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THE CHARACTERISTIC PECULIARITIES OF MIRZA JALIL'S WORLD

Abstract. The article deals with the characteristic peculiarities of Jalil Mammadguluzadeh's literary heritage from a completely different point of view. The author, who considers Mirza Jalil as the greatest representative of critical realism in Azerbaijan, puts forward his scientific opinions based on the writer's prose examples. According to the researcher, the characteristic peculiarities of Mirza Jalil's world are mostly reflected in the way of life and worldview of the characters who are between primitive thinking and civilization, between East and West, between past and present.

Key words: Mirza Jalil, Azerbaijan, critical realism, national, prose.

Introduction. We have been living in an independent country for more than thirty years, and this requires us to think seriously about the ways in which the new, truly independent national culture of an independent country, including its literature have developed and taken on. Whether we like it or not, the prose genre in Azerbaijan began to take shape after our country was united with Russia. And it shows itself today. So, literary thinking in Azerbaijan was formed not as a derivative of an independent cultural space, but as a part of some other, larger space. The "world" reflected by Russian and European literature began to appear more important, and this formed a complex of incompleteness that we have not gotten rid of to this day. The world in which Azerbaijani writers lived was seen as a manifestation of backwardness: "the foreigner comes

out to watch with balloons, but we haven't gotten in the car yet" [2, p. 285]. Criticizing this backwardness was perceived as an important task of the writer, this kind of literature got the name of "critical realism" literature.

The interpretation of the main material. Mirza Jalil is perhaps the most important representative of the critical realism movement in Azerbaijan [3, p. 128-202]. As if three characters – Novruzali, Master Zeynal and Bearded boy characterize Mirza Jalil's work and his attitude to the nation. As if these three characters represent the three main features of the nation – ignorance, illiteracy and laziness. On the one hand, this is true. But only on one side. And I would like to propose a different approach to Mirza Jalil's works in this article. Yes, Mirza Jalil's works were formed under the influence of Russian critical realism literature. But let's not forget that that period was also the period of formation of independent national consciousness in Azerbaijan. A new Azerbaijan was about to be born. As a rule, every beginning requires an epos. And Mirza Jalil created the impossible at this moment. Mirza Jalil turned the short stories he wrote in critical realism into a unique epos. The writer reflected everything in these stories – the whole life of Azerbaijan. Everyone, all classes, all people of society pass through the pages of his stories: beys (noble man), khans, consuls, workers, peasants, teachers, journalists, porters, merchants, butchers, police agents, customs officials, mullahs, doctors, hammam keepers (bath keepers), cooks, grocers, landlords, officers, village officials, Russians, Armenians, Europeans, etc. All the signs that make up life: holidays, weddings and mourning ceremonies, dances, parties are reflected on the pages of his stories.

All these stories have a very interesting peculiarity: one of these characters is the author himself. But the attentive reader gets the impression that whether the author exists or does not exist in these stories. He was inside the events and outside them at the same time. As if he was in another dimension. Mirza Jalil created his own world, at the same time not his own. Sometimes he wrote about his characters as if he didn't understand their logic and what they think:

- "Mashhadi Rahim looked straight at me; but he looked at me LIKE I didn't know whether he liked my words or if he was angry" [1, p. 296].
- "Bey stood up, thought of something, ran to the other side of the room and to this side" [1, p. 174].
- "Khan thought for a while" [1, p. 122], etc.

As if he didn't create those characters himself, they came to the writer's stories from somewhere.

