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BIOGRAPHICAL EPISODES IN ISA MUGHANNA'S NOVELS "GABRİSTAN" (CEMETERY) AND "ISAHAQ MUSAHAQ"

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Abstract

At the beginning of the study, the work of Azerbaijani writer Isa Mughanna was reviewed in general. At the beginning of Nasir's writing career, he wrote under the signature of Isa Huseynov. "Ideal" and its sequels were presented to the readers under the signature of Mughanna. In the work of the author, the principles of humanism have always manifested themselves. Beginning with "Ideal", the moments of human importance are characteristic of Mughanna's artistic prose. Autobiographical and biographical images are widely used in his works, as the author sheds more light on the events happening in his environment. The concept of immortality in "Ideal" and the works written after it caused the reader's surprise.

The writer created biographical images of himself and his father in the novel "Cemetery". The novel contains the events that took place in Azerbaijan in the early 90s.

Keywords: *Isa Mughanna, Cemetery, biographical image, Rashid Fatullayev, national identity*

Introduction:

Isa Mughanna (Huseynov) (1928–2014), who has a different writer's manner, writing style and artistic imagination, stands out in Azerbaijani literature with his unique style. Nasir, who entered literature at the end of the 40s, was met with interest by a large readership in the 50s, and his works were able to resonate in society. The works written by I. Mughanna had a positive effect on the literary generations formed in the 60s. I. Mughanna was a brave, sincere and pen master who was able to overcome barriers. In Nasir's works, the description of the environment in which he lived was prominently displayed. In

this regard, the main rock of I. Mughanna's work was autobiographical episodes. Adib said in his memoirs about his father that when his father Mustafa Huseynov found out about his writing activity, he said that you should write about your uncles, about our generation. In his literary examples, I. Mughanna also revived what he saw, the biographical images of his father, grandfather, and uncles. Azerbaijan's national writer Ismayil Shikhli noted in one of his articles about Mughanna that "Isa Huseynov is an artist who likes to read and learn as much as he writes. Also, he doesn't just read, he conducts research as he reads" (Shikhli, I., 1988). As mentioned, what

I. Mughanna learned and knew began to show itself clearly in “Mahshar”, “Ideal” and the works written after it. Beginning with the novel “Mahshar”, the unity of science and art became an important part of Mughanna’s creativity. Isa Mughanna, who created the artistic image of personalities such as Azerbaijani thinker poets N. Ganjavi and I. Nasimi in literature, has already become an artistic image on the pages of literature as a literary and historical personality. Although Nasir brought forward humanist ideas in his creations of the period starting with “Ideal”, the principles of humanity remained the main leitmotifs of I. Mughanna’s artistic prose. People’s writer of Azerbaijan, Mevlud Suleymanli, wrote about I. Mughanna that “Isa Mughanna is a writer who experiences the pain of his environment. Therefore, his works are able to explain and recognize the environment in which he was born” (Süleymanlı, M., 2008). Isa Mughanna has been highlighting issues related to national identity and national self-awareness since the day he first entered literature. In Nasir’s “Our Girls”, “Native and Strangers”, “Saz”, “Pipe Sound”, “Dry Branch”, “Kollu Kokha” and other literary examples, the episodes arising from national color ethnogenesis are shown. “The question of the influence of literature on national thought began to take off for the first time after the beginning of the 20th century with the works of Isa Huseynov” (Akimova, E., 2017). Nasir kept the national identity issue in mind in his “Ideal” and subsequent works. Although the novel “Ideal” was written in the Soviet regime, national thoughts were presented more prominently in the novel. The writer spoke extensively about Safag science and Odar language in his novels “Ideal” and “Gabriстан”, “IsaHaq Musa-Haq”, “GurUn”, “Hell”. Starting with “Ideal”, he shared the concept of immortality with his readers. According to I. Mughanna, a person does not die, he migrates from one planet to another. Nasir’s ideas like this made him a bit elite in literature. Academician I. Habibbeyli writes about the writer: “The turn from Isa Huseynov to Isa Mughanna is an expression of the transition from a critic in literature – from a realist writer to a magical realism to a pen master and to a new type of literature” (Habibbayli, I., 2019). In addition to the reality, fantastic moments were also shown in

the writer’s works. The novel “GurUn” and the story “Snake Valley” can be characterized as examples of magical realism in a certain sense. I. Mughanna’s works of the period starting with “Ideal” create some difficulty for the reader and researcher in terms of language. Academician Tofiq Hajiyev wrote about the work of the writer that “Jesus is not an ordinary prose writer – to properly understand him:

