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DOI <https://doi.org/10.24919/2308-4863/57-1-22>**Ulviyya Kerem AHMEDOVA,***orcid.org/0000-0001-8835-1080**PhD student, Lecturer at the Department of Languages and Literature**Khazar University**(Baku, Azerbaijan) rus_rahimli@yahoo.com***SATIRICAL POEM CREATION BY AMIN ABID**

At the beginning of the 20th century, the existence of difficult and complex conditions, and the change in the way of thinking of the intellectuals, like every young writer with a sense of the Motherland, did not escape the creativity of Amin Abid Gultaki. At the initial stage of his activity, Amin Abid Gultekin Aliabbas, who took the subject of enlightenment as the basis, was not indifferent to the events taking place in the society under the influence of Muznib and the intellectuals of the time. Despite the fact that the satirical poetry of the writer, which plays a fundamental role in the formation of the way of thinking, is a small number of his writings that constitute the enlightening content in the first period of his work, the educational significance is very great. Gultakin's ability to remain indifferent to the events around him throughout his career came from his family environment, his brother Aliabbas Muznib's arduous path, and witnessing the events of the national intellectuals whose beliefs he kept and accepted. Thus, Aliabbas Muznib, whose work he followed from a young age, rebelliously expressed his feeling of shame from the slavery and humiliation of his homeland in his poems, and this rebellion resulted in his exile. This protest, bitterness, "crying" against slavery, which is increasingly the main rock of Gultakin's creativity, should not be considered a coincidence. Events like this, injustice, a time period in which tyranny shackled freedom, the emotional nature of the young Abid, who had a deep love for the country, pushed his way of view from romanticism to realism. His works published in media outlets such as "Dirilik", "Babayi-Amir", and "Iqbal", which played a role in the formation of important satirical poetry schools of the time, were not at a high artistic level but were quite rich, instructive and exemplary in terms of ideas. From 1917, Amin Abid Gultekin, who transitioned from enlightenment to satire, from satire to the struggle for independence, was at the forefront of the struggle for Azerbaijan's freedom. He knew it was his duty as a citizen to show the way out. Until his death, without fear of any pressure, he turned issues such as homeland, nation, and independence into the main objective of his creativity, and with his subjective approach, occupied a unique place in the Azerbaijani literature and independence poetry of the 20th century.

Key words: *Amin Abid, Abid Mutallibzadeh, satire, "Dirilik" magazine, "Babayi-Amir" magazine, "Iqbal" magazine.*

Ульвія Керем АХМЕДОВА,*orcid.org/0000-0001-8835-1080**Викладач кафедри мов і літератури**Університету Хазар**(Баку, Азербайджан) rus_rahimli@yahoo.com***САТИРИЧНА ПОЕМА ТВОРЕННЯ АМІНА АБІДА**

На початку ХХ століття складні й складні умови, зміна способу мислення інтелектуалів, як і кожного молодого письменника з почуттям Батьківщини, не оминули творчість Аміна Абіда Гултакі. На початковому етапі своєї діяльності Амін Абід Гультекін Аліаббас, який взяв за основу тему просвітництва, не був байдужим до подій, що відбувалися в суспільстві під впливом Музніба та інтелектуалів того часу. Незважаючи на те, що сатирична поезія письменника, яка відіграє основоположну роль у формуванні способу мислення, є невеликою кількістю його творів, які складають просвітницький зміст у перший період його творчості, виховне значення є дуже важливим. чудово. Здатність Гультакіна залишатися байдужим до подій навколо нього протягом усієї його кар'єри походила з його сімейного оточення, важкого шляху його брата Аліаббаса Музніба та свідка подій національної інтелігенції, чії переконання він зберіг і приймав. Так, Аліаббас Музніб, за творчістю якого він стежив змолоду, у своїх віршах бунтарсько висловлював почуття сорому від рабства та приниження батьківщини, і це повстання призвело до його вигнання. Цей протест, гіркоту, «плач» проти рабства, яке все більше стає головним каменем творчості Гультакіна, не слід вважати випадковістю. Такі події, несправедливість, час, коли тиранія сковувала свободу, емоційна натура його Абіда, який глибоко любив батьківщину, підштовхнули його погляди від романтизму до реалізму. Його твори, опубліковані в таких ЗМІ, як «Дірілік», «Бабаї-Амір», «Ікбал», які відіграли роль у формуванні важливих сатиричних поетичних шкіл того часу, не були на високому художньому рівні, але були досить насиченими. , повчальний і вірцевий за ідеєю. З 1917 року в авангарді боротьби за свободу Азербайджану стояв Амін Абід Гультекін, який перейшов від просвітництва до сатири, від сатири до боротьби за незалежність. Він знав, що його обов'язок як громадянина — показати вихід. До самої смерті, не боячись будь-якого тиску, він перетворював такі питання, як батьківщина, нація та незалежність, у головну мету

