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THE ESSENCE AND CHARACTER OF MALE TYPES IN AZERBAIJANI LITERATURE OF THE NEW PERIOD

The article examines male types at the stage of the new period of Azerbaijani literature. It is known that male types change from time to time and are updated in artistic thought. This update is more noticeable in the literature of modern times. It is noted that at this stage, the emergence of our literature in new genres and forms creates its imaginative richness. We find new types in I. Gutkashinli's novella "Rashid Bey and Saadat Khanum", M. Akhundzade's comedies and the novella "Deceived Stars". It was found that these types differed from their predecessors not only in character, but also in social content. They also included individual groups of the society to which they belonged. There were peculiar images of enlightenment realism, realism and critical realism. The article reveals that the story of J. Mammadkulizade's "Stories of the Village of Danabash" and the typical images in his individual stories generally reflected the essence of modern times. The information is given that his male types differed from the male types of educational realistic literature also because of their individual characteristics. All this indicates that in artistic thought, male types acquire individual and distinctive features from time to time. The article highlights that literary works contain many changing and updating realities that reflect the thoughts, events, and spiritual evolution of the people. These realities manifested themselves in different ways at different times. According to the life events, content and storylines described in literary works, one can learn the historical path of development of the people, the feelings and problems they experience. It is stated that images and characteristic types in literary works are also one of the best means of conveying the author's idea. Because life manifests itself in images and types. It also changes over time and is updated according to the existence of the people. The article states that the writer is trying to reflect life through artistic images. This can be clearly seen from the male types in our literature.

Key words: Modern times, Azerbaijani literature, M. F. Akhundzade, male types, character.

Statement of the problem. Azerbaijani literature is extremely rich in terms of types. The wealth of types that arise in our literature also comes from tradition. Our literature has a great tradition in terms of types. The richness of Azerbaijani literature in terms of types is also evident in the Azerbaijani literature of the new era. In educational and realistic literature, the character of male types changes, they are updated in accordance with their role in society. Rashid I. Gutkashinli ("Rashid bey and Saadat khanum") is interpreted as a new type of character in terms of content. His character is characterized by many traits. As in love epics, he represents the masculine nature of love with a romantic love adventure, but also embraces social issues. Rashid bey is against old-fashioned, conservatism, female slavery is alien to him, he is a supporter of free love and mutual love. He has both typological features from classical Oriental literature. He is well versed in Oriental literature and culture, possesses moral and ethical values: "Rashid Bey was also raised as a nobleman of the Middle Ages and grew up as a brave, honest and noble knight who was good at horseback riding and shooting. He was known

among his compatriots for his intelligence, nobility, good character, as well as his bravery and kindness, and won their sympathy" [4, p. 249]. However, since Rashid also represents the writer's era and milieu, he is imbued with enlightened and realistic ideas.

With the introduction of realistic and satirical thought into our literature, a new rich gallery of types is being formed. M. F. Akhundzade's comedies, far from abstract, imaginary ideas, have created images that create and present a picture of the era and society. In his comedies, the realities of the era are depicted in the social process, and social problems are reflected. Molla Ibrahimkhalil, whom he introduced to our literature in his first comedy, "The Story of Molla Ibrahimkhalil, a Chemist", is a new type. The comedian puts him on one side, and people of Nukha on the other. People of Nukha who suddenly fall in love with easy enrichment fall into his trap. Although each of them is a separate personality, the playwright takes them as a whole; because they all have the same character and think the same way. Or rather, they can't think for themselves. That's why they are being deceived by Molla Ibrahimkhalil. Haji Nuru also tells

them the following: “The Elixir has no body in the world. This Sheikh Salah, who came from Khachmas, convinced you on one level and confused your minds, so that you will never believe my word” [1, p. 33]. Sheikh Salah is known here as a believer, and the people of Nukha believe his words. After he swears by what he saw “as a believer” (“Yes, the truth that I read, I saw with my own eyes that whenever someone brought a coin to Molla Ibrahimkhalil, he took two weights of pure silver” [1, p. 32], the people of Nukha have no doubt in the alchemy of Molla Ibrahimkhalil.

Analysis of recent research and publications. Male images in literature in general have interested many authors. In Azerbaijani literature, researchers who have conducted extensive research on this topic include J. Jafarov, N. Mammadov, A. Nazim, Y. Garayev and others.

Task statement. The main topic of the presented article is to examine the place and role of the male images in the Azerbaijan literature.

