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ABSTRACT

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LITERARY HERO AND TIME IN MIR JALAL'S STORIES

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GENERAL CHARACTERISTICS OF THE WORK

The Relevance of the Topic and the Degree of Its Scholarly Treatment. Mir Jalal Pashayev (1908–1978) entered twentieth-century Azerbaijani literature in the triple capacity of a master prose writer, a distinguished research scholar, and an eminent educator. His literary oeuvre occupies a significant place in the development of Azerbaijani literature. His short stories constitute valuable literary specimens that reflect, both artistically and ideologically, their own era as well as the socio-political conditions of the society in which they were produced. For this reason, the conception of time in Mir Jalal's short stories, the inner and outer worlds of his protagonists, and the social and satirical portraits he constructs remain pertinent subjects of inquiry for both literary and philological research.

In literary scholarship, the study of time is indispensable for understanding the psychological depth of characters, for analyzing the structural composition of a work, and for examining the socio-cultural environment of a given period. Naturally, comprehending when events occur is, in turn, important for enabling the reader to form judgments about the work and its protagonists and to draw meaningful comparisons. As the reader's own temporal vantage point shifts, so too does the perspective brought to bear upon a literary work, as well as the meaning attributed to it. In this regard, it is our view that the investigation of certain topics in literature perpetually retains its relevance. Time, space, and the literary hero are among precisely such topics.

The question of how time and space are configured in Mir Jalal's short stories, and of how these relationships transform under the social and ideological conditions of the period, has likewise been a focal point of scholarly attention across different eras. The emphasis placed upon the positive and negative dimensions of the protagonist figures in the writer's works, their correlation with the dimension of time, as well as the literary portrayal of social and satirical characters, creates the conditions for analysing the various strata of society and for understanding the influence of artistic representation upon ideology. For this reason, a thorough analysis of

the conception of time and of the protagonist figures in Mir Jalal's short stories is of considerable importance both for the history of Azerbaijani literature and for the contemporary field of literary studies. The primary objective of the present research is to analyse these literary characteristics of Mir Jalal's short stories specifically from the perspective of contemporary scholarly approaches.

In a considerable number of studies devoted to the analysis of the writer's works — his novels in particular — scholars have addressed such topics as literary portraiture, features of language and style, social and satirical characters, and the literary structure of time and space.¹ The distinguished history of the development of the Azerbaijani short story across the period from 1930 to 1978 is most closely associated with Mir Jalal's name, primarily as a "history of contemporaneity." Accordingly, Mir Jalal's literary output attracted the attention of criticism and literary scholarship as early as the 1930s; research was conducted, essays and articles were written, and numerous monographs were produced. When Kamran Aliyev speaks of this sustained scholarly interest in Mir Jalal's works, he observes that *"Mir Jalal is a major figure in the history of Azerbaijani literary studies who rendered distinguished service in directing the attention of critics and literary scholars towards the analysis of questions of artistic craftsmanship."*²

However, the role of time and space in the writer's works — and in particular their relationship to the figures of his protagonists — began to be studied more extensively after the 1960s and 1970s,

¹ Hüseynova, H. Mir Cəlal Paşayevin bədii əsərlərinin dil və üslub xüsusiyyətləri: / Doctor of Science thesis in philology./ – Bakı, 2012. – 326 p.; Hüseynov, S. Mir Cəlal Paşayevin elmi-pedaqoji fəaliyyəti: / Doctor of Philosophy thesis in pedagogy. / – Gəncə, 2010. – 125 p.; Mustafayev, T. XX əsr Azərbaycan nəsrinin poetikas:/ Doctor of Philology dissertation. / – Bakı, 2005. – 264 p. (The dissertation also discusses M. Jalal's novel and stories "A Young Man's Manifesto": pp. 144, 146-147, 155, 158-159); Vəkilova, D. Mir Cəlalin ədəbi-tənqidi görüşləri: / PhD thesis in philology./ – Bakı, 1990. – 210 p.; Xəlilova, F. Mir Cəlalin bədii əsərlərinin bəzi sintaktik üslub xüsusiyyətləri: / PhD thesis in philology./ –Bakı, 1962. – 269 p.

² Əliyev, K. Ədəbiyyatşünaslıq və ədəbiyyatşünaslar. / K.Əliyev. – Bakı: Elm və təhsil, – 2013. –274 p.

and works investigating how his prose style is bound up with the social and political influences of the period have contributed to a deeper understanding of the literary environment of that era.

It should be noted that scholars, critics, and writers including Mirza İbrahimov, Mammad Jafar, Mehdi Hüseyn, Hidayat Afandiyev, Hamid Arasli, Aziz Sharif, Mirzagha Guluzade, Abbas Zamanov, İlyas Afandiyev, Masud Alioghlu, Akbar Aghayev, Yusif Seyidov, Bakir Nəbiyev, Panah Khalilov, Kamal Talibzade, Bakhtiyar Vahabzade, Khalid Alimirzayev, Nuraddin Babayev, and Shirindil Alishanli have produced valuable scholarly investigations pertaining to Mir Jalal's literary career.³

In addition, analyses of the writer's richly readable and deeply substantive short stories — works that raise vital existential problems and reflect moral-ethical as well as social questions — have been conducted in monographs such as Yagub İsmayılov's *Mir Cəlalin yaradıcılığı* (The Literary Output of Mir Jalal)⁴, Jafar Khandan's *Mir Jalal*⁵, and Ramiz Daniz's *Qəlblərdə yaşayan Mir Cəlal* (Mir Jalal, Living in Hearts)⁶, as well as in the dissertation defended in 1960 by the literary scholar Ahad Hüseynov on the subject of *Mir Cəlalin hekayələri* (Mir Jalal's Short Stories)⁷.

Beyond the aforementioned works, scholarly articles devoted to Mir Jalal's artistic prose — his short stories in particular — and containing noteworthy analyses include: M. Arif's *Qəzəbli hekayələr*

³ İbrahimov, M. Xəlqilik və realizm cəbhəsindən / M.İbrahimov. – Bakı: Azərənəşr, – 1961. – 524 p.; Cəfərov, M. Sənət yollarında / M.Cəfərov. – Bakı: Gənclik, – 1975. – 367 p.; Hüseyn, M. Ədəbiyyat və sənət məsələləri / M.Hüseyn. – Bakı. – 1958. – 610 p.; Hacıyev, C. Mir Cəlal / C.Hacıyev. – Bakı:Bilik cəmiyyəti, – 1958. – 48 p.; Ağayev, Ə. Sənətkarlıq məsələləri / Ə.Ağayev. – Bakı: Azərənəşr, – 1962. – 167 p.; Nəbiyev, B. Yeni hekayələrimiz haqqında // –Bakı: Azərbaycan, – 1958. №2, – s.214-224 and itc.

