
ӘДЕБИЕТТАНУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ АКТУАЛЬНЫЕ ВОПРОСЫ ЛИТЕРАТУРОВЕДЕНИЯ RELEVANT ISSUES OF LITERATURE STUDY

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Literary hero and time as the main problem in Mir Jalal's stories

This article explores the central role of the literary hero and the concept of time as fundamental issues in the short stories of Mir Jalal, a prominent Azerbaijani writer and literary critic. By analyzing selected narratives, the study examines how Mir Jalal constructs his protagonists as reflections of social and psychological realities in the context of the historical transformations of the 20th century. Special attention is given to the temporal structure of his stories, revealing how time functions not only as a chronological framework but also as a narrative device that shapes character development and deepens thematic meaning. The article highlights the interplay between individual consciousness and collective memory, demonstrating how Mir Jalal's heroes navigate personal identity amidst socio-political changes. Ultimately, the study underscores the writer's engagement with the notion of time and his nuanced portrayal of the intellectual and moral dilemmas faced by his characters. Scientific Novelty. The scientific novelty of this study lies in its comprehensive analysis of the interrelationship between the literary hero and the category of time in Mir Jalal's stories—an aspect that has received limited scholarly attention to date. Unlike traditional interpretations that primarily focus on ideological or stylistic features, this article highlights the philosophical and structural role of time as a central narrative device. The research reveals how Mir Jalal uses time not only to frame historical and social contexts but also to construct the internal world of his protagonists, thereby offering a deeper understanding of the psychological and moral dimensions of his literary heroes. This approach offers a fresh perspective on Mir Jalal's narrative techniques and contributes to the broader discourse on Azerbaijani literary modernism. Methodology. This research is grounded in textual and comparative analysis of selected short stories by Mir Jalal, with particular attention to the representation of the literary hero and the temporal structure of the narratives. Combining literary theory, narratological approaches, and historical-contextual analysis, the study investigates how the author's treatment of time influences both the psychological depth and the ideological positioning of his characters. The research employs qualitative and interpretive methods to explore the symbolic and structural functions of time in shaping character development and constructing thematic meaning. Through close reading and critical interpretation, the study aims to reveal the innovative ways in which Mir Jalal engages with the concepts of individuality, memory, and historical consciousness.

Keywords: Mir Jalal, a literary hero, a storyteller, a writer with a time problem, an original style.

Introduction

Mir Jalal, who first began his literary work in the 20^s and 30^s of the 20th century with poetry, is known as a writer with an original style with his essays and stories. During his half-century of activity, he has taken his rightful place in our literary history as a great master prose writer. Only for his work «The Manifesto of a Young Man» can Mir Jalal be considered on a par with our classical writers. Mir Jalal's first large-scale work published in 1935 is the novel «The Resurrected Man». Academician Mammad Arif wrote that «Mir Jalal was able to show that he was a careful realist writer with «The Resurrected Man». He is not only known

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as a man of letters, Mir Jalal Pashayev is also famous in Azerbaijan for his kindness, sincerity, generosity and caring. He has risen to the level of classics due to his services in the field of literature [1].

Purpose of the research. The primary purpose of this research is to analyze the role of the literary hero and the concept of time as central themes in the short stories of Mir Jalal. By examining how Mir Jalal constructs his protagonists and situates them within specific temporal and historical contexts, the study aims to explore the psychological, social, and ideological dimensions of his characters.

Object of the analysis. The object of the analysis is the collection of short stories written by Mir Jalal, particularly those that reflect the psychological, social, and temporal struggles of the protagonists. These stories are examined as literary texts that encapsulate the tension between individual and society within specific historical frameworks.

Subject of the research. The subject of the study is the literary representation of the hero and the concept of time as interrelated elements in Mir Jalal's prose. Special focus is given to how time affects character development, narrative progression, and thematic depth, making both the hero and time key tools in expressing the author's artistic and philosophical concerns.

The Global Significance of Studying Mir Jalal's Stories

The study of Mir Jalal's short stories holds considerable global significance, as his works offer profound insights into the literary, cultural, and intellectual transformations of the 20th century, particularly within the context of Soviet-era Azerbaijan.

Materials and methods

This research employs a comparative-typological analysis to investigate the representation of the literary hero and the concept of time in Mir Jalal's short stories. The primary materials of the research consist of selected narratives by Mir Jalal, particularly those that reflect the intellectual, psychological, and social challenges faced by individuals during the Soviet period. The methodology involves identifying recurrent character types and temporal structures in Mir Jalal's works and comparing them with analogous elements in the broader context of both Azerbaijani and world literature.

