

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

THE LITERARY OEUVRE OF MUSTAFA CHEMANLI

Specialty: 5716.01 – Azerbaijani literature

Field of science: Philology

Applicant: **Aynura Nizami Babayeva**

Sumgayit – 2025

The work was performed at the Department of Literature of Azerbaijan and foreign countries of Sumgayit State University.

Scientific supervisor: Doctor of Science in Philology, professor
Rafiq Yusif Aliyev

Official opponents: Doctor of Science in Philology, professor
Yagub Maharram Babayev

Doctor of Science in Philology, assoc.prof.
Elnara Seydulla Akimova

Philosophy doctor in philology, assoc.prof.
Tora Kamal Mammadova

Dissertation Council FD 2.24 of Supreme Attestation Commission
under the President of the Republic of Azerbaijan operating at
Sumgayit State University

Chairman of the
Dissertation council:

Doctor of Science in Philology, assoc.prof.
Nigar Valish Isgandarova

Scientific secretary of
the Dissertation council:

Philosophy doctor in philology
Matanat Hidayat Maharramova

Chairman of the
scientific seminar:

Doctor of Science in Philology, assoc.prof.
Arzu Huseyn Huseynova



INTRODUCTION

Research issue rationale and development rate. The academic study of contemporary Azerbaijani literature specifically, the exploration of the life and creative works of writers and poets who played significant roles in shaping this period from a new ideological perspective, as well as the assessment of literary-theoretical thought in light of present-day requirements constitutes one of the principal research directions in literary studies. From this standpoint, one of the writers who stands out in the modern literary process with a distinctive path and offers rich material for research is Mustafa Chamanli. Although his works spanning various genres and addressing diverse themes and issues have not yet been systematically subjected to scholarly analysis, nor have their ideological and thematic characteristics been thoroughly evaluated, the study of his literary oeuvre reflecting critically significant issues of the people and possessing notable artistic merit is of considerable scientific and theoretical importance within the broader literary context.

Although articles and reviews on M. Chamanli's artistic and documentary heritage exist, they lack rigorous literary-critical analysis. They do not clarify the author's position in the literary process nor provide comprehensive, generalized conclusions. Since his artistic activity has not been drawn into an integrated and systematic study, the scholarly understanding of his oeuvre remains underdeveloped. For these reasons, a dissertation dedicated to the creative work of M. Chamanli is both timely and justified.

The main sources of the research are M. Chamanli's literary heritage, personal archive - stories, narratives, novels and documentary prose, various articles written about the writer - "The Angel of Death" ¹, "Genre Features in M. Chamanli's Creativity"², "Monument Rising in the Hearts" ³, "The "Ideological Line" in the Historical Novel, Historical Fact

¹ Axundlu, Y.İ. Ölüm mələyi // 525-ci qəzet. – 2012, 11 avqust. – s.16

² Bərdəli, B.H. M.Çəmənlı yaradıcılığında janr xüsusiyyətləri // Filologiya məsələləri, –Bakı: Elm və təhsil. –2015. №5, – 454 s

³ Əmirli, Ə.M. Ölməz əsərin bir əsrlik səhnə salnaməsi // 525-ci qəzet. – 2009, 30 yanvar. – s.7

and Attitude to It" ⁴ "Human Fates in "Art Stories" ⁵, "The Novel That Awakens Our Bloody Memory" ⁶, "Historical Works in Mustafa Chamanli's Creativity in the Years of Independence" ⁷ etc.

The writer-publicist, who turned to various literary genres, experienced three political-economic periods of Azerbaijani reality and managed to create an artistic picture of the contradictory sides of each of them in his creativity, and created rich material for investigating and analyzing the good or bad sides of different and, in some cases, similar periods. Such features make the study of his creativity even more relevant.

M. Chamanli's artistic examples, mainly written in a traditional style, reflect the lifestyle and thinking of the Azerbaijani people in a holistic way, combining national, spiritual, and human values in terms of modernity and historicity, and are distinguished by such features as deep observation, devotion to national roots, self-reflection, and self-esteem. The desire to create artistic images of heroes who are rooted in the history, statehood, art, and literature of Azerbaijan, moving away from the "hero of the Soviet era," attracts attention as one of the positive aspects of his work. Studies show that Mustafa Chamanli has always based his work on the principle of nationality, one of the main categories of literature, regardless of time and circumstances.

The author first engaged with documentary prose in 1989 with the publication of *Shovkat Alakbarova*, and since then, over a dozen of his works within the non-fiction genre have been released. These texts, which vividly depict the cultural milieu and the traumatic historical experiences of the twentieth century, serve as a medium through which she articulates her worldview, emotional resonance, and profound reverence for national music as well as for indigenous customs and traditions. Despite the

⁴ Cabbarlı, N. Tarixi romanda "ideoloji xətt", tarixi fakt və ona münasibət [Elektron resurs] // –Bakı, 12.12.2017. –URL:

<http://www.azbyb.az/index.php/criticism/post/93>

⁵ Niyarlı, M. "Sənət hekayələri"ndəki insan taleləri: [Elektron resurs] / 10 sentyabr, 2015. URL: <http://senet.az/senat-hekayelerindeki-insan-taleleri/>

⁶ Yusifli, V.Ə. Qan yaddaşımızı oyadan roman. "Xallı gürzə" romanına ön söz. / –Bakı: Kitab klubu, –2016. – 392 s.

⁷ Qəmbərova G.R. Müstəqillik illərində Mustafa Cəmənlili yaradıcılığında tarixi əsərlər / G.M.Qəmbərova // Ədalət. –2015, 12,13 noyabr. –s.5

significance of his contributions, his documentary prose has not been subjected to comprehensive conceptual or scholarly analysis yet. This study, for the first time, undertakes a systematic examination of his documentary prose in terms of thematic content, genre-specific characteristics, structural composition, and ideological-aesthetic expression, thereby generating original scientific and theoretical insights.

In general, the writer's creative heritage is rich in original ideas, a unique style, and sharp judgments and accusations at the right moments. S. Murvatqizi correctly assessed his creativity by saying, *"The individuality of Mustafa Chamanli's creativity is, on the one hand, the breadth of his interests, and on the other hand, his achievement of timelessness in his attitude to events"*.⁸ Referring to all this, we can say that the involvement of his creativity, which has become a thread of word art, in research at the level of a doctorate in philosophy is of scientific and theoretical importance and is important.

