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## ON THE SATIRICAL POETRY SCHOOL

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## О ШКОЛЕ САТИРИЧЕСКОЙ ПОЭЗИИ

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*Abstract.* The article is devoted to the views of Great Azerbaijan writer Mirza Ibragimov on satirical poetry in Azerbaijani Literature. The academician gave an extensive analysis of the satirical poetry of Mirza Alekper Sabir.

*Аннотация.* Статья посвящена взглядам великого азербайджанского писателя Мирзы Ибрагимова на сатирическую поэзию в азербайджанской литературе. Академик дал обширный и полный анализ сатирической поэзии великого азербайджанского сатирического поэта Мирзы Алекпер Сабира.

*Keywords:* satire, comic literature, irony, criticism.

*Ключевые слова:* сатира, комическая литература, ирония, критика.

Academician Mirza Ibrahimov attributed the creation of the famous magazine “Molla Nasreddin’s” literary school to the activities and creativity of writer Jalil Mammadguluzadeh, but he attributed the creation of satirical poetry school to the creativity of the poet Mirza Alekber Sabir [1].

Generally, the scholar believes that these two writers are the pillars of critical realism and he does not separate the historic accomplishments of these great writers. “The satirical magazine “Molla Nasreddin” first published in Azerbaijani in 1906, played an exceptional and decisive role in the rise of Sabir as a great poet. The editor of the magazine, Jalil Mammadguluzadeh and the poet Mirza Alakbar Sabir became the leaders and classical creators of the new democratic literature and revolutionary satire” [2].

This extract is from the extensive monographically essay of academician M. Ibrahimov, dedicated to M. A. Sabir's creativity. The essay was published in the form of a booklet in 1962, on the day of the anniversary of the poet's centenary.

The monograph can be considered as a summary of M. Ibrahimov's research on M. A. Sabir. Prior to this, the scholar's published many articles on the great satirical poet, and the exceptional role he played in the history of literature was particularly emphasized in these works. M. Ibrahimov's original ideas about Sabir's satirical poetry school were especially reflected in the article “Sabir”, written on the 90<sup>th</sup> birthday of the poet in 1952, 10 years later he published “On the Eve of Sabir's 100<sup>th</sup> birthday”. The third article “The Poet of Revolution and Progress”. In a conference devoted to the centenary Sabir, M. Ibrahimov's speech was dedicated to the poet himself and the speech later published. “Communist” newspaper, finally, those works were compiled and published as the aforementioned monographically essay “Our Great Poet Sabir”. The author also included the latter in the 9th volume of his ten-volume work titled “Our Immortal Poet Sabir” [3].

Moreover, Ibrahimov does not forget to mention Sabir's position in our poetry in general in his studies on realism as well. For example, he recalls Sabir's poetry paying emphasis in his monograph “The Great Democrat” that was dedicated to J. Mammadguluzade and also in the article “Master of Satire”: “The great revolutionary satirist, like Sabir, only grew up and shone in the



literary process of “Molla Nasreddin” and with its powerful influence”. When M. Ibrahimov write about Vagif’s realism, he remembered that Vagif’s realism influenced Sabir’s realism too. Sabir took his inspiration from Vagif. Vagif was the founder of realism in 18 centuries: “Realism of Vagif, his poems written in folklore, contributed to the formation of nineteenth-century Azerbaijan’s critical realism and Ashug Alasgar’s poetry. This had a positive effect on the national character of Sabir’s satire with deep social content”. The author also gives an example of M. Jalil and Sabir in his article “Good Laughter Is Strong”, which deals with the role of satire and laughter in our literature: “The satire of Sabir and J. Mammadguluzadeh is an incomparable satire in our literature in terms of strength, sharpness, depth, and urgency. These great geniuses of the New Azerbaijan literature have raised all kinds of public satire to a higher level”.

In his work “Our Great Poet Sabir” Mirza Ibrahimov does not consider the poetry of the poet as merely an event that is rooted in the traditions of realism, he considers, first of all, the importance of that era, the revolutionary processes taking place in Azerbaijan: “Sabir’s life (1862–1911) was a period of intense class struggle in Azerbaijan. At the end of this period, the first Russian Revolution (1905) sparked a worldwide outcry, inspiring laborers’ struggles against oppression, robbery, medieval lifestyles, despotism, and the slavery of capitalism...It was then that the powerful progressive realist movement in Azerbaijani literature and art was inspired by the first Russian revolution, the revolutionary struggle of the Baku proletariat. And Sabir was the greatest and most prominent poet of this movement”.