⁴ İsmayılov, Y. Mir Cəlalin yaradıcılığı / Y.İsmayılov. – Bakı: Elm, –1975. –236 p.

⁵ Xəndan, C. Mir Cəlal: anadan olmasının 50 illiyi münasibətilə / C.Xəndan; ed.N.Babayev. – Bakı. – 1958. – 48ps.

⁶ Dəniz, R. Qəlblərdə yaşayan Mir Cəlal / R. Dəniz; ed. Ç. Abdullayev. – Bakı: Yurd NPB, – 2008. – 159 p.

⁷ Hüseynov, Ə. Mir Cəlalin hekayələri: / dissertation submitted for the degree of candidate of philological sciences / – Bakı, 1960. – 229 p.

(Angry Stories)⁸, M. Rzaquluzade's *Nəsrimizdə kiçik hekayə* (The Short Story in Our Prose)⁹, R. Rza's *Uşaq ədəbiyyatının ideya və bədii səviyyəsinin yüksəlişi uğrunda* (Towards the Elevation of the Ideological and Artistic Level of Children's Literature)¹⁰, J.Xəndan's *Mir Cəlalin hekayələri* (Mir Jalal's Short Stories)¹¹, O. Hasanov's *Mir Cəlalin novellaları* (Mir Jalal's Novellas)¹², Y. Azimzade's *Həyat hekayələri* (Stories of Life)¹³, A. Mirahmadov's *Mir Cəlalin yeni hekayələri* (Mir Jalal's New Short Stories)¹⁴, A. Huseynov's *Mir Cəlalin hekayələrində satira və yumor* (Satire and Humor in Mir Jalal's Short Stories) and *Mir Cəlalin Böyük Vətən müharibəsi illərində yazdığı hekayələr* (The Short Stories Written by Mir Jalal During the Great Patriotic War)¹⁵, G. Khalilov's *Hekayələr haqqında* (On Short Stories)¹⁶, and Zahid Khalil's *Ədəbiyyatımızda ailə və məişət məsələsi* (The Question of Family and Everyday Life in Our Literature)¹⁷.

Notwithstanding the works enumerated above, there remains a continuing need for deeper analysis of the artistic construction of time in Mir Jalal's short stories, as well as of his protagonist figures, for broader illumination of the multifaceted and complex characteristics of his literary output, and for more extensive treatment of the social and cultural questions embedded in his works.

⁸ Arif, M. Qəzəbli hekayələr // Ədəbiyyat, – 1941, 11 december.

⁹ Rzaquluzadə, M. Nəsrimizdə kiçik hekayə // Ədəbiyyat. – 1939, 24 april.

¹⁰ Rza, R. Uşaq ədəbiyyatının ideya və bədii səviyyəsinin yüksəlişi uğrunda // Ədəbiyyat qəzeti, – 1952, 16 january.

¹¹ Xəndan, C.Z. M.Cəlalin hekayələri. Azərbaycan ədəbiyyatı (soviet period) / C.Xəndan. – 1940. – p.87-93.

¹² Həsənov, O. Mir Cəlalin novellaları // Ədəbiyyat, – 1939, 30 january. – p.3

¹³ Əzimzadə, Y.Ə. Həyat hekayələri // Ədəbiyyat, – 1946, 3 july. № 18 (452), – p.4.

¹⁴ Mirəhmədov, Ə.M. Mir Cəlalin yeni hekayələri // Ədəbiyyat qəzeti. – 1943, 13 february.

¹⁵ Mir Cəlalin hekayələrində satira və yumor // –Bakı: Azərbaycan Dövlət Qiyabi Pedaqoji İnstitutunun əsərləri,– 1957. IV volume, –p.197-213; Mir Cəlalin Böyük Vətən müharibəsi illərində yazdığı hekayələr // – Bakı: V.İ.Lenin adına API-nin əsərləri. İctimai elmlər seriyası,– 1960, XIII volume, – p.122-131.

¹⁶ Xəlilov, Q. Hekayələr haqqında // Ədəbiyyat, – 1954, 10 april.

¹⁷ Xəlil, Z. Ədəbiyyatımızda ailə və məişət məsələsi // Ədəbiyyat qəzeti, – 1940, 25 october.

In Mir Jalal's short stories, time and character emerge from the unity of theme and idea, of object and the author's reflections upon that object, as well as from the demands and imperatives of the positive ideal. As illustrative examples, one may point to the short stories collected in the volumes *Vətən hekayələri* (*Stories of the Homeland*) and *Silah qardaşları* (*Brothers in Arms*)¹⁸. In the short stories contained therein — dedicated in particular to the themes of family life and war — the problem of time and the literary hero finds its resolution through a high degree of ideological substance and a refined level of artistic accomplishment.

In each of his works, including his short stories, the most salient events of history find their reflection alongside an acute contemporaneity. In his works, alongside the presentation of social problems, Mir Jalal at times creates an artistic image of family and domestic life and of moral-ethical self-improvement; at times he addresses the themes of labor, toil, and education and upbringing; and at times he foregrounds a blending of emotions by incorporating satire or humor.

Mir Jalal's works continue to retain their relevance precisely because they resonate deeply with the social realities of contemporary life.

Object and Subject of the Research. The object of the research comprises the short stories of Mir Jalal published across a variety of thematic domains, as well as the literary characters and the concept of time as they appear in unpublished manuscripts preserved in archival holdings. The subject of the research is the concept of time in Mir Jalal Pashayev's short stories, the formation of literary characters and their relationship to the social environment, as well as the portrayal of the characters' inner worlds through the lens of linguistic and stylistic features. Central to this inquiry is the analysis of both the artistic portraits rendered within the short stories and the social and moral dilemmas confronted by the characters.

Aims and Objectives of the Study. This research aims to conduct a literary analysis of the concepts of the fictional hero and

¹⁸ Mir Cəlal. *Vətən hekayələri* / Mir Cəlal. – Bakı: Azərneşr, – 1942. 39 p.; *Silah qardaşları: hekayələr* / red. R.Salamova. – Bakı: Gənclik, –1974. – 293 p.

time in the short stories of Mir Jalal Pashayev. Within the scope of this aim, the role of time in the author's works, the formation of hero characters, and the literary portrayal of social and satirical heroes have been examined. The objective of the study is to investigate the structural characteristics of time in Mir Jalal's short story writing, to determine the role these characteristics play in the formation of the heroes' characters, and to systematically analyse the influence of this interrelationship on the overall ideological-aesthetic content of the works.

