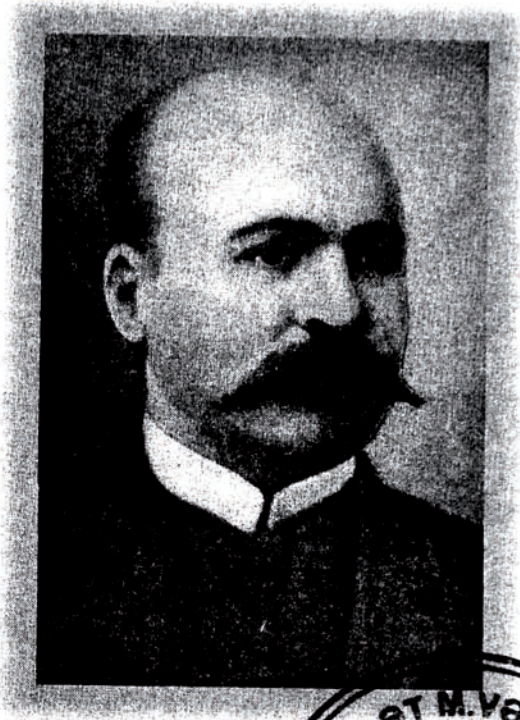


ISSA HABIBBEYLI

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Malil
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Jalil Mammadguluzade
(1869-1932)

M.F. Axundov adına
Azərbaycan Milli
Kitabxanası

Issa HABIBBEYLI

**JALIL
MAMMADGULUZADAH**

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The book speaks about the life and creative activity, the struggle for national independence of Azerbaijan of the well-known Azerbaijani writer, great democrat and public figure Jalil Mammadguluzadah (1869-1932).

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Being famous as the well-known Azerbaijani writer, public figure and great democrat Jalil Mammadguluzadah is a mighty master having carried out a struggle not only for the freedom and independence of his own nation and country, for all countries and nations as well. All the literary and journalistic works of the writer, which can be considered as the samples of mastery art, had been dedicated to the eliminating of national and religious discrimination of every kind, also fanaticism and intellectual darkness. He called to national awakening and enlightenment, to progress and revival. That's why, his name being tightly connected with the national independence

history and fate of the Azerbaijani people, is being mentioned in the same row of the world's patriotic writers. Jalil Mammadguluzadah is the national proud of the century-old Azerbaijan literature, a notable representative of the world's artistic culture.

Jalil Mammadguluzadah was born on February 22, 1869, in Nakhchivan City, which is considered one of the ancient administrative centers of Azerbaijan. Though his father Mashadi Husseyngulu's son Mammadgulu (1840-1905) never studied at school, but with his education on the level of primary school and his world outlook as an Islam believer he played an important role in the formation of the world outlook of his children including Jalil. Mammadgulu kishi's' activities in the Nakhchivan salt mines as a guard and his opening a grocery in Shahab ward in order somehow

to fulfill the demands of his family formed suitable conditions for Jalil to be closely aware with the lives of working masses. His study at the Moslem ecclesiastical school during 1873-1878 positively influenced his learning of Arabian and Persian languages, getting initial information about the history and the literature of the East, deepening of his forgiveness and cleanness education having been got in the family. By the Islamic dogmatism of such teachers as Molla Ali Husseynzadah and Molla Bagir Mammadov, who were his lecturers at ecclesiastical school and taught him knowledge and skills, changed into the firm basis of moral outlook of Jalil. His primary education being got at three-graded school of Nakhchivan City, worldly subjects being taught there, educated and experienced teachers working there and interesting measures being carried out there

put their deep signs in his ideological-moral evolution. Especially because of Konstantin Nikitin (1832-1894), the director of the three-graded school of Nakhchivan City, the graduate of the Simpheropol gymnasium, getting rich experience thanks to his great enlightenment way in the Caucasian province, Alimammad Khalilov (1862-1896), having graduated from the Gori Teachers' Seminary with excellent marks, Georgiy Uturgauri, narodnik-democrat, the teacher of Geography, Mirza Sadig Gulubeyov (1823-?), the teacher of mother language and shariat and a theatre amateur and others, the imaginations of Jalil Mammadguluzada about the life and society, also about the world of knowledge deepened considerably.

The years, which had passed in the Gori Teachers' Seminary (1882-1887), were more effective and captivating. A

fertile enlightenment atmosphere and progressive traditions of this famous enlightenment hearth, which gave a serious touch to the strengthening of enlightenment-democratic ideas among the Caucasian people, played a special role in training and education, in future activities, even in the later fate of all educators including Jalil Mammadguluzadah. His teachers there were the representatives of different nations as A.O.Chernyayevskiy (1840-1894), D.D.Semyonov (1834-1902), N.N.Novospasskiy, N.O.Lomouri (1852-1915), also Azerbaijanis' teachers Mirza Abdusalam Akhundzadah (1843-1907), Jafarali bey Valibeyov (1861-1902) and other famous specialists. He got benefit from their literary-enlightening and pedagogical-methodical outlook. He took an active and close part in cultural-mass measures, carried out in the seminary,