Seeing the “ideological roots of Jalil Mammadguluzadeh’s and Sabir’s creativity” “in the struggle of hardworking people”, M. Ibrahimov, of course, approached Sabir’s creativity like other writers in terms of class struggle and socialist realism theory. It is no coincidence that the Soviet structure adopted Sabir as a “proletarian poet” from the early years of the Soviet era based on his creative revolution in his time and during the Soviet rule the first statue was raised to M. A. Sabir. It is also clear that today, during the years of independence, Sabir’s creativity is assessed more objectively after being freed from ideological approaches. Like J. Mammadguluzadeh, M. A. Sabir appears to be a poet of not any class, but of the whole nation. It turns out that the ideology and struggle of the poet, who was satirically critical of all sections of the nation, were related to the good tomorrow, the progress, and the civilization of the people and society. “M. A. Sabir’s poetry was born out of a struggle for a national renaissance. Sabir was working hard for the nation” (A. Sahhat). “It was no coincidence that A. Sahhat highlighted the notion of “nation”, but not “people”. It was no coincidence that Soviet literature highlighted the notion of “people”, but not “nation” either”.

All these facts do not exclude the occurrence of the satirical poetry of M. Sabir and the school of satirical poetry as a whole in the epoch of revolutions of the early 20th century. The reality of the attitude towards the revolution in the creativity of Sabir, who said, “I am the poet of the century”, is also indisputable. In particular, in his satires M. A. Sabir focused more on the topic of workers and peasants than other social strata of the time. This gives the impression that the poet had sympathy for the lower classes and reflected this in his work. Sabir’s preference for the general public when referring to the “people” is what caused M. Ibrahimov’s preference for Sabir. According to the scholar: “It is no coincidence that for the first time in the Azerbaijani literature, Sabir worked extensively on the subject of the worker. In many of his poems, he directly illustrated the plight of the workers and the poor peasants, exposing the oppression of the bourgeoisie and the bey-khan”. In this context, Mirza Ibrahimov gives a general overview of the poems of Sabir “Do not Worry”, “Dead”, “The Small Stage”. Mirza Ibrahimov focuses on the theme of the worker on the poems “To the Baku Workers”, “A Worker, Do You Think You’re a Human Being?”, “The Melody of

Nobles”, on the theme of the peasant on the poem “A farm laborer”, and gives an idea and content analysis of the poems.

“Let’s go back to the poem “To the Baku Workers”. As we read this poem, the image of the workers who fought for their freedom and rights comes to mind. We hear their rebellious voices and see their red faces with the flames of struggle. In this poem, Sabir exposes indirectly the bloody, hypocritical, and ridiculous nature of an entrepreneur who is scared and anxious about the working-class movement”.

In general, the development of satirical poetry in Azerbaijani literature is covered in separate articles by academician Mirza Ibrahimov. The scholar also points to a different subject of the satire of Gasim bey Zakir, who, unlike medieval literature, “We have the first great poet Zakir who raised have (a poem that exposes personal enemies) to the level of sharp, deadly satire”: “Zakir criticized an unfair, dark public environment dominated by tsarist officials and landowner-feudal groups with the sharp tongue of his satire”. Mirza Ibrahimov notes that the next step on the road from Zakir to Sabir is the poetry of Seid Azim Shirvani: “In our literature, Mirza Fatali Akhundov, then Seid Azim, Najafbay Vazirov and Hagverdiyev developed the public satire and laid the foundation for the comedy”.

M. Ibrahimov analyzes the emergence of Sabir’s satirical poetry in the context of that historical development and links the novelty of this poetry with its revolutionary character: “With his poems on the working class and the revolutionary struggle, Sabir brought a new spirit to our literature creating brilliant art pearls on a lesser-known subject, he showed that he was a great poet of the proletariat” [2].

