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THE RICHNESS OF IDEA AND CONTENT OF “MOLLA NASREDDIN” PUBLICISM

The great literary figures, whose activities formed the basis of the 25-year activity of the journalistic school and literary movement of the “Molla Nasreddin” magazine, are Jalil Mammadguluzade, Omar Faig Nemanzade, Mamed Said Ordubadi, Aligulu Gamkusar, Abdurrahim bey Khakverdum Mahmkusar and others, had a great influence on public opinion, shaping and developing it, on the spiritual culture of society. Along with the feuilleton and story genres, which played a leading role in journalism, the problems of the time were presented in the language of facts, socio-political satirical news were presented in bright satirical colors, satirical letters, press news, reviews, book reviews, a series of publications in the form of “Tales about travel”, etc. The journal widely used journalistic genres. These parodies and retellings, created in a satirical style, had a strong influence on the press. Here this style became a literary genre, rich in content and ideas, reflecting in itself all spheres of society. Due to the wide distribution of the journal, the editorial office received correspondence and letters from different regions with different anonymous signatures. As a result, the magazine “Molla Nasreddin” played a decisive role in the formation and development of the school of journalism. In general, journalism, which enriched the realistic literature of Azerbaijan in the twentieth century, became the main form of expression of literary and social thought of that time. The first piece of advice that Molla Nasruddin wishes to do with this is, above all, to combine intelligence and intelligence with zeal and to stay away from indifference. In its short and laconic cartoons, the exciting attitude of “Molla Nasreddin” magazine to various topical issues contributed to the destruction of national prejudices and the formation of a new national identity. The national problems raised by Mirza Jalil at the beginning of the twentieth century were subsequently repeated many times due to the forgetfulness of the leaders responsible for the fate of the Azerbaijani people.

Key words: “Molla Nasreddin” magazine, journalism, feuilleton, pamphlet, traveler’s notes, satirical genres.

Introduction. The journal of “Molla Nasreddin”, which founded by the Azerbaijani satirical press of the XX century, gave a push to creation the new school of journalism with original styles and rich literary forms and their forming. “Molla Nasreddin”stes ensured the unique character of the form-structure in the history of literary and social thought on the initiative and under the guidance of the journal’s editor Jalil Mammadguluzade. Of course, the first satirical story, satirical poem, feuilleton, satirical article, satirical letter, publisistic genre, as satirical news, which shown on “Molla Nasreddin” journal belong to Jalil Mammadguluzade the great realist writer.

1. The formation of the “Molla Nasreddin” publicism.

Due to his personal initiative, a lot of work was done in this direction, and the formation of the public school lasted for two years. After 1908, already, the advanced intellectuals of the time united around the “Molla Nasreddin” magazine and succeeded in

creating publisistic real revolutionary innovations in the structure of the theme , ideas and forms along with satirical poetry. “Signatures” of Molla Nasreddin as “Mockery” and “Mozalan” in the first issue of the magazine (April 7, 1906) ownership is unconditional belong to Jalil Mammadguluzade. However, it is also clear from magazines given seperately information of media reports about begining of publishing, “Molla Nasreddin” had caused a big rumor in the eastern world as a whole, and therefore, many letters and editor correspondence from Transcaucasia, Central Asia, Iran and Russia was sent to the editorial board.

Researchers show that, the great literary power, that became to the provider of 25-year-old activity of the literary movement “Molla Nasreddin” the school of journalism – Jalil Mammadguluzadeh, Omar Faig Nemanzadeh, Mammad Said Ordubadi, Aligulu Gamkusar, Abdurrahim bey Hagverdiyev, Ali Nazmi, Salmaz Mumtaz, Ali Razi and others provided free services to the people in this sphere.

Professor Aghaev writes: “At the beginning of 1906 creation of Azerbaijani satirical publicistic mainly connected with three problems: idea, language and style, genre” in “Molla Nasreddin” [1, p. 38]. With the character of program, which was published in the first number of the journal, Jalil Mammadguluzadeh emphasized the importance of these principles in the article under the name “I’m relying to you...”.

Writer addressed to his countymen with his real memo “You must forgive me, my Turkish brothers, that I speak in clear Turkish native language with you”. A satirical poem, a story, feuilleton, up to twenty satirical news ideas and content richness, clearness, laconicity took attention of readers and had ensured longevity of “Molla Nasreddin”. Regularly writers and reporters of the magazine were required to write meaningful, compacting, to the extent that it can penetrate to readers’ hearts and minds. That is why, Mammadguluzade regularly gave writers valuable advice and recommendations on articles, that will be published in the journal: In Borchali region, “to the complainant”: “What you write is the truth, but not written as it was in “Molla Nasreddin”. Our hope is this, if you characterized off the words on and send them to other newspapers, they would be published” [2]. Of course, formation the publicistic of “Molla Nasreddin” had taken a long time. There were not many writers, who would complete these requirements in this periods. Journal, which takes attention to writing by the title “Postbox” rubric by this point. And all these showed that, organizing and formation of publicistic school “Molla Nasreddin” was possible with the requirement principle and demand of Jalil Mammadguluzade.

