

**THE CHARACTER OF A STRANGE-EDUCATED TEACHER IN JALIL
MAMMADGULUZADA'S DRAMATURGY**

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Abstract:

In this article, the path of the character of the teacher is reviewed in different stages and directions in the context of Azerbaijani literature, and the new content gained by the character in the works related to critical realist dramaturgy is examined. For the analysis, as the most obvious example, the tragicomedies "The Dead" and "Danabash Village School" from the dramaturgy of J. Mammadguluzade were taken. Presentation of the teacher's name in various modifications ("molla", "master", "sheikh", "master", "murshid", "khoja", "logman", etc.) and after being informed about their function, the images of teacher Mirza Huseyn and teacher Hasanov as inappropriate teachers of the new stage are studied and evaluated as representatives of the global problem of the time - foreign education and the regrettable situation caused by it.

The issue of native language factor and teaching and learning according to the requirements of the time is justified as an important idea put forward and defended by the author. Two main problems are solved in the presentation of the image of the teacher with different modifications: First, the literary language of Azerbaijan is exposed to foreign influences from time to time, the consequences of not having education in the mother tongue, and secondly, the importance of the teacher, who changes the society by educating, to move away from the traditional-scholastic methods. The education system criticized by Jalil Mammadguluzade alienates the new generation, and the memorization of meaningless texts they do not understand prevents the development of their analytical thinking.

Key Words: Azerbaijani literature, J. Mammadguluzade, The issue of native language.

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Introduction:

In Azerbaijani literature, the artistic-aesthetic function of the image of the teacher, the peculiarity of the national identity, and the enlightened realism have experienced changes according to the literary stages. In the dialogue "Maktubati-Sheydabey Shirvani" by S. M. Ganizade ("Pride of Teachers" (1898), "Bridesmaids" (1900)), "Ignorance" by N. Narimanov, "The School of Danabash Village" by J. Mammadguluzade, "Almaz" by J. Jabbarli, I. Shikhly's "Crazy Kur", "Parting ways", "My dead world", "Teacher" by M.J. Pashayev the stories "Mirza", "Wrong Fingers", "Iftikhar", "Summer Days of the City", "Hotel Room" by Anar, "Aquarius" by Elchi, "Hail" by Agil Abbas, etc., memorable and successful teacher images were created. Despite the fact that this image became active in our literature starting from the period of enlightenment, it has gone through a certain evolutionary path, starting from folklore and diwan literature. Traces of this evolution are perfectly displayed in proverbs, "master's masterpiece in literature" and examples of classical poetry. The aspect that draws our attention in the researched article is that when we approach the image of the teacher in the literature of the peoples of the world and the national literature in a historical-comparative method in the different centuries, the name of the teacher in the Azerbaijani literature is different from time to time - "molla", "master", "sheikh", "murshid", "khoja", "logman" etc. we see it presented in certain modifications with names. In order to clarify our thoughts more deeply, let's take a brief look at the semantics and function of different modified teacher's names, and take a look at the image of a teacher with a strange education in the dramaturgy of J. Mammadguluzada.

Mullah - there are different interpretations about this. Firstly, it is noted that molla comes from the Arabic word "mamluv" - full, meaning to be full of knowledge. Educated clergy were called mullahs. The second one is derived from the Arabic word "movla" and means "master", "leader". according to another interpretation, it derives from the word "imla" and means one who writes. At present, religious figures who lead the performance of religious rites (funeral ceremonies, kabin, mourning ceremony) in our country are called mullahs. Historically, the word "mullah" was used at the beginning of the names of educated people, writers, poets, and influential clergymen. In fact, mullah means a scientist. Later, the semantics of this word changes. In the 19th century, there were no schools, only madrasahs, which were called mollakhanas because religious classes were held there. Those mullahs also conducted the classes there. The function was the same even though the name of the teacher was "mullah". one difference is that the mullah taught the basics of religion only in religiously oriented schools, while the teacher working in the 20th century teaches secular sciences. On the one hand, Mullah is among the ironic figures of critical realism. If we turn to Sabir, we see that "Don't let it go, Mullah uncle, you have to pull us!" We will never fall into this net with your tricks! On the other hand, it represents the intellectual community; As representatives of "Mullah Nasraddin" magazine and literary school of the same name. Therefore, the revolutions of the 20th century substantiate many realities not only in the character of the characters, but also in the essence of the names.

