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## WORTHY ALLY OF GREAT SABIR

**Abstract:** It is known that the literary school of Sabir mainly experienced its highest period of ten years from 1906 to 1916, and the most talented followers of this school were brought up. The followers of this school were happy to communicate with such a great artist as Sabir, learn from him and benefit from him, which was also the lot of Ali Nazmi.

**Key words:** Sabir literary school, literary school «Molla Nasraddin», Jalil Mammadguluzade, Ali Nazmi, MA Sabir «Temeyi-nahar», «Gulibiyabani», «Brother is riding a horse on the river», Zangezur, national unity, satirical a type.

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### Introduction

Jalil Mammadguluzade explained in detail Ali Nazmi's discovery of the "secret key" to the "spell of art" of Sabir's poetry; After recounting the story of Sabir's satire "Tömei-nahar", noting that the satire was written about the lack of grain and the terrible famine in Zangezur at the time, he continued:

"In the first and second years of the publication of our magazine, there was a great famine in Zangezur ...

Then we published in the 12th issue of our magazine a solemn address to rich people with the article "Gulibiyabani". After a while we heard Sabir's "Temei-nahar". Mashadi Sidimgulu Kefsiz also appeared here and said "Panah Allah" and sent a poem with the motto "My brother is running along the river, do not cry, look at the whites" in response to Sabir's "Temei-nahar". (J. Mammadguluzade. Specified work. P.71).

Thus, Ali Nazmi learned the secrets of the art of poetry by M.A. Sabir, who the magazine "Molla Nasreddin" wanted to see and distribute, or rather caught the rhythm of the creative style:

It should be noted that the satire of Sabir "Tomei-nahar" was published in the magazine "Molla Nasreddin" with the secret satirical signature "Chaida chapan", which means riding along the river.

Therefore, Ali Nazmi wrote his response satire calling on its author Sabir, who actually used the signature he used in his satire. Mirza Jalil in his article described that the arrival of the poet (Ali Nazmi) in the field of satirical poetry by Moll Nasraddin was not easy, it was associated with intense spiritual searches and upheavals:

The first person in our collection to talk about Mashadi Sidimgulu was "Temei-nahar". It should also be noted that several months passed between this work of Sabir and the answer to it by Mashadi Sidimgulu (the satire of MA Sabir "Tömei-nahar" was published in the magazine "Molla Nasreddin" on April 14, 1907. 17 In response, he wrote "My brother who runs along the river "... and came out of the 38th issue of October 8, 1907. - AF), and during this period Sabir's works on various topics were published. So, M. Sidimgulu, - said M. Sidimgulu, who, according to him, had never read a single issue of "Molla Nasreddin" from beginning to end, was not touched by the more valuable insinuation of Sabir - until "Temei-nahara" it is my responsibility to respond in a few months. " (Jalil Mammadguluzade. Works in volume 6. B., 1985, p. 71).

Here Jalil Mammadguluzade drew attention to the complex creative psychology of the creative imagination of a literary personality. In activating the

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potential power of Ali Nazmi's poetic imagination, he saw the secret of such creative imagination that not only other satires of Sabir, but also his work "Temei Nahar" appeared several months later. The outstanding writer (Jalil Mammadguluzade) correctly emphasized that Sabir is close to the spirit of revolutionary satire, the poet Ali Nazmi, who can enter his poetic galaxy.

We read about it:

"We can say with confidence that in the world of Molla Nasreddin, by the humor and salinity of the dialect befitting Molla Nasreddin, by skill and charm, the first Mashadi Sidimgulu, who fell in love with Sabir and replaced him, was the first Meshedi Sizhimgulu Kefsiz ..."

... And even after that, having looked at the signature on the literature sent to our office by Mashadi Sidimgulu, we realized that it was not Sabir who wrote it. " (Again there. P.72).

All these and other virtues testify to the strength of Ali Nazmi's talent, his creative potential and the boundlessness of his poetic talent. In his response satire, written by Sabiru, as if trying to get rid of the language of those who were satirically exposed in "Temei-nahar":

Brother, racing down the river  
Don't cry, look positively  
Think a little dear  
People, ask the deaf.  
I don't know until the end  
One lamb for us  
Let's not hide at home  
On the plains that do not overlook.  
My father,  
Who was drinking?  
Once you understand this,  
Look at the sign that is written.