The satire of Sabir is essentially revolutionary, and the poems on all subjects in “Hophopnameh”(After Sabir’s death in 19th, his friends gathered his works and published them in a book “Hophopnameh”) reflect the need for radical change in the reality. As a researcher, M. Ibrahimov also pays attention to Sabir’s poems which directly point to the 1905 revolution. The scholar points out that the poems uttered by the entrepreneur, for example, “A Worker, Do You Think You’re a Human Being?”, “Why Are You Interfacing, you a Troubled Worker? and other poems were “written directly under the influence of the revolutionary struggle of the Baku proletariat”. The scholar also emphasizes: “The expressions in Sabir’s satire such as “Do not intervene quickly in every assembly”, “All the neighborhood woke up to this scream”, “You are climbing the hall” have a deep meaning. They refer to the specific socio-political demands of the working class during the 1905 revolution”. At the same time, after showing that the peasant was subjected to intolerable oppression in the poem “Farm Labourer”, the researcher observes that Sabir noted the revolution of the laborers in the poem “The Small Stage”, written in 1911: “The lord: Beat him, beat him, because he has not brought barley!

The laborer: “No one can tolerate this cruelty!”.

Revival, change of intellectuals under the influence of the 1905 revolution is expressed in the language of the old-fashioned people:

“Oh, what should I do, about those who think like Russian,  
I don’t know where they came from,  
Don’t let them, hey old school thinkers.  
The bores climbed everywhere...”

And the scholar makes the following comment: “In Sabir’s poems, the ignorant and uneducated people of the old world call the intellectuals “people who think like Russian” who fight for a new life, new customs, and new cultures. As a symbol of innovation, progress and growth, truth, and justice, this expression is opposed to all kinds of oppression, ignorance and intellectual darkness in the poem “Oh, what should I do”.

After focusing on the “revolutionary satire” of the revolutionary time, Mirza Ibrahimov places more emphasis on the main objectives of Sabir’s satire. These are the enemies of science, enlightenment, and progress, who are primarily troubled by the new national awakening: “Many of Sabir’s poems expose mullahs, dervishes, witches, writers of prayer, fortune tellers, followers, hermits, who are the owls of religion and superstition, these poems highlight the difficult situation of the Azerbaijani woman in the past. In all of these poems, Sabir breaks old customs and traditions and calls on people to support innovation and move forward”. The researcher gives an analysis of the poems on these topics, such as “If We Want to Live, We Just Should Be Ignorant”, “Be Patient”, “We Are a Herd of Chatterers ...”, “I am Not Deceived that Your Religious Ritual Is True, oh, Uncle”, “Who Can Say Anything About the Zeal We Have”, “Wah!. Is This a Lesson-method?”, “Questions and Answers”, etc., shed light on the nature, substance, and content of the images and references to the facts in Sabir’s poem. Thus, according to the researcher, “the moral deformity of believers, a herd of “long-bearded people” who spread backwardness and ignorance, justify oppression and injustice”, parasites that “involved in every business”, “against the light wherever they see it”, “Threatening someone, flattering another one”, “unable to read or write” are the targets of Sabir’s satire”.

In the poem “Who Can Say Anything About the Zeal We Have”, the exposing satire turns against the social type itself. The image of “boasting, praising his supposedly good qualities” is in fact the target of a deadly irony. Although the person in a poem says, “Even though the whole world is sleeping, we are not going to sleep / We are not going to sell our national zeal ...”, these praises which he cites indicate his retardation, his departure from the time he lived. “In the face of these, Sabir skillfully exposes the rotten ignorant feudal strata with a heavy arm, full of pocket, empty of conscience, devoid of human senses, but seeking only his own good in everything the greedy bourgeois class and the unprincipled bourgeois intellectuals”. In the satire “Wah!. Is This a Lesson-method?”, however, the progressive intellectuals face the enemies of progress. In the poem, spoken by the enemies of progress, the subject of satire is the advancement of the new enlightenment and, therefore, the anger of fogies. M. Ibrahimov notices that Sabir creates a truly realistic image in the satire with the details and specifics: “When you read the poem, a living creature comes to your eyes; he also represents the main socio-psychological characteristics of the group in which this social type belongs”.