Investigating the structural characteristics of time in Mir Jalal's short story writing, determining the role these characteristics play in the formation of the heroes' characters, and systematically analysing the influence of this interrelationship on the overall ideological-aesthetic content of the works constitute the primary goal of the research.

The tasks set forth in the study are as follows:

- To examine the theoretical aspects of the concept of the literary hero in Mir Jalal's short stories and to investigate the formation of this concept's character;
- To analyse the role of time in artistic prose and the relationship of this time with the heroes;
- To investigate the linguistic and stylistic features of Mir Jalal's short stories and to determine how these features influence the overall structure of the works;
- To analyse the literary portrayal of satirical and social heroes and their place within society;
- To investigate the interrelationship between modernity and the traditional milieu, and the influence of this relationship on the development of Mir Jalal's heroes.

Research Methods. The study predominantly employs scientific-analytical examination and the historical-comparative method. Throughout the research process, use was made of the scholarly-theoretical approaches present in literary criticism and literary scholarship pertaining to the subject, and these approaches collectively constitute the methodological foundation of the work.

Principal Propositions Submitted for Defence.

- The concept of time in Mir Jalal's short stories plays a pivotal role in the formation of characters' personalities and in the development of narrative events;
- The literary characters in Mir Jalal's short stories reflect the interaction between modernity and traditional values;
- The linguistic and stylistic features of Mir Jalal's short stories enable a profound and multifaceted portrayal of the characters' inner worlds;
- The literary depiction of satirical and social characters illuminates the moral and social conditions of various strata of society and foregrounds a critical perspective;
- Mir Jalal's short stories served to reveal the human and temporal dimensions of the years in which they were created, to shed light on the moral-psychological atmosphere of the era, and were enriched by artistic images of people of diverse characters and varied destinies;
- The characters in Mir Jalal's works develop in accordance with the social and cultural milieu of their time, and time occupies a significant place in that development.

Scientific Novelty of the Research. The study offers a deep and innovative analytical engagement with the depiction of the inner and outer worlds of Mir Jalal's protagonists, examining the role these depictions play in the artistic construction of literary works. It further investigates the relationship between time and character, as well as the influence of tradition and modernity on that relationship.

• The research conducts a systematic analysis of the concept of the literary hero and the artistic structure of the temporal category in Mir Jalal's short stories; within this framework, the interrelationship between hero typology and the principles governing the organisation of time is rigorously substantiated on scholarly grounds.

• Particular attention is devoted to the artistic portrayal of Mir Jalal's satirical and social protagonists; the role these characters play in articulating social issues is examined in depth, and a comprehensive analysis is undertaken of how their personalities are shaped in accordance with the social and cultural conditions of their

respective era.

- The research introduces a new approach to the artistic analysis of the concepts of the literary hero and time in Mir Jalal's short stories. Through a thorough investigation of the temporal structure of the works, it demonstrates how these concepts condition the formation of the relationship between the protagonists' inner worlds and their social environment.

- Seventeen previously unpublished short stories by the author have been identified and incorporated into the scholarly analysis. (These works are preserved at the State Archive of Literature and Art of the Republic of Azerbaijan, named after Salman Mumtaz.)

Furthermore, the inclusion of a chronology of Mir Jalal's short stories within the scope of the research may likewise be presented as a scholarly innovation.

Theoretical and Practical Significance of the Research.

The innovations advanced in this study, together with the propositions and arguments put forward regarding the problems of the literary hero and time, not only serve to deepen the understanding and appreciation of Mir Jalal Pashayev's literary legacy, but also open new perspectives for further research in the field of literary scholarship.

The dissertation may serve as a valuable resource for students, master's candidates, doctoral researchers, and young scholars engaged in the study of Mir Jalal's literary heritage and his short prose fiction.

Approbation and Application. The dissertation was discussed at the meeting of the Department of the History of Azerbaijani Literature at Baku State University held on 29 March 2024 and was recommended for defence. The content of the research has been published in the form of articles and abstracts in scholarly collections and periodical academic publications — both domestic and from various foreign countries — recommended in accordance with the requirements of the Higher Attestation Commission under the President of the Republic of Azerbaijan, and has also been reflected in reports delivered at local and international conferences.

Name of the Institution Where the Dissertation Was

Carried Out. The research was carried out at the Department of the History of Azerbaijani Literature, Baku State University.

Total Volume of the Dissertation, Indicating the Volume of Each Structural Section Separately. The dissertation comprises an introduction (14054 conventional characters), three chapters (Chapter I — 66,192; Chapter II — 84,291; Chapter III — 52,411 conventional characters), a conclusion (10,768 conventional characters), a bibliography, and appendices. The total volume of the dissertation, excluding the bibliography and appendices, is 227,716 conventional characters.

MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” section of the dissertation, the relevance of the topic is substantiated, the object and subject of the research, goals and objectives are determined, the degree of development of the topic is discussed, the theoretical and methodological foundations of the research, scientific novelty, theoretical and experimental significance are indicated, detailed information about its approval and structure is provided.

Chapter I of the dissertation is entitled “**Artistic analysis and theoretical aspects of the concept of a literary hero and time**”. The chapter consists of three paragraphs.

In the paragraph “**Theoretical aspects of the concept of a literary hero and the formation of his character**” of the dissertation, it is stated that a literary hero is an image that is at the center of literature, ensures the development of events in the text, attracts the reader’s empathy and shows him various aspects of life. A hero in literature is not only a physical being, but also a rich personality from an ideological, social, moral and psychological point of view. Its function is not simply to advance events, but also to reflect the different layers of society and the social realities of the time.

Literary heroes often form the readers' ability to think independently, show them the social, psychological and moral aspects of society. The heroes in Mir Jalal's stories also have this

function in general. Heroes reflect not only what is happening in their inner world, but also the struggle with the outside world and the results of this struggle. In Mir Jalal's stories, the hero, in addition to resisting the pressures of society, also experiences profound changes in his inner world.

The function of hero images also includes changes in their moral dilemma. These changes that the literary hero demonstrates in front of society and nature show him as an image that is more under the influence of social changes. Also, the hero of literature is a means for examining various social relations, human relationships.

Traditional types of literary heroes, for example, epic heroes, are known for the great ideals they fight for and the difficult struggles they face. These heroes wage great struggles in front of time, space and society. In Mir Jalal's works, these heroes are more likely to be involved in social changes, but these changes also leave traces in their inner worlds.

The character and personality of a literary hero are mainly the result of his psychological and social struggles. Social influences, personal experiences, and position in society also play a major role in the formation of the hero's character. The inner world of Mir Jalal's heroes is widely analyzed, and the changes in their moral dilemma are associated with the social issues of society.

