



ARTISTIC CREATIVITY OF MAMMAD JAFAR JAFAROV

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Mammad Jafar Jafarov, a prominent Azerbaijani theoretical scientist, is best known for his systematic studies of the Romantic movement, its representatives, their creations, and the chronicles of their destinies. Jafarov's contributions to Azerbaijani literary criticism are significant, as he authored the first extensive and detailed scientific works on the formation and development of Romanticism. His works of fiction, stories, and dramas, which meet the requirements of critical realism, have enriched Azerbaijani literary criticism and made a lasting impact. Jafarov's deep reflection of human nature and keen observation are evident in his insightful and engaging works, which continue to captivate readers and scholars alike.

Another outstanding figure in Azerbaijani science is academician Isa Habibbeyli, who has made significant contributions to the field of critical realism. Recently, academician Habibbeyli discovered and published several works related to the artistic work of Mamed Jafar Jafarov, which were written during Soviet times but are more consistent with the principles and requirements of critical realism. These works represent a valuable addition to Azerbaijani literary studies and have contributed significantly to the study of critical realistic drama.

The artistic heritage of Mamed Jafar Jafarov has been expanded by the number of works discovered and published by academician Habibbeyli, providing new avenues for research into this important literary genre.

Keywords: *critical realism, theoretical scientist, drama, memoir, Mammad Jafar Jafarov*

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INTRODUCTION

The creator of the scientific school of literary theory, Mammad Jafar Jafarov, has made significant contributions to the formation and development of Azerbaijani literature and public opinion.

Through his Azerbaijani-Russian literary relations, textbooks, literary history, and university lectures, Academician Mammad Jafar Jafarov distinguishes himself as an exceptional scientist, critic, literary critic, and pedagogue. Mammad Jafar, a philosopher-critic of Azerbaijani literature, used his national identity to evaluate our culture and literature. We can use a well-known scientist's approach to his creative production. "The artist, who engaged in artistic creation throughout his life and career, demonstrated professionalism and universality not only in the field of art but also in other areas"[7]. His experiences in the fields of poetry, satirical stories, memoirs, dramaturgy, and journalism serve as proof of this. His artistic works are one-of-a-kind and appealing in terms of ideas and art, as well as intelligible and memorable in terms of language and style. Regardless of how often the writer underlines that he is not a "master of artistic words," [6] we regard this as the artist's wonderful humility. They are still interesting and relevant today, both in their scientific endeavors and in the domain of creative creation, as are the valued and noteworthy works they authored. Throughout his literary work, the remarkable scientist expertly achieved the objective of depicting life with aesthetic plates,



in figurative ways, and in a broad manner, which is the fundamental necessity of creative creation.

MAIN PART

MEMOIRS OF YOUNG MAMMAD JAFAR

Mammad Jafar Jafarov, who started creating art at a young age, authored a play called "Hijran" and other poems. His first published work, his first poem, appeared under the pen name "Kundagir" in the "Ishchi-kendli muxbiri" (Worker-Peasant Correspondent) [2, p.11] newspaper. The drama "Hijran" from his "Khatireler" ("Memories") portrays the "tragic fate of two innocent girls" [3, p. 171]. The issues faced by innocent and helpless females in society, as well as the terrible scenarios created by these problems, have been mirrored in the image of the kingdom, as has the exhilaration experienced by youngsters. At the age of 19, the future scientist chose to compose the work in this setting to show his dissatisfaction with the events and things going on around him. One of the pieces described in the play "Khatireler" is an unfinished two-act drama depicting the Armenian-Muslim genocide and the fictitious heroism of those who rejected it.

Even though the artist did not have a separately published book of poems, the poems he composed under the signature "kundagir" and the verse letter he sent to his fellow student Jeyran Khanum were proof of his artistic talent and competence.

