Shah, which creates the basis for a multifaceted description of the atmosphere of the time.

On the one hand, the writer writes a work of a certain period of history, on the other hand, he is obsessed with the preservation of the literary and spiritual reality of this period, which he has studied well.

H. Miralamov describes Nadir Shah as an intelligent and far – sighted military leader, and also highlights his activities as a person who intends to eliminate sectarian differences. However, it is clear from the book that it is not so easy to eliminate the sectarian discrimination that has prevailed among Muslims for centuries. How costly it is for a conqueror - Nadir Shah, to lose his life.

Distant spatial and temporal parallels, different human fates, the preservation of the boundaries between reality and fantasy in great detail, and the ability to polish and bring together the disparate branches of the plot are the main characteristics that ensure the success of “The Last Conqueror”.

The novel “Fire and Idol” by H.Miralamov published in the magazine “Azerbaijan” in the series of works related to prophets, their times and lives is of great importance in this respect.

*Writing about religious subjects requires great sensitivity and knowledge. H. Miralamov presented many stages of the life of Prophet Ibrahim and his family, respected by Jews, Christians and Muslims, and considered holy in all three religions, in a modern narration model and with interesting scenes. In our opinion, the author aimed to promote the power and courage that faith gives a person after the example of Prophet Ibrahim, who, although he grew up in a pagan*



*family, understood the existence of God alone in his heart and faced many difficulties. on this path*<sup>17</sup>.

In history, the story of Prophet Lut has real characteristics of the time when idolatry prevailed and spiritual and moral erosion took place.

Although the theme of “Fire and Idol” is to put into text the historical facts related to the prophet Lout, the subject has been approached more freely and many events, images and episodes that we know from history have been presented through artistic imagination.

The novel hides several artistic materials: the struggle of the prophet Abraham for his belief, the fate of the inhabitants of the land of Sadun, who were cursed because they strayed from the path of God, the spiritual life of the prophet Lut, the limits of Nimrod's oppression, as well as the lines of Ayal, Sarah and Alizar, each of which gives the novel a unique character.

One of the most complete characters created in the novel is Ayal. Ayal's loyalty and pure peace, whose spiritual world is split between the palace walls, brought as a prisoner from another country, is portrayed in subtle nuances in the work.

N. Jahangirova writes that *“The language of the novel is very fluent and readable. Although such historical and legendary motifs as the burning of Abraham, the destruction of Sodom, the destruction of Lut's people, the meeting of Abraham and Nimrod were added to the work, the author managed to enrich the work with various episodes and turn it into an interesting fiction, activating his imagination”*<sup>18</sup>.

The transitions in time and space are dynamic. Throughout the work, the author turns Nimrud's palace and what happened there, Lut's excitement and hesitation, the prophet Ibrahim's battle for faith and the difficulties he encountered along the way during the migration, into the subject of artistic representation.

---

<sup>17</sup> Cahangirova, N. “Od və büt” romanı – ilahi işığın qələbəsi // - Bakı: Azərbaycan, - 2016. No: 6, - s. 123.

<sup>18</sup> Cahangirova, N. “Od və büt” romanı – ilahi işığın qələbəsi // - Bakı: Azərbaycan, - 2016. No: 6, - s. 122.

*“Relying on documents does provide much insight into the nature of the historical novel”*<sup>19</sup>. Huseynbala Miralamov is a writer who works with documents and tries to penetrate into the essence of existing works and research on the subject he is working on.

The novel “Two Shahs, Two Sultans” is a work that transfers into the text the royal period of Uzun Hasan, a court life rich in complexities.

In the novel, the image of Ghazi Burhaneddin is created not as a poet but as a ruler. Ghazi is a talented ruler who runs the state wisely. But the fact that he sometimes makes the mistake of getting to know people and brings a flattering and dangerous man like the chief noble close to him becomes the basis of his future tragedy.

Sara Khatun is one of the characterizations successfully portrayed in the novel. H. Miralamov manages to create in this woman the image of a Mother, deeply loving her children and worrying about them, and, above all, the image of a ruler, a Leader, who values the sanctity of the homeland and the stability of its territorial integrity above all else.

*“As a mother Sarah Khatun loved all her three sons with a deep love. Each had his own place in his heart. However, motherhood was not the only factor in protecting the nobility's traditions and governing the country. Now it was more important to gather the rope of the boys pulling in different directions and to channel their energies into one direction”*<sup>20</sup>.

In this paragraph, the return to historical memory, the protection of people's values, everyday life and other aspects found a broad interpretation.

At the end of the research work, the main scientific conclusions obtained are reflected in the **Concluding Part**. Thus, H. Miralamov's prose makes it necessary to draw its analysis from several contexts at once: family environment and hero; modern socio-political life and hero; historical and political environment and hero. The writer's prose

---

<sup>19</sup> Оскоцкий, В.Д. Роман и история (Традиции и новаторство советского исторического романа). Б.: Художественная литература, - 1980.- с. 35.

<sup>20</sup> Miralamov, H. İki sah, iki sultan (Qazi Bırhanəddin səltənətinin süqutu) // - Bakı: Azərbaycan, -2017, №5, - s. 65.

addresses the problem of man and time in several contexts: man and society; man and nature; man and war and man and history, and so on. Research, analysis and observations lead to a number of conclusions from this perspective.

1. After the 60s, the human factor gained comprehensiveness in literary thought; the corresponding feelings and thoughts began to realize their potential and were embodied in texts together with his experiences. In Huseynbala Miralamov's works, the plot of national tragedy acquired a more psychological character; the plot of internal description of social environment, personality, countryman came to the fore.