The object and subject of research. The main object of research of the dissertation work is the work of Mustafa Chamanli, a prominent representative of contemporary Azerbaijani literature, and scientific and literary-critical materials dedicated to him. At the same time, the analyses were conducted in the context of general Azerbaijani prose, opening a comparative perspective.

The subject of the research work is the investigation of these works in terms of genre characteristics, theme and idea, historicity and modernity, description of moral and ethical problems, possibilities of using folklore, and determination of artistic pursuits.

The purpose and objectives of the study. The main goal of the dissertation is to clarify the position of M. Chamanli's creativity, rich in deep observations, in modern Azerbaijani literature and to evaluate it on scientific grounds. From this point of view, almost all of his works, written from his first pen experience ("Tracks") to the present day, were involved in the study, the problems the writer chose as objects of description, the typical characters he created in accordance with his era, his artistic uniqueness and his opportunities as a prose writer were examined. For this purpose, the following tasks were envisaged:

⁸ Mürvətqızı, S. Mustafa Çəmənlinin ensiklopedik "Sənət hekayələri" – 35 illik zəhmətin bəhrəsi // 525-ci qəzet, – 2014, 27 sentyabr. – s.20

- To investigate the literary and artistic activities of M. Chamanli and to determine his role in contemporary Azerbaijani literature.
- To study the topicality of the problems he touched upon by examining the themes and ideas of the writer's creativity;
- To comparatively determine the genre characteristics of his works and to form a general idea of his style;
- To investigate the socio-economic, political, moral, and psychological causes of social and human problems;
- To study the memory motif in M. Chamanli's documentary prose;
- To determine the role of M. Chamanli in the development of the historical novel genre in Azerbaijani literature;
- To study the problem of character in the writer's works;
- To determine the area of reflection of national thought, national thinking and national idea in M. Chamanli's work;
- To study the artistic manifestation of time, environment and human conflict in M. Chamanli's work;
- To clarify the possibilities of using folklore motifs.

Research methods. The dissertation is written on the basis of scientific-theoretical principles of modern literary thought. During the study of the topic, research methods such as comparative-historical, comparative-typological, descriptive, and systematization were used.

Basic theses for defence. In order to comprehensively and gradually study the development path of M. Chamanli's creativity and to fully cover the topic, the main provisions put forward for defense are as follows:

- M. Chamanli's creativity was studied in a phased manner (Soviet period and Independence period), classified in terms of genre and subject, and the author's artistic characteristics were determined;
- The unique depiction of spiritual and moral values in the writer's works was interpreted;
- The importance of the memory motif in documentary prose examples was discussed and they were classified and analyzed in terms of subject and style;
- The area of application of the principles of historicity and modernity in M. Chamanli's creativity was studied and national, social, and economic problems were evaluated in the context of history;

– The interaction of time, environment, and man in the writer's creativity was investigated, and the problem of society and personality was interpreted.

The scientific novelty of the research. The literary legacy of Mustafa Chamanli, a prominent figure in Azerbaijani prose during the period of independence, has hitherto received only cursory attention, primarily in the form of journal articles, and has not been the subject of comprehensive scholarly inquiry. This dissertation constitutes the first extensive and systematic academic study devoted to his activity. One of the original contributions of this study is the thorough examination of M. Chamanli's literary and documentary output within the framework of contemporary Azerbaijani realities. The research engages a wide array of the author's works from short stories and novellas to memoiristic prose in critical analysis, assessing their genre-specific characteristics and ideological content in a rigorously substantiated manner from both theoretical and aesthetic perspectives:

– Within the broader context of Azerbaijani literature, Chamanli's body of work is investigated from a comprehensive scholarly standpoint, emphasizing the importance of identifying both his achievements and limitations:

– The genre characteristics and thematic directions present in his works are identified, and the ideological and conceptual issues he addresses are systematized;

– The study explores the stylistic features of the author's artistic and journalistic language, including his use of literary devices, techniques of artistic expression, and the incorporation of folkloric motifs and elements;

– His documentary prose is subjected to in-depth analysis, with particular attention to its genre-specific and thematic dimensions;

– The system of characters and the interplay between society and the individual in his historical novels are analyzed through the lens of historicism and contemporaneity, situated within a scientific-theoretical framework;

– For the first time, the transformation of historical figures is examined in relation to both historical and humanistic contexts, and the

role of the surrounding environment over time in addressing these narrative problems is assessed through the prism of Chamanli's works.

The theoretical and practical essence of the research. In the dissertation work, the problems posed in connection with the creativity of M. Chamanli have been scientifically and theoretically investigated and generalized results have been obtained. The writer's individual style, creative development in terms of genre and content, the idea-content line and the origin from folklore, as well as aspects such as the call to moral and ethical values, self-awareness, bring to the fore the theoretical significance of his works.

The scientific results obtained in the dissertation work can be considered valuable sources for the humanitarian faculties of higher education institutions, doctoral students, young philologists, researchers, in the direction of creating new literature and history textbooks. Also, the extensive coverage of the life and creativity of various artists makes this work a valuable source for art historians and bibliographers.

Approbation and implementation. The scientific results and innovations obtained during the research were reflected in the articles and theses published by the author in relevant journals of Azerbaijan and foreign countries recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in international and republican-level scientific-theoretical and scientific-practical conferences.

The name of the organization conducting the research work. The dissertation was prepared in accordance with the research directions of the Department of Azerbaijani and Foreign Literature of Sumgayit State University after it was approved by the Scientific Council on Philology Problems of the National Museum of Azerbaijani Literature named after Nizami Ganjavi in 2016.

The total volume of the dissertation with the volume of structural parts of the dissertation. The dissertation consists of an Introduction - 6 pages (10707 characters), Chapter I - 52 pages (104762 characters), Chapter II - 35 pages (69790 characters), Chapter III - 37 pages (73272 characters), Conclusion - 5 pages (9543 characters), References - 17 pages, citing 226 sources in Azerbaijani, Turkish, and

Russian. The total length of the dissertation is 154 pages, encompassing 268074 characters.

DISSERTATION CONTENT

In the **Introduction** part of the dissertation the relevance of the research work is discussed, the scientific-theoretical and practical significance of the study of the topic is justified, the scope of the problem is studied, the object and subject of the research, aims and objectives, theoretical methodology are characterized, information about its main provisions, scientific novelty, approval and structure are provided.

