

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**AUTOBIOGRAPHY IN THE WORK OF ISA MUGHANNA**

Specialty: 5716.01 – Azerbaijani literature

Field of science: Philology

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**Baku – 2024**

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance and development of the theme.** Artistic works, reflecting numerous human destinies, describing certain eras, play a significant role in the formation of people's thinking, worldview. The images created in works of fiction are born from the intersection and cross between the author's imagination and reality. In some cases, writers write down events that they know from the lives of people they personally experienced or knew. Creating such an image is denoted in literary criticism by the term autobiography.

Although the tradition of creating autobiography in fiction dates back to ancient times (in terms of literary periodisation), the study of autobiographical works in world literature was started by the French critic and writer Charles Saint-Beuve in the 19th century, and research has become a tradition since the second half of the 20th century. In Azerbaijani literary studies, the study of the autobiographical genre, autobiographical work close to it, documentary biography, diaries and memoirs dates back to the beginning of the 21<sup>st</sup> century. There are various considerations in the theoretical opinion about autobiography and autobiographies.

When involving an autobiographical work in research, first of all, the author's life, personality, attitude to it, conclusions of literary criticism, public opinion about the writer himself and his work are studied. The personality and creativity of the author are evaluated in psychological, sociological, culturological and aesthetic aspects.

The owner of the pen, creating an autobiographical image, must first of all have a good understanding of his personality, character, behavior and psychology, and have a high level of self-observation. At the same time, the autobiographical work reflects the view of a certain period. The main difference between these works and autobiographies is that in the first, the poet or writer writes down certain episodes from the life of himself and those he knows, filtering them through imagination.

A lot of autobiographical works have been written in Azerbaijani literature. The creativity of Isa Mughanna, one of the prominent representatives of Azerbaijani literature of the 20<sup>th</sup>

century, is typical from this point of view. Isa Mughanna can also be described as the author of autobiographical works in Azerbaijani literature. This is confirmed by the words of the writer in his dialogue with Mehdi Huseyn: “– *I will reproach you, - he said, - Why did you write the essay about your father?*

*I said without much thought:*

*- Because I know my father well. ”<sup>1</sup>*

The prose writer, who has more than sixty years of creative experience, starting with the first story “Anadil oten yerde” and wrote until the end of his life, has many autobiographical moments arising from his destiny. The writer continued the tradition of creating autobiography, which he started with his first story, in his later works (“Saz”, “Tutek sesi”, “Guru budag”, “Kollu kokha”, “Fajie”, “Omur karvani”, etc.) davam etdirmişdir. In each of these pencil experiments, interesting autobiographical copies were created in different situations. There are many autobiographical images in the writer's narratives and novels. In this regard, the works “İlan deresi”, “Girke kise qizil”, “Mehsher”, “İdeal”, “Gebiristan”, “İsaHeg, MusaHeg”, “Jehennem” can be specially mentioned.

I.Mughanna's main goal in creating an autobiographical image was to bring into the fiction what he saw, experienced and heard and to take into account the shortcomings of his time. This was not easy for the writer; during the period of his work, which fell on the Soviet period, he was subjected to threats and persecution. Through autobiographical examples, the writer tried to keep our national and spiritual values alive, to promote them, to convey the meanings of the lines to his readers with autobiographical copies.

One of the main issues determining the relevance of the topic is the inclusion of national identity, attachment to the roots, and the traditions of the people in the autobiographical works. From this point of view, I.Mughann's creativity can be divided into two stages before “İdeal” and starting with “İdeal”. The writer's works up to “İdeal” have a folk essence, mostly reflect the writer's life, the fate of his compatriots, and the difficulties caused by the war. In “İdeal” and

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<sup>1</sup> Mughanna, I.M. Pages from my life (İsa Mughanna in memories) / I. Mughanna. - Baku: Khan, - 2018. - p. 41.

later works, along with humanity, human ideas are also included. From this point of view, the writer's historical novel "Mahshar" is the unity of creation and humanity. Although this work is the last pen experience of Isa Huseynov's signature, it is the beginning of a new stage in the writer's creativity. In I.Mughanna's work, which began with "Ideal", the issues related to the language of OdEr and the science of SafAg attract attention.

One of the issues that actualizes the topic is that the work of I.Mughanna has not been studied properly until today. Until the 80s, certain opinions were expressed about the writer's works in scientific articles and journalistic writings, but his work as a whole was not involved in research. After the novel "Ideal" was written, the attitude of literary criticism towards the writer's work changed completely, and various articles were published about the work, which caused a great response. After Azerbaijan gained independence, researches on the creativity of I.Mughanna were expanded, dissertations and monographs were written about them. Academician T.Hajiyev<sup>2</sup>, academician I.Habibbayli<sup>3</sup>, academician N.Jafarov<sup>4</sup>, professors T.Huseynoglu<sup>5</sup>, A.Huseynov<sup>6</sup>, T.Mammad<sup>7</sup>, T.Salamoglu<sup>8</sup> involved the writer's legacy in various directions. S.Huseynova's "Miracle of Isa Mughanna's Art"<sup>9</sup>, Sh.Sadig's "Isa Mughanna's creativity in the

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<sup>2</sup> Hajiyev, T.I. Sozun de su kimi letafeti var // Literature and art newspaper. – June 17, 1998. – p. 3.

<sup>3</sup> Habibbayli, I.A. From Isa Huseynov to Isa Mughanna: The last manuscript and the whole world / Life after death // Baku: Hadaf publications, - 2014. - p. 3-7.

<sup>4</sup> Jafarov, N.Q. From the independence of literature to the literature of independence / N. Jafarov. - Baku: Elm & tahsil, - 2014. - 348 p.

<sup>5</sup> Huseynoglu, T. An artist ahead of time // Yazichi special issue. – 1998, January 24. - p. 6.

<sup>6</sup> Huseynov, A.M. Criterion of art / A. Huseynov. - Baku: Yazichi, - 1986. - 312 p.

<sup>7</sup> Mammad, T.Q. Literature in the context of modern scientific approaches (selected articles) / T. Mammad. - Baku: Khan, - 2016. - 410 p.

<sup>8</sup> Salamoglu, T. Azerbaijani literature: Controversies, truths / T. Salamoglu. - Baku: Orkhan, - 2016. - 320 p.