Ali Nazmi condemns his main colleague "Chaida Chapan" for interfering in everything, without looking at anything, criticizing the rich for their remoteness from the problems of people and the village. At every step he criticizes them for their civic position, saying: "Look at the poem that he wrote because of this (speech, words - AF)." The satirical type dares to comment on facts that he considers appropriate in his world in order to "purify himself, focus his mind on the one galloping on the river":

Just look at Zangezur,  
Look where you are  
Lots of bread, no price  
Why are you sad?  
Everyone cries in vain  
Don't worry, you're here.  
You are tuned in to Yevlakh.  
Look at the vargons there.

According to the object of criticism, it seems that the Zangezur people starving there have nothing to do with them. The Zangezur people were alarmed by this

tragedy. There is nothing wrong with mullahs, intellectuals or the rich. So here's the best:

Be reasonable  
Have mercy, be honest.  
Confess  
Look at the butter pilaf.  
... I don't know what the idea is  
To her, riding down the river  
Should we go bankrupt too?  
Should we grieve?  
Then they will tell us:  
Here's another straw for you.  
No baby thank goodness  
Forgive me, turn to the enemy.

Apparently, Ali Nazmi, in the language of a satirist, calls on the shepherd to focus on the river, take care of his life, regulate his expenses and not spoil the "fat pilaf". In a fit of anger, he turned his back on her because he wanted them to go bankrupt. Instead of working for the nation, they try to justify the fact that their compatriots do not improve their living conditions, do not fill their pockets, do not look down on the simple, poor and do not like to greet them.

Thus, Ali Nazmi also figuratively states that actions of a satirical type entirely consist of betrayal of the nation and people. At the same time, he expresses full solidarity and support to the poet's colleague. Observations and research show that not only in this satire, but throughout his career, he stood on the social and civic position of his teacher Sabir, was an active, creative representative of the literary school "Molla Nasreddin" and managed to preserve his poetic identity and freedom. A talented literary critic, the late professor Jafar Khandan Hajiyev, also clearly identified this aspect. He defended Jalil Mammadguluzade's position and praised Ali Nazmi's work:

"... Ali Nazmi compares his satires with Sabir, uses them based on ideas, language, style and so on. However, despite these features, Ali Nazmi is not an epic poet. Although it looks like Sabir, it retains its originality and is therefore new. " (J. Hajiyev. History of Azerbaijani literature of the 20th century. (Textbook for universities). Publishing house of the Azerbaijan University. Baku, 1955, p. 336).

However, based on the comparison of Sabir's satire "One patience" with Ali Nazmi's poem "Istikhara", J. Hajiyev noted that at the first stage of his work Ali Nazmi imitated Sabir, but this is not typical. See: *ibid*, p. 336-337).

Indeed, if in his satire on "Prancing on the River" the poet only condemned his colleague, but actually expressed his support for him, then in the satire "Molla" Ali Nazmi generally stated that he supported the magazine "Molla Nasreddin", *mollanasraddinstvo*, and defends his social and civic position. ... This satire discusses the satirical type itself. He opposes the position of "Molla Nasruddin", defends criticism of

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the mullahs and considers the position of the magazine unfounded.

Indeed, if in his satire on "Prancing on the River" the poet only condemned his colleague, but actually expressed his support for him, then in the satire "Molla" Ali Nazmi generally stated that he supported the magazine "Molla Nasreddin", mollahnasreddinstvo, and defends his social and civic position. This satire discusses the satirical type itself. He opposes the position of Molla Nasruddin, defends criticism of the mullahs and considers the magazine's position unreasonable.

Here "Molla Nasruddin" is criticized for being a supporter of innovation, progress and development. He followed the path of awakening people and explaining their rights to them. This, of course, does not satisfy the old people, old-timers and interferes with their judgment and watering the field at their will. Therefore, they recommend the malla-molla to Nasreddin to step aside and leave the area to them as before. If this happens, they provide the following information on what they will do if given the opportunity.