The first chapter, named **“Ideological and artistic features in the works of Mustafa Chamanli”**, consists of three paragraphs. The first paragraph, named **“Genre and subject specifics of the writer’s creativity”**, first of all, touches on the issue of determining genre features based on the regularity between artistic content and form. Based on the ideas of literary critics such as Bakhtin⁹, Belinsky¹⁰, M.A.Pashayev¹¹, R.Yusifoglu¹², V.Guliyev¹³ on the genre, Mustafa Chamanli’s works are classified, and in addition to addressing topics that can make society think, posing problems and presenting conflicts, and ways to solve them, the methods of artistic reflection of time and environment are also considered. During the research, it becomes clear that the author, with his unique narrative style, is able to convince the reader by transforming reality into artistic words, directing his feelings and thoughts, and describing the contradictory problems he touches on by bringing them to the level of man

⁹ Бахтин, М. Автор и герой в эстетической деятельности. Проблема отношения автора к герою: [Электронный ресурс] / URL: https://hist.bsu.by/images/stories/files/uch_materialy/muz/3_kurs/Eстетika_Leschinskaya/5.pdf

¹⁰ Belinski, V.Q. Seçilmiş məqalələr / V.Q.Belinski. – Bakı: Uşaqgəncnəşr, –1948. –s.52

¹¹ Cəlal, M.Ə., Xəlilov, P.İ. Ədəbiyyatşünaslığın əsasları / M.Cəlal, P.Xəlilov. – Bakı: Maarif, –1972. –281 s.

¹² Yusifoglu, R.Ədəbiyyatşünaslığın əsasları /R.Yusifoglu. –Bakı: ADPU, –2009. –288 s.

¹³ Ədəbi proses-81-82: Nəsr, poeziya, dramaturgiya, tənqid /red. hey. M. Cəfər, Ə.

Mirəhmədov, K. Talibzadə, Q.Qasımzadə, Y.Qarayev, Ş.Salmanov. – Bakı: Elm, – 1987. –302 s.

and society, man and nature, social and political relations. In Mustafa Chamanli's work, the perspective on the problems touched on is determined through real (positive or negative, strong or weak) heroes, autobiographical and typical images, events and conflicts. By unifying historical events with artistic expression, the author foregrounds the moral values of the Azerbaijani people.

Through his works, he articulates complex problem situations and both national and universal ideas using a sincere folk language. His literary oeuvre is characterized by a steadfast commitment to an aesthetic ideal moral perfection and contributes to the conceptual development of literature. The diversity in genre, theme, and idea necessitates analyzing his oeuvre in two phases. Literary critic Bahar Bardali, in her article "*Genre Features of Mustafa Chamanli's Creativity*" ¹⁴, divides his work into the *Soviet period* (covering the 70s-80s) and the *Independence Period* (from the 90s to the present day). This approach is well-founded, as each period is characterized by its distinctive genre selection, thematic scope, and stylistic features.

The writer, who is in search of truth and perfection, has created a variety of genres, themes, and ideas in his work over time, depending on the problems he touches upon. If in the first period, that is, in the Soviet period, the young writer turned to the genres of stories and narratives that were in the heyday of his development and to themes that were more required by the structure, in the second period, he preferred narratives, novels, documentary prose, and journalism as genres. These works were dedicated to such topics as freedom ("Revolt of Spirits"), our national identity ("Spotted Viper", "Death of the Angel"), our mental problems ("Corridor", "Token", "Wedding", "Honesty", etc.), our history ("Fred Asif", "Mubariz") and our cultural heritage ("Yagub Mammadov", "Abulfat Aliyev", etc.).

Mustafa Chamanli's adherence to the content and structural characteristics of genres in both periods, his laconic style, ability to delve into the deeper layers of themes, depiction of the confrontation between external and internal qualities, infusion of aesthetic nuances into ordinary situations, preference for vivid and natural language, as well as his

¹⁴ Bərdəli, B.H. M.Çəmənlili yaradıcılığında janr xüsusiyyətləri // Filologiya məsələləri, –Bakı: Elm və təhsil. –2015. №5, –s.416

independent critical stance, are key indicators that define his craftsmanship. Most importantly, the writer seeks answers to questions troubling the public in his fiction, documentary prose, and journalism, demonstrating a creative trajectory aligned with the societal and moral demands of the era.

The second subchapter named **“Moral and ethical problems in the writer’s narratives and stories,”** analyzes the writer’s personal approach to the collision between moral and ethical values (the conflict between opposing forces) in a changing historical environment, and examines the content, dynamics, and evolution of the problematic situation he is transferred to the literary text. The study of the author’s multidisciplinary work shows that until now, Mustafa Chamanli’s moral and ethical searches have not been conceptually studied and analyzed.

The writer always touches on current problems in his works, especially trying to build conflicts in the context of moral and ethical values. According to Adil Mammadov, in the writer's stories and narratives, *"those who despise the material and spiritual monuments inherited from their ancestors, those who turn their backs on them instead of keeping the noble and beautiful traditions left by their ancestors alive, become the target of criticism. There is a sweetness from folklore in the language of these stories."*¹⁵ This also gives reason to say that they have national and interesting aspects in terms of subject matter.

The theme of poverty is one of the bitter realities presented in the writer's work. By describing this situation as one of the main factors preventing moral perfection and wisdom, M. Chamanli wants to say that need makes a person withdraw from the struggle for life and existence. The prominent literary scholar and critic Y. Garayev also emphasized in his speech that poverty is a deep and serious problem: *"Now, before all other problems, we must solve the problem of how to get out of poverty faster. Moreover, we must solve this task as a "moral problem" rather than an "economic problem."*¹⁶ Because it is impossible for poverty to keep up with the scientifically and culturally developing world. Therefore, the increase in material well-being should also be considered as one of the

¹⁵ Məmmədov, A. Təbii lövhələr // Azərbaycan gəncləri, – 1983, 5 aprel. – s.6

¹⁶ Qarayev, Y.V. Seçilmiş əsərləri, XXI əsr: global sivilizasiya və Şərq dəyərləri (Elmi forumun açılışında giriş nitqi): [5 cildə] / Y.V.Qarayev, c.4., Bakı: Elm, – 2016, – s.682

main factors on the path to the development of human qualities and moral values.

