

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**EPISTEMOLOGICAL ANALYSIS OF THE MEMOIR GENRE  
IN THE CREATIVITY OF HAMIDA  
MAMMADGULUZADEH AND BANINE**

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## GENERAL CHARACTERISTICS OF THE WORK

**The urgency of the theme and degree of its study.** The fact that literature, in addition to being the art of the word, plays an important role as food for the human soul, highlights the study of an important factor in the history of literature as a genre. In Azerbaijani literary criticism, there are a number of studies on the research of the genre. In this case, in addition to indicating that a particular work belongs to a particular genre, it is also important to clarify its essence.

The genre of memoirs became widespread in the 18th century. Almost all prominent representatives of the Enlightenment tried their hand in this genre: the memoirs of Saint-Simon, Voltaire, Beaumarchais, Goldoni, Alfieri, Casanova were widely disseminated. It was the development of this genre of literary criticism that significantly expanded the communicative possibilities of literature in the Enlightenment. Letters written for publication made it possible to open controversy and participate in disputes directly from the possibilities of the epistolary genre. Readers have the opportunity to get acquainted with the personal correspondence of prominent figures of the Enlightenment. The genre of travel or travel notes which is the basis of a memoir genre allows a person to observe the life and way of life of different people in a new way, to compare the traditions of different personalities.

Although the memoir genre has been sufficiently studied in world literature, no systematic research has been carried out to study this genre in our country. Despite the existence of different types of memoirs in different periods of the history of Azerbaijani literature since the time of the great Nizami, some researchers only superficially touched on the study of this genre, systematically avoiding the study of memoirs. From this point of view, in order to successfully overcome the contradictions between nations, peoples and various social strata in modern times, at least in the recent past - in the twentieth century, in the field of cultural and spiritual values, study of similar situations, crisis situations, "history lessons", and in order to take into account

their contradictions and draw the necessary conclusions from them, a serious analysis of the official literature is also required.

In the concept of authorship, the demand for mastery is replaced by the demand for pleasure. Now the work is perceived as a kind of special connection between the author, the hero and the reader. This relationship is expressed only in the text. That is why, within the framework of the new paradigm, any form of prose text - diaries, letters, memoirs, travel notes, etc. - can receive the status of a work. The analysis of the memoirs of two famous women writers and publicists Hamida Mammadguluzadeh and Banine, who turned to the memoir genre in the history of Azerbaijani literature, allows us to approach the memoir genre in a different way in our literary criticism and is of particular importance in determining the development of this genre. In this regard, the dissertation remains relevant in the study of a new problem in literary criticism. With great success, continuing and developing the progressive literary traditions of European literature, Banine introduced a number of topical problems of the period into literature, especially problems of Azerbaijani reality at the beginning of the 20th century. The dissertation is the first step in this direction, taking into account the comprehensive study and analysis of these aspects that characterize the relevance of the work in the context of the work of Hamida Mammadguluzadeh and Banine.

As for the level of development of the topic, it should be noted that the need for a systematic study of the memoir genre in Azerbaijani literary criticism remains. The memoir genre, which has the character of a "document" about the merits of the past, trying to recreate the atmosphere of the time, reflecting its place in the socio-political and historical processes, its attitude to events, is mainly compared with an essay. Researchers consider it a "product of the Renaissance", but some scholars argue that memoir literature dates back to the 11th century. In this connection, attention is drawn to the works of researchers - Naila Samadova's "History of Azerbaijani memoir literature", "Man, time and the truth of life" and Eivaz Eminaliyev's "Azerbaijani national memoir literature". In these works, the researchers analyzed the biographies and memoirs of Azerbaijani

literary men who lived in the Middle Ages, and drew attention to the realities of public and political life of that time. The researchers studied beautiful examples of Azerbaijani memoir literature, but did not refer to the works of H. Mammadguluzadeh and Banine.

**The object and subject of research.** The subject of the study is not randomly selected works of memoirs of the early twentieth century - "My memories" by Hamida Mammadguluzadeh and "Days in the Caucasus" and "Days in Paris" by Banine - an Azerbaijani writer who spent a small part of her life at home and escaped trial in France. From this point of view, it is natural to choose the works of both writers as objects to identify cultural-psychological, socio-philosophical and artistic-aesthetic differences of the beginning of the last century, and also to show that this is a world-class event. At a time when religious and gender discrimination was rampant throughout the country, women expressed their attitude to public and political life through memories and conveyed their most sincere confessions through artistic expression. Giving the details of her life and explaining to readers the hidden signs or symbols of the period, as well as understanding it, one can see how the writer touched on a social problem.

This is an appeal to a common subject - the realities of life - in the analysis of two works that represent and symbolize the same literary period, specifically combining in one study the memoirs of two writers of the early twentieth century. At the point of contact of different national and ethnic literatures, the most important moment that actualizes the problems of one country is the identification of the ability of literature to maintain its identity in the context of globalization. It consists in revealing the nature of the reality of social life, which underlies the literary and artistic creativity of individual writers.