2. Back in the 60s, when Miralamov wrote his first stories, he put people in the center of his work, and showed that even small details may be of great importance in relation to their way of life. The writer's stories have been collected in his book "The Flight of the Lonely Crane", especially "Simuzar" and "The Return of the Cranes", "The Last Wish", "The Road to the Mill". The stories, which have a strong spirit of moral appeal and their own social themes, have not lost their significance to this day.

3. The examples that emerged after the 1990s were, above all, steps towards bridging the gaps. Getting acquainted with all the works of the writer, from his numerous stories to his novels and novels, shows that the lens in them is focused only on one direction – the negatives of social life.

4. His classification reflects the writer's view on the national liberation movement, the Garabakh conflict, the problems of nature and public life, expressing the stance of the hero on the preservation of universal human values under changing values, as well as the consequences of the Garabakh conflict. The writer's story "Shame" is one of the most valuable works reflecting all shades of our national mentality, morality and psychology of Turkism and is a successful work both in terms of H. Miralamov's work and in terms of organizing our national prose arsenal.

5. The main theme of the literature of this period was war. The image of the martyr is seen as the main image of literature.

6. In terms of sensitivity to global processes, a return to national roots and the transformation of the idea of land, homeland, Turkism, Islamism and high moral values into artistic truth, the impact of his works such as “Punishment”, “The Wedding Dress” and “The Judgment of Conscience” on a wide readership cannot be overlooked.

7. H. Miralamov's prose mostly contains the traditions of the 20th century. Penetration of the social nature of the person by the writer attracts attention with the expression of perfect aesthetic qualities in the literary text.

8. Miralamov is mainly against war, oppression and violence, evil and malice. His defense of women's rights sharply condemns the social arbitrariness that reigns against women. By putting into prose the life biographies of individuals who have made history, he manages to create a chronicle of valuable layers of the national gene pool of the nation.

9. In the novel “Burning Snow” he portrayed our most recent past by making the subject of war a subject of fiction, while in his three other novels, “Fire and Idol”, “The Last Conqueror” and “Two Shahs, Two Sultans”, he described an era of works.

The issues of man and morality, human and spiritual purity are in the foreground in all works, which are exhibited as an expression of writer's stance. With these merits, Huseynbala Miralamov can carry the status of a writer of a new era.

**The main content of the study is reflected in the following articles and conference proceedings of the applicant:**

1. Hüseynbala Mirələmov yaradıcılığında tarixiliklə müasirliyin vəhdəti // -Bakı: Bakı Dövlət Universiteti. Dil və Ədəbiyyat, - 2016. s. 218-220.
2. Hüseynbala Mirələmov yaradıcılığında müharibə fəlakətlərinin təsviri // -Bakı: Filologiya məsələləri, - 2016. s. 337-341.
3. Hüseynbala Mirələmov yaradıcılığında Qarabağ mövzusu // -Bakı: Bakı Dövlət Universiteti. Dil və Ədəbiyyat, -2017. s. 259-262.
4. Hüseynbala Mirələmov nəsrində cəmiyyətdə gedən ictimai-mənəvi proseslərin bədii əksi // -Bakı: Filologiya məsələləri, -2017. s. 472-480.
5. Hüseynbala Mirələmovun “Gəlinlik paltarı” povestində insan ruhunun əzəmət və faciəsi // -Bakı: Bakı Dövlət Universiteti. Dil və Ədəbiyyat, -2017. s. 222-225.
6. Человек в контексте общественной среды в творчестве Гусейнбала Мираламова // - Киев: Киевский национальный университет имени Тараса Шевченко. Язык и культура, -2017. с. 78-85.
7. Художественное отображение действительности в рассказах Гусейнбалы Мираламова // - Киев: ЛИТЕРАТУРИ СІВТУ: ПОЕТИКА, МЕНТАЛЬНІСТ І ДУХОВНІСТЬ, -2017. с. 50-60.
8. Çağdaş Azərbaycan nəsrində milli-mənəvi dəyərlərin təzahür formaları (Hüseynbala Mirələmovun hekayə yaradıcılığı əsasında) // - Azərbaycan Cümhuriyyətinin 100 illik yubileyinə həsr olunmuş Folklor və Dövlətçilik mövzusunda AMEA-nın Nizami Gəncəvi adına Ədəbiyyat İnstitutu və Folklor İnstitutunun birgə keçirdiyi III Respublika Elmi Konfransının Materialları, Bakı 13 noyabr, - 2018, s. 372-383.
9. Hüseynbala Miralamov'un sanatsal düzgüsü və tarixi hafızaya epik izlenimi // - Uluslararası Türkoloji Kongresi Arayışlar ve Yönelimler, Karabük 16-18 mayıs, -2022, –s. 137-140.

10. Hüseynbala Mirələmovun tarixi romanlarında tarixilik və bədii təxəyyül // - 5-ci Beynəlxalq elm və təhsildə innovativ texnologiyalar konfransı, Azərbaycan Dövlət Pedaqoji Universiteti (Şamaxı filialı) 24-25 may, -2022, –s. 216-219.

The defense of the dissertation will be held on “ \_\_\_ ” \_\_\_\_\_ 2023 at \_\_\_\_\_ at the meeting of ED 1.05 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

Address: AZ 1143. Baku, 117 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The dissertation is available in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the Institute of Literature named after Nizami Ganjavi of ANAS.

The abstract was sent to the necessary addresses on " \_\_\_ " \_\_\_\_\_ 2023.

Signed for publication: 27.10.2022

Paper format: A5

Volume:44830

Circulation: 20