своєї творчості, і своїм суб'єктивним підходом займав унікальне місце в азербайджанській літературі та поезії незалежності 20 століття.

Ключові слова: Амін Абід, Абід Муталлібзаде, сатира, журнал «Дірілік», журнал «Бабаї-Амір», журнал «Ікбал».

Introduction. The revolution of 1905 made a radical change in the thinking of intellectuals and the suppressed feelings of freedom, and created an opportunity to reveal the ideals of freedom and critical thoughts raging inside. Enlightenment-realism that manifested itself in the second half of the 19th century turned into critical-realism at the beginning of the 20th century. The role of the national press in the political struggle of the Azerbaijani people resulting in the establishment of statehood is undeniable. "Caspian", "Eastern-Russian", "Life", "Molla Nasreddin", "Fyuuzat", "Bahlul", "Zanbur", "Fresh life", "Truth", "Progress", "Union", "School", "Dirilik", "Babayi-Amir", "Iqbal", "Basirat" and dozens of other magazines and newspapers published articles reflecting the socio-political meetings, literary and cultural situation of the Azerbaijani people. Several generations of prominent intellectuals, scientists, artists, social and political figures, enlightened intellectuals published their writings with ease or nervousness in these media, young writers tried their first pen experiments and formed their own way of thinking. Among them M. Shakhtakhtinsky, A. Huseynzade, A. Agayev, M. A. Rasulzade, J. Mammadguluzade, M. A. Sabir, A. Nazmi, A. Muznib, A. Abid, N. Narimanov and many others whose names are not mentioned there were prominent intellectuals.

"Molla Nasreddin" satirical magazine started to be published in 1906, giving impetus to satirical journalism. Its main purpose was to penetrate into various areas of public life, to connect the topic, main problems and criticisms of the press body with the daily life of the people, to convey their daily life, wishes and desires, and their flaws. In particular, it was the influence of the tradition created by the satirical magazine "Molla Nasreddin" that successively published satirical media such as "Bahlul", "Zanbur", "Ari", "Tuti", "Mazali", "Babayi-Amir". This was also a clear evidence of the growing interest in satire.

Amin Abid and "Dirilik" magazine. Abid Mutallibzade is in the process of searching for his poems in "Dirilik". The works here take the place of the author's enlightenment thinking to another dimension, the intention of "union" with the series of poems "The Way of Life". At a time when "Turanism", "Turkism" and "unity" were not fully formed in a programmatic way, the poet sees the secret of waking up from a sudden dream in being united, wishing, and intending:

*Heart, enough is enough from a sudden awakening
Save yourself from all this humiliation and
confusion.*

*Today is such a time to pay respect with respect,
You are a Turk, get rid of slavery.*

The magazine, which promoted the slogan "Life is unity", was distinguished mainly by its rebellious and sharp approach to political issues.

*If it is to live, your purpose in this world,
Alliance, alliance, alliance, alliance!*

Poems in the classical style of the young Abidin, who moved from revenge to alliance dimension, were also published in the magazine. One of the issues touched upon in the lyrical quatrains was the indifference of the false religionists to their religion. "Dirilik" magazine plays the role of both a school and an experience for Abid.

1. Creation of Amin Abid and "Babayi-Amir".

No matter how sharply critical the magazine was, it was not satirical, and at a time when "Molla Nasreddin" was published abroad, there was a need for a satirical magazine in Baku. A. Munzib also started publishing a satirical magazine called "Babayi-Amir" during "Dirilik". The lighting of this magazine was also carried out due to the name of Muznib's brother Abulfaz Mutalliboglu. "Molla Nasreddin" magazine had a great influence on the publication of "Babayi-Amir" magazine. "This magazine was not "cut-throat" like "Molla Nasreddin. The writings and cartoons printed here seemed weak and dull, even compared to "Mazali". Simplicity of language and style was a common feature of "Babayi-Amir" and other satirical magazines, and it was inspired by "Molla Nasreddin". J. Mammadguluzade said about the style of these magazines: "... there were no such jokes before, they started writing with jokes" (Pashayev, 1982, p. 52). In the main article "I have arrived" in the first issue, the magazine satirically conveys its arrival in the press world as follows: "What should I do, the pain is too much, the burden is heavy, the strength is too little, the oppression is too much, there is no respect!" (Ashirli, 2009, p. 45).