Another word related to the teacher's function is master. "**Ustad**" is a Persian word. A person with broad, deep knowledge and ability in the field of science or art. For example, even now in Iran, a university teacher is called "ostedi daneshgah".

Sheikh - The word sheikh in the dictionary contains the meanings of old and elderly. At the same time, the one who has high knowledge and education, who has experience is also called sheikh. The purpose of calling the old people sheikhs is that they experience the ups and downs of life as they get older. In the Kuran-Karim, it is used in the sense of old and elderly: For example: "He has a very old father" (Yusif, Surah 78)

A **master** is someone who has learned an art in all its intricacies and can perform it alone, a profession teacher. Usta magistra means teacher, master, leader in Latin.

Murshid is an Arabic word from the root of Rashada, which means greatness. its original meaning is "the one who shows the right way", and it is called the sheikhs who led the sect in the past.

Khoja - In the past, he was a religious person or cleric who studied in a madrasa, wore a turban and wore a robe. In many epics, it is used in the meaning of merchant. For example: in the Koroglu saga.

Logman is an Arabic word and was the name of a legendary doctor. in classical literature and living language, it is used in the sense of a knowledgeable person who solves all problems and guides people.

Teacher - a person who teaches any subject in school. He who advises, reminds, teaches, gives wisdom. A person who has authority in any field, influences others, can be an example. Sometimes, teacher is added to names in the sense of respect. The main mission of the teacher is to sacrifice himself in the way of the people despite all the difficulties. For example: "Aleksey Osipovich, our duty is to serve people. A teacher is the mother of a people. Education is an light for eyes. We must open these eyes, we must scatter light around. Otherwise, we cannot live in this kingdom of darkness" (6, 114). At the beginning of the century, those who taught in madrasahs were sometimes called mudarris. In Arabic, a school teacher is called mudarris (professor), and a university teacher is called ustez.

If we taking into account that J. Mammadguluzada also worked as a school teacher before, and his dramatic heritage is distinguished by the richness of social meaning, high artistic reflection of the important problems of the time, and deep and comprehensive realism. Which is superficial to the teacher images in M. Jalil's dramaturgy at that time cannot be approached. The dramaturgy of J. Mammadguluzade, who played an important role in the formation and evolution of the new stage - critical realism, after such enlighteners as M.F. Akhundzade, N. Vazirov, A. Hagverdiyev and N. Narimanov in Azerbaijani realism, grew up on the ground of a rich tradition. C. Mammadguluzadeh wrote dramas based on the principles of social satire and distinguished by their originality in the conditions of the complex socio-political renaissance of the 20th century. The 20th century was completely different from the period of stability that prevailed during the time of M.F.

