

**THE CRITICAL VIEWS ABOUT THE NOVEL “FATALI FATHY”
BY CHINGIZ HUSEYNOV**

**КРИТИЧНІ ПОГЛЯДИ НА НОВИЙ РОМАН «ФАТАЛЬНИЙ ФАТАЛІ»
ЧИНГІЗА ГУСЕЙНОВА**

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The article deals with the researches carried out in the novel “Fataly Fathy” in which the image of Akhundzade was created. Here the researchers paid much attention to the genre features of the work, as well as to the peculiar features of Akhundzade’s character created in the work. In this article it is also mentioned the social historical condition in which Akhundzade lived and the current situation in which the work was written. As a result, it has been easier to understand the researcher’s views, comments and criticism about the work.

In this article it has been given much attention to the critics’ original critical views about “Fataly Fathy”. The article also covers the views of critics like Y. Akhundlu, Elchin, H. Guliyev, Ch. Huseynov, Y. Garayev. The novel “Fataly Fathy” is one of the most comprehensive and richest in content novels written about Akhundzadeh. As Y. Akhundlu’s saying, Akhundzadeh’s life is studied in parallel with the social events of the life. Akhundzadeh is the central image of the work. The events are directly or indirectly related to him. However Akhundzadeh can’t be considered purely positive image. For example, at the beginning of the novel, the young Fataly desires to get a medal, an order, a rank and he thinks that he should be given a rank and a medal. He wishes all these not just for himself. The researchers criticizing the work appreciated the work highly and considered it to be special remarkable describing the details of Akhundzadeh’s life and the XIX century of Azerbaijan life. The novel is considered to be one of the first novels of the XX century Azerbaijani novel based on world experience, adapted to the world-novel practice and poetry.

Chingiz Huseynov has presented the image to the reader with its positive and negative sides in his work “Fataly Fathy”. Thanks to this he could describe the inner world of the image. Another advantage of the novel is the learning of the historical facts, the conveying of the period to the reader. While reading the novel we witness the writer’s serious working on the novel. Chingiz Huseynov’s appeal to the historical genre is not accidental. At this period we see the development of the historical genre and the appearance of the new works in our literature. Aziza Jafarzadeh, Nicat Shirvani, Alisa Nicat and other prominent writers created new examples about historical periods in this genre.

Key words: Azerbaijani novel, “Fataly Fathy”, Akhundzadeh, situation, XIX century.

У статті йдеться про дослідження, проведені в романі «Фатальний Фаталі», в якому було створено образ Ахундзаде. Тут дослідники приділяли багато уваги жанровим особливостям твору, а також особливостям характеру Ахундзаде, створеного у творі. У цій статті також згадується соціально-історичний стан, в якому проживав Ахундзаде, та поточна ситуація, в якій написано твір. У результаті було легше зрозуміти погляди, коментарі та критику дослідника щодо роботи.

У цій статті було приділено багато уваги оригінальним поглядам критиків щодо «Фатального Фаталі». Стаття також висвітлює погляди таких критиків, як Ю. Ахундлу, Ельчин, Х. Гулієв, гл. Гусейнов, Ю. Гараєв. Роман «Фатальний Фаталі» – один із найбільш всеосяжних та найбагатших за змістом романів, написаних про Ахундзаде. Як говорить Ю. Ахундлу, життя Ахундзаде вивчається паралельно із суспільними подіями. Ахундзаде – центральний образ твору. Події прямо чи опосередковано пов’язані з ним. Однак Ахундзаде не можна вважати суто позитивним образом. Наприклад, на початку роману молодий Фаталі бажає отримати медаль, орден, звання, і він думає, що йому слід присвоїти звання та медаль. Він бажає всього цього не тільки для себе. Дослідники, що критикують твір, високо оцінили цей твір і вважали його особливо чудовим, позаяк він описує деталі життя Ахундзаде та життя Азербайджану у XIX столітті. Роман вважається одним із перших романів азербайджанського роману XX століття, заснованого на світовому досвіді, адаптованому до світової романної практики та поезії.