Many of Mir Jalal's heroes struggle with the difficulties in their social environment, and the changes in their inner world constitute the main plot line of the work. These heroes are complex personalities struggling between the demands of society and their inner desires.

The hero of the story *İclas qurusu*¹⁹ (The Meeting Ground) tries to prove himself under the influence of the social environment on the one hand, and on the other hand, he faces the shortcomings and complexity of his inner world. The hero is a person who cannot clearly define his position and who exhibits a complex attitude towards the social structures around him.

The heroes in Mir Jalal's story *Ölüsoyan* (A Corpse Flayer)²⁰,

¹⁹ Mir Cəlal. *İclas qurusu* // –Bakı: Kirpi, – 1954. №10, –p.6

²⁰ Mir Cəlal. “Mənalı sükut”, “Saxla”, “Bir qəlbın yangını”, “Bar ağacı” və s.

especially Agha Samad and Rustam, are people under the influence of various social and internal pressures. In this story, the breakdown of relationships, great social pressures, and moral dilemmas affect the formation of the characters of the heroes.

In Mir Jalal's stories, one can often find artistic images of people with different characters and different destinies. *Badamin ləzzəti* (The Taste of Almonds)²¹, *Subaylıq fəlsəfəsi* (The Philosophy of Celibacy)²², *Anket Anketov*, *İclas qurusu*, etc. are such stories.

The period in which he lives and the social conditions in which he lives play an important role in the formation of the character of a literary hero. In the story *Ərəb qardaş* (The Arab Brother)²³ from Mir Jalal's *Xatirə hekayələri* (Memory Stories), the hero acts not only because of his personal experiences, but also under the cultural and political influence of that time. No literary hero fights only his personal struggles; he fights also against the conditions of the time. Therefore, the heroes in Mir Jalal's stories are characters who fight against both the demands of the time and the conditions created by the social and cultural environment.

Mir Jalal, while speaking at the Union of Soviet Writers of Azerbaijan on the subject of war, said: As for our literary environment, I must say that my fellow writers have been of great service to my creativity. Fellow writers have followed my creativity with love, made wonderful comments and observations about my works, and guided me.

The second paragraph of the first chapter of the dissertation, entitled **“The Role of Time in Literary Prose”**, shows that time in literature is an important factor that shapes the structure and content of the work. The presentation of time, as well as the changes it creates in the personalities of the heroes, are also important. Unlike the concept of time in classical literature, time in modern literature

hekayələr: avtoqraf (ərəb əlifbası ilə)// Azerbaijan State Archive of Literature and Art named after S. Mumtaz, Fund 1, list No. 1, 149 sheets.

²¹ Mir Cəlal. *Badamin ləzzəti* // – Bakı: Şərq qadını, – 1937. №21, – p.24-27

²² Mir Cəlal. *Subaylıq fəlsəfəsi* // –Bakı: Ədəbiyyat və incəsənət, – 1957, 13 january.

²³ Mir Cəlal. *Ərəb qardaş*; *Ləyaqət*; *Gülbəsləyən qız*; *Ehtiram*: *Xatirə hekayələr* // –Bakı: Azərbaycan, – 1961. №10, – p.22-38

becomes a more subjective manifestation.

The interrelationship of time and space is of great importance in Mir Jalal's works. The relationship between time and space is, in fact, a dynamic that reflects the development of society and the individual. In Mir Jalal's stories, time often enters the hero's inner world, that is, it encompasses time and space to explain the hero's moral, social, and psychological development.

The relationship of space with time makes the presentation of the changes experienced by the heroes in Mir Jalal's stories more complex and multifaceted. For example, the change of time, in connection with the existing realities of society, affects the development of the individual. In this case, space is considered not only a physical place, but also a social and psychological framework.

“In some of the stories written at the beginning of the 20th century, the category of time circulates within the boundaries of the story. The issue of the conflict being based on personal relationships and arising from everyday problems is often presented within a closed time frame.”²⁴

Objective time reflects events moving within a general time frame in literature. Subjective time, on the other hand, shows the time of the hero in his inner world. This time changes more in accordance with the psychological state of the hero, and the repetition of time takes various forms depending on the hero's experiences.

One of Mir Jalal's unpublished stories, found in the archive in the form of a manuscript written in an old alphabet, is called *Bar aghaci* (The Fruit Tree)²⁵. This story is one of the writer's lyrical stories, it is about war. The difficulties of wartime are described in the example of a family.

In the story *Sunbul* (Ear of Grain), time leaves deep traces in

²⁴ Guliyeva M.M. Poetics of the Azerbaijani story of the early 20th century: /abstract of the dissertation submitted for the degree of Doctor of Philosophy/ - Baku, 2021. - 30 p.

²⁵ Paşayev, M.C. “Mənalı sükut”, “Saxla”, “Bir qəlbin yangısı”, “Bar ağacı” və s. hekayələr: avtoqraf (ərəb əlifbası ilə) // Azerbaijan State Archive of Literature and Art named after S.Mumtaz, Fund 1, list №1, 149 sheets.

the memory of the heroes. The main character of the story, Vahid, constantly refreshes his memories of the past and his childhood. While remembering the school years he spent with Sunbul, he feels how time has changed and the influence of the past on himself. Under the influence of this past, whenever Vahid sees Sunbul, he rethinks the previous days and the simple, pure relationships he had at that time. He observes human nature changing over time, especially Sunbul's development. The story clearly shows how the past affects Vahid's inner world and shapes his life.

Mir Jalal's story *Qayğı* (Care), written between 1941 and 1945, deeply reflects the moral and social situation of Azerbaijani society under the harsh conditions of the war period. This story, in addition to shedding light on the social and moral difficulties faced by the society of the time, analyzes the impact of the war on women and families, as well as the people's dreams and struggles for freedom. An important feature of the story is the use of the phrase "Free Azerbaijan" for the first time, which is a symbol of the strengthening of national and political consciousness of the period in which the work was written.

The third paragraph of the first chapter of the dissertation entitled **“Forms of Time and its Relationship with the Hero”** shows that the well-known Russian literary scholar, Professor D. Likhachev, groups the author's time and actual time in a work of fiction, taking as a basis the understanding of the cause-and-effect, psychological and associative set of events as time in fiction. According to D. Likhachev, *“...in fiction, time is not just a daily count on the calendar, but a correspondence of events.”* *“...The writer also creates the time in which the events take place in his work. Time in the work can cover centuries or just a few hours.”*²⁶

In Mir Jalal's stories, "time breaking" means that the hero is caught between the past and the present, the old and the new. For example, if the hero was born in a village and then came to the city, the time slices collide between the past village life and the current urban reality. This shows the complexity of the relationship of the

²⁶ Лихачев, Д. Внутренний мир художественного произведения // Вопросы литературы, – 1968. №8, – p.75

hero's inner world with time. This time arrangement of the writer reveals the psychological and social nature of the hero more deeply.