Results and discussion

There is a sense of sadness in the laughter in the works of Jalil Mammadguluzadeh and Mirza Alakbar Sabir. However, the laughter in Mir Jalal's satirical works is a laughter that breaks away from the old, of a combative, optimistic nature. He does not want to touch people's personalities with the laughter in his stories. In general, Mir Jalal neither gets stuck in the outward positive characteristics of a person, nor does he ignore the shortcomings. When we read Mir Jalal's stories, we see that he leaves the outcome up to the reader. Through this laughter, like the artists before him, he tries to reform a person. In the story «The Orchard Thief», some moral problems are highlighted by the fact that two brothers fight with each other for wealth and as a result, they are left in a hopeless situation. In the story «Friend's Visit», the trick played by a city dweller who uses a person's humanistic qualities and the fact that no matter how simple a person is, he still does not know the other person as he does, and does not follow the other person's temptations, are brought to the fore. The titles of some of Mir Jalal's stories are consistent with the ideas and content of those stories. Often, he uses proverbs from our national and moral values and folk examples in his stories, and it is one of the interesting points that the proverbs themselves give their names.

Mir Jalal Muallim has works whose first sentences can be turned into epigraphs. For example, the work «Drying of the meeting» begins with this sentence: «Figs, apricots, cranberries—there are many of these, but the drying of the meeting is unique. Some dry up in the sun, and some dry up in meetings, draining their water, losing their sense of life» [2]. In «Anket Anketov», the attempt to approach a person through his questionnaire, through a material that reflects dry statistical figures, is presented as a factor that kills a person. In «Kamtarovs' Family», two members of the family, the heads of the family, have no meeting places at home except for «hello-thank you». People who are simply chasing after profit and waste their time in the circle of profit cannot unite in one family, cannot live within the framework of one family. These seem like a simple problem, a problem of one family, of two people. If we pay attention to the fact that this begins at a time when a new era begins, a new social structure is being implemented, we can also accept this as a problem of the social structure. The factor that created people like Anket Anketov, brought out Doctor Kurdamov, and brought out the meeting groups was precisely the issues created by that specific era and time [3].

Mir Jalal Pashayev's works have been translated into many languages of the world, and highly reputable scientific opinions have been expressed about him in various foreign countries. The anniversaries

of the outstanding intellectual have been celebrated at different times, television films and documentaries have been made about him, collections of articles, books, and monographs have been written. Behind all this stands Mir Jalal Pashayev's rich, multifaceted works, capable of always preserving their ideological and artistic perfection. Both scientific and artistic works written by M.J. Pashayev retain their value today and will retain their relevance in the future.

There is great patriotism in Mir Jalal's stories such as «Peach Talk» and «Foreign Discontent». In the writer's story «About Happiness», a teacher who enters the classroom asks the students: «What is happiness?» The students give different answers to this. One sees happiness in a lot of money, another in marriage, and another in health. The teacher says: «All of these are important, but true happiness is when you can always and everywhere say what is on your mind». This is true happiness. Only in this case can society and the world achieve progress. It is very interesting that Mir Jalal wrote these thoughts in the 1960^s, when the control system in the Soviet government was very strong.

The current environment and time factor play a very important role in the development of artistic art. The unity of workers, peasants and laborers became one of the main themes of literature during the Soviet period. Our writers had to reflect these themes in their works to a greater or lesser extent as an ideological order. As a result of this ideological order, the relevance of the topic was the main issue in the works of writers, while important factors such as artistry, craftsmanship, and content diversity were almost considered secondary, and the artistic reflection of the human personality in works, its true essence, was often not given importance. Mir Jalal wrote about the prose of the period up to the 60s that the people depicted in the works were not taken for granted. Because the writer describes them not as living people leading an interesting life, but only as people with some profession. «The district committee secretary who takes off his leather jacket loses his image» [4].

In his short stories, Mir Jalal was able to prove that artistic creativity is actually a reflection and understanding of life—time. Without knowing life and seeing time clearly and comprehensively, one cannot not only live, but also write and create. Without these, living, writing and creating are simply like spending one's days, scribbling. What does it mean for a true artist to know life and see time clearly? Mir Jalal's numerous stories clearly answer this question. He is able to prove that the process of writing, philological and literary cognition is actually two-sided. First of all, it begins with concrete vital facts, continuous searches and artistic observations. Reality, space and time first come to mind in the form of simple, vivid impressions. The way to collect them neatly, in their place depends on the creative forward flight of the artist's thought. Mir Jalal not only created examples of this intense and glorious creative process with his short stories, but also showed an exemplary path of practice for the literary process and stages.

Mir Jalal determined the direction of another creative process with his short stories. It also consists in the fact that Mir Jalal added to the process of collecting facts, observation-searching and creative exercises the process of their internal understanding, generalization and high artisticization. Although his works «Life Stories», «Brothers of Arms», «Son of the Fatherland», «Pain of Conscience», «Mother of Inspiration», «Sherbet», «Says of a Warrior» and other works, which are excellent examples of these creative processes, were small, they were able to prove that «the story is a landing-reconnaissance form of artistic prose».

