

Language and Literature I

Editörler

Mesut GÜN

Başak KARAKOÇ ÖZTÜRK

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AKADEMİSYEN
KITABEVİ

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PREFACE

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Chapter 5

PSYCHOLOGY OF NATION IN “KAMANCHA” PLAY BY JALIL MAMMADGULUZADA (In The Background of The Relations Between Azerbaijan and Armenia)

İlkin GULUSOY¹

INTRODUCTION

Jalil Mammadguluzada is known as the leader of the critical-realism stylistics and Mollanasraddinism movement in the Azerbaijani literature (Naghisoylu, 2005: 194). He was born in 1866 in Nakhichevan and he got his primary education in Mullahkhana (a school preparing mullahs) and continued his secondary education in a city school called as a Russian-Tatar school. After studying here for three years he left this school and went to Teachers' Seminary in Gori. He graduated from this seminary in 1887 and began his pedagogical activity in 1898. He first moved to Iravan in 1898 and afterwards to Tiflis in 1904, he worked as a journalist in “The Shargi-Rus” newspaper and by this newspaper, he was able to make his first step in the field of media. After this newspaper was closed he bought this media with his two friends and his first journal was published under the name of “Molla Nasraddin” in 1906. Since the first edition of the journal, it gained fame in all part of the Middle East and it led to the gathering of many writers, poets and journalists around the journal. It could keep its activity for nearly 25 years (1906-1931) and it plays a great role not only in the social activity of Jalil Mammadguluzada but also in the history of Azerbaijani media. In different terms, the journal was published in Tiflis (1906-1917), in Tabriz (1921) and in Baku (1922-1931). I. Aghayev mentions that “On those days, the socio-political opinion of Azerbaijan was under the danger of losing its national pride as a result of foreign invasion and occupations. To return back the people into their national root, to save it from the fanaticism problem, and finally to enrich it with the civil success of the modern world was the main goal” (LN, 2009: 1-2). So Jalil Mammadguluzada founded the school of the literary struggle by starting the publishing of the satiric “Molla Nasraddin” journal which is known both in the Near East

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and the Middle East. *“Thus, the Azerbaijani literature in the new era is called as “Molla Nasraddin” era by the name of the great writer: Molla Nasraddin and Jalil Mammadguluzada, both those names have been considered as a symbol which helped our national literature to gain its own image and face. While this name is mentioned, we can imagine the collision term of the different political ideas, strong and brave attack of modern, high-spirited and real-life literature.”* (Pashayev, 2008: 15).

Jalil Mammadguluzada died in 1932. He influenced the literary activities of tens of writers living not only in Azerbaijan but also out of Azerbaijan by publishing publicity, prosy and poetic samples in “The Molla Nasraddin” magazine. By the influence of the Molla Nasraddin literary school not only in Baku but also in South Azerbaijan, Middle East and the countries situated in the Volga Region several satiric press agencies began their activities at the beginning of the XX century. (Encyclopedia, 2008: 209).

“The Molla Nasraddin” is considered a high-spirited literary school which was able to realize the main duties, political and literary aims of the critical realism in Azerbaijan. By the critical realism of Azerbaijani literature, the aims and duties of the “The Molla Nasraddin” literary school were able to complete each other. As U. Hajibayli said, “The Molla Nasraddin” journal is a means for expressing the idea in a way to have a great impact on the people” (Mammadguluzada, 1967: 14). Thus critical realism is a kind of literary movement so that it coincided with the aim of the members of the mollanasraddinism. I. Habibbayli said, “The Mollanasraddinism” - is a way of enlarging and supporting the democratic process in literature and public opinion. Mollanasraddinism means serving faithfully to national sovereignty and the ideal of an independent statehood”. (Habibbeyli, 2007: 643-644).