showed abilities at the composition and translation lesson, wrote scenarios for literary evenings and testing lessons and appeared on the stage as an amateur actor in the performances. He learned the progressive traditions of European, Russian and Azerbaijani literatures, paying much interest to the realistic literary direction. At last, in the persons of his fellow students being represented in the hard, serious atmosphere of the Gori Seminary, who passed through difficult life tests, he found his like-minded persons, who would be his necessary colleagues in his future activities. The Gori Teachers' Seminary prepared young Jalil Mammadguluzadah for the big life as well. Thus, the seminary for Jalil Mammadguluzadah, in the real sense of the word, carried out the function of ideological-educational and world outlook school. Writer of the enlightening ideas

Jalil Mammadguluzadah grew and formed on the basis of these rich enlightenment traditions.

Jalil Mammadguluzadah was busy with pedagogical activities during 1887-1897. He was a teacher at the primary school of Ulukhanli village in Iravan province in September and October months of 1887. Changed from there to Bash Norashen school by the help of the director of that school Alimammad Khalilov on October 13, 1887, this young teacher gained great respect of the people as an authoritative teacher. Beginning to his literary activities in Bash Norashen, Jalil Mammadguluzadah wrote his first pen experience – allegorical drama «The Tea Party» there in 1889. In the same year the play was staged by taking part of the teachers and pupils of the primary school of Bash Norashen. Continuing his pedagogical activities in

Nehram two-graded school according to the decree of peoples' schools directorate of the Iravan-Yelizavetpol province, Jalil Mammadguluzadah was known as a real people's teacher namely in this period (1890-1897). Drawing of the girls to education in Nehram village school, forming of ethnographical museum, organizing special courses for those who learnt silkworm breeding handicraft, managing to bring iron plough from Tiflis in order to lessen the labor of peasants and other measures increased his respect and ascendancy. During these years together with local amateurs preparing and staging theatre performances in Nakhchivan, Jalil Mammadguluzadah in reality headed the theatre movement, tirelessly did his best in the ways of national awakening and cultural development of his nation together with their enlightening. Preparing and staging

mainly the comedies of Mirza Fatali Akhundov (1812-1878), the founder of the Azerbaijan drama, he together with his enlightenment contemporaries fought against the fanaticism and intellectual darkness even in the 80-90s of the XIX century, calling the people to enlightenment and revival. Continuing his literary activities, the young writer in Nehram period of his life wrote the drama «Currants' Play» (1892), the story «Incidents of Danabash² Village» (1894), was known as a new-kind writer among the contemporaries.

Visiting Moscow and Petersburg (1895), Jalil Mammadguluzadah pursued the processes going on inside the Empire, looked for the ways for drawing the native people to enlightenment with larger scaled shapes and carried out speeches in order to pass to Latin scripts.

Working as a teacher he married

Halima Nagi gizi (1896), his first child Munavvar Mammadguluzadah (1897-1965) appeared forth from this marriage. But by the death of Halima khanum³ the short period family life came to an end. Munavvar khanum Mammadguluzadah finished a boarding school in Tiflis and doctors' course attached to the Ministry of Health Protection in Baku. She worked as a doctor in the districts of Azerbaijan including Nakhchivan. She was elected a deputy of the Supreme Soviet of the USSR of the second call.

The period of activities in the law organs of Iravan and Nakhchivan (1897-1903) attained a great importance for the life of Jalil Mammadguluzadah in learning of social processes, the characters and mode of life standards of ordinary men with different fates. The famous story «A Mail Box» appeared forth as

the product of the young writers' deep life observations in 1903.

Since December 1903 Jalil Mammadguluzadah lived and worked in Tiflis City, which was considered the administrative and cultural center of the Caucasus. He entered the world of press by being an employee of the newspaper «Shargi-Rus» («The East of Russia»), being published by the well-known publicist and public figure Mahammadaga Shahtakhtli (1846-1931). He passed an important press school at the editorial office of «Shargi-Rus», made the acquaintance of the famous literary forces of the time, published a lot of his stories, articles and translations in this newspaper. After «Shargi-Rus» newspaper was closed he bought the printing-house concerning to Mahammadaga Shahtakhtli together with a publicist Omar Faig Nemanzadah and a trader

Mashadi Alasgar Bagirov and made it to work again. The story «A Mail Box» was published in that printing-house, which that time was named as «Geyrat» («Honor»), in 1905 as a book.

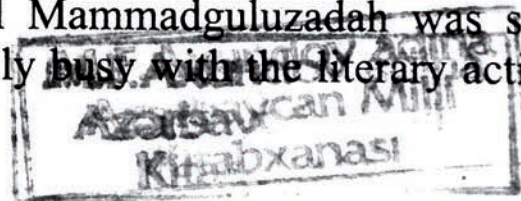
The masterpiece of Jalil Mammadguluzadah is the magazine «Molla Nasraddin». The first copy of this magazine, edited by the great writer, was published in Tiflis City on April 7, 1906. First of all «Molla Nasraddin» played an important role in the national awakening and revival of Azerbaijan and Caucasian peoples, in the broader sense for all Moslem east.