<sup>9</sup> Huseynova, S.I. Narratives of Isa Huseynov: / Doctor of Philosophy Dissertation in Philology / – Baku, 2000. – 136 p.

light of the “Ideal”<sup>10</sup>, and I.Mukhtar's “Reflection of national color in Isa Huseynov's (Mughanna's) prose”<sup>11</sup> monographs about I.Huseynov's work have been published. The studies of professor R.Kamal<sup>12</sup>, doctor of philological sciences E.Akimova<sup>13</sup>, and doctor of philological sciences I.Musayeva<sup>14</sup> about the work of I.Mughanna are also noteworthy.

**Object and subject of the research.** The object of the research is the artistic prose of I.Mughanna, one of the prominent representatives of the 20th century Azerbaijani literature. The subject of the research is the study of autobiographies in the writer's work.

**The purpose and tasks of the research.** In order to achieve the goal set in the dissertation work, the following tasks are planned:

- To take a look at the ideas of the world and Azerbaijani literary studies regarding the genre of autobiography;
- Distinguishing autobiographies from autobiographies, documentary biographies, memoirs, and diaries;
- To involve the autobiographies created in different periods of Azerbaijani literature into the analysis from different aspects;
- To clarify the current controversial points in literary studies about the personality and work of I.Mughanna;
- To involve the social and philosophical aspects of the writer's literary prose in the background of the mentioned problem;
- To determine the author's reasons for creating an autobiographical image and the significance of the created autobiographies for Azerbaijani literary studies;
- To analyze the autobiographical copies in the writer's stories and narratives in the context of reality and the writer's imagination;

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<sup>10</sup> Sadiq, Sh.K. Creativity of Isa Mughanna, in the light of Ideal / Sh. Sadiq. - Baku: Hadaf publications. – 2017. – 320 p.

<sup>11</sup> Mukhtar, I. Analysis of national color in the prose of Isa Huseynov (Mughanna) / I. Mukhtar. - Baku: Elm & tahsil, - 2018. - 148 p.

<sup>12</sup> Kamal, R. Believing in Jesus // Literature newspaper. – 2020, June 14. - p. 23.

<sup>13</sup> Akimova, E.S. Man is the target of artistic sensibility // Kaspi newspaper. – 2017, February 11–13. - p. 24.

<sup>14</sup> Musayeva, I.A. View from 21<sup>st</sup> century: Literary criticism and artistic word / I. Musayeva. - Baku: Elm & tahsil, - 2017. - 724 p.

– To comparatively analyze the autobiographies created by I.Mughanna in the novels “Mahshar”, “Ideal”, “Gibiristan”, “IsaHeg MusaHeg”, “Jehennem”.

**Research methods.** In the research work, based on historical comparative and analytical methods, new considerations were put forward by applying to the world and Azerbaijani literary theoretical idea of the genre of autobiography.

The works of I.Mughanna was involved in the study within the autobiographical boundaries as a whole, the attitude to the personality and creativity of the writer was investigated against the background of the creativity of autobiographism. Referring to the opinions of world and Azerbaijani scientists (from the article and monographic aspect), new scientific ideas are reflected in the research work.

**The main provisions for defense.**

- Distinguishing autobiographical works from other genres - documentary biography, autobiography, memoir, diary, etc., and the importance of autobiographical creativity for literary studies;

- The importance of autobiographical elements in Azerbaijani artistic prose in terms of sociological analysis and evaluation of literature;

- Evaluation of I.Mughanna's work in a comparative context with his personality;

- Following the writer's life path and creative development against the background of autobiography;

- Drawing parallels between the fate of I.Mughanna and the autobiographical images he created in his stories, narratives and novels;

- Determination of boundaries between imagination and reality in the example of autobiographical copies in the author's novels;

- Discovery of different aspects of the writer's autobiographical reflection of the same image in different works.

**Scientific novelty of the research.** Determining the topic and setting the problem created a basis for conducting research in a new direction.

- For the first time, the distinctive features of autobiographical works from autobiographies were determined and involved in research;

- Although I.Mughanna's work was addressed in different directions at different times, for the first time the prose writer's work was involved in research in its entirety and investigated within the boundaries of autobiography;

- Current views and opinions on the personality and creativity of I.Mughanna have been scientifically evaluated;

- The question of periodization of I.Mughanna's work was approached from a different perspective, and his literary heritage was divided into the periods before "Ideal" and the periods starting with "Ideal" and investigated in a new aspect.

- In the research work, parallels were made between the facts written by the writer about himself and his genealogy and his artistic prose, and it was substantiated that autobiography in the author's work has a traditional character.

**Theoretical and practical significance of the research.** The dissertation work is of theoretical and experimental importance.

The results of the dissertation work can be used as an aid in the teaching of the subject of literature in the philology faculties of universities. Since I.Mughanna's work is involved in the research within the autobiographical limits, it can be important as a source for researchers studying the legacy of the writer. Also, the results of the study can be used as a source in writing the history of Azerbaijani literature.

**Approbation and application.** The main provisions, scientific innovations and final results of the research work have been reflected in the scientific collections included in the register of the Supreme Attestation Commission under the President of the Republic of Azerbaijan in the form of abstracts, articles, and conference and symposium materials of national and international importance.

**The name of the institution where the dissertation work was performed.** The dissertation work was performed at the Department of History of Azerbaijan literature of Baku State University.



**The total volume of the dissertation with a mark with the mention of the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction (9,876 conditional marks), three chapters with two paragraphs each (first chapter 45,737 conditional marks, second chapter 73,048 conditional marks, third chapter 101,043 conditional marks), a conclusion (11,175 conditional marks) and a list of references.

The total volume of the work is 240,879 conventional marks.

## **TƏDQIQATIN ƏSAS MƏZMUNU**

In the **Introduction** part of the research, the relevance of the topic is justified, the level of study of the problem, its object and subject, goals and objectives, research methods, the main propositions defended, the scientific innovation, theoretical and practical significance of the research are explained.

The first chapter of the dissertation is called **“Analysis of autobiography in artistic literature”**. This chapter consists of two paragraphs. In the first paragraph, called **“The concept of autobiography in contemporary literary and theoretical thought”**, different shades of autobiographical work and autobiography are brought into consideration. Autobiography is regarded as a literary example reflecting the life and experiences of the writer directly. For this reason, the concept of time is an important issue in writing autobiographies.