**Purpose and objectives of the research.** The main purpose of the dissertation is to identify the features of the memoir genre and the principles of referring to the memoir genre through an epistemological analysis of this genre based on the works of Hamida Mammadguluzadeh and Banine, both in the ideological content, genre and poetics. The main scientific goal of the study is to explain the

factors that determine the synthesis of the memoir genre with the novel, the mechanism of entry into the "modern world" (modern human mind), the literary and cultural environment that feeds this process. To achieve this goal, the following scientific tasks were performed:

- To study the genre of memoirs as a new stage in literature in the context of classical Azerbaijani literary samples, to consider the literary and historical features of the era;
- To systematize in a theoretical and historical context by analyzing the artistic and aesthetic innovations that characterize the socio-political literary environment of Azerbaijan at that time;
- To determine the literary-historical and artistic-philosophical reasons for turning to the literature of memory in Azerbaijani prose;
- To analyze the poetic mechanism of interpreting the model of thinking embedded in memoirs at the level of modern prose;
- To make the artistic and philosophical essence of the genre the subject of analytical analysis in the context of history and modernity in epistemological analysis on the materials of "My memories" by Hamida Mammadguluzadeh and "Days in the Caucasus" and "Days in Paris" by Banine;
- To consider artistic and philosophical problems, such as man and history, man and society, man and time, identifying the role and place of confessional motives and attitudes towards the socio-political events of that time in these works.

**Research methods.** The methodological orientation of the study is determined by various theoretical concepts and school conclusions on the analysis of the mechanism of the relationship between memoirs and literature, studies aimed at clarifying the role and place of memoir literature in prose. Scientific results and conclusions of world literary critics about memoirs, research based on the interpretation of the architectural genre in Azerbaijani literary criticism determine the methodological basis of the dissertation. At the beginning of the 20th century, the views of a number of writers on the general coloring of the memorial period in the study of the social environment of

Azerbaijan are important as theoretical and methodological sources of the dissertation presented in various topics and works to reveal the ability to express the features of poetically similar, referring to the basic principles of historical comparative analysis. The study mainly uses descriptive, historical-comparative and comparative-typological methods, methods of hermeneutics and discursive analysis.

**The main clauses brought for protection.**

- The memoir genre is a new stage in our literary history in the context of classical Azerbaijani literature and reflects the literary and historical features of the era;
- In Azerbaijani literature, memoirs are an original literary genre with unique epistemological and ontological features;
- Appeal to memorial literature in Azerbaijani prose is determined by the literary-historical and artistic-philosophical factors of the period and national culture and forms a genre typology;
- In the works of Banine and Hamida Mammadguluzadeh, the authors' individual-cultural self-identification is the main creative factor of the genre and characterizes the typology of this genre as a whole;
- Epistemological analysis on the materials of “My memories” by Hamida Mammadguluzadeh and "Days in the Caucasus" and "Days in Paris" by Banine creates a theoretical and methodological basis for the analysis of the artistic and philosophical essence of this genre in the context of history and modernity;
- Confessional motives and attitude to the socio-political events of the time play an important role in the artistic comprehension of artistic and philosophical problems, such as man and history, man and society, man and time in the corresponding genres and texts;
- The works of Banine and Hamida Mammadguluzadeh provide a scientific and methodological basis for the analysis of the poetic mechanism of interpreting the thinking model inherent in memoir literature in modern prose.

**The scientific novelty of the research** lies in the fact that for the first time at the level of a dissertation, the problem of attitudes towards women in memoirs is considered, the problem of the influence of

national self-consciousness on the writer's alter ego, the problem of interaction with foreign memoirists and the problem of orientalism in this sense is taken into account. At the same time, it is precisely in Hamida Mammadguluzadeh and Banine's work that the self-identification of the Azerbaijani woman in all aspects appears through the memoir genre, and in this sense, the disclosure of the essence of women's memories is also included in the scientific innovation of the research work.

**The theoretical and practical significance of the research** lies in the fact that memoir literature in the dissertation expands the field of study of Azerbaijani literary criticism, studies national literature as an equal participant in the general process in the world. The theoretical provisions and results of the study can be used as material in the field of literary theory, history of literature, scientific results of various higher educational institutions of the country, training of relevant specialties, teaching various subjects related to the problem area. A dissertation can offer a wide range of material for learning in general. In addition, the dissertation is of practical importance as a teaching aid for teaching "World Literature" and "History of Azerbaijani Literature" in higher educational institutions.

**Approbation and application of dissertation.** The theme of the dissertation was determined at the Department of the Azerbaijani Language and Literature of Azerbaijan University and approved by the Academic Council of the University and the Coordinating Council. The applicant's research on the dissertation is reflected in the materials of international and national scientific conferences, authoritative scientific publications in Azerbaijan and abroad, as well as in journals included in international summary and indexing systems.

**Organization where the dissertation is performed.** The dissertation was performed at the Department of Azerbaijani Language and Literature of Azerbaijan University.