The basis of any dramaturgy is one feature: any character tries undoubtedly to achieve some goal. Sometimes he achieves his goal, sometimes he doesn't. Because achieving a goal is the basis of human life and human thinking. From this point of view, the behavior of Mirza Jalil's characters, their attitude to the goal was very interesting. And it's not just that they never achieve their goals, except for swindlers like Kabla Mammadhusein in the story "The Lamb" or criminals like Mirza Sadig in the story "The Khan's rosary". And the reason for this is not that they are doing their best, but events prevent them. No. Characters such as Gurbanali Bey, Doctor Takhil or Master Zeynal forget this goal. More precisely, these people do not perceive the goal as a goal. The porters in the story "Porters" carry the chairs somewhere. But they don't even know where they are going. As if a program is written in their minds: to take and carry. Taking them anywhere was a concept that had not yet formed in their minds. "Where to carry" was a concept that had not yet formed in their minds. Even if it is about the threat of death as in the stories "The ice" and "The Barber", the characters do not think about the goal, i.e. the goal of saving someone from death. Mirza Jalil's characters live in a world where the goal has not yet been formed as an understanding. And that's why they look like blind kittens. As their eyes are not opened, the world is not formed. They have no memory as Azizkhan in the story of "The Lamb". You can sell the same lamb to them a hundred times.

Mirza Jalil's world was a world where concepts were still in the process of formation. And it can be said that these works are more about consciousness than life. Consciousness that takes the first step to civilizational thinking. The character in the story "Faculty of the East" writes an essay called "You must reap what you have sown" and understands this proverb literally. He writes that, for example, if you sow wheat, grain will grow. The conventionality, which is characteristic of civilizational thinking has not yet formed in his mind. Similarly, the character of the story "The Russian Girl", an old Muslim goes to kiss a young Russian girl on Easter. He does not understand the conventionality of the holiday kiss, he feels only its sensual side. Mirza Jalil's world is a world in the process of formation of understandings and imaginations. This meal is not cooked yet. And the author, like God, revives this world

before our eyes. The world is born in front of our eyes and does not cook until the end. This image is also reflected in the story “Master Zeynal”: Master Zeynal always stirs the clay, and it always dries up. This world is cooking, grows and reduces before our eyes. The child pierces his nose with a thorny grass at the beginning of the “The Barber” story, and he gallops on a horse made of a long tree in the finale. This is the thorny grass that grows at the end of the story.

The world as a landscape has not yet formed. It consists of parts. The character gets married to a woman after seeing only her legs in the story “Freedom in Iran”. As if a human has not yet been fully formed, but exists only in parts. As if a human consists only of legs in this story. And on the contrary, the same lamb that is sold several times seems to multiply in “The Lamb” story. As if this is not a lamb, but an imagination of it. The image and the accompanying sound are not yet united in the story “The Game of Currants”, they seem to exist separately. Image and voice are not combined in Mirza Jalil’s stories, and reality and dream are not yet separated from each other. The writer’s story “Dream” is one of his most mysterious stories. Reality and dream have not yet separated from each other in this story– the female figures in the veil move around like shadows – the world of shadows has not yet become human. As a result, the character misleads the wives.

The writer does not forget that there is another world next to this world in the process of the formation of understandings and ideas, in the process of the creation of the world. This is a civilized world. And these two worlds collide in Mirza Jalil’s stories. The author describes the clash of two worlds in different ways. Two imaginations about time collide in the famous story “Master Zeynal”. The key to understanding the story is in its last sentence: “Mugdusi Akop’s son came to the motherland by train at nine o’clock in the morning” [1, p. 150]. Parallel to Usta Zeynal’s world, there is another world where everything is subject to time and trains come and go according to the schedule.

Another character of the clash between Mirza Jalil’s world and the world of civilization was given in the famous story “The Letter Box”. A primitive interpretation of the character of Novruzali as a poor, ignorant person is very widespread. Nothing in the story informs us about his ignorance. Novruzali is a selfless and thrifty owner in his own world. He is owner his world. Khan sends him to drop the letter in the letter box,

but Novruzali is already thinking about tying up the donkey, protecting the eggs and feeding the chickens. And he treats the letter with such care. Carrying out the Khan's task is not ignorance, but a sense of responsibility. But the letter is a sign of another world, the world of civilization. You can't tie the letter like a donkey, and you can't feed it either. The letter is a sign of such a world where functions are divided: one sends the letter, the other receives the letter. Novruzali enters the battle boldly with the civilized world. If he were an ignorant, he would not be afraid of the Khan, but of the Russian official. No. He and the Russian postal worker pull the letter sack from each other without saying a word to each other. Novruzali pulls, the postal worker pulls, and both of them don't think to ask each other, what are you doing? Because these are completely different worlds. Novruzali's belongings are left after him, and these belongings remind their owner. It is a world that goes to the past. The world that has no place anymore.