In his work "Modern Literary Prose and Human Time", the English researcher W.A. Court divides time into three groups: *“rhythmic, polyphonic and melodic. Rhythmic time is associated with evaluating the past and is directed towards the future, polyphonic time reflects the simultaneous occurrence of several events, melodic time is directed towards the future and the sequence in the description of events ends in the future”*²⁷.

As time changes, the hero's attitude to the world also changes. The writer shows how the hero, regardless of the era in which he lives, reacts to the innovations brought by time - some heroes adapt, while others lag behind, which negatively affects their development. This change is related to both the social and internal world.

Nonlinear manifestations of the concept of time and space are widespread in modern literature. In Mir Jalal's stories, time and space sometimes deviate from the “traditional line” - that is, the hero's internal experience of time is synthesized with external events and is not presented to the reader as a single time. This approach makes the hero's experience more complex and multidimensional.

In the story *Ərəb qardaş*, time plays a significant role within both a historical and a social context. The narrative is constructed at the intersection of place and time: alongside the social and cultural transformations of Baku, the protagonist, too, wages a struggle against time itself. One of the defining characteristics of the story is that time here reflects not only the memories of the past but also the demands of the future. The influence of time upon the protagonist's life manifests itself not merely in his character, but equally in the relationships he forges with time as an active force in his existence.

Mir Jalal's heroes rarely remain “the same” - time changes them, and this change is clearly visible in the structure and idea of the work.

²⁷ Wesley, A.Kort. Modern Fiction and Human Time: A Study in Narrative and Belief // Philosophy and Literature, Johns Hopkins University Press, - 1989. Vol 13, no.1, - p.190

For instance, through the character of Teacher Mehnali, the protagonist of the short story *Zirəklik* (Cleverness), the development and transformation of human character are rendered with consummate artistry, as are the influences that time and environment exert upon the individual — influences in which the roles of education, culture, social pressures, and personal principles are given particular emphasis.

In the work *İlyas*, too, while a largely generalized model of the hero is constructed, the moral and psychological development of the character is foregrounded, keeping at the center of attention the process of the hero's formation, the evolution of his worldview, and his inner transformation.

The interaction of space (village, city, social environment, former home, new workplace, etc.) and time determines the development of the hero in Mir Jalal's stories. Space plays the role of a “field of operation” for the transformation of time. For example, the hero's coming from a former rural environment and living in the current urban reality - here space and time synthesize with each other and create the conditions for the hero's spiritual transformation.

In this chapter, we arrive at the conclusion that the interrelationship between time and protagonist in Mir Jalal's short stories occupies a significant place in the overall structure of his works. This relationship not only creates the conditions for analysing the development of characters, but also illuminates the social and ideological conflicts inherent across the various strata of society. We observe this with particular clarity when analysing the protagonists of such works as *İclas qurusu*, *Ölüsoyan*, and *Ərəb qardaş*.

Chapter II of the dissertation is entitled “**Analysis of the Language, Heroes and Artistic Style of Mir Jalal's Stories**”. The chapter consists of three paragraphs.

The first paragraph states that Mir Jalal, who is a classic of not only the 20th century and future centuries with his entire literary and artistic heritage, was not only a great prose writer, a powerful master of stories, an educator, a literary scholar and researcher who created a special literary school, but also one of the artists who rendered serious and effective services in the field of development, protection

and promotion of modern Azerbaijani literary prose, literary and artistic language, demonstrated the inexhaustible possibilities of 20th century storytelling, literary and artistic language richness, preserved classical traditions with his perfect scientific and artistic works, and creatively continued and developed them.

Mir Jalal was not a linguist or a researcher studying language issues, but he was one of the masters who, with his powerful storytelling, has maintained his modernity and propaganda influence even today, created and substantiated a powerful linguistic unit called “Mir Jalal’s language and style” in the science of historical linguistics, and brought innovation to the form and content of modern Azerbaijani literary prose with his perfect examples of art.

Mir Jalal's language is simple, understandable, he conveys his ideas in a simple, understandable form for everyone. Mir Jalal approaches the word with extreme caution, prudence, responsibility, attention and care. Mir Jalal views the word as a trust of the people. Therefore, when we talk about Mir Jalal's personal style, we mean the verbal material of his artistic and scientific works, artistry, ideas, meaning, harmony, artistic laughter, various types of people, even ordinary objects, details, in the broad sense of "life and artistic truth", psychological moments, and the skill of creating emotional-cognitive moments.

“We sometimes give very little importance to dialogue in artistic language. However, for realist writers who write sweetly and naturally, dialogue is a great tool. I am not talking about those who have not yet abandoned a very artificial method that makes all types speak in the language of the writer or hero. I believe that it is necessary to pay great attention to the character and naturalness of dialogues”²⁸.

One of the works in which the author presents the development of events in the form of a dialogue between reader and writer is the story *Günah kimdədir* (Whose Fault Is It?) The work represents a re-articulation of the love motif — widespread in classical Eastern literature — on a new, socio-psychological plane. Whereas in the creative output of Nizami Ganjavi and Muhammad Fuzuli the

²⁸ Mir Cəlal. Klassiklər və müasirlər / Mir Cəlal. – Bakı: Azərnəşr, – 1973. – p.6

obstacles standing in the way of love are bound primarily to the socio-political and social realities of their respective eras, Mir Jalal develops this motif in a markedly different direction. Here the author locates the source of tragedy no longer in external factors but in the conduct of the individuals themselves — and, in particular, in lies and concealed truths. The plot line, set in motion by Rashid's address, gradually accumulates dramatic tension, and it becomes clear that the principal cause preventing the love of two young people from being fulfilled is a truth hidden within their fates. The fact that emerges at the story's climactic moment — that Saadat and Rashid are siblings — deepens the tragedy still further. Perhaps sensing that he would never be united with the one he loved, Rashid would always sing this song: *"In this world I carried stones, yet my boat never filled, In my youth I loved a girl, yet she was never mine!.."*²⁹

In this context, the author presents the concept of "fault" not as an individual category but as one of socio-moral responsibility. The truth concealed by the parents over many years is assessed not merely as a factor that destroys the fate of two young people, but as one that damages the moral fabric of society as a whole.

Here Mir Jalal's realism manifests itself with particular clarity: the event is presented not as something extraordinary but as one of the typical problems of real life.