Draw yourself a dream  
Let's settle this matter.  
Let's all rise up.  
The one who goes out,  
Sheathed our swords.  
As they have rusted for a hundred years,  
Find, Mulla (p. 27)

In these lines, supporters of the outdated - supporters, that is, pro-antique types, and wild characters come to mind. As in the past, "those who want to get out of the womb, that is, those who can understand the truth, rubbed their eyes and yearned for the verse they had carved on their heads. The mullah is accused of violating all this "order":

... From what you said  
And tired from the inside  
Don't go there, here  
To Aga ... an aristocrat, mullah.  
She, a new Muslim,  
Why are you interfering  
Stuck in our throats  
Giving us trouble  
You are making fun of the Bek.

It seems that the old and the old are getting more and more angry, accusing the mullah, whom they disgustingly call the "new Muslim," for taking the side of the poor, ignoring the clergy and the nobility, and speaking badly about them at every step. He says in a threatening tone that he threw religion and faith at him and violated the rules and regulations, opening the eyes of people who used to be "greedy Muslims" for him. He expressed dissatisfaction with the fact that newspaper and magazine readers were dizzy and mentally disturbed.

Let me die, you quit  
Man, sect ... with religion

You made a provocation  
blue-eyed Muslim.  
For readers of the magazine,  
There is no intellect, no brain.  
Their minds are busy too  
With this letter, this ink, Mulla. (Page 28)

Ali Nazmi notes that the satirical type is getting hotter and hotter, and appeals to others, pointing to other figures such as Molla Nasrudin who are open-minded, innovative and independent, and also try to attract them:

Now he's become a preacher for us  
Nariman with a hat on his head.  
Who is making fun of us?  
This is Faik Ibn Neman.  
What do I know, such and such  
I'm grieving, mullah. (Page 28)

Apparently, the "journalistic" opposition to all kinds of moral obsolescence, backwardness, the identification of socio-psychological aspects that hinder the progress of people, and the raising of the question of removing these obstacles have violated the comfort of all who are interested in this backwardness. Ali Nazmi exposed these satirical types in a conversation with himself. The satire artistically reflects the object of criticism and exposure, ways of expressing protest and anger against supporters of innovation, progress and happiness, and before the eyes of the reader, an exhausted, bright and instructive scene comes to life. Professor Firidun Huseynov, of course, wrote taking into account these aspects of the poet's work:

"The satire of Ali Nazmi, which criticizes and exposes the current social structure, the ugliness of the environment, the royal tyranny, shows naturalness, smoothness, freshness, salinity. The main advantages of these works are truthfulness, openness, simplicity and clarity. These poems are touching, deadly, thought-provoking and memorable. Artificialness and fatigue, rhetoric and stupidity are alien to their common spirit." (F. Huseynov "Molla Nasreddin" and Mollahnasreddins. Baku, Writer, 1986, p. 195).

As mentioned above, poetic features in the work of Ali Nazmi are also visible features of the work of M.A. Sabir, but both poets expressed their thoughts in their own way.

### Summary

The article reveals that one of the worthy successors of the literary school of Sabir Ali Nazmi found the "secret key" to Sabir's poetry, the "magic spell of art", and the satirical satire of Sabir "Tomeinaha" was published in the magazine "Molla Nasreddin". It is said that the response satire was written by its author, Sabir, with reference to the signature he actually used in his satire.

### Conclusion

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The article also contains interesting views of the great Mirza Jalil on the personality and work of Ali Nazmi. Thus, in the activation of the potential power of the poetic imagination of Ali Nazmi, he saw the secret of such creative imagination not only in other satyrs of Sabir, but also in "Temei-nahar", which he was several months later. The outstanding writer (Jalil Mammadguluzade) rightly emphasized that it was Ali Nazmi, the poet, who was close to the revolutionary

spirit of Sabir's satire and could enter his poetic galaxy.

The views of Professor Firidun Huseynov on the work of Ali Nazmi also had a significant impact on the content and scientific and literary value of the article. The main advantages of these works are truthfulness, openness, simplicity and clarity. These poems are touching, deadly, thought-provoking and memorable. Artificialness and fatigue, rhetoric and stupidity are alien to their common spirit. "

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