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### «ПРОШЛЫЕ ДНИ» КАК ПРЕКРАСНЫЙ ОБРАЗЕЦ МЕМУАРНОЙ ЛИТЕРАТУРЫ

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### "THE PAST DAYS" AS A PERFECT EXAMPLE OF MEMOIR LITERATURE

**Аннотация:**

В статье рассматривается произведение Али Назми «Прошлые дни» как прекрасный образец мемуарной литературы. Отмечается, что произведение, помимо того, что оно является художественным произведением, должно оцениваться еще и как произведение, проливающее свет на отдельные моменты примерно сорокалетнего периода азербайджанской культуры, литературы и общественного мнения. Это произведение является одной из прекраснейших жемчужин не только творчества Али Назми, но и азербайджанской мемуарной литературы в целом. Описанные здесь воспоминания, отличающиеся своей объективностью, сохраняют свое значение и сегодня для того, чтобы прокомментировать ряд вопросов описываемого периода и прояснить спорные проблемы.

**Abstract:**

The article examines Ali Nazmi's work "The Past Days" as a perfect example of memoir literature. It is noted that the work, in addition to being an artistic work, should also be evaluated as a work that sheds light on certain moments of the approximately forty-year period of Azerbaijani culture, literature and public opinion. This work is one of the most beautiful pearls not only of Ali Nazmi's creativity, but of Azerbaijani memoir literature in general. The memories described here and distinguished by their objectivity retain their importance even today in order to comment on a number of issues of the described period and to clarify controversial problems.

**Ключевые слова:** «Прошлые дни», мемуарная литература, воспоминания, Али Назми, «Молла Насреддин», Джалил Мамедгулузаде

**Key words:** "Past days", memoir literature, memories, Ali Nazmi, "Molla Nasreddin", Jalil Mammadguluzadeh

It cannot be denied that the works written on the basis of memories have an invaluable role in the study of the lives of historical figures and writers, and the memories of Jalil Mammadguluzade, Omar Faig Nemanzade, Hamida Khanum Mammadguluzade, Abdulla Shaig, Aziz Sharif, Mammad Said Ordbadi, and others in Azerbaijani literature are the literary and literary works of the 20th century. are valuable examples that reflect the social environment. "This list can be expanded by adding collections of memoirs about J. Mammadguluzade, M. A. Sabir, H. Javid and others" [2, p. 5]. When considering the works written from the "Memoirs" series, which are valuable examples of memoir literature, it becomes clear that several of them have already been published as separate books and given to the literary and scientific community, and some of them have been published in various media outlets, although not in full, but in parts and some remain in manuscript form in various foundations and private archives.

About sixty years after the writing of Ali Nazmi's work "Past Days", it is the only large-scale poem memoir that was transliterated, printed and elegantly published as a result of the hard work of Elmira Gasimova, a textual scholar, doctor of philosophy in philology, docent. In the "Foreword" written to "Kechmish Günlar", E. Gasimova notes: "The imperfect and untidy copy of the manuscript of the

work is in the personal archive of the poet at the Institute of Republican Manuscripts (REI. Arch. 12, p.v. 50), the face has been copied, and the complete copy is in Nizami's Literature It is in the scientific archive of the Institute (Inv. No. 196). It turns out that the author worked on the copy in the Institute of Manuscripts - the first version, and transferred the neat copy to the scientific archive of the Institute of Literature. This work, written in the Arabic alphabet in the author's own handwriting on large-format (29 x 20) paper, consists of 130 pages - "4178 lines" according to the poet's own record. The work is written in eleven, rhymed in pairs (aa, bb, vv...). Writing the work to the poetess prof. At the end of the manuscript recommended by Mir Jalal Pashayev, there is a note written by Aziz Mirahmedov, a correspondent member of AR NAS:

"This memoir was written in 1944 by order of Mir Jalal. The author's set is linear 5500 (five thousand five hundred) m. was given. M. Aziz" [2, p. 5].

It turns out that this work was written or completed in 1944, but the note "1932" made by A. Nazmi at the end of the manuscript gives reason to think that the year of writing of the work should be moved forward a bit, and maybe the author reworked the work. In 1944, he improved it. This voluminous verse work serves the desire to enrich our treasure of memoir literature by providing information about the press history, literary

environment, social and political events of Azerbaijan from the 80s of the XIX century to 1932 and to bring it to a wide readership.

Our observations suggest that the "Old Days" memorial has provided materials related to the publication of more than 100 prominent personalities of the time, up to 40 newspapers and magazines, most of which can be considered relevant facts and materials for today.