Among the noteworthy elements of *Günah kimdədir* is the synthesis of journalistic and literary styles. The author presents events not solely through artistic depiction but equally through the open expression of an authorial stance. This is most apparent in the story's rhetorical questions and direct addresses.

At the same time, the story exhibits the author's tendency to distil his thought into brief yet profoundly meaningful formulations. Such expressions both heighten the ideological weight of the text and cultivate in the reader an inclination toward reflection and independent conclusion.

In the story *Radio qabağında* (In Front of the Radio), which the author dedicates to Jalil Mammadguluzadeh, the language and style are characterized principally by satirical and ironic overtones.

²⁹ Mir Cəlal. *Günah kimdədir?* // – Bakı: Elm və həyat. – 1971. № 4, – p.24

Against the backdrop of a simple domestic scene, the author transforms a broader socio-aesthetic problem — the concept of beauty — into a subject of discussion. After delivering the news, the announcer’s voice suddenly rises: *"Dear listeners, you undoubtedly know our great writer Mirza Jalil well, and you read his witty and engaging stories, his ironic and uproarious feuilletons time and again... In his day, during the years of the country’s severe material hardship, a protracted debate had been opened in the newspapers: what is beauty?"*³⁰

The various views aired on the radio and the manner of their presentation serve to establish an ironic tone within the text. The answer conveyed through Jalil Mammadguluzadeh’s position — that beauty is embodied in the simple life of ordinary people, in the warmth of family — constitutes the central idea of the work. This approach resonates with Mir Jalal’s own aesthetic principles. The author seeks beauty not as an abstract category but in the concrete manifestations of real life.

The second section of Chapter II, entitled **“The Inner World of the Characters in Mir Jalal’s Stories as a Master of Artistic Portraiture,”** demonstrates that in Mir Jalal’s works time is presented as a multilayered phenomenon; it reflects not only positive and negative changes, but also plays an influential role in shaping the moral, social, and psychological struggles of the character.

In the paragraph titled *Anket Anketov*, it is shown that the hero of the story *Anket Anketov* - Anket Anketov - is a character who combines many contradictory features. The formation of his character is closely related to social and psychological factors. Anketov, in particular, is in a difficult situation between what society expects of him and his own desires. He tries to form his identity, life and activities free from the norms and expectations imposed on him by others.

At the beginning of the story, Anketov is depicted as an ordinary official. However, the changes that occur in his inner world and his struggle to find his own identity show him to be a multi-

³⁰ Mir Cəlal. Əsərləri: [in 5 volume] / M.Cəlal. – Bakı: Adiloğlu, –v.3. – 2013. – p. 382

layered character. Anketov encounters not only external events, but also internal struggles. These conflicts shape his character and, over time, change his attitude towards the world around him.

Mir Jalal's stories, particularly in such works as *Sanbal* and *The Seal*, the richness of the characters' inner world and the psychological analysis of the social realities they confront are of great significance. Here, the writer examines not only the flaws of society, but also the inner upheavals and impulses experienced by the individual within his own inner world.

The story *Sanbal* is a work that carries profound meaning regarding the quality of life, the essence of work, and people's attitudes toward it. The message of the story is quite clear: a person should be evaluated not only by quantity, but also by quality.

Through *The Seal*, on the other hand, a profound psychological analysis of the human inner world is presented. In this story, the writer addresses the transformation of the concepts of trust and humanity within social realities, especially amid the hardships of the Soviet period, and conveys a message about the extent to which a person remains faithful to his or her "inner seal"—that is, to personal dignity, morality, and humanity. Here, the "seal" symbolizes the individual's true essence, independent of social and external influences.

No matter what he writes about, Mir Jalal tried to penetrate the deep layers of life in his stories and reveal the inner essence of events. Benefiting from the tradition of classical storytelling, the stories, which occupy a wide place in the rich artistic creativity of the writer, have had a serious impact on the development of literary, artistic and aesthetic thought. Interesting plots, vital conflicts, real and lively human characters in stories with a clear idea-artistic purpose characterize Mir Jalal as a writer with strong artistic thinking³¹.

The third paragraph of the second chapter, entitled "**Literary Description of Satirical and Social Heroes**", states that Mir Jalal's stories, regardless of whether they are written on lyrical-romantic,

³¹ Əhmədov, T. Mir Cəlal: Ömrün mənalı anları: [in 2 volume] / T.Əhmədov. – Bakı: Nurlar, – II volume. – 2014. – p.374

humorous-satirical, memoir, family-life, etc. topics, have their own beauty, rhythm, harmony, sphere of influence and power. The artistic power and beauty of these stories also lies in the fact that the writer reveals the essence of literary life events and literary heroes in the context of typical time and conditions, as they are, and brings to the fore the truths that are important for readers. Most importantly, he clearly expresses the artist's attitude, hatred, and love for the described event and character in the context of artistic laughter, and touches on the laws that form the basis of the life activities of man and society, and the issues of human destinies.

In the writer's stories, satire and humor are often developed in parallel, not excluding each other. We can cite the story *Sara* as an example. There, both Mammadhuseyn and Sara are criticized. But the first is completely denied, and the second is almost partially denied. The first is on the way to complete destruction, while the second is on the way to reformation and re-education.

The story *Oturaqlar* (Sedentaries) is likewise one of the examples that presents the depiction of social and satirical characters in a highly precise and engaging manner. At the same time, this story reflects a profound social critique concerning the positions and statuses of different strata of society. The author wrote the work with a distinctive irony. The story deals with people who, having remained idle after retirement, spend the entire day sitting around, gossiping about their acquaintances and friends employed in various positions, and causing annoyance with their meaningless and unnecessary talk. One of the principal satirical characters in the story is an individual who both occupies a high position in society and uses that position for personal interests.

In the story *Badamin ləzzəti*, satirical characters reveal the psychological and social pressures of society through humor. These figures not only expose individual shortcomings, but also portray broader social and moral distortions in a ridiculous manner, making readers both laugh and reflect. Such an approach serves to transform society's view of itself and to expose injustice and wrongdoing.

Thus, the satirical heroes in Mir Jalal's stories expose the social and moral errors of society through laughter and criticism. They are

characters who resist the injustices of society, think deeply about social and cultural issues, and reflect on these issues ironically.

Chapter III of the dissertation is called “**Literary hero types and social context in Mir Jalal’s stories**” and consists of two paragraphs. The first paragraph of this chapter, entitled “**The Character of Positive and Negative Heroes in Mir Jalal’s Stories,**” notes that the formation of hero images in Mir Jalal’s stories is not only a product of social conditions, but also the result of internal, psychological processes. For example, the initial situation of the hero – family environment, rural-urban transition, social realities of the Soviet era – should be analyzed within the time frame in which this character takes place. Mir Jalal uses simple social images to show the “world of the heart” of the hero in his stories. In text analysis, it can be noted that the hero’s character changes over time: first he conforms to social templates, and then his internal struggles and conscious choices come to the fore.