It would not be correct to call autobiographies stories, narratives or novels. According to James Olney, “after writing an autobiography, it turns into either a novel or a journalistic one”<sup>15</sup>. However, it is not advisable to fully agree with this opinion of the researcher. If an autobiography turns into a novel, it should already be considered an autobiographical work. And from the point of view of transformation into journalism, one can agree with this possibility in some way. The author finds solace in presenting to the reader what

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<sup>15</sup> Olney, James. *Memory & Narrative: The Weave of Life-Writing* / J.Olney. – Chicago: The University of Chicago Press, – 1998. – p. 186.

he cannot live in life in the autobiographical image that he portrays in the work. Another point is that the writer does not want to move away from his past, so he creates autobiographies. *“In autobiographies, sometimes the reader's emotional expectations can disappoint him. Because the victories and defeats of the author may be trivially lost inside the text, not attracting the theoretical”*<sup>16</sup>. The occurrence of this circumstance is natural, because in an autobiographical work the author not only talks about himself, but also illuminates the fate of his loved ones and heroes created by his imagination. For this reason, he is often unable to give information about himself in a clear, obvious way. Therefore, autobiographical works differ from autobiographies and memoirs.

In an autobiographical work, the author not only gives certain details from his biography, but also writes down events that are the product of his imagination. Such literary examples are autobiographical in nature, and the information given by the author about himself is called autobiography.

As one of the greatest researchers of this genre, the name of Philippe Leger should be mentioned in particular. Leger's 1971 monograph “Autobiography in France” was a valuable research work in this field for its time. It was after this work was written that the tendency to study the genre of autobiography became stronger.

In this paragraph, the main feature of distinguishing between documentary biographical works and autobiographical examples is the second plan of the writer's imagination. In such works, the main preference is given to sources, factual bases and authentic sources. For this reason, although the writer's imagination shows itself in certain episodes in the course of the work, documents and facts are more necessary.

One of the genres that is close to the genre of autobiography is the diary. The difference of this genre from autobiography is that since autobiography is written after a certain period of time has passed, factual and chronological order is not expected. In the diary, based on chronological order, events are often concisely written

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<sup>16</sup> Dadashova, Sh.N. Characteristic aspects and genre features of autobiography // – Baku: Poetika.Izm, – 2014. – p. 227.

down. Diary is more common than other genres, because while autobiography, autobiographical work, documentary biography, memoir are mainly written by writers, poets and public figures, anyone can write a diary.

In the second paragraph of the chapter called “**Autobiography in Azerbaijani literature**”, the tradition of creating autobiographies is followed in Azerbaijani literature, autobiographies in the works of artists who created autobiographies from ancient times to the present, such as Kh.Shirvani, N.Ganjavi, I.Nasimi, M.Füzuli, A.Bakikhanov, Y.V.Chamanzaminli, I.Shikhli, are involved in the research.

The large number of autobiographical works is important for the preservation of ethnographic values. The issue of historicity in literature also falls on autobiographical works. “*According to M.Huseyn, life and modern man should be the first material and criterion of the artist*”<sup>17</sup>.

The inclusion of reality and poetics in autobiographical works shows that works of this type serve literature, history, human studies in general.

The autobiographical works of the classics play an important role in reflecting the landscape of the time. The autobiographical works of the classics play an important role in reflecting the landscape of the time. The fact that the poet showed his autobiography in the poem “Tohfatul-Iraqeyin” made this work an important carrier of information about Kh. Shirvani. “*The poem is not a safarnameh or memories of the trip. The poet reflects his thoughts about various issues and people, his memories of the life he spent until he wrote his work*”<sup>18</sup>.

Of course, it would be wrong to call the work an autobiography or a memoir, because artistry prevails here.

Autobiographies are also found in the works of the poet Nizami Ganjavi, a thinker who has gained a special place in Azerbaijani and world literature. N.Ganjavi reflected fragments of his and his

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<sup>17</sup> Abasov, A.A. Classics are always modern / A. Abasov. - Baku: Nurlan, - 2009. - p. 213

<sup>18</sup> Safarli, A. History of Azerbaijani literature (ancient and middle ages). Textbook / A. Safarli, Kh. Yusifli. - Baku: Ozan, - 2008. - p. 127

relatives' fate in his poems included in "Khamsa". There are more autobiographical moments in the poem "Leyli and Majnun". In the poem, there are autobiographies in pieces such as "Shikayetin uzru", "Oglum Mehemedde nesihet", "Olen gohumlarimdan khatireler".

Interesting autobiographies can also be found in the work of I.Nasimi, the philosopher-poet of the 14<sup>th</sup> century Azerbaijani literature. Literary scholar Saadat Shikhiyeva writes in her article "The Life Hidden in Nasimi's Poems": *"Some of Nasimi's poems are autobiographical in their entirety, and some of her works are fragmentary, and guide us in the form of verbal memory of the most important moments of her life"*<sup>19</sup>.

The ghazal, which begins with the verse "Mende sigar iki jahan, men bu jahana sigmazam" (Two worlds can fit in me, I cannot fit into this world), is a complete and perfect self-portrait of I. Nasimi. In this ghazal, the author fully created his image using perfect poetic means of expression.

Autobiographies occupy a special place in the artistic heritage of Mahammad Fuzuli, one of the prominent representatives of classical literature. The work "Shikayetname" attracts attention from this point of view. In most studies, the reason for writing "Shikayetname" is that the poet could not receive the scholarship allocated to him by the Ottoman Sultan.

Academician Hamid Arasli writes: *"This work written in the form of a letter ("Shikayetname") skillfully reveals the negative features of the feudal-spiritual structure of the 16th century."*<sup>20</sup>.

As mentioned by H.Arasli, in the work, M.Fuzuli shows his attitude not only to himself, but also to the society of his time.

The inclusion of autobiographical images in the Azerbaijani literature of the 19-20th centuries is especially important from the point of view of not forgetting the national identity. Another important aspect of creating autobiography is that literature, faced

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<sup>19</sup> Shikhiyeva, S.M. The life hidden in Nasimi's poems // - Baku: Chapar, - 2019. - p.72

<sup>20</sup> Arasli, H.M. Great Azerbaijani poet Fuzuli / H. Arasli. - Baku: Children and Youth publishing house, - 1958. - p. 229.

with censorship in a certain period, conveys to the reader through autobiographical images ideas that it cannot express openly.

In this paragraph, Rustam, the hero of the novel "Studentler" by Y.V.Chamanzaminli, and Jahandar agha in the novel "Deli Kur" by I.Shikhli are characterized as autobiographical characters. It is shown that the character of Jahandar agha has the character traits of I.Shikhli. However, *"Those who consider Jahandar agha just an artistic image are not mistaken, because in this image, a number of idea-aesthetic, spiritual-ethical, epistemological qualities are manifested in a unity"*<sup>21</sup>. The writer's character does not coincide with Jahandar agha as a whole, Jahandar agha portrayed in the work is not exactly I.Shikhli, as there are close lines in their character, but there are also many different points.