The first voluminous book written by J.Mammadguluzada is the narrative named as “Stories of Danabash village”. He wrote some stories at the beginning of the century such as “Stories of Danabash village”, “The postbox”, “Game of raisins”, “UstaZeinal”, “Freedom in Iran”, Gurbanali bay”, “A lamb” e.t.c. He gained fame in Azerbaijani literature as a great master of short stories and the founder of critical-realistic prose. Thus as a result of his creativity, a low ranking man became a hero of great literature. The “Postbox” story which was published at the first time in “The Shargi-Rus” newspaper showed that a new writer who owns a newer literary talent appeared in Azerbaijani literature and literary prose in XX century begins totally with this story.

The main part of Jalil Mammadguluzada's artistic heritage consists of dramatic works. Jalil Mammadguluzada began his dramaturgical activity by his allegoric verse named as "Teaset" (1889). But this work by the writer wasn't published. As a dramatist, Jalil Mammadguluzada got fame for his some of his works such as "The dead men" (1909), "A school in Danabash Village" (1921) and "My mother's book" (1920) and they are considered as the main series of his work according to their subject, content and historical point of view. Such kind of dramatic works enrich Azerbaijani National Dramaturgy in terms of their subject, problematics, image and character and opens a new page (Ahmadov, 2011: 273). They are also considered as a high level in the history of Azerbaijani dramaturgy. Furthermore, those works are considered as complete works not only on account of their context, idea, as well as their dramaturgical structure, technics and literary skill. Jalil Mammadguluzada described the old world and the motionless, monotonous and dull life in his tragicomedies. He is considered as the founder of the Azerbaijani tragicomedy by his work named as "The deadmen" by establishing the critical-realism trend.

1. Armenian Issue In Jalil Mammadguluzada's Works.

Azerbaijani literature in the early XX centuries is considered as a new event for its quality both in the history of centuries-old literary thought and in the formation of the national realist literature. Some historical events occurred during those terms such as Bourgeois-democratic revolution in Russia, constitutional movement in Iran and First World War influenced Azerbaijan as well. The socio-political events characteristic for the level in Azerbaijani history played a great role in the change of the direction of the literature. That's to say the establishment of Democratic press and its continuous activity had a deep influence over the socio-political thought and development of literature in Azerbaijan. Awakening of national consciousness and regeneration of the society has put the simple person at the forefront and by this way putting into words the life of the people has become the main subject of the literary thought.

At that time J. Mammadguluzada made a revolution by publishing "The Molla Nasraddin" journal. In this journal, he mainly talked about Armenian problem which is the everlasting issue of Azerbaijan and as a real patriot, he tried to show the evil features of the Armenians. The hostility opinion of Armenians against Azerbaijani people became evident both stealthy and clearly after the relocation of Armenians to Karabagh from Iran as a legal result of Turkmanchay treaty which was signed between Russia and Iran in 1828. *"After the "Great Migration", at the beginning of XX century, the Armenians were permitted to begin a great murder against the Azerbaijaniani people in order to expel them forcibly*

from their historical lands. In 1905-1906 and in 1918 the Armenians began to commit violent murders and massacres claiming that as if Azerbaijan's lands had been their historical lands and intending to set up a new state in Azerbaijan's geography." (Guliyeva&Gulusoy, 2018: 2326).

J. Mammadguluzada mentioned over and over again the violence and cruelty of the Armenians committed towards the Azerbaijanis in 1905, 1906 and 1907. The writer also talked about the Turkish-Armenian problem in his works such as "The Proverbs", "The news to be known" and as well as a feuilleton named as "The trouble of a language" and his cognominal satirical poems. He talked about the massacres committed by the Armenians against the Azerbaijanis in his works such as "The trouble of a language" (1906) and "I didn't wake up" (1906) (Mammadguluzada, 2004b: 6; 2004a: 624). The writer felt responsibility for enlightening all the troubles that Armenians gave the innocent people hard times by spilling their blood but pretending themselves as innocent, miserable and poor people. In his works published in "The Molla Nasraddin" journal, he mentioned frequently about these issues and it proves how presciently he approached this problem. In his work named as "Comrade" (1907) the writer writes "*Even a child is aware of that, an Armenian's enemy is a Muslim and vice versa Thank God that there is an Armenian-Muslim conflict. If there wasn't any Armenian-Muslim conflict, how would the Armenians have a chance of destroying Khankandi and owning all the properties of the Muslims*" (Mammadguluzada, 2004c: 162-165).