If a person stands above the object he laughs at, then he can laugh at it. Regardless of its form, laughter itself is a great skill, and at the same time, it is the strongest form of self-affirmation of the personality. Considering the influence and pressure of ideology on literature in the period in which he lived and created, the writer mainly preferred ironic laughter and humor. More corrective laughter, ironic laughter aimed at hidden meanings, and sarcasm are characteristic of the writer's stories.

Mir Jalal's stories are written on the basis of humorous-sarcastic laughter. The writer has always skillfully used the aesthetic possibilities of laughter in his stories. Sarcastic laughter is also philosophical laughter. Not every artist and every nation can reach the peak of laughter. Purity and sincerity are needed to laugh.

Mir Jalal's archive, consisting of personal manuscripts, letters, and works, is kept in a very systematic manner in the Archive of Literature and Art of the Republic of Azerbaijan. When I got acquainted with the writer's personal archive, it was a very special feeling for me as a researcher of the writer to see the letters and stories he wrote to his friends and family members in their original state, in Mir Jalal's own handwriting, in manuscript form.

We transliterated several of the unpublished stories kept in the writer's personal archive into our language. It should be noted that in the writer's manuscript, the names of the stories are written in Cyrillic, and the text of the stories is written in the old alphabet.

A writer is a person whose every word causes the development of literary taste. A perfect person, a perfect writer, can change the world and has the ability to influence a person's outlook on life. The work of Mir Jalal, one of such outstanding writers, is an example for both his contemporaries and future generations.

The heroes of Mir Jalal's works are also beloved and memorable characters. Because these are not fictional characters, but real-life characters taken from real life. Professor Tahsin Mutallimov, one of Mir Jalal's students, along with his sons Arif Pashayev and Hafiz Pashayev, note in their memoirs about Mir Jalal that he writes about the events he experienced and the situations he witnessed and observed. The writer's son Arif Muallim talks about his very strange sense of humor. In one of his memoirs, he notes that my father once congratulated a person who always talked a lot, rambled on, and talked nonsense at meetings when he left. He said, «I didn't speak, after all». Mir Jalal replied, «I congratulate you because you didn't speak today».

The most characteristic feature of the era we live in is speed. It is precisely because of this speed that a more concise, laconic prose form is relevant for a society that is always in a hurry and impatient, rather than voluminous, thick novels. That is why in recent times, the genre of short stories, which express an event or a certain point in a shorter, more concise form, has begun to gain interest. The short story competition announced by the «House of the Writer» is a very good step in terms of developing this genre, discovering new signatures, talented writers, and evaluating literary examples.

Holding such essay competitions is a very important step in terms of keeping literature alive, bringing new signatures, talented writers to literature, and introducing them. Expressing the realities of ordinary life in literature in a concise and artistic language requires great skill from the writer. In this sense, holding such short story competitions is an example of loyalty to the heritage and the past in Azerbaijani literature.

The main goal of the «House of the Writer» is to promote the heritage of Mir Jalal and the Azerbaijani language and literature. For this purpose, literary and cultural events, story competitions, film and theater screenings, and «Azerbaijani language and culture» lessons for foreigners are regularly held at the initiative of the «House of the Writer». In short, the traditions of enlightenment that Mir Jalal initiated during his lifetime are now continued by the «House of the Writer» [5].

«A Family» is considered one of the first films that brought the spirit of independence of Azerbaijan. In this regard, there is a desire to affirm the national identity and spirit that manifest themselves, albeit subtly, in the film. Here, Azerbaijan wins in every way. The role of Azerbaijani oil in the victory is shown in this film for the first time. The image of an Azerbaijani woman is highlighted in the film. This also does not correspond to the ideological requirements of that time. Regarding the reason for the censorship of the film «A Family», it is noted that the film did not adequately show the work of the Communist Party in World War II. Indeed, in this film, the role played by the Azerbaijani people in the war is more prominent than all other factors. In the film «A Family» and in Mir Jalal's newly discovered novel «Cares» published by Adibin Evi in 2021, the writer sings the tar. Interestingly, the novel «Cares» was written in the 1930^s, and the film «A Family» was shot in 1943. In both periods, the tar and, in general, the victims of Stalin's repressions have not yet been acquitted. This once again shows that Mir Jalal is a courageous writer [6].