Up to 1917 «Molla Nasraddin» magazine was published in Tiflis, in 1921 in Tabriz City, in 1922-1931 in Baku, greatly influencing to the development of satirical literature and press.

In 1907 Jalil Mammadguluzadah married Hamida khanum Mammad-

guluzadah (1873-1955), the daughter of one of the famous Garabag khans Ahmad bey Javanshir (1828-1903). He had two sons from this marriage – Midhat and Anvar Mammadguluzadah brothers. Midhat Mammadguluzadah (1908-1932) graduated from the faculty of the Hydrotechnical Installations of the Azerbaijan Polytechnical Institute, worked as the scientific secretary of the project of Mingachevir Water-Power Station in the State Planning Committee. Anvar Mammadguluzadah (1911-1979) graduated from the Azerbaijan Medical Institute, went to Iran in the composition of the Soviet Army during the World War II and spent the remaining part of his life in that country according to the demands of the fortune.

Since the beginning of the XX century Jalil Mammadguluzadah was systematically busy with the literary activi-



ty, too. His stories as «Master Zeynal» (1905), «A Barber» (1906), «Freedom in Iran» (1906), «Gurbanali bey» (1906), «A Lamb» (1914), «An Anxiety» (1916), «Consul's Wife» (1918) and others introduced him as the great master of the small genre.

The writer's activities in the fields of theatre and dramaturgy also brought him great fame. Especially, his writing of the tragicomedy «The Dead Ones» (1909) and its successful performance in Baku (1916) much more increased the fame of the writer. He enriched the dramaturgy of Azerbaijan with his plays «Kamancha»⁴ (1919) and «The Book of My Mother» (1920).

Connected with the complicated situation in the country, Jalil Mammadguluzadah lived in Garabag during 1918-1920, including the hearth of Hamida khanim – Kahrizli village. In this period

he acted as the organizer of different cultural-enlightenment measures and also was busy with literary activity. As a real patriot of his native land he in person took a part in the fights for Askaran village.

Since September 1920 till May 1921 Jalil Mammadguluzadah lived and acted in Tabriz City. There, under the hard conditions the publishing of eight numbers of the magazine «Molla Nasraddin» gave a birth to the great reverberation. His tragicomedy «The Dead Ones» was performed there with a success (May 1, 1921). As a result, realist-satirist literature developed and the area of the art of caricatures enlarged in the South Azerbaijan. The visit of the writer to the South Azerbaijan came to the result of enlarging of the enlightenment and culture, and democratic processes in Tabriz and surrounding provinces. Events and

people in the South Azerbaijan having been observed by Mirza Jalil found their places in the literary activity of the writer.

Jalil Mammadguluzadah warmly accepted the establishing of the Soviet Power in Azerbaijan. The main reason for that were the aims and desires of the new government, which declared itself as a worker-peasant power and was accepted as the protector of ordinary, laboring people, about which the writer thought the same way. That's why, the writer took a close part in the measures of the young Soviet state during 1921-1927, did his best helping to the development of the society. He tried with his all might in the New Alphabet Committee, in the editorial office of the magazine «Molla Nasraddin», in the Society of Investigations in order establishing the new life in Azerbaijan. The

newspaper «Yeni Yol» («The New Way»), being published by his editing showed a real selflessness for putting into practice of the Latin alphabet. Taking part in the Fifth Congress of the Azerbaijan Teachers (1925) and in the Congress of the Turkologists (1926) the writer was in the center of the sphere of attention of many jubilees, ceremonies and literary evenings. At last, Mirza Jalil was accepted as the nominee to the membership of the Azerbaijan Central Executive Committee (1926).

But together with all these, the hope and belief period towards the new society wasn't long. His gaining of a great authority as a public figure, his arresting the attention with creative successes cursed to the increasing of envy and jealousy towards him in the definite circles. During the period after 1928 he was faced with the strict ideological demands

and the pressing of the new society, was the object of moral terror. In the last period of his life he fell into the eddy of injustice, confusion and indifference. So, under the pretext of «recreating an anti-religious, readable, mass and cheap magazine» there was accepted a decision of the plenum of the Central Committee of the Azerbaijan Communist Party dated from April 9, 1929, in order to limit the activity of the magazine «Molla Nasraddin» as an independent press body, which was declared as «the organ of the editor» and to change the magazine into the organ of the Fighting Godless Ones Unite. All these deeply shook the Editor-in-Chief. After it there was organized the company of slander and pressing against Mirza Jalil in the periodical press, he was branded as «the representative of national small bourgeois literature», «the person who lost

his way», writer who as if spoiled the Azerbaijan language. In addition, a demand was put ahead in order «to change entirely everything including pictures, social and literary standards» of the magazine. Even in the information having been sent to the official organizations in 1931 by the Azerbaijan SSR Press General Office Jalil Mammadguluzadah and other associates of the editorial office was named as «politically dropped behind, uneducated and the men who were not interested in politics». Even a skilful master of drawing as Azim Azimzadah was characterized as «an untalented artist who can't give the image of the epoch of class struggle and building of socialism». As the result of all these since 1931 a state financial aid directed to the magazine «Molla Nasraddin» was stopped. Jalil Mammadguluzadah was forced to retire from

the Editor-in-Chief duties. Being busy with the boiling activities during his lifetime a venerable writer was dropped to the eddy of joblessness and loneliness. In the last period of his life, during cold winter days his throwing and burning his manuscripts in the stove was the reflection of his deep shaking and protest to the existing system.