J. Mammadguluzada expressed his hatred towards Armenians in most of his works. He wrote about Armenians in his feuilleton named as "The potbelly": "*The word of "Armenian" is considered as a swear in our mind. Calling any Muslim as an "Armenian" means disrespect towards him or her.*" (MNJ, 1906: 5). In his story named as "Master Zeinal" (1905) he wrote that Master Zeinal, who owned a rich outlook, didn't forgive Qurban for bringing water in an Armenian's jug and defiling it around. In "The game of raisins" (1904) he wrote about the wish of revenge against Armenians for all troubles they committed and in "Kamancha" (1920) play that we are going to talk about he showed the humanism of the lieutenant Kahraman who forgave an Armenian. All of them prove how well the author of those works is aware of the characteristics of both nations.

In his memoir named "My memory" (Mammadguluzada, 2004c: 4-99) and some of his feuilletons he also mentioned and beat about the bush smartly on the issues between the Armenians and Muslims, the reason for their rising and their results, insight, cowardice, tricks of the Armenians who laid a snare under the people and all their disgusting and inhuman deeds.

2. The "Kamancha" Play by J. Mammadguluzada and Its Summary.

Differing from the other plays by Jalil Mammadguluzada, his work "Kamancha" is a one-act tragedy and it was written by him in 1920. The main subject of this work is derived from the Turkish-Armenian massacre committed in Karabakh in 1928-1920. The "Kamancha" play is the first literary work in Azerbaijani literature devoted to Karabakh conflict. According to the play, "all the processes occur in Karabakh, in the foothill and on the edge of the village". Despite real battle scenes have not been described in this play, we can be aware of how the conflict between the Armenian-Azerbaijan was going on. J. Mammadguluzada, who devoted his life to the liberty and independence of the Azerbaijani people also took part as a warrior in the struggle for the territorial integrity and national independence of Azerbaijan. The play has been written according to the vital observation of the writer who lived in Karabakh while the conflict between the Armenian-Azerbaijan was happening. *"All the likewise circumstances led to the deepening of the national integrity feeling in the heart of the writer. Although Jalil Mammadguluzada was not a part of Karabakh war; he became commander-in-chief of the fight for Azerbaijan in literature."* (<http://www.uluturk.info/new/menu/558/>).

The processes in the play happen in Karabakh. Lieutenant Kahraman who wants to protect his motherland and to prevent new destruction by the Armenians, collects his soldiers in the foothill and he is very upset. He talks with his companions-in-arms. Then Hasanli says Kahraman not to be upset and he boasts that they will displace the Armenians from Gazanchi. But Garash gets angry with him and tells him not to haver. Because he was once taken captured as he hadn't been able to take out the cartridge. The lieutenant Kahraman intervene in a fight between Hasanli and Karash saying everything has already gone wrong and he had warned Sulaimanbey about the probability of the Armenians' existence in the mill when 12 Azerbaijanis were burned, but he ignored this warning so that he doesn't have a right to blame Hasanli. But Aziz interferes with the conversation and supports Hasanli against Karash. Because although Hasanli couldn't help Suleimanbey, he occupied two Armenian trenches and killed some Armenians. When Hasanli says that the Azerbaijanis didn't have a huge loss rather than the Armenians, the lieutenant Kahraman gets angry with him saying that very few Armenian companions can't be instead of heroes such as Najafgulu, Shirzad, Misirkhan and they will not ever calm down with this situation.