Mir Jalal, a writer, incorporated the social realities of his time into his literature, namely poverty, migration, the flow from village to city, and Soviet modernization. In the stories, the hero becomes a witness and participant in these processes. The writer's approach does not present social issues only as a social background, they are closely related to the hero's inner world: social changes show how the hero communicates and changes over time.

H.E. Bates writes that *"everything can be a story, from the death of a horse to the love of a young girl, from a random image, a narrative woven from events, even from a poem to a reportage; due to this elastic nature, it is impossible to determine the boundaries of the story."*³²

In Mir Jalal's story *Mən zaminəm* (I Am a Guarantor), the interaction of the characters of positive and negative heroes becomes even clearer under the influence of time and social environment. Ali is formed as a moral personality in accordance with the expectations of society. Instead of resisting the pressures of society, Qudrat wants to achieve his personal goals by using these pressures. The

³² Bates, H.E. Yazınsal bir tür olarak kısa öykü / H.E.Beyts. Çev. Gökçen Ezber, – İstanbul: Bilge Kültür Sanat, – 2001. –176 p.

juxtaposition of the influence of time, environment, and social system between these two heroes shows how the inner struggle of man and the influence of time on him take place in Mir Jalal's literature.

The story shows how strongly time and society have an influence on shaping the characters of heroes and how difficult it is to preserve a person's inner principles. In this regard, Mir Jalal presents the reader with a deeply thought-provoking experience by developing the characters of both positive and negative heroes under the influence of society and time.

In Mir Jalal's stories, not only human figures and literary heroes, regardless of their size or size, but also artistic portraits of every prominent event, story and situation included in the material of life, especially the time and circumstances mentioned in the story, are skillfully created. In this respect, Mir Jalal was one of the writers and portrait masters who set an example and set a direction for the artistic prose of the century.

The second paragraph of Chapter III is called **"A hero in tune with the times: the interaction of modernity and the traditional environment."** This paragraph presents a deep analysis of the heroes in Mir Jalal Pashayev's stories in relation to time and space factors. The interaction between modernity and the traditional environment, along with the development of literature, is analyzed as well as the social and cultural structure of society. In Mir Jalal's stories, the concept of time is one of the main factors that not only shapes the inner world of the characters, but also combines modern and traditional influences.

The heroes in Mir Jalal's stories are often caught between the demands of modern life and traditional values. They are faced with their life choices and try to reconcile their personal desires with what society expects of them. The conflict and sometimes complementation of these two influences - modernity and the traditional environment - further complicates the heroes' internal conflicts and their relationships with the social environment.

By carefully working out this interaction that his heroes face, Mir Jalal shows the unique characteristics of each environment and

how it affects human character. This reflects how the analysis of time and space in the writer's works confronts the inner world of man and what social and cultural aspects this confrontation reveals.

Mir Jalal's story "The Bead with a Spot" very subtly presents the interaction between modernity and the traditional environment. The story especially explains the heroes' struggle with time, how traditional values and modern concepts confront each other. In this story, the inner world of the heroes and their processes of adaptation to the surrounding world become clear in relation to the impact of time on society.

Analyzing the harmony of time and space, as well as the role of these factors in shaping the character of literary heroes, allows us to understand how the socio-political situation of the modern era and the interaction of traditional values are expressed through literature. Here, examples from Mir Jalal's works are given, showing how modern and traditional concepts merge in the inner world of the heroes.

Thus, this paragraph examines in detail the development of the heroes in Mir Jalal's works in relation to time and space and the interaction of modernity with the traditional environment. This analysis allows us to understand how literature is related to society and how it demonstrates the interaction of the inner world of literary heroes and the social environment.

The artistic structure of time and space in Mir Jalal Pashayev's stories, as well as the characters of literary heroes, constitute the main topics of this study. In this dissertation, the literary analysis of the concepts of time and space in Mir Jalal's stories and the inner worlds of the heroes have been deepened and systematically investigated with modern theories and approaches.

The research conducted within the framework of the dissertation work allowed for the following scientific generalizations and **conclusions:**

The dissertation analyzes the artistic structure of the concept of time in Mir Jalal's stories based on specific examples. It is determined that in these stories time acts not only as a chronological framework in which events occur, but also as a key factor influencing

the formation of the inner world of the heroes and their spiritual and psychological development. The writer skillfully presents the flow, repetition and dynamics of change of time through artistic means, consistently following the process of change of the heroes in this time. The subjective presentation of time in Mir Jalal's works allows the reader to more deeply understand the psychological state of the hero.

- In the writer's stories, time does not only serve as a chronological framework, but is also presented as a key factor that conditions the moral and psychological development of the heroes and determines their internal transformation;

- The heroes in Mir Jalal's stories develop not only as a result of changes in the external world, but also in their internal world. These heroes seek and form their identities in the face of social pressures, cultural and psychological difficulties. The study analyzed the heroes' internal struggles, changes in their moral dilemmas, and psychological shocks;

- In Mir Jalal's works, social and satirical heroes are associated with the diversity of social classes in society. Satire and humor in the stories harshly criticize both social injustice and the negative characteristics of society;

- Mir Jalal's language is simple and understandable, but also enriched with artistic style. In his stories, the simplicity and sophistication of the language play a major role in describing social and psychological situations. Showing how language and style affect the inner world of the heroes in his stories allows us to understand their characters and social struggles more deeply. The combination of language and style has created conditions for the perfect formation of the structure and content of the works;

- One of the main results of the study is the analysis of the hero types in Mir Jalal's stories with new approaches. These heroes are formed not only by social and psychological difficulties, but also by the influence of time and space. The interaction of the modern and traditional environment has a significant impact on the changes occurring in the inner world of these heroes and how they change over time. The study analyzed in more depth the interaction of the

heroes with the social environment, their internal development and how they react to social changes;

- During the research, we got acquainted with numerous manuscripts of the writer preserved in the State Literary and Art Archive of the Republic of Azerbaijan named after Salman Mumtaz. After reviewing his books published both during his lifetime and after his death, in particular the five-volume collection "Cares" published in 2013 and published by "Adibin evi" in 2021, it became known that Mir Jalal has 17 stories that have not been published yet³³. These are the stories *Zugulba havaları* (The Melodies of Zuqulba), *Yenilik hissi* (A Sense of Novelty), *Roman evləri gəzir* (The Novel Goes from House to House), *Göydən gələn adam* (The Man Who Came from the Sky), *Bağbanın hekayəsi* (The Gardener's Story), *Say və sayaq* (Count and Conduct), *Saxla* (Hold On), *Məhəbbətin gücü* (The Power of Love), *Quzu* (The Lamb), *Kəmtərovun dəstgahı* (Kamtarov's Apparatus), *Nisgil* (Longing), *Qız qəlbi* (A Girl's Heart), *Album* (Album), *Bacı qardaş* (Brother and Sister), *Sədaqət* (Loyalty), *Sanbal* (Sanbal), *Narkom oğlu* (The People's Commissar's Son) The first pages of the stories are placed in the appendices section of the dissertation.