**The total volume of the dissertation with a metric, indicating the volume of the structural units of the dissertation separately.** The research paper was written in accordance with the requirements of the Supreme Attestation Commission under the President of the



Republic of Azerbaijan. Thesis thesis work includes an introduction (14858 symbols), main content (Chapter I: 102709 symbols, Chapter II: 67661 symbols, Chapter III 66038 symbols) and the result (8010 symbols). The total volume of the dissertation is 259273 conventional symbols.

## MAIN CONTENT OF THE WORK

The first chapter of the dissertation entitled "**Epistemological features of the memoir genre in Azerbaijani literature**" consists of 3 subchapters. Chapter "**Historical sources and the formation of Azerbaijani memoirs. Memoirs, biography, autobiography**" reflects the historical origins of Azerbaijani memoirs and the formation of this genre over the years and its emergence as an independent genre. The historical roots of the memorial genre, which was formed in the 20th century, go back to the 11th century. In works written in the genres of masnavi (couplet) and qasida (ode), which form the basis of classical literature, the part called "fakhriyya" attracts attention as part of the literature of memory as a whole. In fakhriyya, which is one of the first parts of the genre of poetry, the artists sang their talents, writing skills, and also gave information about their descendants and family members. After the genre of fakhriyya poets began to use masnavi genre. From this point of view, the biographical information given in the first parts of all prose-epic poems is of particular importance. The first examples of this kind of samples are found in the works of such artists as Nizami Ganjavi, Nasreddin Tusi, Abul Ula Ganjavi, Khagani Shirvani. In the works of Abul Ula Ganjavi, who is considered the teacher of such classics as Khagani Shirvani and Felaki Shirvani, a prominent representative of the palace literature of the 11th century, one can find sparks of the genre of memory associated with the relationship between master and student.

In general, since there is no specific source about the life of classical poets and writers, modern researchers, when studying their biographies, turn to classical poets' own works. For example,

Mohammad Fizuli said in the introduction to the Persian divan: *“Sometimes I wrote poetry in Arabic and amuse the Arabic chapters with my different poems. It was easy for me. Because the language of my scientific discussions was Arabic. Sometimes I rode in the world of Turkish poetry and enjoyed the beauties of Turkish poetry. This did not bother me much, because the Turkish poem matches the accuracy of my original. Sometimes I put a pearl on the stem of the Persian language and felt the fruit of my heart from this branch.”*<sup>1</sup>

Over the centuries, the number of autobiographical works in the creativity of poets and writers has increased. The poem "Flight of a Dream", which is of exceptional importance in the work of Abbasgulu aga Bakikhanov, consists of memoirs written by the poet during his travels. The memoirs were a collection of Bakikhanov's Warsaw impressions. He shares his memories of the life of the influential intellectuals he met here, also of the high qualities of the Polish people. The reflection of the poet's personal information in the introduction to the work "Tazhibi-akhlak" can also be considered a sign of the memoir genre: *“When I was young, I believed in my own mind, I never thought that I had flaws. I used to accuse the people of my time, if something did not suit me in my opinion or something worked out against my will. Although they weren't innocent. But their fault was not as great as I thought. As my research and experience grew, I began to doubt my level of intelligence. What I was not aware of, slowly came to light”*<sup>2</sup>

Actors have already begun to write their biographies and memoirs in connection with the birth of the theatrical art of the twentieth century.

Along with such writers as Jalil Mammadguluzadeh, Omar Faig Nemanzadeh, Mammad Said Ordubadi, Ali Nazmi, such actors as Huseyngulu Sarabsky, Ahmed Gamarli, Mirzaga Aliyev also made a great contribution to the formation of memoirs as an original genre in our national literature. In the 50s and 90s of the twentieth century, our memoir literature was already enriched by such names as Mehdi

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<sup>1</sup> Füzuli, M. Əsərləri: [altı cildə] / M.Füzuli. - Bakı: Şərq-Qərb, – c.1.- 2005.- s.17

<sup>2</sup> Bakıxanov, A.A. Qüdsi.Seçilmiş əsərləri / A.A.Bakıxanov. - Bakı: Avrasiya Press, – 2005. – s.21

Husein, Aziz Mirahmedov, Ali Veliyev, Gulu Khalilov, Abbas Zamanov, Bayram Bayramov, Aziz Sharif.

The above-mentioned writers deepened the specifics of the memoir genre in terms of historical content, and already wrote about the events that a person faced with the realities of that period.

Ahmed Anatollu, a famous actor of that time, described his life in detail in the book "Fifty Years on Stage".