At that time Novruz who is one of their companion-in arms notices a dark shadow and warns everyone about it. Aziz and Novruz understands that this is the shadow of an Armenian and they go to bring him by the command of the

lieutenant Kahraman. The Armenian whose name is Bakhshi is seized. The lieutenant Kahraman interrogates Bakhshi who was holding a kamancha in his hand. He claims he and his friend Grigor who is a tar player come from the wedding party of Zulfugarbay's son. The lieutenant Kahraman shouts at him and asks him why they killed four heroes and burned four Azerbaijani villages in a treachery way, despite Azerbaijani shared everything with them and by the help of the Azerbaijanis they earned money. Although Bakhshi cries trembling and begs that he didn't have any information about it, both lieutenants Garash and Kahraman say that they will also probably kill the Muslims if they have any suitable conditions for them. At that time a woman whose name is Zeineb and whose son was killed by the Armenians rushes over the Bakhshi and she takes out Karash's knife from his pocket for threatening him with death. But the lieutenant Kahraman pushes her aside taking out his sword and attempts to kill Bakshi himself. At that time Bakshi begs the soldiers to give the Kamancha that he held to his son after his death. Although Karash gets angry and wants to break down the Kamancha, Bakshi asks him to do this after his death.

But Aziz says he knows Bakshi and expresses his admiration for his Kamancha playing in the Abdulalis' wedding party that was held last year. Thus lieutenant Kahraman takes the Kamancha and gives it to Bakshi for playing it last time. So Bakshi takes it and plays "Rast" and "Seigah-zabul" so enthusiastically that, the lieutenant Kahraman takes back the knife on his pocket and everyone listens to him in great admiration. Again there is a conversation between Kahraman and Bakshi. He again shouts at Bakshi asking what they want the Azerbaijanis and why they don't let them live peacefully. Afterwards, the lieutenant Kahraman who admires the music that Bakshi played thinks that Bakshi is also like the other Armenians who do more harm than good and even thinks that Bakshi tries to steal national Azerbaijani music in order to touch his feelings. Under the influence of the music that Bakshi played demands him to take his Kamancha and to go away.

3. The Description of National Psychology in Jalil Mammadguluzada's "Kamancha" Play.

The protagonist in this play is lieutenant Kahraman. The writer created a brave, intrepid and courageous Azerbaijanian character. The lieutenant Kahraman is very disappointed as his friends have been killed by the Armenians. There are two opposite feelings in the heart of the lieutenant Kahraman fighting against each other. He wants to avenge his friends' death upon the Armenians and get even with their enemies for spilling their blood. Meanwhile, he is such a person living with high feelings, getting upset for national hostility and feeling oppressed for all the disappointment he felt. The Armenian Bakshi in the play is an

ordinary skilful artisan - a Kamancha player. The most interesting part of the play is the encountering scene of the lieutenant Kahraman with the Armenian Kamancha player Bakshi. Bakshi thinks that he is going to die and he gets order from the lieutenant Kahraman to play "Rast" and "Sigah-Zubul" in the Kamancha. The music influences the lieutenant Kahraman so much, he feels so emotional that his anger towards Bakshi cools down: "*Suddenly he stands up and takes his little sword out of his sheath and orders Bakshi in a loud voice: - O, you damned Armenian, take your Kamancha and get out of here immediately! Go away!*" (Mammadguluzada, 2004a: 436). Although his compatriots have been killed brutally by the Armenians, the lieutenant Kahraman shows great humanity and forgives an Armenian. By this way, the reader can easily read between the lines in the play that how forgiving and merciful the Azerbaijanis are.

After appearing of Kamancha in the play, the national, psychological and moral matters get clearer in the play. The musical instrument Kamancha is a kind of metaphoric object and it represents the national spirit and national spirituality. The music itself and the mixture of it with a musical instrument is a kind of character and by this way, the events, the plot of the play, literary aesthetics ideal and idea are determined in the play. Thereby the music itself is a key of analysis. Although the lieutenant Kahraman lives in the feeling of revenge, deep gracefulness in the music creates pleasant feelings in the heart and even leads to forgetting all the hatred and the feeling of revenge furthermore makes Kahraman hesitant. The lieutenant Kahraman's real personality that is characteristic for the Azerbaijani people such as humanism and humanity, or to forgive an unarmed enemy appears by the power of the music. The music becomes a messenger of ideas such as transcendentalism, purity, peace and humanity. Thus Kamancha and music prevail and it stops execution warrant.