The second chapter of the dissertation is called **"Reflection of the biographical features of Isa Mughanna in the creative process"**. This chapter consists of two paragraphs. In the first paragraph called **"Isa Mughanna phenomenon in the context of personality and society"**, the attitude of literary criticism to the personality and works of the writer is involved in the analysis. The life and creative path of the writer under the signatures of Isa Huseynov and Isa Mughanna is investigated.

The writer's first writing experience, the story "Anadil oten yerde", is considered as a work that determines the further directions of his creativity, and is the beginning of a series of autobiographical images of the author.

It is clear that in a certain period of the Soviet political regime, the theory of non-conflict was promoted. In the written works, the events should develop in a positive direction, and the ending should have an optimistic mood. During this period, I.Mughanna fictionalized the real events he witnessed through the filter of his imagination in the works he penned. For this reason, at that time, the poet faced unjust literary criticism.

This paragraph also clarifies the reasons why the writer partially abandoned some of his works at a certain period of his

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<sup>21</sup> Jafarov, N.Q. From classics to moderns / N. Jafarov. - Baku: Chashioğlu, - 2004. - p. 179.

work. Starting from the 50s, the prose works “Bizim gızlar”, “Dan ulduzu”, “Dogma ve yad adamlar”, “Yanar urek”, “Saz”, “Tutek sesi”, “Kollu Kokha” and other works were published successively. In the later years of his creativity, I.Mughanna completely abandoned the narrative “Bizim qızlar”, and partially abandoned the literary examples “Doğma ve yad adamlar”, “Dan ulduzu”. People's writer Anar stated that *“In national prose, the example was two of our writers – Mirza Jalil Mammadguluzade and Isa Huseynov. It was in the 60s that Mirza Jalil's legacy was removed from the narrow molds of Soviet ideology, freed from the framework of vulgar-sociological interpretations”*<sup>22</sup>.

Starting from the 80s, it is emphasized that I.Mughanna's personality and creativity are no longer the target of literary criticism, and this is due to the new concept put forward by the writer in his novel “Ideal”. After the writing of “Ideal”, the main innovations in the creation of I.Mughanna are some of the following:

1. Mughanna accepts his signature;
2. The writer writes “Ideal” through the sent Un (according to what he wrote in his biography);
3. In the work of I.Mughanna, “Ideal” and the works written after that, the language of OdEr and the science of SafAg occupy the main place;
4. The writer has been away from society for a long time and engaged in artistic creativity.

“Ideal” and the works he wrote after that include SafAg science, OdEr language, and philosophical views, which leads to a decrease in interest in the writer's works. However, in the second period of his work, there were also many who appreciated him. Professor R.Kamal in his article “Believing in Jesus” describes the writer as a sufferer of valuable ideas and states that he was sanctified during his lifetime. According to the researcher, the writer's signature Mughanna is not a pseudonym, but means a priest, sect representative<sup>23</sup>.

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<sup>22</sup> Anar. The man of the strange world // Literature newspaper. – 2008, May 30. - p. 3.

<sup>23</sup> Kamal, R. Believing in Jesus // Literature newspaper. – 2020, June 14. - p. 23.

One of the features that distinguishes I.Mughanna is that he introduced the reading sequence of his literary works:

1. "Ideal";
2. "Mahshar";
3. "Gabiristan";
4. "GurUn";
5. "IsaHeg, MusaHeg";
6. "Jehennem".

According to the author, if his works are read in the indicated sequence, the reader will correctly perceive the course of events and the rock of the work.

In this paragraph, the periodization of the writer's artistic heritage is reported, the literary prose of the writer is divided into the periods before "Ideal" and beginning with "Ideal" based on his humanity and humanity, social orientation and philosophy. It is noted that the writer wrote his pre - "Ideal" works under the signature of Isa Huseynov, his "Ideal" and subsequent works under the signature of Isa Mughanna.

The second paragraph of the chapter, which is called **"The role of autobiography in the artistic world of the writer"**, clarifies the role played by autobiographies in the artisticization of the people's spirit and destiny in the works written by the writer during the Soviet era, including the years of independence, when national identity, national consciousness, moral and spiritual values, cultural and psychological issues could not be clearly expressed. Autobiography is explored in the writer's stories "Saz", "Tutek sesi", "Kollu kokha", "Sheppeli", "Soz yarasi", novels "Mahshar", "Ideal", "Jehennem", "IsaHeg, MusaHeg", "GurUn".

It is shown that the psychological aspects are reflected in the smallest details in the story "Tutek sesi", which includes the author's autobiography: *"By creating the image of Adib Nuru, he speaks as if he himself in certain fragments of the work. The life lived by the writer comes alive before the eyes of the reader"*<sup>24</sup>.

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<sup>24</sup> Mikayilov, U.A. Autobiographical fragments in Isa Mughanna's stories "Saz" and "Tutek sesi" // Materials of the scientific conference on the place of classical

The writer's short story "Kollu Kokha", written in 1967, reflects the negativity caused by stratification. The narrative highlights the shortcomings experienced in the whole society against the background of the problems of one village. I. Mughanna gave autobiographical features in the image of Kollu Kokha. The work criticizes the fact that officials take shelter in the shadow of their superiors. The narrative exposes the existing structure in the post-war period when people were faced with social and moral problems. The character "Kollu Kokha" is able to openly speak to the chairman of the collective farm Javanshir and Qilinj Gurban, who worked as the Soviet chairman. The fact that Kokha did not fear and showed courage among those who held high positions gives reason to say that the copy is the bearer of the author's autobiography. At one time, I. Mughanna also faced unfair criticism from the members of the Central Committee for the works he wrote and showed a harsh attitude towards injustice.

The writer wrote the story "Sheppeli" in the period of his creativity before "Ideal". Although the character of Madad, nicknamed "Shappali" in the work, is not an autobiographical copy of the author as a whole, I. Mughanna's character features such as honesty, fairness and transparency.