“Molla Nasreddin”stes, enriching the realistic literature of XX century, became to the main expression form of the literary – public opinion of the publicistic period. Satirical news of a socio-political nature, with sharp satirical nuances; satirical letters, press news, reviews, book reviews, overview, travel books, etc. are widely have used as the leading role in publicistic journal together with the feuilleton and brochure. These parodies and peripherals, which created on satiric style had a strong influence to our satirical press, covering all spheres of society reflecting itself with full content, rich ideas, like literary genres which created after him. Representatives of the literary school “Molla Nasreddin” widely used all three publicistic types, information, analytical and literary forms [1, p. 49].

Publicism of the journal “Molla Nasreddin” with the genre colorfulness, although differing with

the richness of content ideologically united around one goal and wholly served for the ideology for Azerbaijanism. Main feature on this publicistic is to prove, that the idea is right or wrong. Facts play a major role in the development and evidence of thoughts in an analytical form. The main aim here is, to determine the process of occurrence of events and show the future way of development. “Molla Nasreddin”stes appropriately using analytical publications of many genres, had presented to readers of both inner and around the world happening events and processes social and political problems, differing from the original, in the form of parodies and peripherals.

Literary publicistic of journal “Molla Nasreddin” which has a great influence on expressing life emotional and figurative used this form widely. It is true, as in analytical publishing, reliability of facts is in the foreground, but the main typical characteristic of this type is its artistic and figurative reflection of its character and events. Literary publicistic of “Molla Nasreddin” doesn’t suspend it from two other types, but rather, forms the entire form and content of the journal and is consistent with the ideological line: “The main feature of literary publicistic, first of all, is that, this connects it with other types, that executed the function of publicistic. On the other hand, the object is mainly connected with likeness” [4, p. 38].

2. “Molla Nasreddin”: culture, ideology and publicism.

Feuilleton original style is wide in literary publicistic on “Molla Nasreddin”, in order with clear expression style, satire with hidden gestures and humor, with sharp prosecution loaded with humor, make the reader think and make conclusions in this sphere. The strategic and ideological line and style of the journal “Molla Nasreddin”, significantly expanded its boundaries of the feuilleton genre on the agenda. Journal has benefited creatively, using the relevance, typicality and characterization of this genre to explain the social disadvantage of the time. Since, importance of fact, which is based on feuilleton, theorists systematize it into two groups: “1. Concrete fact (Signal Fact). 2. General fact (evidential-problem) feuilletons” [5, p. 96]. “Molla Nasreddin”stes had created two kinds of feuilleton. If the actual problems, important factual events and when a specific persons becomes to the main subject of feuilleton in the first part, then the main social and political in society; social, literary-cultural and etc. problems play an important role in the second part. All the same, the writer is

able to turn facts from realities of life into literary reality, regardless of their type. Feuilletons by J. Mamedguluzade take great place on journal, which follows from the unity of the writer's imagination with reality. "The priest raised his fist to the up and said... He said with louder voice three times: hayranic, hayranic, hayranic (hayranic means native land in the Armenian language). And this time I heard muslims talks in the street". With horseback riding, a crossing of the street, I saw that, four muslims sat under the shadow of the wall. One of them was Molla Qurbangulu Qurbanlibeyov. I have known this Molla for a long time, and he is iranian. Molla Gurbanguly had a book in his hand. Molla was reading the book and the villagers listened attentively. Priest shouted to the peasants: "The Armenian nation has three beloved children in the world: homeland, nation and religion. And after these words Qurbangulu's voice was heard: "Godless, if someone saw blood in a sleep, this person wouldn't suffer from illness or troubles" [6]. Different views and regrets are brought to the fore by the opposing views of two people in the feuilleton between the Akhund and the priest, in contrast to each other.

"Molla Nasreddin"stes used creatively kinds of national oral literature, as story, exhortation, admonition, narration, funny stories, religious hadiths, as epic genres in their creativity publisistic. These genres have acquired new qualities in the work of "Molla Nasreddin"stes and have brought originality to Azerbaijani literature. Jalil Mamedguluzade changed the object of criticism: using folklore elements as a background and switched to real events in his feuilleton which named "Fall of Creation". "It is narration, that one day Yakhya Ibn Ziyad asked, to bring him the devil, and devil was ready. But how devil is this! Fur, like the monkey fur, the body looks like a pig's body, mouth and eyes are curved and have four arms. Two on the chest and two on the shoulders. But... a big bell was hanging from his neck. Yahya ibn Ziyad asked Devil why do you hung him? Devil answered that, there are some people in the world, who sometimes want to sleep, but the bell rings and I wakes them up from sleep". While the reader is waiting for events, what will happen during the story, at that time writer unexpectedly directs the events to their real destination: "Yahya ibn Ziyad asked: "Who are these people?". Devil began to say the names of these people, one after another: Haji Mirza Karim in Tabriz, Mirza Maksud Aga and Aga Mirhashim, Sheikh Fazlullah in Tehran and so on. And when devil wanted saying, suddenly he saw his friend,