M. Ibrahimov emphasizes the importance of the issue of Iran and Turkey in Sabir’s “Hophopnameh”, as in “Molla Nasreddin” magazine. The researcher analyzes a number of poems, such as “Iran is Mine”, “What Is It, the Revolts of the Iranians Again?”, “Fakhriyya”, “Don’t Sleep, if You Love God”, “This Is How My Destiny Came To Be”, “Sattarkhan” emphasizing the poet’s direct response to the revolutionary processes in Iran and the Sattarkhan movement, both through serious and satirical poems. M. Ibrahimov considers the poem “Sattarkhan” written in the strict plan as a work that expresses the feelings of the people of Azerbaijan as a whole: “This work expresses the great love of not only Sabir but also of all our people for the national liberation movement in South Azerbaijan and for the leader of the movement “National Leader Sattarkhan”.

According to Ibrahimov, the Iranian theme in Sabir’s work was generally expressed the incompatibility with despotism and the royal regime. In this satire, the poet creates the image of Mammadali shah, the king of Iran, as the main target. The poet’s rage, sarcasm, and irony are rampant against the head of the country, where the national interests are sacrificed for the king’s own interests being a slave to the imperialist states. “In Sabir’s satire, Mammadali shah is a despot, ruthless, violating his covenant, dishonorable, devoid of honesty and conscience, and betrayer of his homeland”. In the poem “Really, Mamdali, Bravo to Your Zeal!” the poet mocks Mammadali shah, saying: “A country that has existed for six thousand years” / “Oh, my God, your country has never

seen a king like you...” and points to specific events and the suppression of the constitutional movement by the king, saying: “Bravo to the constitution that you have given to the nation!”. Generally, the realistic description, analysis, and evaluation of the events in Iran at the beginning of the century in Sabir’s satire are analyzed in detail in the studies of M. Ibrahimov.

M. A. Sabir also follows the socio-political processes taking place in Turkey with the same sensitivity and reacts directly to the events. According to M. Ibrahimov, “Sultan Abdulhamid’s despotism” was “one of the ugliest”, “one of the cruel forms of government” and “Sabir was one of those who welcomed the Turkish Revolution. In the poem “Don’t Sleep, if You Love God” written in 1908, the poet urged people to remember “the experience of the Russian and Iranian revolutions” and to “stay awake”. The researcher notes that in the poem “This Is How My Destiny Came To Be” written in 1909 Sabir welcomed the revolutionary coup in Turkey, the poet made it clear that Sultan Hamid had changed his clothes in the “Yildiz” palace and tried to escape, but he had been seized. “In his poem the poet describes Abdulhamid and Mammadali Shah together, saying that both are the same negative type”.

Academician Mirza Ibrahimov in the article “Our Immortal Poet” tries to determine the unique place of M. A. Sabir in classical Azerbaijani literature, he comments on Sabir’s innovations both in terms of ideological content and art. The scholar sees the scale of Sabir’s art next to the great masters of Azerbaijani literature: “When we want to express his art with the artistic analogy, our thoughts come to the inexhaustible treasure reminiscent of the creativity of Nizami, Nasimi, Fizuli. Every researcher and scholar, every citizen and poet, every era and generation has taken a precious stone from this treasure and thought, “I have found the most valuable”. But the treasure has attracted new researchers and new generations with more valuable pearls and undiscovered resources”. Then, speaking about such immortal qualities in the work of great masters, M. Ibrahimov gives an example of M. Fuzuli’s art and sees these qualities of Sabir’s art primarily in his realism: “Sabir reflected the period in which he lived, at the same time, he reflected this as a warrior-poet. He is a poet who destroys the old society and rejects the old” [3].

In addition to seeing the revolutionary aspect of Sabir's realism, M. Ibrahimov also observes the universal quality and the new manifestation of humanity: “This is because he portrays many complex realities of human life, philosophy, and contradictory aspects of human morality with vivid artistic images. His humanity does not consist solely of hatred of oppressors and of love for crushed people; this humanism, at the same time, protects humanity in the broadest sense and glorifies the free man. Sabir’s art is both a sharp weapon and an endless treasure. He rejects evil and, at the same time, inspires us to build, to create, and calls us to move towards a great, positive ideal. Otherwise, Sabir’s art would have been cooled down in his day, and today it would be a historical document for us”. The scholar turns to Sabir’s famous “Fisinjan” poem to show how much Sabir knows the meaning of his work and the philosophy of his poetry. The researcher finds that the poet saw in advance and was confident that separating “pure things” from dust, the nation, whose “talent was still confused”, would one day pay attention to those who sacrificed selflessly in this way.