1. You must have minimum knowledge;
2. You should approach his work with love – it is an idea, a belief, the author of “Ideal” and “Mahshar”, if you don’t love it, you won’t hear it, if you don’t hear it, you won’t understand it!...” (Hajiyev, T., 2008)

At the beginning of the work, it is described that an unfortunate incident happened to the generation of Amirs. The wife of Samad Amirli’s son Samad, known as police captain Sami in the region, was killed by Gudadilar. It is clear to the reader from the novel “Ideal” that there is a big conflict between the Amirs and the Gudas. The continuation of this conflict is also described in the writer’s novel “Cemetery”. One of the highlights of the novel is the dialogue between Samad Amirli and Sami: *“Father?! – Sami’s body whined from head to toe, his knees trembled. Samad smiled tiredly.*

– Why are you afraid, you fool, I am too!... I didn’t know that I came from the Planet! You have taken a special lesson, Muharram for sure. You have risen to the rank of a Pure White scientist, you should not have been afraid of your Pure White Light father, who is as alive as this man... Come to yourself, stop... You have set out as pure as when I was young. I say wood” (Mughanna, I., 2013). Sami was surprised to see his father. This was the next Fame sent by Samad from the planet. A similar event happened in the life of I. Mughanna. The author connects the history of the writing of the novel “Cemetery” with his biography. The writer, who lost his memory as a result of brain ischemia, has nine minutes of clinical death and his father Mustafa Huseynov appears in his eyes. *“Forty-three years later, my late father came to the ward in white clothes with five people around him. Sitting on a chair at the foot of the wall, he stared at me... Unla said with a silent suggestive voice that those next to me are your uncles. We have never sided with Odağ Uz Bagh*

OdEr. We are all as much living light as living people. We were sent to heal your brain, restore your memory, and help you write a new novel after leaving the clinic" (Mughanna, I., 2018). When I. Mughanna opened her eyes after talking with her father, she asked for water. It is no coincidence that the writer asks for water when he opens his eyes. It is known that water is symbolized as the meaning of clarity and life. Literary scholar S. Gojayeva writes about water: *"Water is God's mirror. There are similarities between water and a mirror. Both have reflection, energy, memory and the ability to keep secrets. A mirror reflects clarity like water"* (Gocayeva S., 2020). At the end of the work, Sami falls in love with nurse Suraiya. The people of Guda carried out an armed raid and killed Sami, Suraiya and the driver Ihsan. Little Midi, who was called Midi man during the burial of the dead, could not bear Sami's death and passed away. *"This novel tells about Mughanna's inner world. What does Mughanna say? He says, wake up, you unfortunates! Be knowledgeable, educated, stop doing bad deeds, ignorance, and destroying houses! Come to the truth!"* (Mughanna, S., 2014). I. Mughanna was a supporter of a unified kingdom. In his works, the writer calls people to be pure and honest. This novel shows the hypocrisy of some people and proves that words and deeds are not the same. Adib also wrote the novel "IsaHaq Musa Haq" during the years of independence, and autobiographical images were also included in this work. At the beginning of the work, the writer presents the images of his autobiographical character Rashid and Nala, who is in love, and describes their difficult life conditions. Rashid Fatullayev came to Baku and studied at the university. Almost all events begin to unfold after that. Courage, which is one of the important aspects of I. Mughanna's creativity, was also shown in this work. In the novel, I. Mughanna continues the creative traditions of previous writers. Academician N. Jafarov writes: *From the middle of the 20th century, the influx of a new creative generation into Azerbaijani prose begins. I. Shikhli, A. Jafarzadeh, H. Abbaszadeh, I. Huseynov (later Mughanna), Anar, Elchin ... that generation worked in either secret or open conflict with the older generation until the 80s, which was "old "prose" and "new prose" clearly demon-*