which is from Tabriz, Siggetulislam agha, sitting on a donkey, which saddled from tirma (national tissue), and thousands of Tabriz people kissed that brother's hands. When the devil saw him, he run and began to kiss the knee of the leg of this agha. But at this time, the beast of God rose up and throw kicks out of the devil's bell. I woke up to the sound of the bell, and saw that the new year had come" [7]. An important socio-political content in the literary text, far from the mission of the narrative, comes to the fore in the second part of feuilleton. Devil becomes an executor of positive ideals, that follow the tendency of the author, but not the function of the bearer of evil. The names of these famous historical personals, living in Tabriz and Tehran are also a literary manner of author's thinking, directed from legend to reality in feuilleton.

"Molla Nasreddin"stes appealed in their creativity to feuilletons with real facts of biography and the type of obituary. "The appeal to these genres has its important legitimacy. First of all, these genres allowed the ruling class ridicule of the luxurious, ignorant lifestyle of that period. This method of exposure has a great important role in awakening public consciousness. On the other hand, in biography and obituary genre could be easier and systematically criticized the dark aspects of the modern social environment" [1, p. 61].

Literary-publisistic examples also had taken place, which reflecting biographies of famous scientists and cultural figures, poets and writers, scientists and thinkers in "Molla Nasreddin" journal. Scientists, like Edison and Pasteur, who have made a great contribution to world science, this is compared to the false, deceitful religion that spreads fanaticism in the article "From goverment". There is a paradoxness, which was met, between fanats and Western scientists, who call people for backwardness and religion in the Eastern world [8].

"Molla Nasreddin"stes had made advantaged of the internal capabilities of the genre, because of its diversity. They kept to the attention truth and accuracy of facts in satirical publication. It was delivered to the readers, news about death of Saqinajaqsky under the name "Regret" in obituary feuilleton which was published in journal. It is said that, this person was educated in Tbilisi (Georgia), St. Petersburg and Paris, then he built a hospital, opened a school and a gymnasium and benefited his people. He expanded his activities, planted gardens, built a caravan-serai, and even, founded the national newspaper "Vatan khadimi" and was devoted whole his life to the people. But at the end of the feuilleton,

it was shown that, there was no such person even. Author passes it on to the reader in a satirical, ironic way, describes that the rich, who obtained at the expense of this money achieving the high position, the indifference of those, who occupy the post does not bring any benefit to the Motherland and people.

“Molla Nasreddin”stes also used a parody style for revealing the inner world of a person, his characteristic features, creating a typical image in feillutons, which published in journal “Molla Nasreddin”. For example, in the feuilleton “Letter in the native language”, the image of patriarchal thinking of the image, dullness, former thinking, addiction to Arab-Persian components is revealed using the epistolary style: “Mr. Director, you announced the news about your journal, and I laughed a lot at the appearance of such a good deed some hours before. Nearly I lost my temper from laughing, but there is a saying, they say, I felt asleep and had a strange dream tonight. I slept a bit tonight. I heard in my sleep some kind of knocked and asked, children, what happened? They said that, they were beating “Molla Nasreddin”. From the sound in a sleep, I woke up and lost sleep, I saw that the moonlight illuminated the house, they say that, there’s even such a saying, going out avoiding fear at night, ... and there’s another saying, ... to start coughing from the fear... I returned and took a piece of quince and put it to my mouth, even, I coughed so hard that my tears began to flow like a stream...” [9]. Since, the problem of the native language is one of the priority content in the magazine “Molla Nasreddin”, this important issue has always been the focus of attention in fiction journalism along with other genre works.

Original examples of brochure genre were also included in the journal. Internal and external forces, turning into objects of criticism, satirical accusations are becoming more acute for community, turning the catastrophe for social and political life characterized in the brochure. In journal “Molla Nasreddin” Jalil Mammadguluzadeh’s “To Mr. Akhmed Bey Agayev” (“Customer matter”, “Molla Nasreddin”, 1911, № 25), “Two clear letters to the Caucasian Sheikh-ul-Islam” (“Molla Nasreddin”, 1907, № 22), “Khannas” (“Molla Nasreddin”, 1907, № 44), “Mustafa bey Alibeyov” (“Molla Nasreddin”, 1911, № 28), Aliqulu Gamkusar’s brochure “Crows” (1917, № 25) was published.