Mir Jalal's language is simple, understandable, he conveys his ideas in a simple, understandable form for everyone. The simplicity and maturity of Mir Jalal's language are just as amazing and powerful in his scientific works as in his literary ones. He strictly adhered to the lexical norm. They write about Mir Jalal Muallim that Mir Jalal Muallim was not a linguist-scientist, but his separate works, whether about Fuzuli, about Mirza Jalil, and about others, and his research on the artistic language show that he had mastered linguistics at a very high level. His ideas were enough to form a literary school at a professional level in the true sense of the word. As we know, back in the Soviet era, in the 30^s, when a very unhealthy attitude was shown to the classical heritage, even banned, at a time when values were already outdated, Mir Jalal Muallim wrote a work about Fuzuli's craftsmanship [7].

The high creativity of Mir Jalal's language, its national spirit and national taste, its inexhaustible vocabulary, the clarity and colorfulness of his style and idiom, the consistent management of intonation, rhythm and harmony possibilities by the laws of literary and artistic language, its modernity beyond its age and time, and its literary and artistic language historiography are among the factors that determine the merits of his artistry. Along with this, they are also factors that show and demonstrate the individuality of this master artist's language and style, his place in the history of literature, historical linguistics, his position in literary and cultural development, his ability to create a literary school, his great intelligence, humanism, and citizenship, and they have special importance today and should be studied and investigated [8].

Mir Jalal wanted to see human life and nature beautiful. In the stories «Sayyah Khanum», «Love, or Fake Money», «Foreign Discontent», «Entering the Role», «Language and Action», «Seal and Love», «When the Statue Flew», «How Many Greetings Are There», «Looking Over There», «Friends of Account», as is clear from their names, the author is mostly concerned with the negative aspects and disadvantages of society. The writer's specific attitude to the problem, the use of satire and humor are connected with the essence of the object he describes. He often skillfully uses artistic contrasts, contradictions, and the method of comparison in his stories.

Professor Ilham Rahimli writes about the writer's stories that «the main aesthetic characteristics of Mir Jalal's creativity: language and expressive means are very juicy, natural and meaningful» [9]. According to I. Rahimli, the writer had a very rich ability to observe, the ability to generalize it in the work; his works have a colorful and simple composition.

Laughter is the main weapon in satirical stories. When laughter acquires social meaning and arises from the essence of the current situation, it becomes a very powerful means of influence. This feature is also characteristic of the writer's stories such as «Husband and Wife», «Shoe», «Chupchik».

Humor occupies an important place in the writer's works, written in a serious manner, in addition to humorous stories such as «The Melon Thief», «Anket Anketov», «Philosophy of Celibacy», «The Brick Affair», «The Talent of Mint», «The Meeting Dry», «The Center Man», «Unhappy with Himself» and others. His literary language is specific. The most striking feature of the writer's style is simplicity. He achieved simplicity in literary language primarily due to his extensive and appropriate use of the national language and folk art. On the other hand, he was demanding of the language of his works, adhering to the rules and regulations of our literary language. In 1958, literary scholar Jafar Khanda's work «Mir Jalal», dedicated to the 50th anniversary of the birth of our outstanding writer Mir Jalal, was published. Professor Jafar Khandan Hajiyeu writes: «...They work for decades on novels that do not fit into volumes, they do not pay attention to the story. That is why we cannot underestimate the work of Mir Jalal, who does not forget this genre and writes new stories and novellas» [10]. Another important issue is that Mir Jalal gained fame as the author of meaningful works that specifically criticized the gaps in the work and position system of the Soviet era. The problems inherited from the Soviet era were criticized more seriously by the generation of the 60s. After Stalin's death, a new era began, bringing a renewed awakening of thought. The greatness of Mir Jalal Muallim was that, becoming the elder of the generation of the 60^s, he was able to highlight these issues as early as the 30^s. In his works such as «Anket Anketov», «Foreign Displeasure», as well as «The Meeting Dry», he seriously criticized the dry publicism of people who behaved, acted and lived according to those standards. Mir Jalal was a supporter of approaching people as people, approaching people as carriers of dignity, feelings, consciousness, and spirituality. In those years, creating an artistic image of such serious shortcomings required great courage. In this field, Mir Jalal was also at the forefront with his courageous works, and his strong artistic laughter fulfilled its duty with dignity. On the one hand, his satirical and humorous works continued the tradition of Mirza Jalil's stories, and on the other hand, they gave direction to the storytelling of the new era—the 20th century.