Outline of the main material of the study. M. F. Akhundzade tries to show signs of stagnation in modern society in the comedy “The Story of Molla Ibrahimkhalil the Alchemist”. Interestingly, all the types here are male types. The male types here are divided into three parts:

1) Molla Ibrahimkhalil is the main point of conflict. In a stagnant, thoughtless society, he wants to get rich by cheating people, and he achieves this. Sheikh Salah, known in society as a “believing servant”, also helps him in this. Since this society has believed in Sheikh Salah, any positive word he says about Molla Ibrahimkhalil’s work convinces them. Art historian and critic Jafar Jafarov highly appreciates this first type of comedian and writes: “Molla Ibrahimkhalil, created by Akhundov, is a very tired, realistic image. He is a typical representative of a feudal society. He is an intelligent and insightful person, has a strong character. He knows how to consistently fight for his goal. He is a very skilled character; he also knows how to use sarcasm and ridicule, never loses his composure, looks cold-blooded and hypocritical with great skill” [3, p. 16]. Nadir Mammadov, a researcher of the comedian’s work, also believes that the types in M. F. Akhundzade’s work, both in comedy and in prose, are new and original in content [5, p. 465].

2) The Nukha’s people are the main figures whom M. F. Akhundzade wants to expose. The playwright is more interested in Nukhulus than in Molla Ibrahimkhalil. Because they are the main strata of society. However, stagnation has caused the stupidity of these strata. And the society has stagnated because it has such representatives as the Nukha’s people.

In this society, everyone lies to each other, violence occurs, and many are used to living by robbery. That’s why Molla Ibrahimkhalil had the idea to deceive the people. Everyone deceives each other and goes unpunished. Emboldened by this impunity and the inability of society to think, Molla Ibrahimkhalil builds his own “elixir” empire of lies and achieves this. The Nukha’s people, on the other hand, fall into the trap of easy enrichment from nothing and lose what they have.

3) The only character in comedy who opposes both forces is Haji Nur. This type expresses the idea of the work and the author’s position throughout the comedy with his sharp words, angry remarks and thoughts. He not only criticizes this character of the Nuhulu people who want to get rich easily, but also reveals their true nature. Haji Nuru speaks out against scammers and adventurers like Molla Ibrahimkhalil, as well as against representatives of society who believe in him – the Nuhulu people. He targets both merchants and superstitions. He is also a poet, and considers poetry his elixir (“everyone’s own art is an elixir for himself and a source of good mood”). At one point, he turns to the Nukha people and says, “When, fortunately for me, you are the ones who are always with me, there is no perfection, no mind, no brains; then what good will my skill be. What is the use of my poetry?” [1, p. 46]. Thus, M. F. Akhundzade’s type is critical of himself and recognizes that he is alone in this stagnant society and that these poems he wrote are useless to the people.

In the next five comedies by M. F. Akhundzade, a number of types are updated and enriched in content, ideas and form. In the comedy “The Story of Mr. Jordan and Dervish Mastali Shah” he creates such types as Hatemkhan agha, Shahbaz Bey, Mr. Jordan and Mastali Shah. In this Muslim society, described by the comedian, the change of time is also monotonous; everything is measured and measured, ignorance and superstition reign, there is almost no connection with the outside world, everything is subject to the dictates of God and religion. At this time, Mr. Jordan, who came from France, brings a certain mobility to this environment; attitudes towards life and events in society are changing. Mr. Jordan wants to take Shahbaz Bey with him to Paris, Shahbaz Bey has agreed to this, but the environment does not allow it. And in this work by M. F. Akhundzade’s male types are new and in many cases act as carriers of the author’s educational ideas. The biggest type, which the author emphasizes, is Hatemkhan Agha. He represents, first of all, the East. In response, M. F. Akhundzade introduces the Monsieur Jordan type, which represents

the West, and hence the work compares East and West. In the mansion of Hatemkhan Agha, everything is fine, calm and continues according to the previous inertia. Hatemkhan Agha himself is intelligent, respected by everyone, caring, and constantly talks about time and its demands. However, his life takes place within the framework of tradition. With the arrival of Monsieur Jordan, everything changes; Hatemkhan Agha compares the world in which he lives with an environment alien to him and comes to certain conclusions: "It seems to me that if we have this custom and character, then Parisians have the opposite. For example, we dye our hands with henna, the French don't; we shave our heads, they put hair on our heads. We sit with our hats on, they sit with their heads uncovered. We wear slippers, they wear boots. We eat with our hands, they eat with a spoon; we accept gifts openly, they accept them secretly. We believe in everything, they don't believe in anything..." [1, p. 52]. M. F. Akhundzade, contrasting the types of Hatemkhan Agha and Monsieur Jordan, for the first time provides a comparison of two environments and worlds.