“Molla Nasreddin”stes criticized the negative aspects of society, internal ugliness, weakness, or public figures. For example, Jalil Mammadguluzade

addressed to “Mr. Ahmad bey Agayev”, who chose the epigraph “Hurriyet”, “Musavat”, “Adalat” and “Irshad” in his satirical brochures: Let’s not to touch “Freedom” and “Justice” yet and doesn’t talk about it, because these days it’s a shame to say such words now. Let’s talk a little about Musavat. What is Musavat yet? According to you, that when the khan and the peasant met face by face, the peasant will bow to the khan and the khan will hit the peasant? Your word mean, one fine day, when person bowed his head in front of his master, the next day master will be bow at the feet of governors? Answer: If you say yes, then I will understand that you are jokes. If you say no, then what is this Musavatism? For my sake, tell me, when did you see that, villager said hi and khan answered – hi? [10]. These questions, addressed by the writer to Akhmad bey Agaev, are actually real scenes, showing the social inequality, injustice and artificial stratification, that existed in society at the beginning of the XX century.

Genre of “Sayakhatname” in publisistic (means note, which was written about travel) also was applied in journal “Molla Nasreddin”. Mirza Fatali Akhundzade wrote “Letter to Kamaluddovle” as the kind of travel letters in Azerbaijani literature. “Ibrakhimbay’s sayakhatname” also was the main literary event which was written by Zeynalabdin Maragayi in this journal. Later, this literary work had been a strong influence to durable publishing “Sayahatnames” in the journal “Molla Nasreddin”. From the 19th number of 1906 till 2nd number of 1907 years publishing “Sayakhatname” which was written by Jalil Mammadguluzade about English traveler Becker to the areas of Caucases which muslims lived one of the durable original examples.

Result. Narrative genre of publisistic was also found for the first time in the journal “Molla Nasreddin”. Representatives of the literary front of “Molla Nasreddin” were almost able to create and form the most of the genres of publisistic by the second year of journal publication. Readers of the journal have already become acquainted with the works of “Letters of the Hell” from the 3rd issue of 1907, and then the “Mozalanbey’s Sayakhatname”. Creation of narrative genre of publisistic was one of the greatest successes of “Molla Nasreddin” journal.

Rich and multifaceted genre of publisistic in journal “Molla Nasreddin”, gave a powerful impetus to the formation of later Azerbaijani literature, of the national press and rose to the level of a literary school, which was created in the beginning XX century.

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**БАБАЄВА Г. М. ІДЕЙНО-ХУДОЖНЯ ЦІННІСТЬ ПУБЛІЦИСТИКИ ЖУРНАЛУ
«МОЛЛА НАСРЕДДІН»**

Видатні літературні діячі, чия робота лягла в основу 25-річної діяльності публіцистичної школи та літературного руху журналу «Молла Насреддін», зокрема Джаліл Маммедагулузаде, Омар Фаїг Неманзаде, Мамед Саїд Ордубаді, Алігулу Гамкусар, Абдуллах бек Хакверзі та інші, справили великий вплив на громадську думку, на духовну культуру суспільства, формуючи та розвиваючи їх. Поряд із жанрами фейлетону та оповідання, що відігравали провідну роль у публіцистиці, проблеми часу подавалися мовою фактів, соціально-політичні сатиричні новини викладалися за допомогою яскравих сатиричних фарб, публікувалися сатиричні листи, новини преси, огляди, рецензії на книги, серії публікацій у вигляді «Оповідей про подорож» тощо. У журналі широко використовувалися публіцистичні жанри. Ці пародії та перекази, створені в сатиричному стилі, надзвичайно вплинули на пресу. Тут цей стиль став літературним жанром, багатим за змістом та ідеями, відображаючи у собі всі сфери життєдіяльності суспільства. У зв'язку з чималим поширенням журналу до редакції надходила кореспонденція та листи з різних регіонів за анонімними підписами. У результаті журнал «Молла Насреддін» зіграв вирішальну роль у становленні та розвитку школи журналістики. Загалом журналістика, що збагатилася реалістичною літературою Азербайджану в ХХ ст., стала основною формою вираження літературної та суспільної думки того часу. Перша порада, яку дає Молла Насреддін, – це насамперед поєднувати розум та інтелект із прагненням і триматися подалі від байдужості. У своїх коротких і лаконічних карикатурах хвилююче ставлення журналу «Молла Насреддін» до різних актуальних питань сприяло руйнуванню національних упереджень та формуванню нової національної самосвідомості. Національні проблеми, порушені Мірзою Джалілом на початку ХХ ст., згодом неодноразово повторювалися через забудькуватість керівників, відповідальних за долю азербайджанського народу.

Ключові слова: журнал «Молла Насреддін», публіцистика, фейлетон, памфлет, записки мандрівника, сатиричні жанри.