As A. Anatollu noted in his memoirs, he had a great passion for acting, but this was not welcomed by his father: *"For the first time I played the role of one of the comrades of the fugitive Karam in the play "Qachaq Karam" (The Fugitive Karam). This thing came at a cost to me. After a while, my father found out that I was playing in the theater. When I came home one evening, I saw my father very angry: "Well, everything is perfect, there weren't enough players, but you fixed everything, right?" I said, father, this is not a joke, this is also art.*"<sup>3</sup>

In general, the 20th century is a more prosperous period for Azerbaijani memoirs. A prominent representative of this period is Jalil Mammadguluzadeh, who lived in 1869-1932. His "Memoirs" is the most valuable work of the writer's memoirs. The work tells about the childhood life of Mammadguluzadeh. "Memoirs" begins with this famous phrase: *"As soon as I opened my eyes for the first time in my life, I saw the world in darkness. The first thing I heard in this darkness was: Allahu Akbar! Allah Akbar!"*.<sup>4</sup>

As a result, it becomes clear that the genre of memoirs was created as an expression of a subjective attitude to events that permeate or affect the writer's memory and play an important role in his life. Unlike memoirs, biographies take into account human life and are increasingly covered by facts. The autobiography aims to give a

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<sup>3</sup> Anatollu, M.Ə. Əlli il Azərbaycan səhnəsində / Ə.M.Anatollu. - Bakı: Ecoprint, - 2017. – s.229

<sup>4</sup> Məmmədquluzadə, M. C. Əsərləri: [dörd cilddə] / C.M.Məmmədquluzadə. - Bakı: Öndər nəşriyyat, – c.1. - 2004. - s.4

coherent account of one's life. Fake memories are very close to memoirs, because the second mentioned genre comes from the memory of a person. Subjective opinion plays a leading role in memoirs, where the writer can easily improvise. In order to identify memoirs, we remove the restrictions of autobiography.

Memoir writers choose an important moment in their lives and try to recreate that event through stories. The feelings and assumptions of the author form the basis of the story. All the facts of the incident have been preserved in the memoirs, but the author is more mobile here, because he tells the story as he remembers, not as others can prove or disprove.

There are different types of memories depending on the form of writing. Its more common form is diaries. A diary is a chronological record (originally in handwritten format) of the events of a day or other period of time. While this may form the basis for daily memoirs or biographies, they are usually written for the author's personal use and not for publication.

Another form of memoir is the travel story. A travel journal is a record of a traveler's experience written by a traveler, sometimes in the form of a diary, during a trip and then edited for publication.

Second paragraph of the first chapter is entitled "**Classical epistemological features in the memoir literature of Azerbaijan**". In general, the epistemological analysis of Banine's "Days in the Caucasus" and Hamida Mammadguluzadeh's "My Memoirs" shows that at the beginning of the last century, depending on the history of memoirs, social and national contexts, unprecedented mobility, maneuverability, adaptability to the "environment" were manifested, which is a complex of philosophical, epistemological, scientific-theoretical, aesthetic ideas. In this sense, the artistic reflection of religious values is primarily a general humanitarian concept that serves to reveal a specific mentality formed by the moods of the end of the century and the millennium - the place and role of man in the world, as well as his/her worldview, world outlook and evaluative possibilities. It was understood as an independent general aesthetic phenomenon of the world culture, and since then has taken shape as a

specific phenomenon in philosophy, aesthetics and literary-critical thought.

The memorial genre occupies a special place in Azerbaijani literature. Memories permeate modern culture - other genres and the press. In “Memories: A History”, Ben Yagoda states, *"Memories have been a central form of culture: it's not just stories being told, how many arguments are made, products and features are imported, ideas are spread, actions are justified, reputations are built or maintained."*<sup>5</sup> It is through memorabilia that the reader can discover the realities of the life of the authors not in any source, but only in memoirs. The genre of memoir provides two of our most human desires: recognition of self and recognition of others. Every memoirist writes his/her book in his/her own voice.

Sound is the style in which a writer writes: the way he or she communicates with his or her ideas, the choice of words and examples, and the way he or she approaches the story. The reader ends the memoir with a clear idea of the author's voice. Memories allow the author to share what he has learned from specific life experiences. Instead of celebrating every major event in life, memoirs focus on certain details of the subject. This approach helps the author find clarity and meaning in their lives.

Memories also help readers better understand the lives of others and themselves. Flashbacks invite readers into the thoughts of the other and thus provide interesting or unique stories that give answers, a sense of humor, points of contact, and/or the difficulties or absurdities of life.

Memories are always spoken in the first person singular, using the words “my/me”. This makes the story personal and the experience subjective.

In fact, it is difficult to achieve objectivity in memoirs, because the story is filtered through the point of view of the author/subject. For many writers, childhood memories are as important as anything else,

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<sup>5</sup> Yagoda, B. *Memoir: A History.* / B.Yagoda – New York: Riverhead Books, - 2008. - p.17

except for the formative period. Sometimes the author is so carried away by the “creativity of life” that he cannot claim the historical authenticity of his work.

For example, V. Khodasevich's memories of the Silver Age in the book "Necropolis" are considered relatively reliable, despite the caricatures of literary portraits, and G. Ivanov's work "Petersburg Winters" of about the same period is considered the fruit of the mythology of real people in literary criticism.

The unstable balance between the subjective and the objective in memoir prose makes it a favorite field of artistic experience for modernist and postmodernist writers (Jean Janet, Henri Miller, Alain Robbe-Grillet). It should not be forgotten that all texts of the memoir genre are characterized by a dialogue with other works, with their period and future.