In the article M. Ibrahimov also emphasizes the greatness of M. A. Sabir’s talent, his “extraordinary personality”, he compares Sabir in the context of world literature. “There are very few poets in the world literature, who, like Sabir, suddenly climbed to the tops of art with the speed of lightning. His grandeur, greatness, and genius have manifested itself in a very short period of time, for only 5 years, in the poems he wrote in 1906–1911. In five years, Sabir went to the top of the literary temple and rose to the top of the literature”. The researcher, trying to investigate the reasons, concluded that several factors complement one another. First, it is due to Sabir’s natural talent: “The essence of this talent was the meaningful, sharp laugh, satirical attitude to life and events. The power of Sabir, the character of Sabir’s talent was due to this satire”.

Second, M. Ibrahimov focuses on the satirical traditions that nourish and cultivate Sabir's talent. "Before Sabir's creation the elements of satire and examples of public satire were present especially in the poems of Zakir and Seid Azim", however, benefiting from that tradition, Sabir's talent created a new tradition of "satirical poetry school": "Sabir's personality, Sabir's innovations, Sabir's genius features are in his satire, in the features of his satire". However, the emergence of this talent required a fertile ground. As already noted, M. Ibrahimov sees this (the third factor) in the socio-political situation — in the revolution of 1905 and in the creation of "Molla Nasreddin" magazine (the fourth factor). Fifth, the scholar sees the sudden glow of Sabir in the strength of his art — "satire in the sense of high art form and deep philosophical content" and he places the poet's name among the satire masters in the world literature: "The great power, the full social meaning of his satire puts his name in a line with immortal masters such as Swift, Mark Twain, Beranje and Nekrasov".

Lastly, academician Mirza Ibrahimov emphasizes the "time factor" in the sparkle of Mirza Alekper Sabir. Along with the revolutionary conditions of the early twentieth century, the scholar refers to the biography of the poet, as well as the period in which Sabir's life was generally determined. "Sabir's life path and public literary upbringing were also instrumental in his creativity" – the researcher says this, but also notes that the impact of such sociological factors as "the difficulties of his personal life, the constant financial need, the rush to find work to provide for his family, and suffering in order to survive" cannot be ignored: "All this made Sabir very sensitive to both the tragic and the funny aspects of human life ... , because he was associated with countless people, he realized that he could not be deceived by the outward appearance and the empty words of other people". As a writer, Mirza Ibrahimov was well aware of how deeply these vital factors influence the creativity of literary figures, and he easily identified traces of it in the work of the great poet: "Short and concise descriptions of the people of that time's various sections of society in "The Taziyanas" (short satirical poems) show that Sabir saw the inside of the hearts of these people and read their secret thoughts...".

As for the "literary-social upbringing", Ibrahimov returns to the beginning of the biography of M. A. Sabir, his school years, and appreciates S. A. Shirvani's role in the formation of the young talent: "When he made his first step in life, he saw Seid Azim Shirvani's school. His artistic taste, his ability to convey his words, and to express his thoughts brightly and clearly were brought up in this school". The scholar emphasizes "the importance of literary upbringing in bringing the brilliant national color of the Azerbaijani people and the Azerbaijani life into the literature", and then speaks about "the great innovation" of the poet "in terms of style, language, artistic expression and mastery".

Apparently, sociological factors are not exaggerated unilaterally in the approach of academician Mirza Ibrahimov to Sabir's art, on the contrary, all possible facts and factors are considered in the cultivation of the genius, and as a result of all this, the brilliant satirical poet has mentioned as the next brilliant page in the history of literature: "Sabir's creativity is a vibrant creation that exemplifies the unity of content and form, artistic methods and outlook, feelings of citizenship and aesthetic pleasure. There was no gap between the characteristics of his talent and life-style and the demands of time, the essential needs, advanced trends of the society; on the contrary, as they were completely intertwined, Sabir's talent was rapidly evolving, he created immortal literary examples, and opened a whole new era in Azerbaijani literature".

Noting that "one of the most beautiful aspects of Sabir's creativity is his sense of truth", this creativity is against people who are only looking for beauty in art, "art for art" movement in all its essence, the researcher also addresses the subtleties of Sabir's realism. He points out that this realism, above all, has full, comprehensive, complete, lively, deep and generalized power: "Sabir

reflected his time, environment, mental, psychological and moral qualities of people widely, in the form of a heated struggle between old and new, revolutionary thinking and reactionary thinking, progress and recession, inertia and motion". In this regard, the researcher draws attention to the poem "International" as an example of "the cohesion of Sabir's satirical poems and serious poems", commenting that "both of them reflect the time from the same revolutionary front and meet the demands of the time".