Чингіз Гусейнов представив читачеві образ із його позитивними та негативними сторонами у творі «Фатальний Фаталі». Завдяки цьому він міг описати внутрішній світ зображення. Ще одна перевага роману – це вивчення історичних фактів, передача періоду читачеві. Читаючи роман, ми спостерігаємо серйозну роботу письменника над романом. Звернення Чингіза Гусейнова до історичного жанру не випадкове. У цей період ми бачимо розвиток історичного жанру та появу нових творів у нашій літературі. Азіза Джафарзаде, Нікат Ширвані, Аліса Нікат та інші видатні письменники створили нові приклади про історичні періоди в цьому жанрі.

Ключові слова: азербайджанський роман, «Фатальний Фаталі», Ахундзаде, ситуація, XIX століття.

Introduction. In literature we come across a number of prose works where Akhundov’s image was created. Here is included: the narrative of “Labudluk” and the novel of “Fataly Fathy” by Ch. Huseynov, the novels “Naghmayaya donmush omur”, “Mirza

Shafi”, “Ganjaly mudrik” by Alisa Nijat, the novel of “Adimiz ve taleyimiz” by Anvar Mammadkhanly, the novel of “Makhtaly” by Maharram Zaman, the story of “Yokh, Jenab Akhundov” by Sadig Shukurov etc. Most of these works attracted the atten-

tion of many researchers as they have been dedicated to the historical themes and reflect the characteristics of a certain period of time. Elchin, Yashar Qarayev, H. Guliyev, Y. Akhundlu, Tayyar Salamoghlu and other critics researched the above-mentioned works and expressed their thoughts on them. Among the mentioned works the novel of "Fataly Fathy" by Ch. Huseynov has been investigated widely.

A prominent literary critic Y. Akhundlu while describing the novel "Fataly Fathy" writes: "The novel "Fataly Fathy" occupies an important role in the artistic and philosophical presentation of time and master problem. In this work M.F. Akhundov's fate is described in unity with the most significant events of the XIX century, more precisely the life of the XIX century's thinker and people's fate are revived" [13, p. 151].

The novel "Fataly Fathy" is one of the most comprehensive and richest in content novels written about Akhundzadeh. As Y. Akhundlu's saying, Akhundzadeh's life is studied in parallel with the social events of the life. The novel written in historical theme reveals the contradictions of that period and opens the way to learn the life and activity of Akhundzadeh for the reader.

Tayyar Salamoghlu also appreciates the novel "Fataly Fathy" highly. He describes the novel as a brilliant example of the novel genre written in 80s and stresses that the novel "Fataly Fathy" is an indicator of the development taking place in novel genre. The generalized idea of the critic about the novel is: "Fataly Fathy" is a novel reflecting the period, life, social-political and creative activity of the outstanding writer-playwright M.F. Akhundzadeh who opened a new page in the history of the Azerbaijan literature [11, p. 180].

Akhundzadeh is the central image of the work. The events are directly or indirectly related to him. However Akhundzadeh can't be considered purely positive image. For example, at the beginning of the novel, the young Fataly desires to get a medal, an order, a rank and he thinks that he should be given a rank and a medal. He wishes all these not just for himself. He says: "We have relatives, neighbors, familiars, friends, enemies..." [7, p. 23]. Again, at the beginning of the novel Akhundzadeh evaluates the struggle against Tsar as needless work and he names the mountain-dwellers as wild people. According to Akhundzadeh these scattered forces will be destroyed at the end. But while reading the novel the image becomes perfect in the eyes of the reader. Akhundzadeh who wants a medal, a rank at the beginning of the novel, at the end he is busy with writing and realizes that it is necessary to fight against Tsar whatever happens.

Analysis of recent research and publications.

The theory of non-conformity that emerged during the Soviet period neglected the artistic aesthetic value of many novels after the 30s. According to this theory "the positive hero" had to be positive in everything that he did. There had to be no contradiction in his character or appearance. This was the downside of the novels that emerged in those years and later. The desire to see the presented image "clearer than water" made some writers give up the description of the hero's spiritual world [8, p. 125–133]. For example, the literary critic Panah Khalilov made his remarks in his writing under the title "How the life of the positive hero is depicted" which is included in his work "Nasrimizin Ufuklary". According to the researcher, the positive hero should be positive in everything and educate the reader with his positive efforts and actions. And this prevents the writer from description the image's spiritual life, as Khatun Gulaliyeva writes.