In spite of such hard and complicated situation, Jalil Mammadguluzadah continued his literary activities during the Soviet period, too. His play «The School of Danabash Village», sketches «Curse», «Conjurers» (1921), tragicomedies «Crazy's Gathering» (1926), «Meeting» (1929) and «Husband» (1930) are the works of this period.

In addition to these works Jalil Mammadguluzadah wrote his stories «An Oriental Faculty», «Grain Doctor», «Porters», «Poem Nightingales», «Two

Husbands», «An Idiot», «A City and a Village», «Twin Pillows», «They'll Perhaps Return» and others during the Soviet period. The stories of the writer were collected in the book «They'll Perhaps Return», which was published in 1927.

The fruit of Jalil Mammadguluzadah's venerable pen «My Memoirs» (1926), which is valued as the masterpiece of the memory literature of Azerbaijan, was also written in this period.

Jalil Mammadguluzadah passed away on January 4, 1932 in Baku City and was perished in the Honorary Avenue. The name of the writer was eternalized in the Republic of Azerbaijan. His monuments were raised in Baku and Nakhchivan cities, also in Jalilabad district. His works have been published in mass number of copies. 100 and 120 years of the anniversaries of his

birthday were marked in Azerbaijan in the state level.

During late years the representatives of Jalil Mammadguluzadah's generations living in different countries of the world have been defined and relations were created with them. After a long search it was found out that from the grandchildren and great grandchildren of Jalil Mammadguluzadah Midhat Javanshiri lives in Poland, Iren Javanshiri and late Teymur Javanshiri's family members live in Iran, Nizhat Shajari and Mahin Dadipur live in France.

Main task now is to invite the followers of Mirza Jalil to Azerbaijan and to acquaint them with the places related to the name of the great master Jalil Mammadguluzadah.

* * *

Jalil Mammadguluzadah entered the Azerbaijan literature as a great democratic writer, national-patriotic master of word, great master of short stories. Literary-journalistic activity and many-sided work of him was dedicated to the Motherland and to the nation in a broader sense of a word. He is the most national writer, at the same time the most international writer of the Azerbaijan literature. National ideas being created and formed according to the century-old literary thought developed to its highest level by the creative activity of Jalil Mammadguluzadah and became the eternal wealth of the Azerbaijan literature. In Molla Nasradinnian sense of nationalism the superiority is the national-moral self-understanding of the Azerbaijani people, awakening and revival of simple, ordinary and unfortunate men, the use of the

mother language in the broader sense etc. According to the writer's opinion «Motherland, Motherland, Motherland! Language, language, language! Nation, nation, nation! There is no other rescuing way for a human being out of these circles».

Jalil Mammadguluzadah's creative activity arose on these ideological columns. As the result, Jalil Mammadguluzadah is the standard-bearer and chief of the Azerbaijan national literature of freedom. The great writer wasn't only satisfied by bringing of the ideas and motives of freedom to the Azerbaijan literature but he also in person showed all kinds of selflessness for the freedom of our nation and country. In this sense the struggle for national liberty for Mirza Jalil was the idea of persuasion. Though more than once he'd come face to face with all kinds of pressures, slanders and

pursuits coming from the bottoms of the society and from the upper layers – official circles of Russian and Caucasian powers, nevertheless the great writer never turned away from his belief and continued the struggle, which was connected with the fate of his people, up to the end of his life according to his own ways. Thus, Jalil Mammadguluzadah created a firm base of struggle for national awakening, revival and independence in the literature and social life of Azerbaijan.

National freedom thoughts and movements of later periods rose on that base, spread about and developed now and again.

Each work of Jalil Mammadguluzadah having a deep national-social content as if was a sensible «freedom portion» presented to his nation by the great writer.

For Jalil Mammadguluzadah, who approached the other nations of the world respectfully and spoke about the lives of different countries in his works, humanism was accepted as the main social-literary criterion. He didn't think about enmity and hostility among the nations as an important factor, but mutual understanding and respect. The ideas of respecting each other, being able to differ enemies from friends, even to join together in settling of a lot of problems for the Caucasian peoples at the beginning of the XX century under the complicated social-political events were reflected in the works of the famous writer.