Mir Jalal Nizami is one of our great artists and scholars who studied Nizami as one of the prominent representatives of the Azerbaijani Renaissance. The writer widely uses the heritage of Nizami and Nasimi whenever possible. His story «Two Artists», written in 1947 and taught to children in literature textbooks until recently, is a clear example of this. The story is based on a theme taken from Nizami's poem «Iskandernama». The story describes how the artists lined up in front of Alexander were proud of their works of art. Among them, when the Greek and Chinese artists wanted to boast through their art, saying «I am stronger than you», they were ordered by the people to create a work of art. The Greek artist paints a beautiful image of nature, and the Chinese artist creates a beautiful wall based on it. Both artists are applauded by the people, the people say well done to them, but the issue remains unresolved. One day, the Greek artist invites the Chinese artist to his house. While walking in the courtyard, a Chinese artist sees a pool with clear water and when he puts his cup in the pool and tries to get some water, the cup hits a stone and breaks, and the Chinese artist realizes that he has been deceived and visits again after a while. He paints a picture of a dog next to that pool that is not really distinguishable. The Greek artist is amazed by the Chinese artist's skill and says, «I am amazed by the power of your pen and my respect for you has increased immensely». The issue of fighting envy and arrogance, which Nizami protests in his works, is also reflected here.

The book «Mir Jalal. Selected Works», published by the decree of the President of the Republic of Azerbaijan Ilham Aliyev «On the implementation of mass publications in the Azerbaijani language with

Latin script» dated January 12, 2004, contains 26 selected stories of the writer and a novel titled «Open Book» [11].

The works of our prominent writer Mir Jalal, written in small genres, were published in five volumes in 2013. Many of the stories and essays in the volumes were once published in newspapers and magazines, and later published as books. During the subsequent printing of the works, the author made more or less changes and corrections. Some works also had certain differences when they were printed later.

Since the story occupies the main place in Mir Jalal's work, the writer's stories are presented in 4 volumes. The last volume contains genres that we rarely encounter in the writer's work, namely essays, poems, feuilletons, translations and memoirs.

The stories in the first book of the five-volume collection were written in the 1930s and 1940s, and mainly belong to the early stages of the writer's creative work [12]. As we read these stories, we witness Mir Jalal's formation as a master of storytelling and a talented writer. In stories such as «Friendly Meeting», «Use», «Treatment», «Center Man», «Wrong Fingers», «Sara», and «Pain of Conscience», social upheavals in society and their manifestation in people's psychology and character are reflected artistically on the basis of meaningful irony and strong realism. Although the stories included in the first volume belong to the early period of the writer's creative work, many of these works are not inferior to the stories written by the writer later, in his more experienced years.

The second volume of the five-volume collection contains stories written by the writer between 1940 and 1953 [13]. The themes of the stories in this book are mostly related to the Second World War that took place between 1939 and 1945. The main purpose of stories such as «The Striking Hands», «Leyla», «Unhappy with Himself», «Mother's Shirt», «Fiery Songs», «Fitna», «Grandma Coral», «A Trembling Voice» is to bring to the reader's attention the patriotism, heroism and courage of our people during these difficult war years through images. In these stories, along with vivid battle scenes and battlefields, psychological analyses are carried out through descriptions of the rear and typical images, creating a complete picture of the Second World War. This volume also contains very interesting, salty-funny stories related to traditional themes that the writer always refers to.

The stories in the third volume cover the years 1953–1963 of Mir Jalal's creative work [14]. This volume contains interesting, valuable, and instructive stories such as «The Ambassadors Have Returned», «The Children's Conversation of the Old Men», «The Philosophy of Humanity», «Friends of Account», «Arab Brother», «Lyrics», «A Delicate Point», «How Many Kinds of Greetings Are There?», «Foreign Displeasure», and «After Pilaf». The success of the writer's stories written in the early years was based more on sweet narration. In the stories written by the writer after the 1950^s, his ability to create the main characteristic and typical qualities of life, life scenes with the neatness of an artist is noticeable. In the stories written in these years, we witness very deep psychological analyses and, at the same time, a lively dialogue style of characters. In these stories, the civic attitude of Mir Jalal, already a prominent scientist and experienced writer, to life, the fate of the people, and moral issues is the main thing.

The fourth volume of the five-volume collection contains stories written by the writer in the 1960^s and 1970^s [15]. In the stories included in this volume, the humorous style and critical pathos are strengthened again, and more serious social issues are discussed. These stories contain lyrical elements typical of the war period.

The fifth volume includes essays, poems, as well as feuilletons, translations and memoirs written by the writer in different years [16]. The essay genre did not attract Mir Jalal very much. He wrote his last essay in 1948. In the works included in this volume, the writer created plots and images related to many areas of Azerbaijani life.

The writer's translations from Turkish and Uzbek literature are also included in this book for the first time. In Mir Jalal's rich creativity, there is only one feuilleton written in prose. This feuilleton, called «Dardanelle», also completes the writer's creative palette. The memoirs dedicated to his observations in the cities of Baku and Paris are also of interest. The Baku memoirs are rich in biographical information about the writer's youth.

Mir Jalal Muallim was also a very wonderful person, a father, a parent. One of the writer's beautiful thoughts about family is as follows: «If I had known that life was so unfaithful, I would have devoted all my time and life to my family», «My greatest work is my family». His greatness as a true human being, a true father and parent is clearly visible in these thoughts and in the example of his family. His followers and those who admired the great personality of Nariman Hasanzadeh have always spoken of their deep respect and admiration for him, emphasizing what a remarkable person and humanist he was.