So, on the one hand, memoirs are documents of that period, because any memoir text reflects a view of a specific object of history and introduces the reader into a more or less reliable world of the reality that the author of the work writes about. memoirs. The memoirs are figurative texts that give an idea of the personality of the writer, largely documenting his inner world. But a person is also a document of the time in which he lived.

The memoirist always acts as a researcher who recreates fragments of the real life of society, as an artist who creates a figurative picture of the world, which he writes as a publicist, he acts as an integral subjective whole, therefore personal memories allow the viewer to understand not only the past, but also the present and in some sense may have some effect.

Genre specifics of memoirs, content-formal features, artistic and journalistic means used by the authors of memoirs have been in the center of attention of literary critics for many years. There are many gaps in the theory of memoir genres, which makes memoirs controversial among other literary genres.

While writing their works, memoirists not only connect the inner world with their external impressions, but also convey to the reader the culture and national values of their people. From this point of view,

Banine's works in the style of a sincere confession were successful. According to scholar Thomas Kuser, writers in works in which they are the protagonist turn to the memoir genre not for style or detail, but for wisdom and self-awareness. Also, if we consider the works from this approach, we can see that the ideals of both writers changed and became more complicated throughout the work.

Self-identification is a complex and responsible process. Sometimes a person does not realize himself until the end of his life, and sometimes he does not do this because of fear. But at a time when the Caucasus was particularly difficult for women, the fact that two strong female writers have managed to create excellent memoirs is a testament to their strong analytical thinking and common sense.

The third subchapter of the dissertation is entitled "**Modern epistemological features in the memoir literature of Azerbaijan**". It is a concept that emerged at the same time as the complex of philosophical, epistemological, scientific-theoretical and aesthetic ideas entered the circulation of the humanities, explaining the components of this complex from different points of view and conditioning their emergence. A work of art that offers a model of the world, that is, a concise, schematic description of it from a certain point of view, is an epistemological metaphor that is formed in the field of tension between reality and the author's poles.

In the memoirs, the writer demonstrates his/her personality as he/she wants to see it. *"The memoirs cover the entire life of the author, often important events, and sometimes many periods, and belong to people who have played a prominent role in history. There are many things that do not find their place in the official work, which are observed by contemporaries and passed on to future generations in the writings of contemporaries and witnesses"* <sup>6</sup>. H. Mammaduluzadeh's dedication to Mirza Jalil "My Memories" is a vivid example of this. Thus, the memoirist gave detailed information about the outstanding moments in the life of the great writer.

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<sup>6</sup> Энциклопедический словарь : [82 т.] - С.-Петербург: Акц. Общ. Брокгауз-Ефрон, - Том XIX. - 1896. - с.70

The modern epistemological analysis of the works reflected in the memoir genre not only allows us to see creativity from different angles, but also reveals the author's attitude to life and memories of that moment.

As Naila Samadova noted: *“Memory is one of the results of a complex relationship between a person and the outside world. However, this is not a passive reflection of events, on the contrary, it is connected with human experience.”*<sup>7</sup> As Banine said, *“For the first time in my life, I felt free. I was so free that I lost myself. Only poverty and hesitation could interfere with happiness. But it didn't happen.. I will surprise those who see happiness in wealth - poverty has made me so happy”*<sup>8</sup>

The second chapter of the dissertation **"Individual and cultural self-identification of the author in Banine's creativity"** consists of two paragraphs. The first paragraph of this chapter is titled **"Banine and two different cultures: A Synthesis of Eastern and Western literary traditions."** In our analysis of the reading process, we observed three important aspects of the relationship between the reader and the text - foresight and return to the past, as a result of which the text was interpreted as a living event, while creating the impression of similarity with life.

As in any literary memoir, a "living event" must somehow remain unfinished. In the process of reading, this encourages the reader to constantly search for sequence, because only then can he complete the situation and understand the unfamiliar memory. However, the understanding of the sequence is itself a living process, and in this process it is always necessary to make a decision on the basis of choice. However, these decisions, in turn, give realism to the possibilities they exclude, since they create deviations in a certain sequence. All this draws the reader to the reality created by the text itself.

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<sup>7</sup> Səmədova, Ə.N. Azərbaycan məmuar ədəbiyyatı tarixi / N.Ə.Səmədova. - Bakı: Nurlan, - 2006. - s.6

<sup>8</sup> Банин, У.Б. Парижские дни / У.Б.Банин. – Баку: Кавказ. – 2006. – с.43



Those who perceived themselves as individuals have always sought to determine their place in the past and present, to understand the life they lived, to fix it in writing and to pass on their experience to future generations.

Man has always had a desire to stop, or rather, restore time and himself. The surrounding world, basic principles, norms and values that change before our eyes, are forgotten at lightning speed, sometimes contrary to common sense, have caused the need for self-identification. For this reason, memories allow us to fully realize this intention.