In this paragraph, the analysis of the novel "Mahshar" from a different direction attracts attention. It is noted that there is a closeness between the image of I. Nasimi and the personality of I. Mughanna. It is noted that the writer's philosophical thoughts are reflected in the image of I. Nasimi and the poet's influence is clearly felt in the works he wrote after "Mahshar". *"It is characteristic of a writer or poet so that the manifestation of his thought and person is reflected in his work. In the works of Nasimi and Mughanna, the integrity of thought, character, personality is reflected in the unity of completeness"*<sup>25</sup>.

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Azerbaijani literature and art in national self-assertion and cultural progress in Central Asia, - Baku: - 2020. - p. 152-153.

<sup>25</sup> Mikayilov, U.A. The manifestation of Imadaddin Nasimi's thought and creativity in the biography of Isa Mughanna // Nasimi's philosophy and universal values, - Baku: Elm & tahsil, - 2019. - p.451-458.



In the writer's novel "Ideal" and almost unexplored works "Jehennem", "IsaHeg, MusaHeg", "GurUn" the issues of national identity, self-awareness and national language are analyzed against the background of the author's autobiography.

In this paragraph, in addition to I.Mughanna's prose works, autobiographies in his few poems are also involved in the research.

The analysis carried out shows that the writer also criticizes the shortcomings of his time through the autobiographies he created in the works he wrote during the Soviet era. The images of Isfandiyar, Nuru, Kokha, and Sheppeli, created in the stories "Saz", "Tutek sesi", "Kollu Kokha", "Sheppeli" act as the bearer of the writer's autobiography.

The third chapter of the dissertation is called **"Autobiography in the artistic prose of Isa Mughanna at the level of artistic identification"**.

In the first paragraph of the chapter called "Creation of autobiographical image in stories and narratives and autobiographical reflection", in the stories "Anadil oten yerde", "Niye", "Jebheden mektub", "Guzgulu Ehmed", "Koroghlunun chen qalasi", in the narratives "Saz", "Tutek sesi", "Guru budag", "Fajie", "Omur karvani", "Girkh kise gizil", "Ilan deresi" autobiographical images are involved in the study.

In the story "Anadil oten yerde", attention is drawn to the biographical portraits of the writer's father, Mustafa Huseynov, and his uncle, Niyazi. In the work, I Mughanna presents his uncle with his own name, and the image of his father as Huseynov. The reader also knows from the writer's autobiography that despite the fact that Mustafa Huseynov became a history teacher with a higher education after returning from the Great Patriotic War, he refuses to work as a head of education and knows more important to work as a director in the forestry department. In his autobiography, the prose writer cites the restoration of the Karayazi forest as the reason for this. Mustafa Huseynov was very attached to his native nature: *"When I see these places, I always remember the day I passed through here and left for the front. It was such an April morning. The surroundings are silent,*

*Kura is exuberant, and I am lonely*"<sup>26</sup>. This idea brought to life in the story characterizes the character of Huseynov as a deep-thinking, sensitive, nature-oriented figure.

I.Mughanna travels to her childhood years in her story "Niye" and talks about the fate of her grandfather's nephew Dunyamali.

In the story "Cebheden mektub", the writer talks about the events of his childhood and creates biographical images of himself and his father.

One of the works in which the writer created his own portrait is the story "Guzgulu Ahmed". The work contains the difficulties that I.Mughanna faced in his youth related to his education.

The story "Koroglunun cen qalasi" reflects the author's impressions of his visit to Turkiye with National leader Heydar Aliyev in 1994.

In the writer's stories "Saz", "Tutek sesi", "Quru budaq" it is shown that he created the images of himself, his father Mustafa Huseynov, and his grandfather Omar agha. In the stories "Facie", "Omur karvani", "Qirx kise qizil", it is emphasized that the images of Zalmkhan, Heybat and Zahid bear the traits of I. Mughanna's personality.

The writer's story "Saz" reflects the village life during the war. Isfandiyar, the male character portrayed in the story, is a biographical version of I.Mughanna's grandfather, Omar agha. The writer mentions in his autobiography that his grandfather Omar agha lost his sons early, only the writer's father Mustafa Huseynov survived (Mustafa Huseynov also passed away early). The sons of the Isfandiyar man went to the Great Patriotic War and did not return. Another aspect that unites Isfandiyar and Omar agha is their extreme attachment to music.

The story "Tutek sesi" is presented as a continuation of the story "Saz". The image of Nuru created in the story is the autobiographical image of I. Mughanna. One point in the narrative sheds light on some invisible aspects of the author's fate. The flour is the labor day's share, and the honey in the jar is from the beehives at

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<sup>26</sup> Mughanna, I.M. Selected works: [In 6 volumes] / I.Mughanna. – Baku: Avrasiya press, – v. 2. – 2009. – p. 308.

the chairman's door. Similar to this episode in the work took place in the life of the writer.

The events in the story are continued in the work "Quru budaq". Nuru, a schoolboy in "Tutek sesi", is the school principal in "Quru budaq", and little Shoshu (Shovket Tahirli) is a student in the upper grades of the school.

Tahir Tahirli goes to the Patriotic War and does not return. Nuru and Shoshu's mother, Esmat, fell ill and died from the suffering caused by Mollagula. When Shoshu, who grew up under the care of his brother, found out years later, he decided to take revenge on his parents. I.Mughanna creates two different autobiographical images by reflecting the features from her father's biography in the images of Tahir Tahirli and Nuru. In the story "Quru budaq", the author writes about the pains of the time, and in the background of his autobiography, he does not forget the national-spiritual and moral values, and also devotes space to family and household issues.

In the short story "Facie", which occupies a special place in I.Mughanna's work, events are built on family and domestic problems and reflect the shortcomings of the era.

In the work, the events related to Zalimkhan's activities as a writer and journalist resonate with the biography of I.Mughanna. By writing this story, the author points out that people who do not understand the responsibility of their duty are guilty of deforestation, which is important for human society. Zalimkhan wanted honesty and halal to start from his family. Thus, it is clear that the image of Zalimkhan has autobiographical features.

One of the works written by I. Mughanna in the first period of his creativity is the narrative "Omur karvani". The image of Heybat created in the work reflects some features of the author's portrait, but the character of Heybat and I.Mughanna are not identical.

The special place of autobiography in I.Mughanna's work is also shown by the fact that the writer, along with using his imagination, attached importance to the reflection of real events. Although the prose writer presented the story "Qirx kise qizil" to readers in the 21<sup>st</sup> century, the events in the work occur in the middle

of the 20<sup>th</sup> century. In addition to historicity, folklore elements are also manifested in the narrative.