The third paragraph named **“The memory factor in Mustafa Chamanli’s documentary prose”**, the writer’s documentary prose examples are examined, analyzed according to genre specifics and classified in terms of subject matter.

First, the history of the development of documentary prose as a genre, which began to emerge in the mid-XIX century, is reviewed, and its main subject and purpose are discussed. Then, some problems of documentary prose are examined based on the documentary prose creativity of Mustafa Chamanli, who was able to *“feel history closely”*¹⁷ and also understand vitality. It has been known that although some literary critics (for example, Turkish critic Ahmed Jamal) deny the presence of images and imagery in documentary prose, as Asgar Rasulov stated, there are *both images and imagery in documentary prose. However, these images are not the product of the writer's imagination, but are essentially real-social in nature*.¹⁸ Z.Y. Sharipova also notes that a documentary prose example, regardless of whether it is real and realistic, if it is weak in terms of artistic quality, can lead to the loss of its reader.¹⁹

Ziyadkhan Aliyev, in his article *“The Talent of Perpetuating Sounds”*, very correctly commented on M. Chamanli's documentary prose work: *“It is somewhat difficult to determine at first glance the genre of Mustafa Chamanli's literary examples related to art, in general, their aesthetic attitude, if we say that they belong to great literature, journalism with its unambiguous scope, or musicology aimed at analysis and research, we will probably not be mistaken. Thus, regardless of their volume, in each of them it is possible to feel the wisdom of a writer rooted in a unique dramaturgical line, the “liveliness” of a journalist and the breath of a musicologist-researcher. In our opinion, it is precisely this multidisciplinary approach inherent in his work that distinguishes him from*

¹⁷Шик, Э. Документ, факт, образ / Э.Шик. –Новосибирск: Зап.-Сиб. кн. издательство, –1973. – с.33

¹⁸ Rasulov, Ə.A. Türk sənədli-bədii nəsr / Ə.A. Rəsulov. – Bakı: Elm, –2004, – s.67

¹⁹ Шарипова, З.Я. Литературоведение и современность / З.Я.Шарипова. – Уфа: Китап, – 2001. – с.155

other music researchers..." .²⁰ Indeed, these works cannot be completely attributed to journalism, because they differ in volume and artistic language, poetics, vividness and colorfulness of the image, and analysis of the image from a spiritual and psychological perspective. For this reason, we consider it appropriate to attribute these works to documentary prose and classify them as follows, since they are consistent from a scientific and theoretical point of view:

1. Documentary prose reflecting the socio-cultural environment: *Read, Beautiful; Khan of the Mugham World; Spirit of the Voice; Art Stories; Majnun's Majnun; Leyli and Majnun – 100 Years on Stage*, among others.

2. Documentary prose focused on the Karabakh theme: *Fred Asif; Mubariz; A Horseman passed here...*, etc.

3. Memoir literature, essays, and interviews: *"Waterflow"; "Desired flowers"; "Like spring"; I Am Not a Crying Man; For Some Reason I Am Afraid of the Number 60; Who Passed Through My Heart; Invisible Enemy*, and others.

In these examples of biographically oriented documentary prose, a sense of systematic structure and careful selection of memory fragments particularly in terms of historical relevance contribute significantly to the compositional integrity of the texts. The study confirms that the author successfully employs an artistic-documentary mode to highlight various socio-cultural and psychological issues through the lives of the individuals he portrays. Among these are the intricate interactions between individual identity and art, the relationship between the individual and society, and the mutual influences between society and cultural expression. In this regard, the observation by publicist Telli Panahgizi offers an apt critical assessment of Mustafa Chamanli's work in this genre: *"Mustafa Chamanli does not content himself with simply drawing the boring outlines of facts and figures about these people, but with the patience of a writer, the understanding of a poet, and the imagination of an artist, he creates a memory palette on the paper easel of the life story of each of them."*²¹ This statement encapsulates

²⁰ Əliyev, Z. Səsləri əbədləşdirmək istedadı [Elektron resurs] // 525-ci qəzet. –2014, 5 iyul. URL: <https://525.az/news/21331-sesleri-ebedilesdirmek-istedadi>

²¹ Mustafa Çəmənlı (Mustafayev Mustafa Şura oğlu): bibliografiya /tərt. ed. M.Cəfərova; elmi red. K.Təhırov; red. G.Səfərləyeva. – Bakı: 2017. – s.43

the writer's ability to transcend mere documentation, crafting instead a vivid, emotionally resonant portrayal of human experience within the framework of Azerbaijani history and culture.

The second chapter is named **“The Artistic Understanding of History in Mustafa Chamanli’s Prose,”** consists of three paragraphs. In the paragraph titled **“A General Look at the Stages of Development of the Historical Novel Genre,”** the ideas expressed in Azerbaijan (Y. Garayev, G. Khalilov, H. Envaroglu, I. Musayeva, Y. Akhundlu, T. Salamoglu), as well as in world literary criticism (V. Kozhinov, F. Shlegal, D. Zatonsky) about the novel and historical novel genres are examined and their development histories are reviewed. In the study, the historical novel is evaluated as a genre capable of reflecting the socio-political landscape of the period, the ethnographic characteristics of the people, the national way of thinking, in an ideological and cultural context by presenting history and the individual image in unity. In this context, the attitude of the historical novel genre to Azerbaijani realities and its role as a means of expressing national-spiritual identity are drawn to the center of attention.

In the research work, historical novels are regarded as a unified portrayal of history and character (the protagonist), capable of reflecting the socio-political landscape of the era, the ethnographic traits of the people, their national mentalities, and ideological outlooks in terms of time and milieu. Central attention is focused on this genre’s relation to Azerbaijani realities and its role as a medium expressing national-spiritual identity.

During the period when the ideological constraints of the Soviet regime were relatively relaxed, tendencies toward revisiting national memory intensified in the genre of the historical novel, and artistic exploration in this direction became more vigorous. Following Azerbaijan’s attainment of independence, this genre entered a new phase of development and became a significant vehicle for the artistic expression of national-spiritual values. For example, M. Ismayilov's "Your Great-Grandfather", "The King of Kings" written on legendary motifs, Davud Nasib's "Javanshir", M. Chamanli's "Spotted Viper", "Angel of Death", Elchin's "Bash", S. Rustamkhanli's "Goy Tanri", "Death of Zurmas", Y. Oguz's "Nadir Shah", "Tahmasib Shah", "Amir Teymur", "King's Wife and Witch", Akif Ali's "Azman" are noteworthy in this regard. Despite their differences in subject matter, structure, language and aesthetics, these

works serve a common goal - the artistic study and promotion of historical inheritance based on the idea of statehood.