Reading both Banine's memoirs, we understand that the writer met people of different nationalities and religions from birth to the end. From this point of view, one of the main reasons why she can easily be called "French" is that she adapted to different civilizations while in Baku, perhaps because she did not become a fully religious Azerbaijani. Even her close relatives of Azerbaijani origin sometimes tried to imitate the way of life of Western women. Thus, the writer had no choice but to be a Parisian. In a 1947 interview, Banin described cultural influences on her life: *"I have lived in different cultures: a German nanny instead of a mother, the Islamic environment in which I was born, the Russian occupation of the country and, as a result, our Tatar identity, the rebellious themes that I read, playing with dolls, Tolstoy and Dostoevsky ... And the greatest one - the French influence"*<sup>9</sup>. As noted, France had a great influence on her not only because she spent most of her life there, but also because in childhood she dreamed of a country that seemed incredible to her. France was freedom for her, France meant the fulfillment of her unfulfilled dreams. There she was able to easily adapt, because she had been moving towards this goal since childhood. Categories of Western European culture cannot be mechanically applied to the diverse cultures and literatures of the East. In this case, we can only talk about the deep similarities that have arisen in the unified process of the

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<sup>9</sup> Marsden, T. The eventful life of Banine [Electronic resource] / Visions of Azerbaijan. – summer, 2016. URL: <http://www.visions.az/en/news/808/15bf7191/>

spiritual development of mankind and, as the academician N. Conrad showed, reveal the common meaning of human history. In this case, the involvement of whole stages of the spiritual life of peoples, types of culture, rather than artistic directions or even literary periods, will allow to draw effective conclusions.

The second unit of the second chapter of the dissertation is entitled **“The dynamics of the author's attitude to her personal destiny in the autobiography and life writing process”**. The nature and dynamics of the epistemological aspects in the process of describing the writer's personal life are clearly reflected in Banine's "Days in the Caucasus" and "Days in Paris". Reading the above-mentioned works of Banine, it is felt that her first step to France will completely change her life. The writer's feelings and emotions are so vivid that with the happiness and psychological condition of 19-year-old Umm al-Banu, we can clearly see both the different aspects of Banine's life and the general aspects of her personality, her inner evolution and the dynamics of this process. As Tom Marsden noted in “The Eventful Life of Banine”, Banine had a rather extraordinary life. Ummulbanu lived a life that a Muslim woman from the East could not live. What she was looking for was a desire to be happy as a woman. She did not try to do so in Azerbaijan, but in France she was able to do so at the expense of her friends, freedom and the writing profession. In his memoirs, T.Marsden expresses a sentence – Banine was the unfortunate woman who was trying to find her way, love, friendship or a little fame in this enemy world. Unhappy as a woman, Ummulbanu achieved this as a writer. This suggests that if he had met Andrei Masarin years ago, she would not have turned to writing to prove herself in life. Thanks to the variability of life and events, the Azerbaijani writer chose the sacred path and created works that conquered hearts. As a person who found her own line in mixed life, who had an independent, unusual, and therefore unique view of events, she found her way not only into the hearts of famous writers, but also into the hearts of readers. Although our national writer lived in France, she never denied that she was Azerbaijani. The truth she told to Bunin about Azerbaijani women were not in fact directed at one person. *“If*

*you came to Azerbaijan, you would also write a few mysterious works about our beauties. I have no doubt that you will be amazed at the courage and integrity of our women. Azeri women are courageous, friendly and do not lag behind men. They are loyal to the family and are ready to endure any hardship to maintain their happiness.*"<sup>10</sup> The statements of the writer, who spent a small part of her life, only fifteen years in her homeland, are proof of how much she knew and loved her lands and compatriots.

The first paragraph of the dissertation chapter **“Ontological and epistemological analysis of Hamida Mammadguluzadeh’s creativity”** is called **“Self-identification in Hamida Mammadguluzadeh’s biography”**. Another prominent representative of Azerbaijani memoir literature is Hamida Mammadguluzadeh, philanthropist, wife of the great thinker Jalil Mammadguluzadeh. The memoir work “My memories” by H.Mammadguluzadeh is one of the first examples in national literary creativity. The mentioned book deepened and flourished the Azerbaijani memoir literature of the 20th century. With this book, Hamida khanum made her contribution to our literature, comprehensively reflecting the life she lived and created. Born in the village of Kahrizli, Shusha in the family of Ahmad bey Javanshir, a historian and educator of that time, the memoir writer formed a broad outlook thanks to her intelligent father and was truly "the daughter of her father." Ahmad bey's control over the education of his children in the first place led to the excellence of the youngest Hamida among the teenagers in her childhood. Thus, unlike typical village children of that time, she was a highly intelligent girl with wide world outlook who mastered the Russian language.

In her memoirs, compiled on the basis of a personal diary, Hamida khanum not only describes the events of that period, but also conveys to the reader the visible and unusual aspects of the life of the participants in the period. As Abbas Zamanov said, *“One of the wonderful features of Hamida’s memoirs is that she wrote these*

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<sup>10</sup> Sabiroğlu.F. Şamaxı şahzadəsi // Aydın yol. – 2016, 3 yanvar. – s.5.