The poem "Bir menzum mektuba cavab" ("An Answer to a Poetic Letter"), written by Mammad Jafar Jafarov on August 30, 1960, is unfinished. The character system in this work, like in his previous works, is presented to the reader with realistic commentary. The eminent scientist methodically defined his colleagues' characteristics and unique traits that distinguished them from one another when discussing them in the domain of research. In this section, the reader is given the characters' names and surnames, as well as their unique features.

The poem "Bir menzum mektuba cavab", demonstrates Mammad Jafar Jafarov's extensive literary experience in poetry, journalism, and dramaturgy. In this poem, the author paid great attention to poetic grammar and skillfully employed its stylistic possibilities. From this standpoint, the work is a magnificent work of art.

Academician Isa Habibbayli, who is doing a comprehensive study of Mammad Jafar Jafarov's life and scientific and creative talent, was able to get another series of letters from this series as a result of extensive research. Academician Isa Habibbayli released numerous previously unpublished works by the great writer, and his contributions to Azerbaijani literary studies were frequently reported in the press.

The memoir "Khatireler" ("Memories") by Mammad Jafar Jafarov features a diverse cast of individuals. The characters in this story are people the artist knows well and who have had an impact on his life, both positively and negatively. In contrast to the work's generalization, each character is shown to the reader by being individualized with their unique features, qualities, and signals of their inner life.

The memoir "Khatireler" presents both the life of academician Mammad Jafar Jafarov and a realistic depiction of the twentieth century. The first section of this work, titled "Nakhchivan Khatireleri," presents events, people, and processes from the early twentieth century to 1931. For Mammad Jafar Jafarov, this was a time of difficulty and survival. Academician Isa Habibbayli noted that "Nakhchivan Khatireleri" revives the whole and true picture of Nakhchivan society at the turn of the twentieth century. There is also extensive information about the history, main figures, and family customs of the generation to which Mammad Jafar Jafarov belongs "[1, p. 23].

The second section, "Baku Khatireleri," first discusses the reality of higher education at the Azerbaijan State Pedagogical Institute, which played a role and provided services in the creation of Mammad Jafar Jafarov. It includes details about Mammad Jafar Jafarov's educational years, university teachers, fellow students, and friends from that period, as well as training methods and scienti-



fic and educational chances. The scientific and artistic complement each other in this academician's work; thus, we cannot judge it as a scientific or artistic work autonomously.

The memoir "Khatireler" complements the scientific activity of the great thinker and deepens and enriches the existing thoughts and conclusions about his artistic creativity. As a whole, the memoir is a valuable addition to academician Mammad Jafar Jafarov's scientific activity and artistic creativity. As a result, "Khatireler" is a serious and important example of Azerbaijani memoir literature. This memoir calls for a re-study of the life and multifaceted scientific and literary-social activities of academician Mammad Jafar Jafarov.

Theoretical Scientist's drama works

"Get dolangilen, khainsen hele" ("Go for a walk, you're still a traitor") by Mammad Jafar is a character analysis. Individual faces and characteristic features of the characters acting for the same goals and objectives are presented in the play. Here, the characters are distinguished by their uniqueness, that is, there are no duplicate characters. " It's also worth noting how the author blends the individuals' personalities with their social roles in society. The names of the characters even give the impression that the playwright has a negative attitude toward them at times" [1, p. 27-28]. All of this enabled Mammad Jafar Jafarov's play "Get dolangilen, khainsen hele" to represent the actual reality of the period in a wide sense, with all of its complexities.

Characters distinguished by specific traits in the workplace, based on their diverse behaviors and worldviews, challenge us to reveal the deep contradictions in socialist society, the intellectual environment of this structure, and scientific circles, as well as the intense dramatic situations arising from the exaltation of personal interests over common interests from various angles and objective positions.