One of the main advantages of Mir Jalal's stories on all topics: lyrical-romantic, satirical-humorous, family-life, morality-education, social, memoir, etc. is that the period—conditions and the fact of time are clearly visible in these works. The characters of the story—literary heroes—are an indicator of the moral upbringing of the typical conditions and environment, their ability to fulfill their duties as carriers of moral perfection and positive ideals appropriate to the time they live in, in accordance with the law and directions of action, and their directions of activity and belief are a visual, vivid artistic image—indicator of the fact that «man in history, history in man». As a result, one of the main merits of Mir Jalal's stories written on all topics is that they confirm and prove his loyalty to the principles of «man and time», «writer and civic duty», and his skill in giving direction to the development of the modern literary prose and story genre.

Speaking about the stories written by the writer on the southern theme, Professor Almaz Aliqizi writes: «The story «Mashrig» also reflects the life of South Azerbaijan. As in the story «Almond Trees», the name of the character here is symbolic. Let us try to open the issue of the name of the hero of the work being Labbeyk. The meaning of the word Labbeyk is «head on», «this hour» carries the essence of unconditional fulfillment of any given execution» [17].

The transformation of moral and spiritual purity against the shortcomings of society into an artistic event, an image, as a leading problem in Mir Jalal's stories, also had its impact on the literary process and literary stages. He also conditioned the emergence of a completely new form of literature, including the short story genre, in the years when his works, collected in «Doctor Kurdamov», «The Man of the Center», «The Thief of Mesons», «The Taste of Almonds», «Dry Meeting», «The Kamtarov Family», «Stories from Life», collected in this area, Mir Jalal's attempts to boldly use the relative possibilities of the era in his stories, as well as his ability to skillfully benefit from the creative traditions of story classics such as J. Mammadguluzadeh and A.B. Hagverdiyev, elevate him to the level of masters of 20th century literary prose and the story genre. Most importantly, his interpretation of the typical conditions and psychological worlds of literary heroes in the context of modern demands and needs, gave Mir Jalal's stories eternal rights. The interpretation of the problem of the modern «literary hero and time» through events, stories, situations, especially perfect artistic images of the gradual changes in social relations, beliefs and thoughts clarified the naturalness of the issues, justified the importance of the problem of studying this area. It should be noted that the doctoral student's scientific articles and conference materials on Mir Jalal's stories dedicated to various topics were published in prestigious journals in our republic and abroad [18].

The great critic of the 20th century, M. Arif, rightly wrote that it is impossible to read the stories «Mothers' Uprising», «Sherbet», «Brotherly Blood» without excitement. The reason for this excitement is not only the events described in these stories. The main reason for the excitement is the big-hearted people that the writer shows us: mothers, fathers, sisters and brothers... the excitement of mothers who rebelled to avenge their chastity, honor and dignity... «For the first and last time in the world, the holy uprising of mothers was beginning...» [19; 84].

During World War II, Mir Jalal's book «Ilyas» was published in 1942 [20]. The stories in the book, which the writer intended for middle-aged children to read, are small in size, written in simple language, and convey a lot of meaning in a few words. During the research, it became clear that the stories in the book «Ilyas» were not included in the 5 volumes of the writer published in 2013. These stories are as follows: «Life's Desire», «War», «Teacher of the People», «35 Bullets», «Golden Soldier», «Care», «Joy» and «Native Baku». The stories written by Mir Jalal during the war are reflected in the second volume, but the aforementioned stories are not included there. Each subsequent story is a continuation of the previous one, reflecting different stages of Ilyas's life.

Novelty

Mir Jalal Muallim followed the path of two people more in his writing. One of them was L.N. Tolstoy, one of the prominent figures of world literature. The first chapter of «A Young Man's Manifesto», called «Insult», begins with the first sentence of L.N. Tolstoy's «Anna Karenina»: «All happy families in the world are alike, but every unhappy family is unique». In the prologue, he uses a sentence from Goethe about freedom: «Life and freedom are worthy only of those who go to war for them every day». At the same time, Mir Jalal followed Huseyn Javid. At a certain point in Mir Jalal Muallim's work, he is Victor Hugo, at a certain point he is Tolstoy, and at a certain point he is Javid. Just as Javid put forward the idea of peace and security by saying, «Everyone who is in the cup will leave a trace of the blood shed, And the one who saves the earth is the genius». Mir Jalal Muallim was also a writer who always sought, saw, and presented peace, even in the fate of an orphan, in his tears. He fought against all issues that concerned humanity as a whole. He always acted as a supporter of the happiness of humanity in his work. It can be said that every work by