In the work, the image of Zahid in a certain sense introduces certain aspects of the character and fate of the writer to the reader. In the narrative, the writer creates biographical images not only of himself, but also of his father Mustafa Huseynov, his mother, aunt, aunt's daughter (later his wife) Firuza khanum.

The writer's semi-fantastic work called "İlan deresi" or "Peygemberin taleyi" coincides with the last years of the writer's creativity - the second decade of the XXI century. As the author mentioned at the beginning of the work, he wrote the narrative based on past events, combined what he heard and experienced with the power of his artistic imagination to create an autobiographical work. The main heroes of the story are Suleyman the Prophet (EsElMen) and his wife the Ag Gelin. In some parts of the literary text, Prophet Suleyman is also presented as Musa agha. It is known from I.Mughanna's autobiography that the writer's great-grandfather's name was Musa. It seems that the writer expresses his personal thoughts through the prophet Suleyman. In her interviews and writings, I.Mughanna called on people to stay away from war and massacre, to engage in science in order to save the world from ignorance. Regarding the genealogy of I. Mughanna, it is known from his autobiography "Pages from my life" that his grandfather was Omar Agha, Omar Agha's father was Huseyn Agha, and Huseyn Agha's father was Musa Agha. These and other facts show that I.Mughanna reflected his fate in the work. What the writer wrote about Padishahlig village strengthens this idea. It is clear from the autobiography of I. Mughanna that they first settled in the village of Padishahlig and then moved to the village of Mughanli in Aghstafa. This factor also played a decisive role in the transformation of the writer from I.Huseynov to Mughanna.

The study of I.Mughanna's work shows that sometimes one biographical character is involved in several works. The writer portrays his father Mustafa Huseynov under different names in the novels "İdeal", "Jehennem", the story "Qirkh kise gizil" and other works. This allows the reader to trace the character and experiences

of the described biographical image in the context of time and space. Another useful aspect in the work of autobiography is the consideration of historicism. So, against the background of the image of a person whose autobiographical copy was created, the writer conveys to the reader the events of that time, the requirements of the time, traditions.

In paragraph II of the third chapter **called “Autobiographical layers in the creation of novels”**, the autobiographical layers of the events reflected in the novels “Mahshar”, “Ideal”, “Gebirstanlig”, “IsaHeg, MusaHeg”, “Jehennem” are examined, points related to the personality and life of I.Mughanna are presented with comparisons and parallels. The work “Mahshar” is considered the beginning of the novel writing tradition in the writer's work. At the same time, the novel "Mahshar" can be characterized as a work containing a transitional period in prose fiction.

Academician I.Habibbeyli, in his book “Azerbaijani poet who does not fit into the world” written about I.Nasimi, highly appreciates the novel “Mahshar” and writes that *“People's writer Isa Huseynov's novel "Mahshar" about Imadeddin Nasimi is considered one of the best examples of the historical novel genre in Azerbaijani literature.”*<sup>27</sup>.

In the novel, Nasimi's meetings with Shirvanshah ruler Ibrahim and Amir Teymur were specially mentioned. At some points, shades of I.Mughanna's character are evident in I.Nasimi's personality.

In fact, neither I.Nasimi nor I.Mughanna denies God. In one of his last interviews, “Conscience is the whole of religion” - said I.Mughanna, who paid attention to everyone's inner purification first. During Nasimi's meeting with Amir Teymur, moments from I.Mughanna's fate are partially reflected in the poet's image.

I.Nasimi and I.Mughanna's high value to man can be taken as an aspect that unites them. I.Mughan writes that Fezl entrusted his children to Nasimi in his last letter. In his autobiography "Pages from my life", he notes that it was his responsibility to take care of his wife's sisters and brothers. I. Nasimi's gift of the books given by Fezl

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<sup>27</sup> Habibbeyli, I.A. Azerbaijani poet who does not fit into the world / I. Habibbeyli. - Baku: Elm & tahsil, - 2019. - p. 38.

to Shirvanshah ruler Ibrahim can be considered as another autobiographical shade. In the novel "Ideal" I.Mughanna also talks about heirloom books. The books donated by I.Nasimi to Ibrahim are also of high scientific importance, just like the heirloom books.

After the novel "Mahshar", the author became even more inspired and wrote the novel "Ideal", which resonated in the literary environment and society as a whole.

In the novel "Ideal" it is justified that there are certain similarities between the death of Madad Amirli and the death of I.Mughanna's father Mustafa Huseynov. Parallels are drawn between the facts and real events in the work and it is concluded that Mustafa Huseynov, the writer's father, was the prototype of Madad Amirli. Since the writer clearly writes these points in his autobiography, the parallelism of events when reading the work creates such an idea in the reader that Madad Amirli lives the fate of Mustafa Huseynov. In this regard, the literary critic Mati Osmanoglu writes: *"Isa Huseynov-Mughanna 'investigated' the fact of his father's death both in the novel 'Ideal' and in the last period of his career. No matter how literary the memoirs are with Mughanna's master pen, the research here has the effect of a court chronicle."*<sup>28</sup>.

After reading the author's autobiography, the novels "Ideal" and "Jehennem", the coherence of events is clearly noticeable. The events described in the novel "Jehennem" resonate with I.Mughanna's biography "Pages from my life". The prominent prose writer creates autobiography by giving certain features of his character in the image of Samad Amirli. However, Samad Amirli, one of the main heroes of the novel "Ideal", cannot be taken as an autobiographical image of I.Mughanna as a whole. The writer's imagination prevails in the creation of Samad Amirli's image.

Since the historicity occupies a wider place in the novels "Mahshar" and "Ideal", I. Mughanna created documentary biographical copies as well as autobiographical images. Since these works were written in Soviet times, the author gave more space to autobiographies, overcame censorship through biographical copies

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<sup>28</sup> Osmanoglu, M. On the other side of the word. Literary fragments / M. Osmanoglu. - Baku: Book club, - 2018. - p. 173.

and wrote down issues of human importance. Although the writer's novels "Gebirstanlig", "İsaHeg MusaHeg", "Jehennem" were written in the period of independence, in these works the attitude to the political ideology of the Soviet regime was expressed, important issues related to language and history, the problem of national identity were highlighted.

One of the works written by the writer during the period of independence is the novel "Gebirstan". The work reflects the socio-political situation in Azerbaijan at the beginning of the 90s of the last century, the complex processes taking place in the country. I. Mughanna also emphasized in his interviews that he often hears Un. For this reason, the autobiographical features of I. Mughanna are seen in the image of Sami. The author connects the history of the writing of the novel "Gebirstan" with his biography.