The researcher sees and enumerates "the life, way of life, thinking, and living representatives of all sections of society" among the subjects and targets of Sabir's poetry in general: "Beys, khans, mullahs, seeds, capitalists, ruffians, grocers, witches, navel prayer writers, revolutionary workers, peasants who have been crushed but have already risen up, kings, sultans, nationalists and progressive public figures calling people to brotherhood are raised from the lines of Sabir's poetry, stand in front of our eyes in their robes, with their own ideas, and with their looks".

Referring to the psychological layers of Sabir's realism, the scholar reveals that Sabir, in addition to portraying people of his own time, penetrates human problems in general and he is therefore always relevant: "That is why Sabir saw many diseases that are rooted in human spirituality, the limitations that shadowed the vast spaces of human nature, and burned them with satire". The researcher comments that the language of Sabir is very simple, popular and close to the spoken language, he also notes the completeness, detailed alignment with image and subject of this language, he illustrates this with examples: "Words and expressions in all the satirical poems of Sabir are so compelling and meaningful that they are chosen to match the object, and there is a dramatic tension in these phrases".

Academician Mirza Ibrahimov paid great attention to the artistic views of M. A. Sabir. He considers Sabir's artistic views as "the continuation of the principles of materialist aesthetics of M. F. Akhundov", the triumph of meaningful realist literature. The scholar points out the poem "What Should I Write?" and gives examples: "I'm a poet, so my duty is to write poetry, / My job is to write down what is good and what is bad..." and, he defines the poet's artistic ideals and artistic credo: "Sabi's attitude to poetry and art was ideally pure and high. According to Sabir, it is the duty of the true poet to love his country and his people and to work for their prosperity. The art of poetry itself is a sacred art, good luck, and happiness. The happiness and prosperity of the motherland should be the ideal of the poet". The scholar sees the immortality of Sabir's poetry in his superior attitude to art. M. Ibrahimov highly values the high appreciation of Abbas Sahhat (who was a friend and a contemporary of the poet and who collected his "Hophopnameh" and published it for the first time) for Sabir: "The words and new content that Sabir uses in his writings are not the results of imitating someone, but the result of his own opinion. By that, I mean that Sabir is not an imitator, but perhaps an innovator, so he opened a century-old gap between the old poems and the new poems so that no one had the courage to turn back. Think again: Sabir has made such a tremendous impact and a great revolution in our literature" [3].

Today, the research of Sabir's creativity has developed sufficiently as an important subject of literary criticism that there are dozens of studies on the various features and characteristics of that "inexhaustible treasure", as M. Ibrahimov noted. An article was written by academician Mirza Ibrahimov in 1960 "Our Immortal Poet Sabir" and his scientific-monographic essay "Our Great Poet Sabir" published on this basis are one of the most important studies of this kind. We can also mention the following scientific studies among such studies: "Sabir", "Sabir" (the collection of articles) by A. Mirahmadov [3], "Sabir and His Contemporaries" by A. Zamanov [4], "The Research of Sabir's Creativity in Azerbaijan and Abroad" by T. Novruzov [5], "Our Mirza Alekber Sabir" by I. Habibbeyly [6], "Sabir" by A. Bayramoglu [7].

In the course of scientific polemics in the 1960s for new art and literature, Mirza Ibrahimov mentioned Sabir's poetry as an example: "Sabir did not disregard the fine, artistic traditions of classical Azerbaijani and Oriental literature, he studied and adopted them with love. But he did not repeat them mechanically. Sabir developed them, enriched them with new artistic methods to reflect new ideas, new life, and new era sharply and vividly. Sabir had the only and most correct criterion to determine the goodness of form, tradition, and national identity: whatever that contributes to the progress of life and the people is considered acceptable, good; anything that can prevent it, is bad and it shouldn't be popularized".

It is no coincidence that the scholar completes his work on Sabir with these words: "Even hundreds of years later he will continue to be a model for our literature. The new generation of Azerbaijan will remember these words with pride when thinking about his greatness and creative courage: I am like an old mountain in the sea".

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