The main article describes the world war, the depravity of the German troops. He protested against the fact that people are facing the pressure of invaders not only in Azerbaijan, but also in international issues. N. Akhundov defined the main participants of the magazine as follows: "The participants of the magazine are either creative features or satirists

actively working in the magazine: A. Muznib, A. Nazmi, M. S. Ordubadi, J. Jabbarli, B. Abbaszadeh, Irvani, A. Vahid, Amin Abid Mutallibzade and others can be seen" (Akhundov, 1968, p. 106).

"Babayi-Amir" is one of the magazines where Abid tried his first pen experiments. It is felt that he was thinking about the fate of the Motherland and the people from his first writing experiences, which he published in newspapers and magazines such as "Shahabi-Saqib", "Zanbur", "Dirilik", "Babayi-Amir", etc., which A. Abid A. Muznib is the owner and correspondent of. The poems, prose works, and stories he wrote in these years prove this." (Ahmedov, 2003, p. 19).

Abid, whose creativity is influenced by M. A. Sabir, Munzib and other satirical poets, uses the secret signatures of Bahar Ayyar, Basim Ayyar, Gozgurab, Gazdurab Bey, etc. in the magazine. "With the signature of Basim Ayyar, A. Abid wrote the satirical poem "Everybody" and the feuilletons "Goresan", "Conversation of two neighborhood chiefs", "Hear-believe" and others" (Agabey, 2013, p. 43).

The magazine touched on topical issues such as slavery, which is a major problem among local people, but not being aware of it, language, religion, female slavery, ignorance, etc. These poems prove how much influence Molla Nasreddin, especially M. A. Sabir had on Abid Mutallibzade's work, as much as his brother Muznib. Dayishma, question-and-answer, bahri tawil, khajaj, tazyana, which appeared on the pages, continued the satirical legacy:

*Do you know him? – Who is he? Akhundov Ali bey
– Sir, you made a mistake! He is Russian, Kabla Ghulam!*

– No, not Russian-But he speaks Russian, man!

– This is teacher Ali. Don't be sad, my dear Kabla Ghulam

M.A. Sabir's "Man, don't talk to me about school anymore! So, can a child perfect himself with school?" strength to his words:

You took the light of my eyes, you blinded me,

Let your eyes be blind, oh book!

Let a sword cut the curve for the head of the "Rays",

May the "Mime" be nailed to the pen, oh book!

With these words, he draws attention to the indifference shown by the Muslim tribe to books and education. "A person who has been teaching for seventy years is not fond of the word hijra, and by saying that education is showing the atmosphere of the general social situation at the beginning of the 20th century. In his "Babayi-Amir":

Don't be nervous! This oppression you are doing

If I don't show it to the people, who will?!

*Every word you say is an indecent lie,
If I don't announce it to the people, who will?!*

The one-part quartet echoes M. A. Sabir's "Question-Answer" poem, even though it is not technically perfect both in terms of content and the genres it uses:

– Don't see! – Head down, I'll close my eyes

– Don't listen! – I interrupt my words,

– Don't hear a word!-I close my ears,

– Don't laugh!-I'm crying day and night.

– Don't understand!-I can't. Excuse me.

(Sabir, 2002, p. 208)

In the pages of "Babayi-Amir", he criticizes many topical issues such as the Sunni-Shia issue that has arisen among Muslims, how religious people use the purity of people under the name of religion and deceive them. He exposes the flaws in the madrasah system, which is an old method of education, with satirical language, by making the type speak in his own language:

It's school time, I'm afraid again,

I know, "God's lord" will come and wear it!

If he wrote a new Sharia book,

He will say, "Take your sharia book, give me three abbas!"