With the Mastali Shah type, the comedian wants to show that superstitions and traditions still prevail in this world. Monsieur Jordan was prevented from taking Shahbaz Bey to Paris by Mastali Shah. With this, the comedian wants to show that the Mastali shahs still have a large share in this world. His job is to "turn around" and hinder what goes well in society in exchange for material interest.

In M. F. Akhundzade's comedy "Sarguzashti-vaziri-khani-Lankaran" we also encounter new male types. One of the main goals of the comedian here is to create an image of a despotic khan and vizier, to criticize their role in governing society. In contrast to them, he puts the Teymur-agma type, who still has little strength to come to political power. Besides being honest and noble, Teymur-agma is brave, courageous and fearless. It is these qualities that make him right in the finale and gain power.

The male characters (Bayram, Tarverdi) of M. F. Akhundzade's comedy "The Story of the Robber Bear" reflect the realities created by the occupation in a new era. The occupation of Azerbaijan by tsarism and the bribery of tsarist officials have created new realities in the Azerbaijani environment. These realities have forced young people like Bayram to remain unemployed and pushed them to "commit crimes". When divanbek created a council around Bayram, the residents of Terekeme declared that what the traveling circus performer said was a "fairy tale". Here, the comedian wants to show that the "game" between the residents of Terekeme and divanbek goes

according to the rules. People know that divanbek uses the law enforcement apparatus the way he knows how, so they don't want to betray Bayram. The comedian here creates a generalized type of the tsarist administrative system using the image of divanbey.

The image of Haji Gara (Adventurer-merciful-miserly) occupies an important place in the typology of M. F. Akhundzade. True, the image of Heydar Bey also reflects the most typical image of the bey of the era and environment, but the character of Haji Gara allows him to occupy an important place among the world's typologies. Haji Gara is shown not just as a merchant with his money and wealth, he is a greedy merchant, the type who is eager to make money, as one of those who accepts that money is the most powerful "force". Not everyone from the merchant class to which Haji Gara belongs is like him. Haji Gara, with his numerous typified qualities and character, is a typified type of people who live by the desire to earn and trade, a type that is rarely found in the system of public relations. In this regard, there are various typologies in the world literature. The Russian critic V. G. Belinsky, speaking about A. S. Pushkin in the tragicomedy "The Miserly Knight" came to the following conclusion: "The idea of a miser is not a new idea. The ideal of a miser is one, but his types are infinitely diverse" [2, p. 296]. In this sense, M. F. Akhundzade's type of Haji Gara is completely new and original in all its character. Haji Gara stands out not only for his general formulas of avarice, but also for his completely typical and individual traits. Nadir Mammadov, referring to this, writes: "M. F. Akhundov created in his comedies a new and very integral, interesting image of a miser, whose ideal is one, but which has an original character both in its inner content, national qualities, and style of portrayal" [5, p. 482]. Haji Gara's desire to earn money is so strong that he does not hesitate to resort even to illegal means, answering "yes" to the Beks' offer to bring contraband goods. Asker bey asked him, "Do you see how Firang's goods have risen in price now? The fence that was bought in Tabriz for a yard for Abbasi is being sold here for six shahis. Tea, which costs one manat per kilogram, is sold here for one and a half manats" [1, p. 123]. Although Haji Gara has a lot of money, his family and loved ones do not benefit from it. His wife, Tukez, reproaches him, saying, "You won't even find poison in your house, and even if you did, you wouldn't give it to us". However, Haji Gara was so obsessed with greed for money and wealth that he devoted all his thoughts to this direction, and also made him a liar. M. F. Akhundzade also discovers his moral bankruptcy. "...in this era, especially since he is very old... it's better if a

person's pocket is full of money", he says, showing that he is morally empty. The comedian not only presents Haji Kara as a miser, but also portrays him as a social force in the environment. Although he is interested in the comic as a greedy miser, his consent to the smuggling of goods is necessary to reveal the social processes in society. Although he is not a force that will promote social power in society, his actions reveal many social problems in society. It is thanks to Haji Kara's smuggling that the true nature of the characters of Divanbey and the Nachalnik is revealed. The words spoken by his servant Karamali reveal the inner face of the existing administration. Karamali, who slanders Haji Kara, says: "Oh man, you should be sad, not laughing, because you got us into trouble for no reason, who knows if we'll get rid of the dirt now? The mud of Urus will not end in five years. Who will gather our bread, who will thresh our threshing floor? Oh, oh!" [1, p. 157].