In the magazine «Molla Nasraddin» having been published by the leadership of Jalil Mammadguluzadah together with the people of Azerbaijan, the lives and struggle of the Caucasian peoples, the

peoples of Europe and East were reflected as well. In his articles related to the peoples and events of the world he followed the aim of propagating of common social-cultural revival, also using the international experience in the field of national awakening and progress.

The artistic prose of Jalil Mammadguluzadah was the new literary event in the Azerbaijan literature. Presenting the real life events by typical artistic ways, describing the interesting and strange fates of simple, ordinary, toiling people, calling to national awakening and revival, very simple and full of color language and style form the main base of the artistic prose of the writer. Being the successful result of the mastery pen of the writer the story «Incidents of Danabash Village» (1894) deserves to be the masterpiece of the Azerbaijan prose. This is the story of all Azerbaijani vil-

lages in the example of Danabash village, all Azerbaijani peasants in the example of Uncle Mahammadhassan. «A lighter preface» in the work isn't only the prologue of the story «Incidents of Danabash Village», but commonly the first art manifest of the creative activity of Jalil Mammadguluzadah. Here is declared the devotion of Mirza Jalil to realism, self-concerning subjects and ideas, unrepeatable artistic way of writing, which reminded the natural speech of ordinary people. A chapter «The Lost of the Ass» being the main part of the work was the first coming of the small people to the big literature who lost not only their asses, but also the sense of ownership, rights and power.

Jalil Mammadguluzadah is also the great founder of short stories in the Azerbaijan literature. The famous story «A Mail Box» of the genius writer is val-

ued as the most complete story in the national literature. This compact work openly shows how Jalil Mammadguluzadah could put a plot in the limits of a short story, which would be more than enough even for a novel, being a barometer and obvious indicator of reflecting of social problems. Through introducing the fate of Novruzali who was forced to know the courthouse well, but the sense of a post box or a post office, the writer showed his being the great protector of peasants of Azerbaijan. Taking its plot from the lives of simple, ordinary people in the story «Master Zeynal» the author generalized the lives, mode-of-life standards and fates of unfortunate and miserable people through the image Master Zeynal, a man of moral purity and honesty. The story «Freedom in Iran» is the real example of national self-understanding, «a freedom

portion» which was expressed by artistic ways with its bright and attractive ideological plot. The story «The School of Danabash Village», the stories «Gurbanali bey», «A Lamb», «A Barber», «The Cock of Pirverdi», «An Anxiety», «Consul's Wife», «An Idiot», «They'll Perhaps Return» have great importance as valuable artistic examples realistically reflecting the social problems of the Azerbaijan society in different stages of development.

The plays of Jalil Mammadguluzadah form a new stage in the development of Azerbaijan dramaturgy. Differing from the comedies of Mirza Fatali Akhundov (1812-1878), the founder of national dramaturgy, whose works were close to dramas according to their genre and essence, the comedies of Jalil Mammadguluzadah are tragicomedies carrying tragic character. Being a

unique and unlike example of the Azerbaijan dramaturgy the tragicomedy «The Dead Ones» is effective artistic work as an atomic bomb being dropped in the struggle for rescuing from ignorance and superstition of Azerbaijan and commonly, all Turkish-Moslem world. A decisive polishing of dense fogs of the ignorance world in the literature begins with the image of Drunker Iskandar. And the famous monologue of Iskandar doesn't remain as «the page written in History textbooks by blood», but being performed in all stages of the history acts as the effective and sharp verdict of guilty with the opportunity of «perishing live-ly» all live dead ones peculiar for each period. The line of Sheikh Nassirullah in the play gives an opportunity to show the deep and bitter appearances of superstition and ignorance in the Moslem world.

A tragicomedy «Crazy's Gathering»

was courageous step ahead about those who had been sent from the ups and controlled by the ups as a strange judge (Hazrati Ashraf) and strange doctor (Lalbyuz) and who didn't know the language, national psychology, habits and traditions of the nation. In that work Jalil Mammadguluzadah showed that injustice and fright society changed clever people into crazy ones opening a space for harm and oppression. The tradesmen in this work are far from thinking about the grief and sorrow of the nation living only with the imaginations of becoming rich. Preachers as Fazil Mahammad use the existing situation for their personal interests carrying out dirty intentions connected with orgies. Because of that, clever men as Pirpiz Sona, Farmazyon Rustam and Hamzad Gurban were forced to be the crazy ones. Even Molla Abbas artificially shows himself to be

crazy. Though the events change in the sphere of place and time in general, nevertheless, in the tragicomedy «Crazy's Gathering» is covered the processes going on in the Soviet Azerbaijan in the twentieth of the last century and in common, there is demonstrated the idea of changing of the newly established society into the society of crazies' gathering.

In the play «The School of Danabash Village», in the sketches «Curse», «Conjurers» and «A Dumb» found their reflections the difficulties of carrying out of enlightenment ideas, bitter appearances of ignorance, the motives of calling for bright ideals. The plays «The Book of My Mother» and «Kamancha» successfully does a service to the national awakening and revival, to the deepening of national-moral self-understanding, humanism and humane thinking. Especially the tragicomedy «The Book

of My Mother» is an active carrier of the fight for sovereignty, for national ideology and independence. This work is the sharpest dramatic answer and effective literary accusation to those who want to part from their national roots.