*memoirs not only on the basis of her memory, but also on the basis of her diaries”.*<sup>11</sup>

In the book, the author creates an atmosphere that demonstrates human qualities that are revealed in relationships between her husband Mirza Jalil and herself. As noted, in Azerbaijani literature, the author himself often acts as a hero when creating memoirs. But in the memoirs of Hamida Khanum the hero is Jalil Mammadquluzadeh. The writer has spent almost all of her work on her husband. In the work, the author speaks about Jalil Mammadguluzadeh with personal respect and love, as a native man with whom she connected her destiny. However, the essence of the work is not limited to this subjective attitude, individual feelings. H. Mammadguluzadeh also understands and presents Mirza Jalil as a public figure, citizen, thinker and writer who played an important role in the cultural environment and literary process of his time. The memoirs also take into account the social and literary circle of J. Mammadguluzadeh, not only in the period of his life, but also in our national consciousness and history; his place and position are presented not in a declarative way, but with artistic analysis, poetic details and description. Therefore, the writer's thoughts and opinions about different people in the work help to reveal his relations with historical figures, the secret moments between them, as well as to reveal the writer's system of values, national and social position and aesthetic ideal. Each page of the book is not about the personal relationship of the lady with her husband, but about the author's professional memories of literature.

The second paragraph of the third chapter of the dissertation is entitled **"The relationship of the author with various social institutions (family, religion, gender, etc.) in the process of writing memoirs."** In general, in the memoir genre, writers focus on family, religion, gender, and so on. The attitude to such concepts plays the role of an important text-forming factor and plays a decisive role in

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<sup>11</sup> Vətəndaşlıq ləyaqəti: [Elektron resurs] Ədəbiyyat və incəsənət. –Bakı, 1981, 3 aprel. URL: [http://ilyasafandiyev.musigi-dunya.az/gotovie\\_knigi/megaleler\\_edabiyet\\_incesanet/vetendashlig\\_leyaqeti/files/publication.pdf](http://ilyasafandiyev.musigi-dunya.az/gotovie_knigi/megaleler_edabiyet_incesanet/vetendashlig_leyaqeti/files/publication.pdf)

understanding the nature and poetic typology of memoirs. This feature is also an important part of travel diaries, which can be considered as a genre of memoirs in general and which can be traced in the work of many Azerbaijani memoirists. In the relevant sections of the dissertation, the symbolic meanings of the concepts "homeland", "home", "family", as well as the concept of artistic time, different stages of the hero's life in the works of writers, the relationship of her childhood and youth are analyzed. The rhythm of the characters of artistic time in accordance with psychological experiences, the course of events, the pace of narration are also studied as factors that create the artistic world of the text.

Getting acquainted with the life and work of H. Mammadguluzadeh, we know her as a defender of women's rights, a person who encouraged women to a better life, trying to educate them and give them work. The memoirist who went through three circles saw women living miserable lives in every age. That is why she began to support her people by providing financial assistance to girls and women. Actually, the Benevolent Society of Muslim Women, established for the well-being of women, was created for this reason and was the point at which they did not lag behind the stronger sex. Along with Hamida khanum, Govhar khanum Gajar, a woman as brave as she, also worked in the society. In her memoirs, the writer characterizes Govhar khanum with admiration and claims that a modern woman should be like this in the following lines: *“Govhar khanum was educated. Of course, she did not cover her head. She was a very active and creative woman. Govhar khanum achieved the acceptance of our petitions and appeals thanks to her personal strength, intelligence and enlightenment”*<sup>12</sup>.

The personality of Hamida Mammadguluzadeh is so bright and striking that it can be said with confidence that the memoirist is one of the most beautiful models for Azerbaijani women. Hamida Javanshir overcame great difficulties for the people with her talent, education,

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<sup>12</sup> Cavanşir, Ə.H. Xatirələrım. / H.Ə. Cavanşir. - Bakı: Apostrof.- 2012. – s.124

outlook and wisdom. Her achievements, worthy of a real Azerbaijani lady with her manners both in private and in public life, will remain a true model of an oriental woman.

In the “**Result**” part of the dissertation, the scientific positions achieved in the course of the study are presented in the form of abstracts. The dissertation is an overview of memoirs as a literary genre and theory, is devoted to the creation and development of memoirs, highlights their most notable trends.

The scholarly work also explores the genre's many ways of personal storytelling in the humanities and beyond. Thus, the genre is a reflection of the theoretical transition from fluctuations between history and literature to journeys into sociology, psychology, technology and media. The memoirs of Banine and Hamida Mammadguluzadeh not only provide information about the environment, the country and the people in which they lived, but the epistemological analysis reveals the feelings of the writers when they experienced those events and when years later they rewrote them on paper. Banine's sincere criticism of herself and her environment gives her works a mystique.