In the literature of critical realism, male types appear in a new context; already in the works of J. Mammadkulizade and A. Hagverdiyev, male types reflecting different strata of society reflect existing realities. In critical realism, male types go through a rich path of development; here, negative types of characters multiply and become diverse. Little people are taken as such negative types and become the central type of artwork. Noting this problem, prominent literary critic Yashar Garayev noted that in early realistic prose and drama there were few individual types and the image of the people and the masses was mainly brought to the fore, while in critical realism the projectors of satire were directed at individuals and individual layers, and wrote: "Such a process occurs in the late period of the development of realistic prose, prose now follows the path of revealing the inner, spiritual, and moral world of one of its collective "people", "mass" images in isolation, and critical realism begins to be interested in the people, first of all, as a personality problem" [8, vol. 3, p. 228]. Indeed, J. Mammadkulizade's fiction creates original types that were not previously found in our literature. In his works "Stories of the village of Danabash", "Mailbox", "Master Zeynal", "Gurbanali Bey" and others, the types reflected the principles of critical realism with new content. Khudayar bey, Novruzali, Usta Zeynal, Gurbanali bey – each of them was an original type that carried the content of existing social processes. In these works, the problems of national social life were presented precisely through national types. Critic Ali Nazim expressed this feature of J. Mammadguluzade's work as follows: "J. Mammadguluzade entered the "sacred" literary

"kaaba", which until then had served the taste of the upper, noble classes, with his sandals and brought to life many uninvited guests like Uncle Muhammad Hasan" [7, p. 163]. Against the backdrop of the incident of the disappearance of Uncle Muhammad Hasan's donkey, he presents the events taking place in Azerbaijani society (here in the village of Danabash) through the characters of Khudayar Bey, Uncle Mammadhasan, Qazi, Glava, Nachalnik, and Peasant. Trying to build his happiness on the misfortune of others, Khudayar bey despotically rules the village with his stick. In this society, it seems, everyone is offended, someone's donkey is forcibly taken away, someone is forcibly married off. As a result, tragedy occurs in several families of a small village. Here, through the image of Khudayar bek, the writer exposes the dominance of force and power, the very essence of the feudal system of government.

In the work of J. Mammadkulizadeh, so to speak, not only negative characters are used as types, but also simple, hardworking people who do not harm anyone, are typified and carry social content. Muhammadhasan uncle was worried not only about the loss of the donkey, but also that he could not go on a pilgrimage. He bought a donkey to go on a pilgrimage; but that was also impossible. What the villagers said about accepting the pilgrimage also reveals the thoughts of these simple, hardworking people. These words of one of the typologies on the topic "Whose visit is accepted, whose is not" clearly reflect the current situation: "Oh, let's see if someone goes on a pilgrimage, performs his pilgrimage, then returns to his homeland, we gather in groups and go to meet this man and join hands and say: "May your pilgrimage be accepted", oh, let's see if what we say will be accepted by this man, or not? Oh. Let's see if this word that we say to him, these words have any benefit for this person or not?" [6, p. 46].

Novruzali ("Mailbox") is also a simple, rural, small person. However, with the help of this typology of the little man, the writer manages to uncover very big problems. Novruzali is the most typical, generalized image of the society of that time. With the help of this typology, the writer revealed the philosophy of Novruzali. Novruzali is a typology of an Azerbaijani peasant who is unaware of the innovations taking place around him. In a world where the mailbox has begun to dominate, his imagination is very small, so to speak, he knows only his village, his master's door and the courtroom, he has no connection with the outside world. The mailbox here reflects connection, a new era, development and speed. Novruzali, on the other hand, is lagging behind this speed. His only duty

is to take care of his peasantry, to show respect and honor to the Khan (“...what a word, O Khan, I will be your slave until I die”) and be his servant. He is even happy to fulfill this duty, considering it a duty. There is nothing national or social in his mind, he considers serving the Khan to be his “legitimate business”.