Each memoir-memoir is created on the basis of the author's own life experience, the method of approaching social and political events that he has directly seen, heard, witnessed and participated in, through the prism of logic, thought, thinking and worldview. The value of the work "Past Days" is that A. Nazmi does not rely on other people's memory or what he heard from others in his interpretation of information about events, personalities, etc. He directly writes down the events that he witnessed and participated in. Until now, in the studies on the history of the press, the constant reference to the work "The Past Days" to confirm this or that opinion has come from this belief. A. Nazmi selected and showed typical events for the period, did not allow artistic fiction and fantasy in the description of existing life realities, tried to be as accurate as possible and was successful based on this [3, p. 19].

"Past Days" is first of all a rich source of material for the study of the poet's own life, creativity, social activity, worldview, view and position on these or other events. "Past Days" is valuable as a biography written by A. Nazmin himself. It is no coincidence that F. Huseynov, in his monograph dedicated to the study of A. Nazmi's life and activities, referred to the poet's "Bygone Days" as a whole and used it as a reliable source. [3, p. 19].

"Past Days" by Ali Nazmin, which covers a period of almost 50 years without hesitation and courage, and provides full information about many events and personalities of the time, is one of the most comprehensive examples of memoir literature that reflects the socio-political and literary processes of its time.

The verse memoir "Past Days" covers the events from 1878 to 1932, when the poet was born. The first sections of the memoirs: "The past days", "My mother's story", "The land situation in the village", "My father's death", "We read the Koran from the Mullah", "My housework" [2, p. 1-10] in the years 1878-1898 the events in the poet's life were reported. Since these are directly related to the poet's date of birth, childhood years, family circumstances and the village of Sarab where he was born, the occupation of the people living in the village, and we have provided information about this in the "Life of Ali Nazmin" section of the dissertation, we do not need any further comments. We tentatively consider the pages where this information is collected as the first part of "Memories".

"Memories" include "How did I go to Bukhara", "Visit to Bukhara", "Book occupation", "The first time I saw a newspaper", "The first time I wrote a poem", "Visit to the old city of Bukhara", "Shirbuddin", " In sections "Samarkand trip" [2, p. 10-24], the author

joined one of his fellow villagers living in Bukhara, who came to Sarab after thirty years, and went to Bukhara, the days he spent there, the events he encountered and what he was involved in. These parts are conditionally can be called a section second.

The information in this section is mainly related to the poet's personal life and is more biographical in nature. It is true that here he was introduced to the newspapers "Sureyya" and "Hikmet" for the first time, the news he saw in Bukhara and Samarkand, the "Ulugh Bey", "Shahizinda", "Teymur" (Amir Teymur's mausoleum) mausoleums, and the visit to Amir Teymur's grave are also given here. and these were able to add public notes to the content of "Memories", even if only partially.

Conventionally, the third chapter of "Memories" begins with the author's return from Bukhara to Sarab, his native village, and covers the years of his visit to Tiflis where he met Mohammad Agha Shahtakhtli, Jalil Mammadguluzade and Omar Faig Nemanzade - 1900-1904. If the articles included in this section under the headings "I want to run away from the village", "They married me" are only related to the author's biography [1, p. 24-26], the following sections are of a more public nature and help to clearly understand a number of events that took place during those years.

In the articles under several titles ("Russian-Japanese trip", "False declaration of freedom", "Asari-renaissance in the Turks"), the author provides information necessary to understand the general picture of the period. , "Jalil Mammadguluzade", "Umar Faig Nemanzade", "Mohammed aga Shahtakhtinsky's printing house", "Mailbox", "Mohammed aga leaves Tbilisi at the call of Baku intellectuals", "Mirza Jalil and Omar Faig's purchase of the "Eastern-Russian" printing house", In the sections "Russian magazine "Kukureku", "Meeting Mirza Jalil and Faig" [2, p. 31-40], it provides very valuable information about our literary opinion at the beginning of the 20th century, as well as the history of our press, about which there is enough information in our historiography and literary studies are given and their importance is shown.

Among the memoirs, there are those that are related to the author's personal life, but also reflect the characteristics of the environment, and there are also those that have the effect of a historical document and serve to clarify a number of controversial issues. We would like to name a few memories that have more political and literary significance: "How did the participation of Honorable Sabir in "Molla Nasreddin" begin", "The unknown postman", "In the footsteps of the unknown postman", "The gathering of writers around "Molla Nasreddin", "Mirza Persecution of Jalil and Faig", "Faig's arrest and exile from Tiflis", "Plot to kill Mirza Jalil", etc. [2, p. 47-57].