the writer, whether artistic or scientific, is a national treasure of the Azerbaijani people. His scientific works have played a very important role in the formation of our new generations. His artistic creativity, like patriotic songs, has always played a serious role in the formation of civic feelings as a whole. His series of stories called «Wounds of the Homeland» is one of the works that deserves to be read at any time. Since Mir Jalal Muallim himself comes from South Azerbaijan, he is one of the artists who reflects the life of South Azerbaijan in his work. In his story called «Mashrig», including the story «Almond Trees», he considered it necessary to raise the topic of South Azerbaijan and expressed his concerns about South Azerbaijan in these works. In this sense, Mir Jalal Muallim is one of the very heavy pillars of Azerbaijani literature. As an artist who carries the weight of Azerbaijani literature and literary criticism on his shoulders, he will always be remembered, respected, and his works will be read with love, both today and in the future [21].

The hero of the story «A delicate question» is a teacher who loves his profession with all his heart, teaches enthusiastically and tirelessly, and tries to make a good impression on his students and their parents. The 20-year-old teacher's attitude towards his 16-year-old student Ziva is actually well-intentioned. Considering that people with different opinions live in the village, he leaves the place so that there are no problems for both the student and the teacher and no unpleasant words are said about the teacher. In 2021, a film called «A delicate question» was released. The film was based on the motives of the writer's works «Philosophy of Humanity» and «A delicate question». I also watched this film at the Nizami Cinema Center. The hero of the film, a young teacher, first falls in love with his student, then fears the condemnation of the times and people, and cannot express his love so as not to harm his teaching activities. The project manager of the film is H. Javadzadeh, the scriptwriter is N. Dadashov, and the director is E. Muradov. The film «A delicate question» was produced by Caspian Media Group.

Conclusion

Reviving the colors of the era with the power of the artistic word is the main goal and main purpose of an artist's life. In the flow of changing events of time, a true work of art bravely stands the test of years, the test of generations, and is able to maintain its modernity and relevance. Often, not only the works of such artists, but also their biographies become a necessary and instructive guide to life for thousands of ordinary readers.

Mir Jalal Muallim's great artistry was also in the fact that he attached great importance to the choice of the title. He even said that it is easy to write a work, but it is very difficult to give it a title. If we pay attention, the titles he gave to his work are closely related to its content, generalization and visualization seem to begin from there.

According to the writer, society, like a human body, is a complex and constantly active organism. Here, life, death, happiness, disaster, health, and illness live in an inseparable unity and constantly struggle with each other. The writer does not consider it right to build a plot and write a work based on the first superficial information, and notes that in this case the heroes, first of all the creative heroes, come out dull. There are also scientific articles dedicated to the teaching of such works in the education system [22].

Mir Jalal has always remained faithful to the realism of life. The writer was able to prove with his story creation that all areas of art, especially artistic creativity, are a serious, responsible process that is inseparable from the spiritual face, emotional-cognitive existence of the writer, the artist, and is connected with the spiritual-moral spirit. A great classical artist is considered great precisely because life, the literary and artistic environment, the era, and the time are all reflected and expressed in full depth, clarity, and diversity in their works. In this respect, Mir Jalal's art, stories that are apparently small, but internally exemplary in their depth of meaning and thought, covering a rich world of themes, have earned eternal rights as examples that worthily fulfill the mission of giving direction to literary processes that reflect and express the artistic-social rights and opportunities of the 20th century.