The writer critic Elchin Afandiyev also approaches this issue in this way. According to the critic, it is wrong to differentiate the images as fully positive or fully negative. Additionally he writes: "In our prose in most articles especially written on the issue of the artistic character, as well as the articles dedicated to the analysis of the prose works, the heroes are artificially divided into two parts, positive and negative ones and in most cases they have been satisfied by giving their sociological analysis. In this case a very interesting and characteristic misunderstanding emerged: the personality and its social position and work with its artistic image, or rather the mistakes of the image as the author's mistakes or the positive aspects of the described personality are understood as the author's artistic success [4, p. 86].

Discussion. But Chingiz Huseynov has presented the image to the reader with its positive and negative sides in his work "Fataly Fathy". Thanks to this he could describe the inner world of the image. Another advantage of the novel is the learning of the historical facts, the conveying of the period to the reader. While reading the novel we witness the writer's serious working on the novel. Yavuz Akhundlu's notes about the novel: "The author learnt deeply the writer's period, environment, life, personality, and literary activity, and as he acknowledged in one of his letters he worked hard in archives and collected "enough material for ten years", while working he revealed a number of official documents. The author investigated the XIX century literature and obtained enough material to describe thoroughly the landscape of that period and to revive fully the hero's image".

Chingiz Huseynov's appeal to the historical genre is not accidental. At this period, we see the development of the historical genre and the appearance of the new works in our literature. Aziza Jafarzadeh, Nicat Shirvani, Alisa Nicat and other prominent writers created new examples about historical periods in this genre. Because as Qulu Khalilov said: "History is always alive, modern, interesting. It is a sample and a tradition. People who don't learn their history have no future" [9, p. 278]. On the other hand Qulu Khalilov stresses that after the 50s of the XX century the interest to the historical theme has increased significantly.

The novel covers the whole life of Akhundzadeh alongside with the general view of that period. The events are described in three ways: 1. The description of the real events that happened to Akhundzadeh. 2. The description of Akhundzadeh's thoughts. 3. The description carried out during the use of gretoscs (dreams, talk with the magician).

The events are connected with Akhundzadeh directly or indirectly. Akhundzadeh is the typical image of the Azerbaijanis living in the XIX century. "He described the biography of the nation's leading intellectual as the century-old biography of the people. The fate of M.F. Akhundzadeh in his work became closely linked with the XIX century fate of Azerbaijan" [6]. The more the events in the novel coincide with the contradictory period, the more the period is antagonistic in which the work has been written.

The author supports Akhundzadeh's alphabet reforms and thinks that the change and the simplification of the alphabet will affect positively to the education of the people. But the interesting fact is that the Tsar government also supports Akhundzadeh in this issue, they support him financially, organize his trips to Istanbul and Tehran. Even if the alphabet project was adopted, according to the Akhundzadeh's application the printing owners would have to pay one-fifth of the profit gained from the printing of the new alphabet to Akhundzadeh and his successors for 15 years [2, p. 33].

Before his travels Akhundzadeh got permission from the local government, the purpose of the thinker and the importance of the work were explained in the written applications. And the local government allowed him without exception. Why did the Tsarism need alphabet reform? Did it really want the East to get educated? The author Chingiz Abdullayev indicates that with his high purpose Akhundov serves Tsarism without knowing it. "Any project in the Empire had to serve, first of all, to strengthen the colonial net [6]. The alphabet reform was also

in line with the Tsarisms' interests. Thanks to this, it was possible to turn people into colonies quickly.

The description of the division of Azerbaijan into two parts with real facts and illustrated paints, the correct approach to the historical and tragic event distinguishes this novel from others. The history is retold in details, alongside with the history of the treaties the legal bases are put on the stage. In this novel not only Russia but also Iran seems to be unfair. Authors who wrote about the event during the Soviet time described the North Azerbaijan as an independent, free country, but South Azerbaijan as an invaded country forcibly by Iran. In fact both sides have become the colonies of the Empires. Akhundzadeh's life continued at the intersection of these events and all these events were directly connected with him. It is impossible to find a historical event in the novel that does not relate to the life or fate of a great writer. At the beginning of the XIX century the northern part of Azerbaijan was occupied by Russia and remained within Russian Empire, the Araz river became the symbol of pain and sorrow dividing the single native land into two parts. The tragic role of this division in the mind of the people, in the fate of different sections of nation and the difficulties of the way leading to the future are directly linked to the fate of M.F. Akhundzadeh [13, p. 155].