In this subchapter, the relationship between the writer, historical reality and artistic imagination is considered as the main objects of analysis. Unlike a historian who presents facts without analysis, a writer can add artistic, logical, and personal approach to those facts, thereby arousing greater interest in the reader and encouraging them to investigate and learn more about what is being described. In other words, as Aqil Abbas said, "*A history book does not remain in a person's memory, but historical works do.*"²²

Taking advantage of these opportunities of the historical novel genre, Mustafa Chamanli also travels to history through his works "Spotted Viper" and "Angel of Death" and seeks answers to questions that concern our modern society by turning the socio-social problems of that period into the object of artistic analysis. Therefore, in his novels, along with historicity, the principle of modernity also becomes relevant.

Comparative-historical and typological analysis demonstrates that the author placed particular emphasis on preserving historical authenticity and, for this purpose, conducted in-depth examination of contemporary sources. This approach attests that the author did not remain indifferent to history and reality.

In the second paragraph of this chapter, titled "**Artistic depiction of Karabakh history in the work "Spotted Viper"**", the novel "Spotted Viper", which reflects the history of Karabakh, is examined in terms of plot, theme, conflict, and character. The extensive use of numerous historical sources in the work (Mirza Jamal Javanshir's "History of Karabakh", Salman Mumtaz's "Muhammadhuseyin Khan Mushtag", Ahmad bey Javanshir's "On the political situation of the Karabakh Khanate in 1747-1805", etc.) is particularly noteworthy. Y. Akhundlu rightly emphasizes that *when writing the novel, the author made extensive use of many historical sources, annals of that period, and achieved a realistic portrayal of events.*²³

²² Abbas, A. Tarixi roman bumı: yeni d b, yoxsa n ?: [Elektron resurs] / Bakı, 2013, URL: <https://www.adalet.az/mobil/26108>

²³ Axundlu, Y.İ.  l m m l yi // 525-ci q zet. – 2012, 11 avqust. –s.16

The publication of the article *"Why does the spotted viper revive?"*²⁴ in the press in 1993, during the painful period of the Karabakh War I, is not accidental. The ironic essence of the question posed in the article coincides with the main essence of the work. In addition to presenting the historical context of the Karabakh Khanate, the author skillfully reveals the underlying intentions of the adversaries metaphorically portrayed as "snakes" that threaten the homeland. Through artistic strategies and literary maneuvers, he elucidates the historical roots of the enmity directed against the Azerbaijani people and statehood. It is for this reason that Ajdar Farzali aptly characterizes the novel as a *"novel that awakens our blood memory."*²⁵ Indeed, the title of the novel carries a symbolic-metaphorical significance and serves not only as a thematic and narrative device but also as a methodological tool in the representation of historical reality and truth.

The renowned literary critic Vagif Yusifli has also offered high praise for the work. Reflecting on his experience of rereading *"Spotted Viper"* a decade after its publication, Yusifli states: *"This work, in my view, is a distilled and artistically refined expression of the historical 'Garabagnamehs.' 'Spotted Viper' stands, in this regard, as a second major historical novel that vividly portrays the history of the Karabakh Khanate, its founder, and the interrelations among the Azerbaijani khanates of the period."*²⁶ Indeed, when comparing works on this subject, it becomes evident that Mustafa Chamanli's *"Spotted Viper"*, composed in a historical-realist style, surpasses many others in terms of its rich and multifaceted depiction of temporal and spatial dimensions, character development, and linguistic expressiveness.

In the third sub-chapter, named **"The Artistic and philosophical manifestation of history in the novel 'The Angel of Death'"**, the work "The Angel of Death", which belongs to the second stage of the writer's creative path has become the object of analysis. Yavuz Akhundlu, one of the researchers of the historical novel genre in Azerbaijani literary criticism, also notes in his research that the plot of Mustafa Chamanli's

²⁴ Bir kitablıq söz / tərt. ed. C.Mustafayev. – Bakı: Yazıçı, – 2005. –s.29

²⁵ Bir kitablıq söz / tərt. ed. C.Mustafayev. – Bakı: Yazıçı, – 2005. –s.29

²⁶ Yusifli, V.Ə. Qan yaddaşımızı oyadan roman. "Xallı gürzə" romanına ön söz. / –Bakı: Kitab klubu, –2016. – s.6

historical novel "The Angel of Death" differs from the traditional structure of other novels.²⁷

The influence of Isgander bey Munshi's "Tarihi-alemarayi-Abbasi" and the author's attitude to history are clearly evident in the novel "The Angel of Death". Although the work reflects the historical chronicle of the period starting with the illness of Tahmasib Shah and ending with the death of Ismayil Mirza, it would not be correct to attribute it to the type of classical historical-realist novel. Because the novel not only reflects the socio-political problems of that era, but also allows us to uncover the psychological depths of the characters' characters and analyze their inner spiritual world. Vagif Yusifli writes that *"Mustafa Chamanli's novel 'The Angel of Death' is a purely historical-sociological novel. History is also noticeable in this work from a sociological perspective. Mustafa Chamanli strives to explain and interpret the period he describes not only in terms of historical truths, but also from a sociological perspective."*

²⁸ Although the critic is right in his approach, he did not take into account the psychological analysis aspect of the work. The interpretation of the historical events and social problems described in the context of tragic human destinies in the context of psychological analysis necessitates the classification of this work as a socio-psychological novel in terms of content.

Although a certain period and its historical figures are chosen as the object of description here, the novel overcomes the problem of specific time, place, and image and acquires national-humanity and acquires artistic-aesthetic, philosophical meaning.

Simultaneously, the work not only revives dormant historical memory but also illuminates the relationship between humanity and the divine. By portraying errors as a boomerang that inevitably returns, the author imbues the events with artistic-philosophical significance. Through historicity, the author interprets the modern era, drawing comparisons between individuals of bygone centuries and contemporary humanity to reveal that their fundamental characteristics remain unchanged.