"Get dolangilen, khainsen hele" is a thought-provoking drama that captures the true comedy of the scientific atmosphere. The main conflict in the work is between colleagues who devote their activities only to maintaining their position. The drama tells about the events that occurred between the director of the scientific research institute Abil Abilov, scientific secretary Fikret, senior scientific worker Aga and their supporters. The characters in the story "Gızdır ya oğlan?" [5, p. 42-48] ("Is it a boy or a girl?") are the same in terms of thinking as the characters in this drama. This story is one of the works included in the book "Antiqe adamlar" ("Magnificent People") by the writer. Another feature that they had in common was that the events in both works took place at a scientific research institute. The story "Gızdır ya oğlan?" seems to be a part of the drama "Get dolangilen, khainsen hele". Mammad Jafar Jafarov's tragicomedy "Get dolangilen, khainsen hele" was written in the period of socialist realism in the Soviet literature of Azerbaijan. However, it is impossible to find the principles of the socialist realism methods in the play. On the contrary, in this work, a critical approach to events, a deep disclosure and generalization of the realities of typical conditions, bitter laughter, and sarcasm are more pronounced.

The play "Get dolangilen, khainsen hele" is a work that meets the characteristics of critical realism in terms of the creative method. "This work of fiction was the first in Azerbaijani literature to break free from the constraints of the socialist realism artistic method and portray objective facts by transcending its framework and obstacles during the Soviet era " [2, p. 11]. It is a perfect example of art with a large volume. Compared to other areas of life, there are not many serious works in Azerbaijani literature that talk about the problems of the scientific environment, the spiritual world of scientists, and the issues that concern them. Mammad Jafar Jafarov's tragicomedy "Get dolangilen, khainsen hele" is a serious and important work that brings the lives of scientists and the concerns and knots of the scientific environment into fiction.

From 1945 until 1949, the talented scientist was the editor-in-chief of "Edebiyyat gazetı" ("Literary newspaper"). His involvement here was critical to the formation of his worldview and preparation for big science. Appreciating the role of "Edebiyyat gazetı" in his life, he wrote in his memoir



"Khatireler": "A newspaper is also a school." A journalist not only teaches but also learns; he not only educates but is also educated. If somebody asked me, "Where did you go to school?" After calculating the schools from which I graduated, I would claim that I also qualified from the "Edebiyyat Gazeti" school."

The artist encountered intellectuals, poets, and authors of the period through this publication, which published his scientific and journalistic essays as well as his fiction. In 1942, he published his first novel, "Sniper Ilyas," which was about war. The editorial board of "Edebiyyat Gazeti" decided to continue the "Satire Bayonet" corner under the name "Molla Nasraddin Corner" until a separate satirical magazine was created. Here are the remnants that hinder our great work in everyday life and minds, and a special place should be given to works criticizing ugly innovations. The articles published in the Corner rapidly gained widespread support. The articles published in the Corner rapidly gained widespread support. In the introduction to his book "Ancient People," the author describes his impressions of the ancient period as follows: "Sometimes there was a shortage of materials for the corner. It would be counterproductive to take pause and frighten the reader. As a result, I had to execute in 46–48" [5, p. 2] under different signatures in the corner. This excitement did not fade with time. I wanted to laugh, so I made up stories. He published under the names Zurnaç, M.N., Demdemaki, Zoren Tabib, and M. Zeynaloglu, according to what we know. The author gathered the pieces written with these signatures and reprinted them in the 1981 book "Ancient People." In the stories gathered in this book, criticism of negativity, such as apathy to social issues, lack of conviction, inertia, and lack of culture, which is contradictory to the socialist way of life, lags behind the century in awareness, everyday life, morality, and traditions. These events and behaviors, which appear foolish owing to their age, are recreated humorously but also in the light of invention, reason, and modernity, which defeat obsolescence at every step.