“My memories” by Hamida Mammadguluzadeh about her invaluable position in the life of Azerbaijani peasants, in addition to providing valuable information about Jalil Mammadguluzadeh, is one of the pearls of the Azerbaijani memoir genre. The epistemological analysis of memoir literature helps to study these works together with the authors, and as a result, the reader has an accurate picture of the environment in which memories occur and the way of life of the people.

The epistemological study of works helps the reader to discover a special connection between the author and the work, the inner world of the author. The dissertation brought to attention the factors that determine the current state of modern epistemological research:

- The relationship between knowledge and the object is completely beyond the cognitive state. It develops complex practices that need to be taken into account when exploiting knowledge in other activities, such as creativity, design, management, learning. Reading

the works, it can be observed that both female writers acted according to their intuition and perception at some points, but at other times they used habitual actions.

- The classical connection of “truth” is supplemented by a number of other relations (sometimes replaced): “correspondence”, “completeness”, “detail”, “realization”, etc. The full completion of truth by other relations is a characteristic feature of memorabilia. Because the author of the memoirs reveals the truth from her point of view in the work. The truth of the writer is subjective, and since memoirs are the life experience of the memoirist, they can replace the truth with correspondence, completeness, detail, realization, and so on.

- In essence, the typology of knowledge is more connected with the methodological, natural sciences, and humanities.

- A special topic of research is the semiotic structure of knowledge.

- In addition to "knowledge", other epistemological associations (for example, "languages") are closely studied. When reading "Days in the Caucasus", "Days in Paris" and "My Memoirs" one can see that the authors know foreign languages. Banine's foreign languages were Russian and French, while Hamida khanum's foreign language was Russian. This was due to the fact that they received a good education from childhood. Although Banine learned French at an early age, she perfected it in Paris.

- The crisis of the world of science is defined: scientific knowledge is no longer accepted as a basic form of cognition, cognitive complexes associated with various historical and spiritual practices that go beyond traditional rational ideas are of greater interest. In the memoirs, we do not find any field of science or ideas related to it, because these works are products of creativity, namely, works that arose from the imagination and experience of the writer. If a memoirist, regardless of her nationality, creates a work, adds her national values to it, uses the calories of another people and applies them to her creative product, then this work becomes more readable. In her work, Hamida khanum painted not only national values, but also

the life of the Iranian people. The same can be said about the “Days in the Caucasus” by Banine.

That is why the development of the genre of memoirs is historically connected both with scientific and intellectual ideas, and with the artistic and communicative aspects of culture.

**The main content and scientific-theoretical provisions of the dissertation are reflected in the author’s scientific articles published in the republic and abroad, conference materials:**

1. Azərbaycan memuar ədəbiyyatında klassik epistemoloji xüsusiyyətlər // - Bakı: Dil və Ədəbiyyat, Bakı Dövlət Universiteti, - 2019. № 109, - s. 270-280.
2. Azərbaycan memuar ədəbiyyatının tarixi qaynaqları və təşəkkülü // - Bakı: Filologiya məsələləri, - 2019. № 14, - s. 350-356.
3. Cognitive aspects of Azerbaijani female memoirs // - Baku: Philology and Pedagogy, - 2019. № 3, - p. 62-69.
4. Eastern and western culture and the author’s identity in Banine’s perception // - Oslo: Norwegian journal of Development of the International Science, -2020. № .45, - p. 35-39.
5. Fake memoirs and their proximity to life writing // -Baku: İpək yolu. Azərbaycan Universiteti. - 2020. № 2, - p. 115-121.
6. Türk memuar ədəbiyyatında Ümmülbanu Əsədullayeva və Halide Edip Adıvar simalarının şəxsiyyət intellekti təhlili // I Uluslararası Türkbilim Öğrenci Kurultayı,- İstanbul: -14 sentyabr, - 2020, - s. 65-73.
7. Həmidə Məmmədquluzadənin yaradıcılığında özünüidentifikasiya. // Gənc tədqiqatçıların IV beynəlxalq elmi konfransı, – Bakı: - 29 aprel, - 2020, -s. 65-68.
8. Teaching of autobiographical writings // X Beynəlxalq elmi və praktiki konfrans. Labyrinth of Reality, – Ukraine-Canada: - 14 November, - 2020, - p. 91-98.
9. A socio historical background of a «strong woman» in a memoir work by Hamida Javanshir // International Scientific and Practical Conference International Scientific Discussion: Problems, Tasks



And Prospects. - Brighton, Great Britain: - 21 June, - 2021, - p.90-95.

10. The author's relationship with various social institutions (family, religion, gender, etc.) in the process of a memoir writing. (On the base of Hamida Javanshir's creativity) // - Drohobych: Humanities Science Current Issues. Drohobych Ivan Franko State Pedagogical University, – 2022. № 53.



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The dissertation is accessible in the library of the National Museum of Azerbaijan Literature named after Nizami Ganjavi Azerbaijan National Academy of Sciences.

Electronic versions of the dissertation and abstract are available on the official website of the National Museum of Azerbaijan Literature named after Nizami Ganjavi Azerbaijan National Academy of Sciences.

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