The clash of two worlds, the clash of understandings and imaginations is widespread in Mirza Jalil's stories. And this topic finds an artistic solution in many variants. Two ideas collide in the story "Russian Girl". The world of traditional kisses, which express Christian love on Easter and have become a lifeless ritual, and the world of Muslims, who perceive these kisses as a primal sensual feeling. Village official Khudayar Bey, who expresses his duty under his own name, brings the laws of the village where he lives to the city in the famous story "The loss of the donkey". He entered the shop and wanted to take sugar free from the Armenian. He cannot adapt to the fact that he is no one in the city anymore, and no one here is subordinate to him. In the story "The Consul's Wife", a Russian woman informs about the death of the Iranian consul's wife, but she does not understand that a Muslim has other wives besides his main wife. The clash of ideas typical of two worlds is deeper in the story of "The Double Pillow". The old Armenian thinks that father and daughter as husband and wife. Because as far as she knows, it is common for Muslims to marry girls much younger than themselves. Here, not two worlds, but the world and the traditional idea about it collide. The spiritual world of people and the natural world collide in the story of "Aunt Fatma": the horse enters the yard it remembers, because the horse has its own traditions, and people have their own traditions.

Conclusion. The world created by Mirza Jalil is a world of primitive understandings and thoughts. The letter, a symbol of the civilized world, becomes a source of trouble in several stories. But this world – the primitive world is taking a step towards civilization before our eyes. The story “The Bearded Boy” is often presented as a feuilleton about illiteracy. To my mind, in fact this is not the case. True, the “Bearded boy” is illiterate. But this illiterate boy finds a way out, and it is similar to how primitive human created the hieroglyphic system once. Mirza Jalil brings us back to ancient times. The first step towards civilization is taken. His characters are not wild, illiterate people. They are children – a child with a beard, or a Novruz who cries like a child. Mirza Jalil’s world is the childhood world of humanity. As it is said, a human gets the main amount of information to the age of five. These children are on the pages of Mirza Jalil’s works. And today, while thinking about the ways of development of a new, independent culture, perhaps a completely independent culture, we can remember this unique artistic experience.

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MİRZƏ CƏLİL DÜNYASININ SƏCİYYƏVİ XÜSUSİYYƏTLƏRİ

Məqalədə Cəlil Məmmədquluzadə yaradıcılığına tamamilə fərqli nəzər nöqtəsindən baxılaraq onun ədəbi irsinin səciyyəvi xüsusiyyətləri araşdırılır. Mirzə Cəlili Azərbaycanda tənqidi realizmin ən böyük nümayəndəsi hesab edən müəllif, ədibin nəsr nümunələri əsasında öz elmi mülahizələrini irəli sürür. Tədqiqatçıya görə, Mirzə Cəlil dünyasının səciyyəvi xüsusiyyətləri daha çox onun ibtidai təfəkkürlə sivilizasiya arasında, Şərqlə Qərb arasında, keçmişlə bu gün arasında qalan personajlarının həyat tərzində, dünyagörüşündə öz əksini tapır.

Açar sözlər: Mirzə Cəlil, Azərbaycan, tənqidi realizm, milli, nəsr.

Аяз Салаев (Азербайджан)

ХАРАКТЕРНЫЕ ЧЕРТЫ МИРА МИРЗЫ ДЖАЛИЛЯ

В статье предлагается новое, отличное от традиционного прочтение творчества классика азербайджанской литературы Джалила Мамедкулизаде. Согласно сложившейся трактовке его творчества, Мирза Джалил предстаёт критиком таких черт азербайджанцев как безграмотность, отсталость, лень, глупость и т.д. В статье о творчестве Мирзы Джалила говорится как о своеобразном эпосе, где главной темой является сознание человека. Мир, изображённый писателем – это мир в процессе формирования понятий, мир, делающий шаг из первобытного мышления в цивилизацию.

Ключевые слова: Мирза Джалиль, Азербайджан, критический реализм, национальная, проза.