The tragicomedy «The Book of My Mother» is the comedy of three brothers, the tragedy of the Mother and the drama of Gulbahar in the play.

Being found by us during recent years and added to the collection of Jalil Mammadguluzadah, the four-acted play «Husband» (1930) fully reflects social problems going on in Azerbaijan during the initial years of the Soviet power, shouts about the fear and confusion, emptiness and hopelessness, which had been created by the new structure and environment. By the image of a party candidate, the student of the university Jahangir the writer created the general-

ized character of the innovator young men who hoped the existing society, but were confused in the atmosphere of moral emptiness. Professor Mirza Arvahallah khan in the play joined in himself together the lives and thoughts of aged teachers working in the high schools in the twentieth preferring to learn scientific knowledge than to build a society. Incidents going on in the nerve hospital serve to the opening of tense and misunderstanding, moral-spiritual emptiness in the life of the society. Through the image of Uncle Murshud as if the author brought into light the forthcoming terrible and uneasy climate of 1937. But the image of Azad bey was introduced as the forerunner of the call for building of a democratic state. In general by the play «Husband» Jalil Mammadguluzadah put forth an idea that Azerbaijan did need a husband, a leader coming out from the

nation and to be able to change and to strengthen it.

Though it's very difficult to define the highest peak in the literary-public activity of Jalil Mammadguluzadah, we are obliged to give superiority to the magazine «Molla Nasraddin». The magazine «Molla Nasraddin» is the sum total of all ideas and problems having been raised in all literary works of the great democrat writer. The magazine «Molla Nasraddin» is many-volume complete results of the great masters of word, famous Molla Nasraddinian writers, who lived and created at the beginning of the XX century. The magazine «Molla Nasraddin» is the masterpiece of our national press, deep sensed freedom book of our nation and national state. If we publish each copy of «Molla Nasraddin», as they had been once, together with the pictures and articles,

even under present dates, nevertheless the readers will accept them with great interest as a new magazine. If we announce subscription, nobody can find any other newspaper and magazine, which can hardly stand competition against the old «Molla Nasraddin», though we have the abundance of press today. As the ideas and struggle of the magazine «Molla Nasraddin» are actual, up-to-date and necessary. As long as there is the Azerbaijani nation the magazine «Molla Nasraddin» will always go ahead in the motion before all. And following the old Molla Nasraddin means to fight for great Azerbaijan, for its national and independence statehood ideals.

Though social and political journalism appeared in Azerbaijan since the seventies and passed a definite way of development, creating of satirical publi-

cism was accessible namely to Jalil Mammadguluzadah. It can be said decisively that Jalil Mammadguluzadah is the founder of satirical publicism of Azerbaijan. By hundreds of topical satires and publicist articles published in the pages of the magazine «Molla Nasraddin» our national satirical publicism rose to its most perfect level. Problems and ideas which were reflected in the articles being the fruit of Jalil Mammadguluzadah's pen as «I've Come for Your Name», «How Not to Bleed», «Russian Denominator», «Why Are You Beating Me?», «A Nation», «Freely Conscience», «Ignoramus Speeches», «False Vacancy» and other complete satirical examples of publicism, were sounded in the level of the time. The magazine «Molla Nasraddin» had served as much as a fighting army to the national awakening of Azerbaijani people.

As Jalil Mammadguluzadah knew that the majority of the population couldn't write or read, he managed to fill some pages of «Molla Nasraddin» with colored caricatures. The subjects and ideas of those caricatures and their main features were given to the painters by Jalil Mammadguluzadah himself. Azim Azimzadah, Oscar Shmerling, Jozef Rotter, Gazanfar Khaligov, Ismayil Ahundov and other masters of caricatures were formed in the school of the magazine «Molla Nasraddin».

The magazine «Molla Nasraddin» is the only organ of press forming a special literary school.

Jalil Mammadguluzadah is considered one of the founders of the Azerbaijani ideology in the artistic-social thought. Mirza Jalil himself is the lover-Majnoon and patriot of the great Azerbaijan ideal. If Majnoon (or a poet,

or an author) in the classic Azerbaijan literature preferred to leave the society because of grief, the Majnoon of the beginning of the XX century – Molla Nasraddin calls for solving of the problems of humane society, nation and the Motherland. Jalil Mammadguluzadah explains the Motherland of Majnoon (Azerbaijan) and the Motherland's Majnoon together, as a whole. In this sense, the activity of the great democratic writer is a deep, sensible and uneasy work of Azerbaijan. His famous article «Azerbaijan» (1917) which can be considered the masterpiece of the publicistic works of Jalil Mammadguluzadah is the first complete shine and real artistic manifesto of national revival and political enlightenment period. The article «Azerbaijan» is a journalistic interpreter, herald and expression of the citizenship call of the general national duties of our

people in the process of independent and democratic state building. The article of «Azerbaijan» is the unique journalistic map of Azerbaijan geography being drawn by the citizen-writer Jalil Mammadguluzadah. The following piece from the article «Azerbaijan» is the program of eternal textbooks of native language, national geography and history. «Sometimes I sit and putting my cap before me go into thoughts, into imaginations. I ask of myself:

«Who is my mother?»