²⁷ Axundlu, Y.İ. Ölüm mələyi // 525-ci qəzet. – 2012, 11 avqust. – s.16

²⁸ Yusifli, V.Ə. "Ölüm mələyi": ənənədən gələn notlar və yeni çalarlar... // 525-ci qəzet, –2013, 27 aprel. – s.19

The novel "The Angel of Death", distinguished by its contradictory and complex system of images, artistically reflects many socio-psychological and ideological issues such as the greed for power, the formation of personality, moral and ethical values (self, love, cruelty, mercy, etc.), the tradition of inheritance, duty, intergenerational relations (fathers and sons), and intra-family conflicts.

The third chapter of the dissertation is named **“Man, environment, and time in Mustafa Chamanli’s Creative Work,”** comprises three sections. The paragraph is named **“The Problem of Character in Mustafa Chamanli’s Fiction”** begins with an overview of various scientific and theoretical perspectives on the concept of character as articulated in Azerbaijani literary criticism. The views of prominent scholars such as Mir Jalal Pashayev, Yashar Garayev, Bekir Nabyev, Baba Babayev, Ismayil Valiyev, Rafiq Yusifoglu, and Nizameddin Shamsizadeh are studied in detail. The analysis leads to the conclusion that character, when framed within the context of national values, not only reflects the socio-cultural and historical realities of its time and environment but may also attain a universal significance.

Mustafa Chamanli actively engaged with the pressing issues of his era, seeking to address societal concerns and explore potential pathways for progress. He skillfully constructs an economic and social milieu rooted in ideas, thought, and emotion, transforming real-world reality into a subject of analysis through character and conflict.

The study demonstrates that Chamanli’s conceptualization of *environment* and *time* is nuanced and multifaceted. As Ismayil Valiyev aptly notes, *the characters in Chamanli’s fiction are not shaped in the vague flow of arbitrary events but emerge from the structured development of key moments, vital conflicts, and defining situations*²⁹. Through the careful positioning of his characters within the continuum of time and space, Chamanli especially emphasizes the formative influence of these elements on human identity and moral orientation.

Across many of his works, readers encounter not only the characters Chamanli idealizes but also those who reflect his observations of real societal conditions. Alongside strong, principled individuals who

²⁹ Vəliyev, İ.Ö. Ədəbiyyatda insan konsepsiyası: tarixi təşəkkülü və inkişaf mərhələləri / İ.Ö.Vəliyev. –Bakı: Günəş, –1999. –s.299.

challenge unjust wars, selfishness, and moral decay, he also presents a gallery of withdrawn, lonely, and psychologically vulnerable figures. In doing so, the writer illustrates how time and environment absent of idealization contribute to the emergence of morally fragile characters. According to Chamanli, the Azerbaijani citizen must resist being subdued by the forces of history and circumstance and must protect personal and national identity. As he states metaphorically, “*spirits call us to heroism.*” Taking all these considerations into account, one may assert that the writer acts as an observer-judge in his works examining a life filled with contradictions and emphasizes not only the human factor as the cause of events, but also the influence of time and milieu.

In the second paragraph of the third chapter named “**The principle of nationality in the system of images**”, nationality, which is an aesthetic category, is considered and investigated as a psychology and thought stemming from the everyday life, customs, language, religion, social, and mental characteristics of a certain people.

The idea of the prominent literary critic Gasim Gasimzadeh, “*One of the means used by the artist in reviving the image, drawing its character and external portrait is to connect the characteristics of the hero with local conditions. This aspect instills a color in the character and helps to complete its national qualities,*” accurately expresses the essence of the concept of national character.³⁰

Reference was also made to the recent discussions surrounding the issue of nationality, and in this context, the researcher presented his scientific position in a well-founded manner.

In the first stage of his work, M. Chamanli presented the goals of the “eye-blowing” government to change our national identity by describing the psychological, economic, and political pressures exerted by the Soviet regime on the customs, traditions, moral values, and lifestyle of the people. In the short story named as “Memory”, “Wedding” and “Grave” written in a simple, heartfelt, sincere language, without resorting to imagery, we encounter an interesting detail: in these works, the village of Ocagli is shown as the place where the events take place. It seems to us that this name, which is not accidental, unites Azerbaijan as a whole, that

³⁰ Qasımzadə Q. Ədəbiyyatda millilik və beynəlmillilik / Q.Qasımzadə. – Bakı: Elm, - 1982. – s.153

is, it carries the function of a symbolic place - it denotes hearth, intimacy, kinship, and conveys to the reader the common problems of the people.

Distinguished by his devotion to the history of statehood and national culture, M. Chamanli's work is rich in folklore motifs. In his literary compositions, the use of customs and traditions, *bayatis* (folk quatrains), idioms, riddles, proverbs and adages, curses and blessings, legends, ceremonies, beliefs, and anecdotes imparts a distinctive national color to his works. These elements, which we encounter in the language of the heroes - monologues and dialogues, preach and instill wisdom and morality. As in fairy tales and epics, the writer describes the struggle of good and evil in the process of creating a text. However, in his work, unlike oral folk literature, good does not always win. Although this is the author's desire, in his works he describes real life and the existing problems of society, as it were, based on the principle of artistic reality.

In short, *“Mythology and folklore as one of the methods of expressing the ethnic characteristics of artistic thinking”*³¹ is a means of reflecting national values and thought in M. Chamanli's work. For example, the main motive and beginning of the historical novels “Spotted Viper” and “The death of angel” are based on myth and folklore traditions. These works combine three forms of thought – historical, mythological and artistic thoughts. Relationships between images, national moral and ethical values, lifestyle and way of thinking are the main conditions that strengthen the historicity of the time and create a basis for an objective assessment of the socio-cultural landscape of the period. In both works, we encounter many historical details throughout the plot. However, we see that mythical images (demonic images of the snake and the angel of death), which are not so well understood at first, but later reveal their true essence, specify the ideological direction of the artistic text and the boundaries of the plot line in the historical context.

In Mustafa Chamanli's work, customs, language, religion and national way of thinking, which are closely connected with folk wisdom and the national system of thought, act as the main source of ideas for the ideology of Azerbaijaniism. In his works, this ideology is united with the principles of nationality, multiculturalism and tolerance, which play the

³¹ Bayat, F.X., Bəşirli, X.B. Azərbaycan folkloru və yazılı ədəbiyyat / X.B.Bəşirli, F.X.Bayat. – Bakı: Elm və təhsil, –2013. –s.6

role of an ethnocultural bridge between the past and the present. Thus, in the writer's artistic thinking, Azerbaijaniism is presented as a conceptual system in terms of both the protection of national-spiritual values and the expression of human qualities.