As a result and continuation of the research, all the stories were grouped according to the years of publication and presented in the dissertation in the form of a table, in order to simultaneously convey the chronology of the stories written by the writer.

³³ Paşayev, M.C. "Mənalı sükut", "Saxla", "Bir qəlbin yangısı", "Bar ağacı" və s. hekayələr: avtoqraf (ərəb əlifbası ilə) // Azerbaijan State Archive of Literature and Art named after S. Mumtaz, Fund 1, list No. 1, 149 sheets; Paşayev, M.C. "Yanşax", "Ulduz kəndinin şəfəqləri", "Hilal dayı", "Tərponir", "Zirəklik" və s. hekayələri // Azerbaijan State Archive of Literature and Art named after S. Mumtaz, Fund 1, list No. 2, 108 sheet.

**The main content and theses of the dissertation are
reflected in the following published works of the author:**

1. “Açıq kitab” romanına dair bəzi qeydlər // BDU-nun yaranmasının 95 illik yubileyinə həsr olunmuş “Azərbaycan filologiyasının aktual məsələləri” mövzusunda respublika elmi-nəzəri konfransının materialları. – Bakı: – 17 dekabr, – 2014, – s.132-137.
2. Mir Cəlal hekayələrində müəllim surəti // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları. – Bakı: – 7-8 aprel, – 2015, – s. 438-439.
3. Mir Cəlal hekayə ustası kimi (Yazıçının “Xatirə hekayələri” əsasında) // Gənc tədqiqatçıların III Beynəlxalq elmi konfransının materialları. – Bakı: – 17 aprel, – 2015, – s. 905-906.
4. Mir Cəlal hekayələrində müharibə mövzusu (Yazıçının “Vətən yaraları” və “Ananın köynəyi” hekayələri əsasında) // Doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransının materialları. – Bakı: – 24-25 may, – 2016, – s.108-111.
5. Mir Cəlal yaradıcılığında Mirzə Cəlilin yeri (Yazıçının “Radio qabağında” hekayəsi və məqalələri əsasında) // “Filologiyanın aktual problemləri” mövzusunda Respublika elmi-nəzəri konfransının materialları. – Bakı: – 18-19 may, – 2016, – s.76-77.
6. Mir Cəlal yaradıcılığında sevgi motivi // III Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumu. – Bakı: – 25-27 may, – 2016, – s.95-98.
7. Mahir hekayə ustası – Mir Cəlal // Gənc tədqiqatçıların IV Beynəlxalq elmi konfransının materialları, II kitab, – Bakı: – 29-30 aprel, – 2016, – s.1135-1137
8. Художественное отражение психологии человека в рассказах Мир Джалала // – Алматы: Казахский Национальный Педагогический Университет имени Абая. Вестник: Серия «Филологические науки». – 2017. №4(62), –с.191-197

9. Mir Cəlal hekayələrinin dil xüsusiyyətlərinə dair // Doktorantların və gənc tədqiqatçıların XXI respublika elmi konfransının materialları. – Bakı: – 24-25 oktyabr, –2017, – s.161-163
10. Mir Cəlal hekayələrinin özünəməxsus dili // Azərbaycan xalqının ümummilli lideri Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş “Filologiyanın aktual problemləri” mövzusunda Respublika elmi-nəzəri konfransının materialları, – Bakı: – 17-18 may, – 2017, – s.62-65.
11. Mir Cəlal hekayələrində müəllim obrazı // Görkəmli yazıçı, ədəbiyyatşünas alim və pedaqoq Mir Cəlalın 110 illiyinə həsr olunmuş Respublika elmi-nəzəri konfransının materialları. – Bakı: – 1 may, – 2018, – s.246-249.
12. Mir Cəlal hekayələrində tərbiyə-əxlaq problemləri // Filologiyanın aktual problemləri mövzusunda respublika elmi-nəzəri konfransının materialları. – Bakı: – 16-17 may, – 2018, – s. 56-58.
13. Mir Cəlal hekayələrində sosial-mədəni problemlərin əksi (Yazıçının həkimlərə həsr edilmiş hekayələri əsasında) // – Naxçıvan: AMEA Axtarışlar: folklor, ədəbiyyat, dil, sənətşünaslıq və tarix. Naxçıvan bölməsi, İncəsənət, dil və ədəbiyyat İnstitutu. –2018. C.8, №2 (28), – s.40-45.
14. Mir Cəlal hekayələrində mənəvi-əxlaqi problemlərin ideya-bədii əksi // –Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri (ali məktəblərarası elmi məqalələr məcmuəsi). – 2018. №4, – s.164-168.
15. Mir Cəlalın çap olunmamış hekayələri // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal. – 2019. №4 (112), – s.130-134.
16. Mir Cəlalın satirik hekayələrində ədəbi qəhrəman və zaman // Doktorantların və gənc tədqiqatçıların XXII respublika elmi konfransının materialları, II c. –Bakı: – 22-23 noyabr, – 2018, – s.200-202.
17. Mir Cəlal hekayələrində əxlaqi-tərbiyəvi problemlərin ideya-bədii əksi // Doktorantların və gənc tədqiqatçıların XXIII Respublika elmi konfransının materialları, c. 2. –Bakı: – 3-4

- dekabr, – 2019, –s.137-139.
18. Идейно-художественное отражение сатиры и юмора в рассказах Мир Джалала // Eurasia Science. Сборник статей XXIII международной научно-практической конференции. – Москва: – 15 августа, –2019, – с.138-139.
 19. Mir Jalal stories in Azerbaijani literary studies // –Bakı: Filologiya məsələləri, –2024. №9, – s.401-407.
 20. The role of Mir Jalal in the development of the story genre in Azerbaijan // Issues of the development of turkology in the era of globalization and education. Proceedings of the international scientific-practical conference, – Samarkand: –April 23-24, – 2025. – p.319-323.
 21. Literary hero and time as the main problem in Mir Jalal's stories // – Karaganda: Bulletin of Karaganda University. Series Philology, Scientific journal, –2025. Vol 30, Issue No. 4 (120), – p.115-124



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