And I answer my question myself that:

«My mother was late Zohrabanu sister.»

«What is my language?»

«Azerbaijani.»

«Where is your Motherland?»

«Azerbaijani lands.»

«Where is Azerbaijan?»

«The main part of Azerbaijan is in Iran with its center Tabriz City. The remaining ones are beginning from Gilan inside the ancient states of Russia and Ottomans.»

The tragicomedy «The Book of My Mother» is the most serious and effective work of drama dedicated to the Azerbaijani belief, thought and ideology. «The Book of My Mother» is the spiritual Mother of all chains of articles having been written during the XX century about the national independence of Azerbaijan. If national short story came through Mirza Jalil's «A Mail Box», then the dramaturgy (poetry and prose as well) of the ideology of the love Azerbaijan was given a birth by «The Book of My Mother». That's why, the play «The Book of My Mother» was

rightly valued as «The Book of Azerbaijan». (Abbas Zamanov)

The problems as the love of the Motherland, national sovereignty and revival, restoration of the historical territory, native language and building of national-democratic society formed the basis of the Azerbaijani principles of Jalil Mammadguluzadah.

Together with all these recent times we can meet the wrong valuing of different works, or world outlooks of Jalil Mammadguluzadah. Those «inspectors» look through the relations of the great writer towards the religion. In the present moment of returning to the religious values in Azerbaijan they nearly blame Molla Nasraddin in godlessness. The notions of such men about Jalil Mammadguluzadah and Mirza Alakbar Sabir didn't go far from the ideological influence of the textbook «Soviet Literature»

being taught at schools before. In the contrary, all Molla Nasraddinians, headed by Jalil Mammadguluzadah tried to save the Islam religion from the bondage of «Isfahan swindlers», Sheikh Nasrullahs being described in the tragicomedy «The Dead Ones», liar and roguish religious representatives' calls of fanaticism. The writings of Jalil Mammadguluzada themselves openly indicate everything and there isn't any need for additional explanation. In the topical satire of the great writer being published in the forth number of the magazine «Molla Nasraddin» was noted: «First of all, being a molla I say my Moslem brothers during preaching: do worship only to the God, and obey the Prophet and the imams. But you (mollas – I.H.) say: warship to the God, and to the Prophet, and to the imams, and to mollas, and to wandering hermits, and to snake

players, and to fortune-tellers, to prayer writers, to magic men, to Kalila, to Dimna, to demons, to ogres, to evil forces from tales...– to warship to all of these.

...I'm Molla, and you're also mollas. But I tell to Moslem brothers: «Moslems, open your eyes and look at me.» But you – mollas say: «Moslems, close your eyes and look at me...»

A little bit later, in 1911 Jalil Mammadguluzadah declared his goal more openly saying that his aim was to show the main character and personalities of those liar religious men who rob the people under the curtain of religion and to save the nation from their bondage. He wrote: «The aim of «Molla Nasraddin» is neither teasing the religion, nor creating a new one. Molla Nasraddin wants to take the savage traditions away from the people».

In many cases the character of criticism in the works of the great writer and in common, of Molla Nasraddinian authors aren't understood correctly. Even there are persons who erroneously explain Molla Nasraddinian satire as outraging of the nation by Mirza Jalil. First of all, if one pays attention, Jalil Mammadguluzadah and other Molla Nasraddinian writers didn't expose Novruzali, or Master Zeynal and other different characters in person but the regime and spiritual slavery, which had exposed the people to those misfortunes. Those who were the main culprits of Novruzali's knowing of the court-yard but not knowing of the post office, or not knowing of the function of a school of the people of Danabash village were under the fire of the Molla Nasraddinian writers. Secondly, in order to feel and to understand how Mirza Jalil wrote with

great love and heart fire about the light, devotion, moral purity, inner cleanness and forgiveness of Novruzali, Master Zeynal... one must again read the works of the great writer but not the textbooks of «The Soviet Literature». Then, everyone can easily understand that our nation-lover writer Jalil Mammadguluzadah passed through poignant ways sacrificing himself in the «square of patriotism in Azerbaijan» for the Motherland and nation. And with great sense of patriotic shout and uneasiness he called all of those «who had a bit of religion, honor and feeling of Motherland he is to take care of that place (Azerbaijan – I.H.)». Not valuing correctly the character of criticism in the creative activities of Jalil Mammadguluzadah and in general, Molla Nasraddinian writers is the result of illiteracy in understanding of the meaning of

the literary trend of critical realism, which was a special period in the development of the literature. I advise such kind of men, our time's «new educated ones», at least to think around the following ideas of Firidun bey Kocharly, the patriarch of our literary science, which had been said even in far 1906. «Laughing to shortcomings «Molla Nasraddin» completely carries out his aim of reforming of the Moslem society». And even at present Mirza Jalil, Mirza Alakbar Sabir, Ali Nazmi, Abdurrahim bey Hagverdiyev, Aligulu Gamkussar and other Molla Nasraddinians firmly help, protect and lighten the way of those who fight against the ones preventing our movement ahead, making noises because of the illusion of positions.