An analysis of artistic images in a historical context is conducted, and through them an attempt is made to study the social tendencies, interests, and ideological influences of society in the third chapter of the dissertation is named **“The Human Problem in Historical Aspect”**. This approach laid the foundation for important scientific results in terms of understanding the socio-moral dynamics and transformation of society.

Previously, literary images were mainly based on the archetypes of heroes and enemies, and were presented as carriers of a specific idea with inviolable boundaries, but in the modern era, against the background of changes in the historical-economic and socio-social thought system, the model of an absolutely positive hero has lost its relevance. This new reality that prompts writers to present characters formed in compromising or uncompromising situations in a more objective and psychologically justified way.

M.Chamanli also exhibits a different and multifaceted perspective in his work on the basis of these transformations. Through the difficulties and unstable thoughts arising in the social environment, he artistically expresses forced or voluntary changes, as well as the feelings they create. For this reason, Mustafa Chamanli uses two methods to reveal the inner world of his heroes:

1. To describe the factors and reasons that affect the heroic images, their lives;

2. To analyze the changes that occur in the inner world of the main characters, especially the transformation they experience at certain times in their lives.

From this point of view, M. Chamanli's appeal to historical figures is appropriate. In the historical novels "The Spotted Viper" and "The Angel of Death", the writer was able to consistently and systematically describe the development of a historical figure as a leader, his transformation periods, and his influence on events in society. The analysis of the works shows that both works are rich in this type of images. For example, Shah Ismail, who grew up with the idea of heroism

and valor and was known among the people as a brave and courageous man, was imprisoned for more than 19 years, which constitutes a serious turning point and psychological transformation in his life. The writer was able to describe this period with great skill and artistically with his internal dynamics.

From the conducted research, it can be concluded that the transformations are mutual. In other words, just as the hero has the power to change his environment, the environment also affects the hero. It is this interaction that becomes one of the main factors determining the trajectory of the character's development.

In the **Conclusion** section of the dissertation, the scientific and theoretical conclusions obtained from the research conducted throughout the research are summarized as follows:

1. The creativity of the writer, who is distinguished by his style of describing events and conflicts with simple, but at the same time psychological-emotional nuances, and his individual approach to solving the problem set, can be evaluated as a success of modern Azerbaijani literature. Understanding the deep layers of contradictions in society the erasure of national memory, abuse of office, economic-moral crisis, Karabakh conflict, etc. as well as the presented objective socio-political position turn his creativity into a literary fact in terms of subject and idea;

2. M. Chamanli's creativity is divided into two stages – the Soviet and independent periods – based on the characteristics of the period and artistic craftsmanship. The works of each stage were analyzed in terms of genre, theme, and problematics, and compared with the artistic examples of other writers, identifying common (interest in national-spiritual themes, protection of national identity, realistic approach) and different aspects (ideological framework specific to Soviet-era creativity, socialist realism; for the creativity of the independence period, deep psychological analysis, artistic expression of the idea of independence);

3. In the stories and narratives of the first stage of the writer's creativity, social, family-life and moral problems that make people think and worry are skillfully reflected, and the ground is created for a broad analysis of these topics. By following the requirements of each genre, he addressed, he managed to show artistic solutions to moral and ethical

contradictions such as loneliness, old age, injustice, forgetting national values, betrayal, etc.;

4. During the research, it becomes clear that the writer, although in search of a utopian world and dreaming, did not artificially idealize the person who was a product of his time without departing from reality. Thus, the author turned the true face of society, human characters formed under the influence of time, environment and individual choices into the main subject of artistic analysis. The author's ideal hero (Fred Asif, Mubariz, Soltan, Gara Hummet, Bedel) is presented as a person who is honest, fair, loyal to moral values, and loves his people and homeland selflessly and selflessly;

5. The genre regularities of documentary prose were studied, and the main aspects that distinguish it from literary prose, such as documentary nature, undistorted presentation of reality, depiction of real images, etc., were included in the research from a scientific and theoretical perspective. The analysis of the writer's documentary prose samples created conditions for grouping these works in terms of thematic aspects. In the research work, the subject area, artistic and artistic features and the problems posed by these works were examined in a scientific and theoretical context, and the results obtained were summarized and presented. In addition, it was determined how the journalistic and informative-aesthetic functions of documentary prose were realized in the writer's work, and its role in the development process of modern Azerbaijani documentary prose was scientifically substantiated;

6. The writer's creativity during the period of independence can be evaluated as an artistic-historical source in terms of promoting the ideas of self-return, self-knowledge, national awakening and revival. Rejecting the influences of strange thinking and spiritual slavery, M. Chamanli emphasizes the necessity of returning to national roots, historical memory and spiritual values, and demonstrates a clear and firm socio-cultural position in this direction;

7. Ideas regarding the development of the Azerbaijani historical novel have been investigated, and the individual approaches of writers who addressed this genre to historical events have been determined. The unity of fiction and documentary, the filtering of historical facts, events and personalities through the writer's imagination and bringing them to an

artistic-aesthetic level, have been evaluated as one of the main requirements of the historical novel genre, which has gone through a rich development path. The questions of what the author and his approach to history should be have been answered within the framework of the research, and the artistic reflection of the dark pages of our national history in Mustafa Chamanli's work has been analyzed on scientific-theoretical grounds. It has been determined that the writer, with these works, gave a significant impetus to the development of artistic-psychological thinking in the historical novel genre, and put forward the concept of national memory as the main criterion in the artistic solution of statehood and personality problems;

8. The writer succeeded in building a spiritual and social bridge between the periods by creating a parallel between the modern era and the past through the events, facts and historical figures he wrote about in his historical novels. He presented a vivid, full picture of that period thanks to symbolic images (“Spotted viper”, “Angel of death”), national color and ethnographic elements. He increased the aesthetic value of the works with references to mythical images and artistic generalizations, and involved the facts originating from history in the analysis in political, social and spiritual-moral contexts. It is clear that historicism, as one of the main directions of Mustafa Chamanli's creativity, plays a leading role in the artistic-philosophical and objective presentation of various topics and problems;