The novel "İsaHeg, MusaHeg" belongs to the work of I. Mughanna during the period of independence, and autobiographical images are also included in that work. The main idea of the novel is to show the struggle between the Soviet regime and national consciousness. The main goal of the writer is Rashid Fatullayev's desire to convey national thinking and consciousness through the image of a writer. The characteristic features given to Rashid Fatullayev in the novel come from I. Mughanna's autobiography. The author writes: *"I used to sit at the table at exactly 12 o'clock and get up when the traffic started on the street"*<sup>29</sup>. From the moments related to I. Mughanna's life, the reader is familiar with the fact that he was engaged in artistic creation mainly at night. Although during the Soviet era, literature faced censorship bans, Rashid Fatullayev's "Sagh" and I. Mughanna's "İdeal" were published overcoming all obstacles. Professor Jalal Abdullayev wrote that *"Mughanna acts as a true philosopher in his works, and philosophy suits him very well"*<sup>30</sup>.

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<sup>29</sup> Muğanna, İ.M. İsaHəq, MusaHəq / İ.Muğanna. – Bakı: Hədəf nəşrləri, – 2013. – s. 49.

<sup>30</sup> Abdullayev, C.M. Əsərləri: [7 cildə] / C.Abdullayev. – Bakı: Çarşıoğlu, – c.1 – 2010. – s. 294.

In the works written after the novel “Ideal” I.Mughanna fragmentally reflects the events taking place in the “Ideal” in different situations. Nasir divided the work "Jehennem" into four sections and called the first of them "Fiction without fantasy", and the subsequent sub-titles again "Fiction without fantasy". One of the main lines of the novel is the purification of Bunyad bey, who inflicted hellish torment on people on the planet we live in, by taking them to heaven (to the universe). Samad Amirli asks Bunyad Bey consecutive questions. Samad Amirli is interested in the events related to the deaths of Pirveli, Hajjali, Isa Efendi, Musa, Huseyn and Mustafa Huseynov from Bunyad Bey.

The writer exhibited the biography of his father (especially the case of his death) almost like in the novel. Along with the language and culture of OdEr, the history of people of Mughanna is also mentioned in the literary examples written by the writer with the signature of “Mughanna”, which has a special set-line and distinguished character.

**In conclusion**, the research was summed up and the main provisions and scientific-theoretical conclusions were summarized:

- Although the tradition of creating an autobiographical image in fiction has been traced since ancient times, the study of the autobiographical genre in literary and theoretical thought dates back to the 19<sup>th</sup> century. This issue became widespread in the second half of the 20<sup>th</sup> century. In Azerbaijani literary studies, it is studied starting from the 21<sup>st</sup> century;

- The concepts of “autobiography” and “autobiographical work” should be distinguished. In our opinion, autobiography is a direct reflection of what the author has seen and experienced, and the autobiographical work should be perceived as a unity of imagination with the real lines of the life of the writer himself and his relatives;

- Many autobiographical works have been written from the 12<sup>th</sup> century to the present day. The autobiographies created by H.Shirvani, N.Ganjavi, I.Nasimi, M.Fuzuli played an important role in studying their personalities as well as their creativity. There are more autobiographical works in the 19-20<sup>th</sup> centuries;



– Literary examples close to autobiographical works: a comparison of documentary biography, memoir, autobiography, and diaries shows that memoirs, diaries, and autobiographies in most cases are based on what the author experienced, could not forget, or remembered during the writing process, even though he had long forgotten;

– In literary studies, autobiography is understood as a special artistic phenomenon based on the “breaking” of biographical situations in a literary work, “scattering” into the literary text. If we exclude the direct reflection of a biographical fact in a literary text, then the author's self-reflection, the description in the work of emotions caused by a specific biographical situation, belongs to the sphere of autobiographical discourse;

– Undoubtedly, in terms of methodology, autobiography is historical. It presents the philosophical history of the individual. An autobiographical text seeks the spiritual identification of the author. It is necessary to approach the issue of autobiography in I.Mughanna's work from this perspective. For an autobiographical work, the creation of a real portrait of the author, rather than a literary and artistic description of events, is fundamental;

– One of the conclusions from the research is that the writer illuminates issues such as the fate of the people, ancestry, language, and the development of national consciousness in the context of OdAr language and SafAg science in the works he wrote under the influence of "Ideal";

– In the novel “IsaHeg MusaHeg” the writer reflects the influence of foreign forces on the formation of National thinking and thinking against the background of autobiographies;

– In the novel "Gebirstan", the writer tries to clarify the dark moments by fictionalizing the events that happened in Azerbaijan in the early 90s accompanied by autobiographical lines;

– The autobiographies created by I.Mughanna in his stories and narratives not only describe the time he lived in, but also reflect the attitude of his family members towards him. The story "Anadil oten yerde" should be regarded as the first experience of the writer,

as well as the work that marked the beginning of the autobiographical image creation;

- The negatives of the current regime are also criticized through the biographies of the writer, his father and grandfather in the stories "Saz", "Tutek sesi", "Guru budag", "Facie", "Omur Karvani". The images of Nuru, Zalimkhan and Heybat are the bearers of the writer's character and destiny, and act as artistic copies of thousands of people of his time. By portraying the character of Isfandiyar in the story "Saz", the author fictionalizes some biographical lines from the fate of his grandfather Omar and himself. Certain biographical aspects of the fate of the writer's father are reflected in the story of Nuru in the story "Guru budag", and in the artistic image of Tahir Tahirli in the story "Tutek Sesi"; I. Mughanna fictionalizes the biographies of his grandfathers Omar agha, Huseyin agha and Musa agha in the story "Ilan deresi" or "Peygementerin taleyi". In the story "Girikh kise gizil", which includes folklore motifs, the author acts as the prototype of the character of Zahid. Since these narratives contain information about the genealogy of I. Mughanna, they are important in terms of studying the life of the prose writer;

- The conducted research suggests that the character of Nasimi created in the novel "Mahshar" can be considered as an autobiographic copy of I. Mughanna. The episode of taking possession of the children of I. Nasimi's mentor F. Naimi can be evaluated as a moment from I. Mughanna's autobiography;

- The writer draws from his self-portrait in the image of Samad, which he created in the novel "Ideal". In the image of Madad Amirli, the fate of his father Mustafa Huseynov is revived;

- The image of police captain Sami (Samad) in the novel "Gebirstan" also reflects the author's autobiography;

- In general, in almost all of his works, written in the second period of his work, the writer creates artistic images of himself and his father in various situations;

- The writer creates his self-portrait with Rashid Fatullayev in the novel "IsaHeg MusaHeg";

– In the novel "Jehennem", which is written as a continuation of the events in the novel "İdeal", the characters of I.Mughanna and his father are revived.