Akhundzadeh. In the 20th century, which was a period of revolutions, stratification intensified, social contradictions and conflicts became more and more acute, and all this was reflected in fiction. The new historical period has its own literary style required an approach. In the dramaturgy of Mammadguluzade, he did not avoid the images of the teacher in the voice according to the demand of the historical period. Through the images he created, he penetrated deeply into the problems of the time and urged people to find ways to get rid of their ugliness. c. Mammadguluzadeh's characters in the tragicomedies "Danabash Village's School" and "The Dead" attract attention as comic characters as well as one of the main causes of tragedies in society. The tragicomedy "The Dead", which laid the foundation for a new stage in the development of 20th-century Azerbaijani dramaturgy, was written in 1909. The work reflects the struggle against religion, superstition and feudal lifestyle. "The Dead" exposes ignorance, backwardness, hypocrisy and lies. it is shown what kind of troubles are created by commonness and ignorance. The goal of the great playwright in writing this comedy was to introduce to the people the real face of the lying and fraudulent clerics who kept the people of Muslim countries in ignorance for many centuries, rotted in superstition, and turned religion and Sharia into a means of robbery. materials, archival documents and memories related to Jalil Mammadguluzadeh's biography show that the concrete historical facts and truths witnessed by the author had a great influence on the creation of the image of Sheikh Nasrullah. Sheikh Nasrullah is a vivid, typical and complex image that is typical for the entire Near East and Azerbaijan; he is a fraud in his spiritual skin. That type of fake clergy can deceive people for their own interests is due to the stupidity of the society. In the case of the society becoming ignorant, instead of the needed teachers, the teachers who lead the students on the wrong path are working. We meet one of such teachers in "The Dead". Jalal's teacher in the work is Mirza Huseyn village mirza. He is an illiterate "teacher" who has no knowledge of history and natural sciences, and his teaching method is also very primitive. He is busy memorizing the "Gulistan" of Sadi and certain parts of Sharia books to the students. It is interesting that, as a teacher, Mirza Huseyn is not interested in how well the children understand him or not. The tragedy is here. The beginning of the work with a lesson scene instills a life lesson. C. Mammadguluzadeh shows with this scene that the "schools" of Mirza Huseyns could not resurrect any creature other than the "dead". Mirza Husayn's teaching method, the course of this lesson reveals the bitter truth as an example of scholastic mollakhana teaching. Through the character of Iskander Drunk created by the author, the lesson taught by Mirza Huseyn in a foreign language - Persian, which Jalal does not understand - is of no use.

The comedy "Danabash Village's School" consisting of 4 parts was also written in 1921. The first title of the work is "Teacher of Danabash Village". Reflecting the picture of social and cultural life of Azerbaijan at the end of the 19th century, this work also projects historical realities. The conflict between the idea of opening a school in one of the Azerbaijani villages - the village of Danabash, which at first glance seems like a good intention of the officials, and the negative attitude of the local population to this event is the

basis of the comic conflict. Here, the attempts of the officials to implement their ideas with their jurisdictions and at the same time the moral deadness of the peasants are artistically expressed. In the work, the main cause of moral backwardness is explained on the one hand by the continuing influence of the feudal-patriarchal method of administration in society, on the other hand, it is explained as the creation of fear and anxiety in the population as a result of the tsarism's hateful Russification policy does the inhabitants. Not all villagers understand the words of the teacher Hasanov. Here, the author has created a comedy with high artistic qualities using interesting comic means. That the author Hasanov, who tries to reveal the social and moral idea in comic situations, is extremely unfit for the task he carries shows. A teacher who cannot learn a second language (Russian) and forgets his own language can bring nothing but confusion to the village and society. To understand more deeply, let's look at the words of teacher Hasanov in the second act of the work. "You still don't understand that uchenie svet, ne uchenie tma. (Reading is light, not is darkness) (4, 27). The teacher's function is focused on the development of cognition and he is responsible for the preservation of public experience. The image of a teacher assimilates and presents the processes of understanding the society, the world, and existence to which he belongs. Therefore, the image of a teacher performs the same function under different names, determining its perfect educational, artistic-aesthetic role in artistic works. When he cannot perform that function, the name of the teacher appears as a parody and is criticized: like Uchitel Hasanov and Mirza Huseyn. Both teachers inflict serious blows on the national spirit of the new generation by instilling foreign influence. Mirza Husayn is a representative of traditional scholastic education, and Jalala memorizes texts in Persian rather than his mother tongue, killing his interest in education. Hasanovsa lays the foundation for a new alienation - he teaches students in a mixed language (mixing Russian and Azerbaijani languages) that they cannot understand. The idea conveyed by the great artist through art also contains a serious sociological and psychological problem.

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