9. In the second stage of M. Chamanli's creativity, the promotion of the idea of Azerbaijaniness and the instillation of the feeling of patriotism, which is its main source, took a leading place. In his works, the writer called on each individual to take ownership of the Motherland and protect it, and brought the idea of national solidarity and statehood to the forefront. In short, the thesis of “exemplary citizen” constitutes the main ideological and aesthetic line of his creativity during the period of Independence. With this approach, the author artistically expressed his love and devotion to his people, state, nation and word memory;

10. Mustafa Chamanli presented the national and human ideal of man, as well as possible solutions to the problems caused by time and environment through images that are far from Soviet ideology – Soltan, Gara Hummet, Teymur, etc. Through these images, the writer analyzes a

society undergoing moral deformation, shows the causes of the moral and social crisis, and seeks a way to solve these problems in the context of the individual and society. As a result, M. Chamanli's heroes are not only artistic images, but also carriers of ideas.

Mustafa Chamanli's creativity, which has undergone a staged development, is an artistic phenomenon that stands out in terms of theme, idea and artistic form in modern Azerbaijani literature, distinguished by its unique style. The writer's literary and documentary works reflect not only individual human destinies, but also important ideas such as the moral and ethical problems of society, the preservation of national memory and civic responsibility. The images he creates do not only fulfill an artistic and aesthetic function, but also fully express the writer's objective position as a bearer of public opinion and moral values.

The main content and provisions of the study are reflected in the following articles published by the author in Azerbaijan and abroad, as well as in the materials of conferences he attended:

1. Babayeva, A.N. Sənədli nəsrin problemləri / Sumqayıt: SDU-nun Elmi xəbərlər jurnalı, Sosial və humanitar elmlər bölməsi, –2017, –c.13, №2, –s.29-35

2. Babayeva, A.N. Mustafa Çəmənlinin “Ölüm mələyi” əsərində qadın obrazları // Sumqayıt: SDU-nun Elmi xəbərlər jurnalı, Sosial və humanitar elmlər bölməsi, – 2018, –c.14, №4, – s.33-36

3. Babayeva, A.N. Mustafa Çəmənli yaradıcılığında folklor motivləri / Müasir dövrdə Heydər Əliyevin dövlətçilik modeli: reallıqlar və faktlar” mövzusunda Beynəlxalq Elmi-praktik konfrans, –Bakı: Odlar Yurdu, – 08 may, – 2018. –s.21-22

4. Babayeva, A.N. Mustafa Çəmənlinin yaradıcılığında Azərbaycançılıq ideologiyası / “Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu” mövzusunda Beynəlxalq Elmi Konfrans, – Sumqayıt: Sumqayıt Dövlət Universiteti, – 4-5 dekabr, – 2018. –s.415-417

5. Babayeva, A.N. Mustafa Çəmənlinin dili / “Elmlərarası inteqrasiya: linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər” mövzusunda Beynəlxalq Elmi Konfrans. –Sumqayıt: Sumqayıt Dövlət Universiteti, –19-20 dekabr, –2019, –s.419-421.

6. Babayeva, A.N. M.Çəmənlinin “Yaddaş” povestində Səlimovun mənəvi-əxlaqi dəqredasiyası / “Cəmiyyətə inteqrasiya və sosial adaptasiya: nəzəri və praktik aspektlər” mövzusunda Respublika Elmi Konfransı, –Sumqayıt: Sumqayıt Dövlət Universiteti, –26-27 noyabr, – 2020, – s.147-151.

7. Babayeva, A.N. Qarabağ probleminə M.Çəmənli yanaşması // –Bakı: Filologiya məsələləri, – 2022. № 2, – s. 302-310.

8. Babayeva, A.N. Yeni qəhrəman axtarışı / Sumqayıt: SDU-nun Elmi xəbərlər jurnalı, Sosial və humanitar elmlər bölməsi, –2022, –c.18, №1, –s.35-42

9. Babayeva A.N. Bədii sözün süzgəcindən keçən tarix // - Bakı: Filologiya məsələləri, –2022. № 10, –s. 355-365.

10. Бабаева, А.Н., Хамзаева С.С. Трансформация исторических героев в Азербайджанских литературных произведениях / Вестник Волжского университета имени В.Н.Татищева. -Тольятти: –2022, № 2, том 2, – с.64-72

11. Babayeva A.N. Tarixi roman janrının inkişafında “Xallı gürzə” əsərinin yeri // Naxçıvan: Naxçıvan Universitetinin Elmi xəbərlər jurnalı, – 2022, № 4 (28), –s. 114-121

12. Babayeva, A.N. Mustafa Çəmənli yaradıcılığında Qarabağ mövzusu / Qarabağın tarixi: siyasi, iqtisadi, mədəni aspektlər” mövzusunda Beynəlxalq Elmi Konfrans. –Sumqayıt: Sumqayıt Dövlət Universiteti, – 17-18 mart, – 2022, №1, –s.387-390.

13. Бабаева, А.Н. Мифологическое мышление в художественном тексте (По материалам произведений М.Чемени) / II Международная научно-практическая конференция «Слово о Слове: исследования молодых учёных-филологов», Астрахань, – 8 апреля, – 2022 г. – с.135-140

14. Babayeva, A.N. Mənəvi-əxlaqi dəyərlərin Mustafa Çəmənli yaradıcılığında inikası (“Dəhliz” və “İstək” hekayələri əsasında) / “Qloballaşma şəraitində müəllim şəxsiyyətinin formalaşdırılmasında pedaqogika və psixologiya elmlərinin yeri və rolu” mövzusunda Respublika Elmi Konfrans, – Sumqayıt: Sumqayıt Dövlət Universiteti, – 28-29 aprel, –2022. – s.42-44.



The defence will be held on 14 10 2025 at 12⁰⁰ at the meeting of the Dissertation council – FD 2.24 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Sumgait State University.

Address: Azerbaijan, Sumgait, 43 rd block, AZ5008

Dissertation is accessible at the Library of Sumgait State University.

Electronic versions of the abstract is available on the official (<https://sdu.edu.az/en>) website of Sumgayit State University.

Abstract was sent to the required addresses on 11 09 2025

Signed for print: 05.09.2025

Paper format: 60*84/1/16

Volume: 45166

Number of hard copies: 20