Academician Mammad Jafar Jafarov's documentary "Insanlar ve taleler" ("People and Fates") stands out among works about Mirza Jalil. Academician Isa Habibbayli writes in this regard: "The professional scientist, academician Mammad Jafar Jafarov, as an outstanding researcher, is deeply familiar with Jalil Mammadguluzade's turbulent life path, difficult fate, rich artistic heritage, and the intricacies of literary and social thought in the early twentieth century as a whole" [4, p. 6]. The book "Jalil Mammadguluzade" by Mammad Jafar Jafarov, published in numerous languages, is a particularly significant example of twentieth-century Mirzajalil studies. Seeing and knowing most of the literary-historical and political people in the film "Insanlar ve taleler," notably Mirza Jalil, and even engaging with some of them, added to the work's vibrancy and effectiveness. Thus, in our literature, a fresh and successful work on the topic of Jalil Mammadguluzade, "Molla Nasraddin," arose. This is a unique and excellent piece of art produced in our literature's movie drama genre."

Mammad Jafar Jafarov's work contains information on famous people from the early twentieth century. In the cinema, readers and viewers get acquainted with the works of Jalil Mammadguluzade, Omar Faig Nemanzade, Uzeyir Hajibeyli, Alibey Huseynzade, Firudinbey Kocherli, Ali Nazmi, Ali-gulu Gamkusar, Abdurrahimbey Hagverdiyev, Abdulla Shaig, Abbas Sahhat, Hamida Mammadguluzade, and other literary and historical figures. The creative concepts of Ali bey Huseynzade and Ahmed bey Aghayev are regarded as noteworthy in terms of expressing good ideals linked to Turkism and Islamism. This film was created during a period when many of their works were prohibited in Azerbaijan. Mammad Jafar Jafarov showed remarkable bravery and kept the audience updated about the activities of these characters in the film. Considering that this drama, which is considered valuable in terms of reflecting the creative principles of Ali Bey Huseynzade and Ahmad Bey Aghayev and the valuable ideas related to the views of Turkism and Islamism, was written at a time when the works of famous personalities we mentioned were still banned in Azerbaijan, we can characterize Mammad Jafar Jafarov's activities of these writers as a sufficient awareness of the rights and his special respect for them as great courage and understanding of the national duty.



Jalil Mammadguluzadeh's life, struggle, and creativity provided a chance to discuss the most important ideological and political tendencies of the moment in the work devoted to him. The excellent writer's tough life, as well as the principles he battled for, are thoroughly and extensively portrayed in this book. It's no accident that the Nakhchivan State Musical Drama Theater's production of "İnsanlar ve taleler" was titled "Mirza Jalil's Life."

This is a very significant book for studying Jalil Mammadguluzade's history and period. In this book, the author explains the difficulties Mirza Jalil encountered while publishing "Molla Nasraddin" magazine, the attacks he faced as a result of his ambitions and activities, and his friendship with Hamida Khanum.

In this work, the academician informs the reader about the hidden hero Polina Vlasovna, who helped publish the "Molla Nasraddin" magazine in Tbilisi. Polina Vlasovna, who is mentioned in the work as the housekeeper of Mirza Jalil's boarding house, is a character that the officers are careful to put pressure on because she is both a caring woman and a Russian by nationality. It was thanks to him that the police refrained from illegally entering the house and the printing house, which accelerated the progress of "Molla Nasraddin"'s preparations for printing in Tbilisi. But in the end, no information is given about Polina's fate.

CONCLUSION

The notion of historicity was important in critical realism literature, especially dramaturgy. One of the first symptoms of realism was the concreteness of time and place, as well as standing on unequivocal national ground. As a result, the realism era enters each nation's literature as an event that reflects its own historical and national facts, emerging as an aesthetic portrait and chronicle of national life and history.

The artistic image system in the drama "İnsanlar ve taleler," written based on national historicity and with unambiguous national and concrete historical content, makes this work very productive for studying the critical realism stage of Azerbaijani literature and Jalil Mammadguluzade's biography.