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

1. "Cəhənnəm" romanının obraz yaradılışında avtobioqrafizm çaraları // – Baku: Scientific-theoretical journal of Dil və Edebiyyat, – 2019. v. 1 (109), – p. 271–273.
2. İmadəddin Nəsimi düşüncəsinin və yaradıcılığının İsa Muğanna bioqrafiyasına təcəllası // – Baku: Nasimi's philosophy and universal values, – Baku: Elm və təhsil, – 2019. – p. 451-458.
3. "İsaHəq, MusaHəq" romanında müəllif avtobioqrafiyasından fraqmentlər // - Ganja: Ganja State University scientific news, – 2019. № 3 – p. 428-433.
4. Yazıçı taleyi və xarakterinin əks olunduğu povest // - Baku: News of Baku University, Humanities series, – 2019. № 4, – p. 41-47.
5. İsa Muğannanın "GurÜn" romanında Qızıl Arslan obrazının avtobioqrafik məqamları və yazıçı təxəyyülü // – Baku: Philological issues, – 2019. № 3, – p. 331-335.
6. Avtobioqrafik səciyyə daşıyan əsər ("Anadil ötən yerdə") // Materials of the Republican Scientific-Practical conference on "Actual problems of Azerbaijani philology", – Baku: – May 15, – 2019, – p. 84-89.
7. İsa Muğannanın "Məhşər" romanında Nəsimi obrazı təxəyyül və tarixilik kontekstində // Materials of the XXIII republican scientific conference of doctoral students and young researchers, vol. 2. – Baku: – December 3-4, – 2019, – p. 113-115.
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- on "Classical Azerbaijani literature: language, style, problems", – Baku: – December 06-07, – 2019, – p. 222-226.
9. Artistic characters of the true lives in the story “Snake valley” // International congress on social sciences proceeding book, – Budapest: – 23-25 September, – 2020, – p. 578-583.
  10. Автобиографизм в Азербайджанской художественной прозе (На основе повестей Исы Муганны) // – Ukraine: Bulletin of the Alfred Nobel University, – 2020. № 2 (20), – p. 142-149.
  11. İsa Muğannanın “Saz” və “Tütək səsi” povestlərində avtobioqrafik fraqmentlər // Materials of the scientific conference on "The place of classical Azerbaijani literature and art in national self-assertion and cultural progress in Central Asia", – Baku: – December 23-25, – 2020. – p. 152-154.
  12. “Məhşər” romanına avtobioqrafik prizmadan baxış // - Baku: Azerbaijani literary studies, works of the Institute of Literature named after Nizami Ganjavi, – 2021. № 1, – p. 90-95.
  13. İsa Muğanna fenomeninə fərqli münasibət // – Baku: Elyazmalar yamrı (Collection of scientific articles), – 2021. № 2 (13), – p. 56-63.
  14. İsa Muğanna və onun “Qəbiristan” romanında avtobioqrafizm cizgiləri // 4th international Nowruz conference on scientific research, Volume-III, – Karabagh: 18-21 March, – 2021, – p. 412-417.
  15. İsa Muğannanın “Quru budaq” povesti avtobioqrafik örnəklər kontekstində // VI. International Turkish Language and Literature Student Congress, Volume II, – Istanbul: – 13-16 June, – 2021, – s. 1469-1474.
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  17. “Məhşər” romanında Nəsiminin bədii obrazı tarixi müstəvidə // Materials of the XIII International scientific-practical conference on "Actual problems of Azerbaijani studies", – Baku: – May 4-5, – 2022, – p. 274-278.

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19. Reflection of autobiographical plates in İsa Muganna’s novel “İdeal” // – Coreia: The journal of Eurasian Turkic Studies, – 2022. December, – p. 43-52.
20. “İdeal” romanında müəllif avtobioqrafiyasının təzahürü // Materials of the Republican scientific conference dedicated to the 130th anniversary of Ahmet Javad "Azerbaijani philological thought in contemporary research", – Baku: – December 16, – 2022, – p. 206-213.
21. “Həyatımdan səhifələr” ədəbi nümunəsinin janr özəlliyi (avtobioqrafiya və ya memuar) // – Baku: Philology and art studies, – 2023. № 1, – p. 144-149.
22. “Kollu koxa” və “Şəppəli” povestlərində yazıçı mühitinin əksi avtobioqrafik cizgilər çərçivəsində // – Baku: Elyazmalar yənmir (Collection of scientific articles), – 2023. № 1 (16), – p. 57-63.
23. Avtobioqrafiya, avtobioqrafik əsər və avtobioqrafizmin fərqi (İsa Muğannanın qələm təcrübələri əsasında) // – Baku: Philological issues, – 2023. № 10, – p. 232-240.
24. İsa Muğannanın yaradıcılıq bioqrafiyasında Heydər Əliyevin rolu // Materials of the Republican scientific conference on "Heydar Aliyev and our national-spiritual heritage", – Baku: – May 5, – 2023, – p. 69-72.
25. Biographical episodes in İsa Mughanna’s novels “Gəbristan” (Cemetery) and “İsaHag MusaHag” // – Vienna: The European Journal of Humanities and Social Sciences, – 2024. No 1, – p. 29-33.
26. İsa Muğannanın “Tütək səsi” və “Qırx kişə qızıl” povestlərində avtobioqrafizm hədudlarında milli-mənəvi dəyərlər // Al Farabi 12th International Scientific Research and Innovation Congress, – Almaty: – March 3-4, –2024. – p. 265-269.



The defense will be held on « 24 » September 2024 at 14<sup>00</sup> at the meeting of the Dissertation council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at National Museum of Azerbaijan Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Address: Baku, Istiglaliyyat street, 53. AZ 1001.  
National Museum of Azerbaijan Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Dissertation is accessible at the National Museum of Azerbaijan Literature named after Nizami Ganjavi Library.

Electronic version of the abstract is available on the official website of the National Museum of Azerbaijan Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Abstract was sent to the required addresses on « 19 » August, 2024

Signed for print: 07.08.2024  
Paper format: A5  
Volume: 40 617  
Number of hard copies: 20