The end of the novel is very interesting from the artistic point of view. The literary critic Y. Akhundlu expresses his attitude towards the description of the last years of M.F. Akhundzadeh: "Though he is alone, helpless and sad, he is loyal to his belief. This is due to the optimistic attitude of the thinker to the future. We also get acquainted with the latest accords of M.F. Akhundzadeh's meaningful life. The great writer somehow sorts out his life struggle" [13, p. 103].

Conclusions. "Fatali Fathy" is the first literary sample to reveal the true face of Tsarism on the basis of documents. "There is no plot line in the work" [13, c. 103], but separate parts give direction to the plot and complete it. The work happens at the intersection of the East and West. These years are just the same years when the European and Russian culture were first integrated into the National culture. However it cannot be said that Tsarism carried out a cultural revolution in the East. Cruelty and colonialism are at the heart of Tsarism's human policy.

The researchers criticizing the work appreciated the work highly and considered it to be special remarkable describing the details of Akhundzadeh's life and the XIX century of Azerbaijan life. The novel is considered to be one of the first novels of the XX century Azerbaijani novel based on world experience, adapted to the world-novel prac-

tice and poetry. The novel has also negative points, for example, according to Y. Akhundlu, a reader who does not know the Akhundzadeh's life and period cannot understand the novel or other negative points

such as skipping from one event to another, switching to an indefinite text without explanation, etc. But, besides these, the novel is one of the brightest examples of the Azerbaijani historical novel.

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MAMMAD SAID ORDUBADI'S CALL FOR NATIONAL INDEPENDENCE AND THE IDEAL OF NATIONAL UNITY IN SATIRICAL FICTION

ЗАКЛИК МАММАДА САЇДА ОРДУБАДІ ДО НАЦІОНАЛЬНОЇ НЕЗАЛЕЖНОСТІ ТА ІДЕАЛУ НАЦІОНАЛЬНОЇ ЄДНОСТІ У САТИРИЧНІЙ ХУДОЖНІЙ ЛІТЕРАТУРІ

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Occupying a special place in the history of Azerbaijani literature with large volumes of prose, the founder of the historical novel genre in our national generation, Mammad Said Ordubadi was also known as a talented publicist along with being a poet, playwright and translator, was one of the tireless members of Molla Nasraddin. The great part of the literary heritage of Mammad Said Ordubadi, who was engaged in artistic creativity at the age of 14–15, also consists of feletons. These literary-publicist writings are devoted to important events of the day, have managed not only to catch the pulse of time, but also to keep up with the times. In his works, he touched upon a number of issues that disturbed people, the problem of national unity; has also called for national independence. His publicist heritage, satirical literary prose is one of the golden pages of our literature and press history.

His feuilletons are distinguished by their content and form from the writings of their contemporaries in this genre. It is interesting that these are sometimes in the form of complete prose, sometimes in the alternation form of prose and poetry, sometimes before prose later poetry, sometimes written in full poetry or, after a small introduction of prose, the poetry is written. These prose works often give a small story effect. For example, these feuilletons have at least two copies, their judgments or comparisons are made, and within a small plot, the author pushes the reader to think about a particular issue. Sometimes the name of the feuilleton is in conflict with its content. It also has some kind of ironic effect. In the M.S. Ordubadi's feuilletons in addition to his own signatures, we come across the signatures of other collaborators of "Molla Nasreddin". These signatures are included in the plot as an image, or the author writes his letter formed feuilletons with reference to them. It shows that fourteen thousand seven hundred thirty five signatures per document. Here, satire is condemned by the fact that, despite the fact that the elements of material interest are fighting for their own interests and ignorance of national interest is discredited by satire.

Key words: M.S. Ordubadi, national prose, national independence, satirical prose, publicity, feleton.

Займаючи особливе місце в історії азербайджанської літератури, основоположник жанру історичного роману в нашому національному поколінні Маммад Саїд Ордубаді був також відомий як талановитий публіцист, поет, драматург і перекладач. Велика частина літературної спадщини Маммада Саїда Ордубаді, який займався художньою творчістю у віці 14–15 років, також складається з фейлетонів. Ці літературно-публіцистичні твори, присвячені важ-