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А. Расулова

Әдеби батыр және уақыт Мир Жалал әңгімелеріндегі басты мәселе ретінде

Мақалада көрнекті әзірбайжан жазушысы және әдебиет сыншысы Мир Жалалдың әңгімелеріндегі әдеби қаһарманның басты рөлі мен уақыт концепциясы іргелі мәселелер ретінде қарастырылған. Таңдалған әңгімелерді талдау арқылы зерттеу Мир Жалалдың XX ғасырдағы тарихи өзгерістер контекстінде әлеуметтік және психологиялық шындықтардың көрінісі ретінде өз кейіпкерлерін қалай құрастыратынын зерттейді. Оның әңгімелерінің уақытша құрылымына ерекше назар аударылып, уақыт тек хронологиялық шеңбер ретінде ғана емес, сонымен қатар кейіпкердің дамуы мен тақырыптық тереңдікті қалыптастыратын баяндау құралы ретінде де қызмет етеді. Мақалада жеке сана мен ұжымдық жадының өзара әрекеттестігі көрсетіліп, Мир Жалалдың қаһармандары әлеуметтік-саяси өзгерістер жағдайында жеке тұлғаны қалай бағдарлайтыны айтылады. Сайып келгенде, зерттеу жазушының уақытқа философиялық көзқарасын және оның кейіпкерлерінің интеллектуалдық және моральдық күресін нюансты бейнелеуін атап көрсетеді. Бұл зерттеудің ғылыми жаңалығы әдеби қаһарман мен Мир Жалал әңгімелеріндегі уақыт категориясының өзара байланысын жан-жақты талдаумен ерекшеленеді, бұл алдыңғы еңбектерде жеткілікті назар аударылмаған аспект. Ең алдымен идеялық немесе стильдік элементтерге бағытталған дәстүрлі интерпретациялардан айырмашылығы, бұл мақалада негізгі баяндау құралы ретінде уақыттың философиялық және құрылымдық рөліне баса назар аударылады. Зерттеу Мир Жалалдың уақытты тек тарихи және әлеуметтік контекстерді құру үшін ғана емес, сонымен қатар кейіпкерлерінің ішкі әлемін құру үшін қалай пайдаланатынын, сол арқылы оның әдеби кейіпкерлерінің психологиялық және моральдық өлшемдерін тереңірек түсінуді ұсынады. Бұл тәсіл Мир Жалалдың баяндау әдістеріне жаңа көзқарас береді және әзірбайжан әдеби модернизмі туралы кеңірек дискурста ықпал етеді. Әдістеме. Зерттеу Мир Жалалдың таңдамалы повестерінің мәтіндік және салыстырмалы талдауына негізделген, әсіресе әдеби қаһарманның бейнесі мен әңгімелердің уақытша құрылымына назар аударылады. Мақалада әдебиет теориясы, нарратология

және тарихи-контекстік талдау үйлесімін пайдалана отырып, автордың уақытты бейнелеуі оның кейіпкерлерінің психологиялық тереңдігі мен идеялық ұстанымына қалай әсер ететінін қарастырады. Зерттеу кейіпкерді дамытуда және тақырыптық құрылыста уақыттың символдық және құрылымдық рөлдерін ашу үшін сапалы және интерпретациялық әдістерді қолданады. Зерттеу мұқият оқу және сыни тұрғыдан түсіндіру арқылы Мир Жалалдың даралық, есте сақтау және тарихи сана ұғымдарымен қарым-қатынасының жаңашыл жолдарын жарықтандыруға тырысады.

Кілт сөздер: әдеби қаһарман, әңгімеші, уақыт мәселесі, өзіндік стилі бар жазушы Мир Жалал.

А. Расулова

Литературный герой и время как главная проблема в рассказах Мира Джалала

В данной статье исследуется центральная роль литературного героя и концепция времени как фундаментальные проблемы в рассказах выдающегося азербайджанского писателя и литературоведа Мир Джалала. Анализ отдельных нарративов показывает, как Мир Джалал конструирует образы своих героев, отражающих социальные и психологические реалии в контексте исторических преобразований XX века. Особое внимание уделяется временной структуре его рассказов, раскрывающей, как время функционирует не только как хронологическая рамка, но и как повествовательный приём, формирующий развитие персонажей и углубляющий тематическое содержание произведений. В статье рассматривается взаимодействие индивидуального сознания и коллективной памяти, демонстрируя, как герои Мир Джалала определяют свою идентичность в условиях социально-политических изменений. В конечном счёте исследование подчёркивает философский подход писателя к категории времени и его тонкое изображение интеллектуальных и моральных переживаний персонажей. Научная новизна. Исследование отличается всесторонним анализом взаимосвязи между образом литературного героя и категорией времени в рассказах Мир Джалала — аспектом, которому уделялось недостаточно внимания в предыдущих научных работах. В отличие от традиционных интерпретаций, сосредоточенных преимущественно на идеологических или стилистических аспектах, в данной статье акцентируется философская и структурная функция времени как ключевого повествовательного приёма. Показано, что Мир Джалал использует время не только для создания исторического и социального контекста, но и для раскрытия внутреннего мира своих героев, что позволяет глубже понять психологические и моральные аспекты их образов. Такой подход открывает новый взгляд на повествовательные техники Мир Джалала и вносит вклад в более широкий дискурс об азербайджанском литературном модернизме. Методология. Исследование основано на текстологическом и сравнительном анализе отдельных рассказов Мир Джалала с акцентом на образ литературного героя и временную структуру повествования. Используя сочетание литературной теории, нарратологии и историко-контекстуального анализа, статья рассматривает, как авторское изображение времени влияет на психологическую глубину и идеологическую позицию его персонажей. В исследовании используются как качественные, так и интерпретационные методы для выявления символической и структурной роли времени в развитии характеров и построении тематики. Внимательное прочтение и критическая интерпретация позволяют выявить новаторские подходы Мир Джалала к концепциям индивидуальности, памяти и исторического сознания.

Ключевые слова: Мир Джалал, литературный герой, рассказчик, писатель с проблемой времени, оригинальный стиль.

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