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MƏMMƏD CƏFƏR CƏFƏROVUN BƏDİİ YARADICILIĞI

Ş.Ş. Əliyeva

Məmməd Cəfər Cəfərov Azərbaycan elmində daha çox nəzəriyyəçi alim kimi tanınsa da, onun tədqiqatlarında romantizm cərəyanı, bu cərəyanın nümayəndələri, yaradıcılıqları və tale salnamələri haqqında sistemli araşdırmalar üstünlük təşkil etmişdir. Romantizm cərəyanının təşəkkülü və inkişafı haqqında ilk geniş və müfəssəl elmi əsərlərin müəllifi olan akademik, tənqidi realizmin tələblərinə cavab verən bədii əsərləri-hekayə və dramları Azərbaycan ədəbiyyatşünaslığının əhəmiyyətli dərəcədə zənginləşməsinə səbəb olan amillərdəndir. Onun Azərbaycan ədəbiyyatşünaslığına verdiyi sanballı töhfələr insan təbiətini dərinləndirən əks etdirməsi və kəskin müşahidə hissi ilə seçilir. Onun dərin məzmunlu və cəlbedici əsərləri həm oxucuları, həm də alimləri valeh etmişdir.

Azərbaycan elminin daha bir görkəmli nümayəndəsi, tənqidi realizm sahəsinə mühüm töhfələr verən akademik İsa Həbibbəyliyədir. Akademik İsa Həbibbəylinin Məmməd Cəfər Cəfərovun bədii yaradıcılığına aid son dövrlərdə üzə çıxarıb çap etdirdiyi bir sıra əsərlər sovet dövründə yazılmasına baxmayaraq, tənqidi realizmin prinsiplərinə və tələblərinə daha uyğundur. Həmin əsərlər Azərbaycan ədəbiyyatşünaslığının əhəmiyyətli dərəcədə zənginləşməsinə səbəb olan amillərdəndir. Akademik İsa Həbibbəylinin akademik Məmməd Cəfər Cəfərovun bədii irsindən üzə çıxarıb çap etdirdiyi bir sıra əsərlər tənqidi realist dramaturgiya üzərində aparılacaq tədqiqatların imkanlarını genişləndirir.

Açar sözlər: *tənqidi realizm, nəzəriyyəçi alim, dram, memuar, Məmməd Cəfər Cəfərov*

ХУДОЖЕСТВЕННОЕ ТВОРЧЕСТВО МАМЕДА ДЖАФАРА ДЖАФАРОВА

Ш. Ш.Алиева

Мамед Джафар Джафаров более известен как учёный-теоретик в азербайджанской науке. Однако в его исследованиях преобладали систематические исследования направления романтизма, представителей этого направления, их творений и хроник судеб. Автор первых обширных и обстоятельных научных трудов, посвященных становлению и развитию направления романтизма, его художественные произведения-рассказы и драмы, отвечающие требованиям критического реализма, входят в число факторов, приведших к значительному обогащению азербайджанского литературоведения. Его значительный вклад в азербайджанское литературоведение отличается глубоким отражением человеческой природы и острой наблюдательностью. Его глубокие и привлекательные работы очаровывают как читателей, так и ученых.

Другим выдающимся представителем азербайджанской науки является академик Иса Габиббейли, внесший важный вклад в область критического реализма. Академик Иса Габиббейли недавно обнаружил и опубликовал ряд произведений, связанных с художественным творчеством Мамеда Джафара Джафарова, хотя они и написаны в советское время, но в большей степени соответствуют принципам и требованиям критического реализма. Эти произведения являются одним из факторов, приведших к значительному обогащению азербайджанского литературоведения. Ряд работ, обнаруженных и опубликованных академиком Исой Габиббейли из художественного наследия академика Мамеда Джафара Джафарова, расширяет возможности исследования критической реалистической драматургии.

Ключевые слова: *критический реализм, учёный-теоретик, драма, мемуар, Мамед Джафар Джафаров*