strates the idea-aesthetic compatibility and the difference for several decades " (Jafarov, N., 2018). From this idea, it is clear that the work of I. Mughanna serves as a bridge between prose writers who wrote and created at the beginning of the 20th century and prose writers who were engaged in creativity in the 80s and 90s. Along with old traditions, innovation can also be felt in I. Mughanna's work. It is worth noting that I. Mughanna started his work in the late 1940s and continued until the early 2000s. The writer has a unique set of lines that reflect classical and modern traditions in unity. The main goal of the novel is to serve the formation of national consciousness, as well as to promote the language, culture, and science of Pure White, which are characteristic of I. Mughanna's work. *Isa Mughanna, who talks about the basics of Pure White science in the artistic concept he put forward in the novel "Ideal", tries to interpret that theory in his later novels*" (Azerbaijani literature, 2016). In the novel, ideas related to Saf Ag science are highlighted, and in the story written by Rashid Fatullayev, the language, culture, and SafAgh science are clearly conveyed to the reader. From this point of view, the novel "IsaHaq MusaHaq" can be evaluated as a carrier of a new concept, as well as serving the formation of national consciousness, which is its main idea. However, this issue is not the object of our research. The characteristic features given to Rashid Fatullayev in the novel indicate that it is a copy of I. Mughanna's autobiography. The author writes: *"At exactly 12 o'clock, I went to the table and stood up when the movement started on the street"* (Mughanna, I., 2013). This fact shows that Rashid Fatullayev was a creative writer. From the moments related to Mughanna's life, the reader is familiar with the fact that the writer spent his nights mainly on artistic creation. This is another sign that Rashid's image is autobiographical. As mentioned before, I. Mughanna was influenced by I. Nasimi's philosophical views after writing the historical and philosophical novel "Mahshar" about I. Nasimi. In the novel, Fatullayev sees I. Nasimi as his master:

*"You are my master, O Nasimi,
You are my helper, O Nasimi,
You are my faith, O Nasimi,
You are my name, O Nasimi,*

*You are SimAsim, O Nasimi,
Does anyone know better than me?
Who are you, who are you, Nasimi?!*
(Mughanna, I., 2013).

The appeal to I. Nasimi from the language of the image was directly addressed to I. Nasimi from the language of the author (I. Mughanna). In the novel, Fatullayev connects this address to I. Nasimi with the language and culture of Oder. I. Mughanna also refers to I. Nasimi when talking about the language and culture of Oder in his works. One day during a conversation with Rashid, the head of the Janbalayev family, professor Gara Janbalayev, tries to learn the secrets of SafAgh science from the young penman. He asks Fatullayev about his nickname "Anadil":
– *“Why did you use your native language as your nickname? Explain!... I have to write.*

– *The fear that took my life has subsided a lot. I took a sip of tea and said:*

– *I repeat, you know that the name of the bird is Anadil. They are silent during the day, usually they call at night, one says: “Did you find it?”, the other says: “I didn’t find it”* (Mughanna, I., 2013). Habibulla Samadov talks about his role in real life in a fragment that talks about the fate of the writer in the novel. As is known, in certain years Habibulla Samadov worked as the dean of the Faculty of Philology of Baku State University. They were related to I. Mughanna. Adib informs about this in his autobiography “Pages from my life”: *“The dean of the Faculty of Philology is the brother of Samadzade, the political leader of the division where my father was the commander. He met my father in Chukhuryurd. It turned out that the Samadzades lived in Shamakhi. They are from the Mughanli family... Dean Habibulla Samadzade left me in the small reception room in front of his office, took me in my father’s arms”* (Mughanna, I., 2018). In this article about his life, I. Mughanna describes those events as a small episode,

but in the novel he gives extensive information about Habibulla Samadzade. Although the image is created in a biographical direction, in certain fragments one can also feel the accompaniment of the writer’s imagination: *“Mr. Habibulla is from our generation. When my great-grandfather Fatulla was exiled from Aglar village to Siberia at the beginning of our century, teacher Habibulla’s father Hagqi worked in the mine of millionaire Zeynalabdin Taghiyev”* (Mughanna, I., 2013). Near the end of the work, the writer gives very little information about himself. Ashıg writes from Nala’s words: *“My dears, the meaning of Mughanna’s pseudonym will be revealed when our second secret work “Ideal” is revealed”* (Mughanna, I., 2013). It is clear from this idea that a new period in the writer’s life begins with the writing of “Ideal”. With these words, the author indicates that the novel “Ideal” and his work in general have not yet been fully explored. *“Ideal” is the celebration of a strong person*” (Alakbarli, N., 1998). In the novel “IsaHaq MusaHaq” we see that I. Mughanna gives importance to self-awareness and attachment to the national roots through autobiographical images. With this work, the writer tries to shed light on the dark issues of his time by declaring that national consciousness and thinking should come first.

Conclusion

From the research, it can be concluded that Isa Mughanna described his childhood and youth period in the novel “Cemetery”, and police captain Sami was portrayed as an autobiographical copy of the author. Certain episodes from the fate of Mustafa Huseynov were reflected in the image of Samid Amirli, Samid’s father. Isa Mughanna created his autobiographical copy by creating the character of Rashid Fatullayev in the novel “IsaHaq MusaHaq”. This is clearly felt when drawing parallels between the life of the author and the character of Rashid.

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