Or, "He has been teaching for seventy years, but he still doesn't know how to write the word Hijra," he says, saying that the science that is taught to children in vain in mullahkhanas is of no use, and how vain memorization turns them away from school and science. In his poems, folklore sayings such as "A blind person always thinks a fox is a jackal", "If the world is shaken, the world will be shaken", "Standing in every branch is thought to be a fool, a fool", "Proved truth is considered evil", "Where a hair is seen, a beard is known" also makes the language closer to the colloquial language.

2. Amin Abid and his activities in "Iqbal" newspaper. In this period, not only newspapers and magazines with satirical, critical, educational content, but also many media outlets serving the struggle for national independence were active. There was a need for various means to promote and spread the Musavat party's ideology of "Turkification, Islamization, and modernization" among the local people. One of these means was "Iqbal" newspaper. The newspaper, whose first issue was published under the editorship of Sanatulla Eynullayev-Ibrahimov and gained a wide readership at the beginning, was printed in the printing house of the Orujov brothers. The main purpose and goal of the newspaper is given in its first issue. This newspaper expanded its activity with the desire to serve the material and spiritual happiness and fortune of the nation. "Criticism of the policy

of colonization and Russification of the Russian Empire, promotion of the ideas of national revival, development of national literature, independence of the mother tongue and its purification from foreign influences, women's freedom, bringing education closer to the people and nationalization were the main topics touched by Iqbal. The newspaper unites various problems under a single goal and served to propagate the ideas of national independence" (Encyclopedia of the Azerbaijan People's Republic, 2005, p. 38).

Abid Mutallibov wrote more about religion, language and women's freedom in "Iqbal" than international issues. The poet is disgusted by the exclusion of girls from education and their marriage, taking away all their powers and selling them as property. This happens not only to women, but also to young boys. As long as such situations occur in society, it is impossible to improve and achieve success:

*It is an old law that a daughter at the age of eight
They marry an old, seventy-year-old hyena
And now a fresh, ninety-year-old hyena
They marry a small five-year-old good-natured Or
For four or five years, the poor girl's school in*

Rushdiyya

*She studied science with great enthusiasm and
enthusiasm*

*To an uneducated villager whose father is a little
past*

My daughter became a wife

The same motif appears in the poet's later poem "Varamli giz". He writes about a girl with a pale face, who does not smile about her life. The pressure and helplessness he experienced under the divorce made him die.

Abid Mutallibzade, who appeared in "Iqbal" newspaper more critically with his satirical poems, created not only illiteracy and ignorance, but also created certain fears in people under the name of religion, and also attacked religious scholars who described everything as a sin:

*Mullahs say that playing the trumpet is forbidden
God cannot punish the trumpeter,*

*They also say that the doomsday is obvious
Israfil will execute us by ringing his flock,
Now I would like to ask the said mullahs,
Say: Isn't Israfil's suri zurna?*

In this regard, in the second half of the 19th century, "Gush gil" is identified with the satirical poet Seyyid Azim Shirvani, who called the sound of mukhamas and music "the most wonderful sound". Just as the satirical poet of the last century said in his poem "Zahida, look at God, this is knowledge, don't say God is a tool, this is slander", young Abid brings logical reasons that they cannot get out of the religious people who forbid music.

Taken as a whole, A. Abid's satirical poems are not perfect in terms of quantity and quality. The citizen poet, who gradually moves away from the enlightened and satirical position in his work, deeply acquires the ideology of Turkism under the influence of his environment. Since 1917, A. Abid's creativity has entered a new stage. He says that it is necessary to carry out revenge and alliance not only in words, but also in deeds. It is not enough to say that it is time to wake up from the sleep of heedlessness and that day is the highest moment. He insinuates that he should stand up and raise his voice of rebellion.

*I was asleep, I saw last night, they say hate me
– If you want to catch it, then you are the highest
position*

*Do not forget! Stand up! from the enemy,
Revenge, Revenge, Revenge, Revenge!*

Result. The years 1914–1920 are important for the creativity of Amin Abid Gultaki in terms of the transition from enlightenment to nationalism. In his lyrics, we increasingly see themes that are important not only for the Azerbaijani society, but also for the entire Turkic world. If the first solo quatrains he published in such media outlets as "Dirilik", "Babayi Amir", "Iqbal" were a satirical approach to domestic problems affecting the society, the gradual change in his way of thinking and the environment in which he grew up turned him into an ardent Turkic poet.

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