The writer type of Usta Zeynal (“Master Zeynal”) is completely different from Novruzali; he can think. However, in his thinking, religious consciousness dominates national and social consciousness and reflects the thoughts of the average religious person. Where he works to earn a living, he practices religious philosophizing. He can’t do the job he would have done in a day or two. Although he undertakes the repair of the plaster of Mugdisi Akop’s house for two manats a day, he cannot complete it. Mugdisi Akop asks many questions: “Hossein, why don’t you have a king?”, drawing the conversation into a historical context. Or, in a conversation with Mugdisi Akop, he describes the image of a true Muslim as follows: “If the Muslims of your province are even a hair’s breadth like Muslims, curse my father! Do you see this Agha Sadiq of yours? I worked with him last week. The damned man’s wealth has exceeded the limit. I say, Agha Sadiq, brother, why did you accumulate this wealth? Why don’t you go on a pilgrimage to Karbala? Shameless son, shameless, swears by twelve imams that I will not be able to do this. Why can’t you do that, lavender?” [6, p. 144]. In conversation with his disciple Gurban, he talks about worldly affairs, Christian and Muslim issues and seems to be a Muslim fanatic. When Mugdisi

Akop demands that the job be done and completed, he says, “Don’t be sad, my friend. God is generous. Put your trust in God, who created the heavens and the earth out of nothing. If God is pleased, let there be no such work, ten such works, I will finish them in a minute; if not, what is my sin?” [6, p. 146]. J. Mammadguluzade creates a typical Muslim image with the type of Master Zeynal. He believes in God, accepts that he provides sustenance to man; in his opinion, if God allows, he will complete this work. But it seems that God does not allow it, the poet became angry at Gurban, who was pouring water from an Armenian basin, and said: “Gurban, may God curse you! You brought water in your Armenian jug and dirtied the world. May God curse you” [6, p. 149], he took his things, spat in the Gurban’s face and left the work unfinished.

Conclusions. All this shows that the types in Azerbaijani literary prose change from time to time, are updated and reflect the nature of the time. In particular, in critical realism, types appear in a completely new essence in terms of content. The male characters of Azerbaijani literature are rich and diverse in character. However, the main thing that unites them is that each of them has original features, is selected according to their individual qualities and reflects many features of their time. Apart from some characteristic features, each of these male types has its own unique characteristics; they differ from each other in their views on life, the world and events. You can even see some differences between the old male types and the new generation.

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Гадірова Л. СУТНІСТЬ І ХАРАКТЕР ЧОЛОВІЧИХ ТИПАЖІВ В АЗЕРБАЙДЖАНСЬКІЙ ЛІТЕРАТУРІ НОВОГО ЧАСУ

У статті досліджуються чоловічі типажі на етапі нового періоду азербайджанської літератури. Відомо, що чоловічі типажі іноді змінюються і оновлюються у художній думці. Це оновлення більш помітне у літературі нового часу. Наголошується, що на цьому етапі зародження нашої літератури в нових жанрах і формах створює її образне багатство. Нові типажі ми зустрічаємо у повісті І. Гуткашлі «Рашид Бей і Саадат ханум», комедіях М. Ахундаде та повісті «Ошукані зірки». Встановлено, що ці типажі відрізнялися від своїх попередників як характером, а й соціальним змістом. Вони також включали окремі групи товариства, до яких вони належали. Виникали своєрідні образи просвітницького реалізму, реалізму та критичного реалізму. У статті розкрито, що повість Дж. Мамедкулізаде «Оповідання

села Данабаиш» та типові образи у його окремих оповіданнях загалом відбивали сутність нового часу. Надається інформація, що його чоловічі типажі відрізнялися від чоловічих типажів просвітницької реалістичної літератури також через їх індивідуальні особливості. Все це свідчить про те, що в художній думці чоловічі типажі іноді набувають індивідуальних і відмінних рис.

У статті особливо наголошується, що в літературних творах є багато реальностей, що змінюються і оновлюються, які відображають думки, події та духовну еволюцію народу. Ці реальності виявлялися по-різному у час. За життєвими подіями, змістом та сюжетними лініями, описаними в літературних творах, можна дізнатися історичний шлях розвитку народу, почуття та проблеми, які він відчуває. Дається відомості про те, що образи та характерні типи у літературних творах також є одним із кращих засобів для передачі ідеї автора. Тому що життя проявляється в образах та типах. Це також змінюється з часом і оновлюється відповідно до існування народу. У статті зазначено, що письменник намагається відобразити життя через художні образи. Це можна ясно побачити за чоловічим типом у нашій літературі.

Ключові слова: новий час, азербайджанська література, М. Ф. Ахундзаде, чоловічі типажі, характер.