In the play as if J. Mammadguluzada messages to Azerbaijanis like that: "Can you see who uses your national musical instrument and who sings your songs?!" - Bakshi's attempt to assimilate Azerbaijani national music being one of the pearls of our national values and to misappropriate the spirit and morality of his Armenianism which was enriched by the national morality of Azerbaijan was described in the play that was written professionally by the writer. Thus, creating such kind of character in this play, J. Mammadguluzada wanted to show that the Armenians are the people who are the thief of national identity, invader and one of the reasons in the national conflict. Armenian Bakshi who assimilated Azerbaijanis' national values is a real danger for a tolerant and humanist Azerbaijani. In this sense, although J. Mammadguluzada mentioned the Russians as the reason for the conflict, he also showed the Armenians stealthily the ones owning conqueror

ideology, pretending themselves as miserable, but in fact, having the character of brutality, fraudulence, dishonesty and cruelty. By the means of this play J. Mammadguluzada tried to express the importance of being sober and protecting not only ourselves but also our national values.

In the play the lieutenant Kahraman says the mother who wanted to kill the Armenian: *"Do you consider that if I kill this cripple Armenian, my anger will cool down?! Never! They learned any kind of fraudulence existing in the world. They are crafty enough that outwit the devil himself. And you see what tricks this cripple Armenian uses by embracing the Kamancha. And this faker plays the Kamancha so touchingly that, it made me remind all my past. Allahu-Akbar!"* (*"The Lord is the most magnificent!"*). After Bakshi leaving there he throws away his little sword and says: *"O, the world. How unfaithful you are!"* (Mammadguluzada, 2004a: 437). In this point where the writer shows the character of the lieutenant Kahraman obviously, expresses professionally his pain for "life-or-death" dilemma. Although his compatriots have been killed brutally by the Armenians, his kindness and forgiving a captivated Armenian Kamancha player Bakshi by suppressing his anger and feelings with great difficulty shows the high quality of humanism of the people the lieutenant Kahraman belongs to. By the influence of some pieces of heart-touching music played in the Kamancha, cooling down of the revenge feeling and substitution of hatred and anger with the feelings of forgiving proves how the highest spirituality the lieutenant Kahraman possesses. By using the Kamancha as a literary character in the play J. Mammadguluzada manifests his deep humanism and real artistic ability. Thus, J.Mammadguluzada shows that the heroes in the "Kamancha" play are always ready to fight, to show braveness and courage for the sake of their homeland.

CONCLUSION

Generally, throughout history, the Armenians always tried to give the Azerbaijani people any kind of disaster and calamity. March genocide occurred in 1918, the 20th of January occurred in 1990, Sumgait Pogrom, Khojali Massacre occurred in 1992 and hundreds of injustice terror acts committed against the Azerbaijani people prove over and over again that the Armenians are not only the enemies of the Azerbaijanis but also overall Turkish people. This topic is in the sad and painful pages of the literature they need wider researches in the future for learning Armenian frauds and crafts more deeply.

Although "Kamancha" is a short play, it is considered a great work of art and a kind of fatal attack against the evils and the historical enemies of Armenians. (AAD, 2007: 8). Generally, this play is the most complete literary work in terms

of expressing the idea of assimilating national-moral values and national spirit on the basis of national self-awareness and existence in Azerbaijani literature.

According to the analysis, we can see that JalilMamamdguluzade wanted to show his readers humanism and humanity of Azerbaijani people in the image of the Lieutenant Kahraman and disloyalty, slyness, cruelty and bad intentions of Armenians for capturing national and moral values of the Azerbaijani people in the image of Armenian Bakshi.

Like the other works of the writer, this play is also considered an important means in terms of investigating numerous murders committed by the Armenians against innocent Azerbaijani people and finding out some important circumstances.

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ABBREVIATIONS:

- AAD - *Anthology of Azerbaijan Dramaturgy*
LN - *Literature Newspaper*
MNJ - *"Molla Nasraddin" Journal*
Encyclopedia - *Mammadguluzada's Encyclopedia*