Jalil Mammadguluzadah was always named as «the great democrat» in the

Azerbaijan public thought. But under this name there was got into argument about faked essences as the fight of the writer against «the bourgeois press», essences which are not connected with his atheism and internationalism. Thus, it can be said that the democratic world outlook of Jalil Mammadguluzadah is from those problems, which wasn't investigated and wait for its scientific solving. In the works of the writer as «New Parties», «Free Conscience», «Happiness», «Fighting Parties» and other articles the author didn't reflect simple thoughts but complete conclusions about multi-partied system, rights of men, constitutional right and democratic elections in the Azerbaijan society. By this Jalil Mammadguluzadah again proved his being a writer of the society and a public figure. Mirza Jalil's article «Jumhuriyyat» («The Republic», 1917),

which was written for reading at the meeting of the Moslem National Committee in Tiflis, was the conclusion and the peak of Mirza Jalil about his outlooks of the society. The article «Jumhuriyyat» is the charter of democratic outlook. In this program-like work the great writer addressed to his compatriots – Azerbaijanis who stayed in confusion under the complicated conditions because of «the fall of tsar Nikolay and his power's going into pieces», asking them to try establishing an independent state of the republic type. For this purpose he advised to use the example of the countries of America and Europe in establishing of democratic states. «'Jumhuriyyat', which in Latin means «a republic» is named such powers, where governing of the country is in the control and will of the people. As, for example, in France, Switzerland and others...One

of the republican powers of our new century is the republic of America, which is in Russian named as Severo-Amerikanskoye Soyedinyonniye Shtati».

In his article «Jumhuriyyat» Jalil Mammadguluzadah gave the following explanation to the main principles of state establishing to his compatriots. «The state is ruled according to the force of definite laws. The writers and affirming forces of those laws are the senders of the nation, i.e. the deputies. The superior of the country is called 'a president'. A president is elected either by the nation himself or by the parliament, i.e. by the deputies of the nation. The president appoints viziers – ministers in order to rule over the country.

There are four necessary conditions of the elections of the ruling of a republic...The first of these conditions is community. I.e. all population living in the

country must take part in the elections... the second condition is the parity of the votes. For example, if I am a khan or a bey, I have one vote, if you are a shepherd or a peasant, you have one vote, too. The third condition is the quite correctness of the election... The fourth condition is the secrecy of the election».

Freedom of religious belief, freedom of meeting, joining, word, press and creating political parties, which is offered by a republican regime also was explained by Jalil Mammadguluzadah and this kind of people who would build a new state was introduced as «heroes of republic».

The principles, which once was called as «main basis of a republic» by Jalil Mammadguluzadah, are as actual today as they were in that period. Namely now Azerbaijan gained a chance of continuing successfully to build and to

strengthen much more of independent and democratic republic as Jalil Mammadguluzadah dreamed once.

Jalil Mammadguluzadah's always actual and modern artistic-journalistic works being dedicated to the problems of our national-spiritual awakening, progress and revival, national independence and patriotism are the valuable, immortal examples serving to the process of the present national and independent state building in Azerbaijan. In this sense the works of Jalil Mammadguluzadah have possibilities to serve in the large scale for the strengthening of the independence in Azerbaijan, deepening of the democratic and national-spiritual processes, which is carried on the level of the state. That's why, the present time isn't the period of parting from Jalil Mammadguluzadah, as some people understand it incorrectly, in the contrary,

it's the time of returning to the literary heritage of the great citizen-writer, to his far-sighted national ideas. Returning to Mirza Jalil serves to the deepening of national-spiritual self-understanding and revival much more, gaining to recognize friends and enemies of the nation closely, expanding and strengthening of the independent statehood and the idea of the love of Azerbaijan.

Returning to the heritage of Mirza Jalil again means to recognize the world in its broader sense, to get acquainted with the processes going on in the international area, to understand correctly the place and position of Azerbaijan in the world unity and to value all of these.

Great democrat-writer Jalil Mammadguluzadah with his immortal works and national ideas is a mighty master who can serve for the national revival

and independence of Azerbaijan in all periods.

At the same time Jalil Mammadguluzadah deserves to be known in the international area as one of the outstanding representatives of the world literature.

1. *Kishi* – means 'a man'. Respectful address to aged ones.

2. *Danabash* – lexical meaning is «a calf-headed». This way the author laughed bitterly to dullard and narrow-minded people living there.

3. *Khanum* – lady.

4. *Kamancha* – an Azerbaijani bow instrument; a kind of violin or fiddle.

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