Each of the memories whose names we have mentioned, certain controversial issues related to "Molla Nasreddin" magazine, M.A. Sabir, J. Mammadguluzade, O.F. Nemanzade, sound logical and true because they are directly told by a living witness of the events.

We learn from the memoirs that while Ali Nazmi was living in Ganja, he received a letter from Tiflis

from the office of "Molla Nasreddin". With this letter, he was invited to Tiflis to work in a magazine, but the author could not accept this offer, thinking that he would not be able to provide for his family. It is true that he went to Tiflis and met Rotter, the cartoonist of the magazine, and Kamal Unsizade from Shamakhi, who published the weekly newspaper "Mazhar" while in Tiflis.

We learn from the memoirs that he first met Ali Bey Huseynzade in 1907 in Ganja. In the memorial "Meeting Professor Ali Bey Huseynzade" we read:

*Doqquz yüz yeddidə Gəncədə bir gün,  
Bəzi rəfiqlərlə görüşmək üçün  
Hatiflə keçirdik bazar başından  
Birdən Hatif durdu verərək nişan:  
-Bax, - dedi, - o gələn Əli bəydir, dur,  
Türklərdə yeganə alimdir məşhur [3, p.61-62].*

A certain part of Ali Nazmin's memories is related to his participation in magazines and newspapers published in Baku in 1909-1915 and his acquaintance with the writers who had a certain weight in the literary environment of that period.

In the memory of "My participation in the magazines published in Baku", he mentions the names of "Bahlul" and "Kalniyyat" magazines, which were published under the influence of "Molla Nasreddin", and mentions the founders of "Zanbur" "Sahibimtiyaz Dr. Abdulkhali", artists and writers Azim Azimzadeh and Murtaza Bey Palvandov. The poet who wrote about his meeting with Gafur Rashad [2, p. 65-66], in his memoir "I write in Mazali" also mentions his activities in the magazine "Mazali" edited by Hashim Bey Vazirov and states that after writing a poem about money in the magazine, H. Vazirov besides printing the poem, he also sent him 20 manats by mail. The poet describes that moment as follows:

*Məktubla birlikdə iyirmi manat,  
O, pul da etmişdi poçt ilə bərat.  
Bu ilk pul idi ki, yazıdan aldım,  
Fikr etdim bir müddət, həm məmnun qaldım [2, p. 67].*

It should be recalled that Ali Nazmi's seven-point satire "Money" was published in the 12th issue of "Mazali" magazine dated 1915 under the signature (..O..).

It is known from the memoirs that Ali Nazmi participated in "Mazali" as well as "Tuti" and "Babayi-Amir" magazines, and in those years he met Ali Razi Shamchizade and Dadash Bunyadzade.

In the memoirs, Adib's meetings with Salman Mumtaz, Muhammadali Sidgi, Aligulu Gamkusal, business alliances, and his participation in "Molla Nasreddin" were widely reflected.

Among the most interesting memories and necessary to clarify a number of issues, it is necessary to mention those related to Muhammad Hadi. The author summarized his memories about M. Hadi in the memoirs "Dikaya division" (Wild faction), "Geyran milk", "Gift 200 manats to Hadi" and "News of Hadi's death" under the general title "Meeting with Muhammad Hadi Abdul Salimzadeh Shirvani" [2, p. 86-94].

Ali Nazmi, who sums up the events in Azerbaijan until 1920 with his memoirs "The death of Abbas Sahhat in Ganja", "The news of Qamkusal's death" [2, p. 94-96], shares his thoughts about the revolution that took place in Russia in 1917 in his memoir "October Revolution". He mentions the names of Lenin, Stalin, Kolchak, Wrangel, Denikin, and finally states that the April 1920 coup in Azerbaijan was the result of this revolution.

In the later parts of the memoirs, the author gives information about the Ganja uprising of 1920 and Jalil Mammadguluzade's move from Tiflis to Tabriz. We can clearly observe this situation in his memoirs titled "Serving in the office that takes care of refugees", "I am learning to be a teacher", serving in "Yeni Ganja", "Food administration", re-publishing of "Yeni Ganja", etc.

Ali Nazmin's memoirs show that after the publication of "Molla Nasreddin" magazine resumed in Baku, he was invited to Baku by Jalil Mammadguluzadeh, but he did not accept this invitation. With the encouragement of others, he agreed to move to Baku, worked in "Kommunist", "Kandli", "Yeni Yol" newspapers, met Ruhulla Akhundov at "Baku Fahla Cooperative Publishing House", and finally, he was appointed as the secretary of "Molla Nasreddin" magazine and worked in this position until the magazine stopped its activity.

In "Memories" there are also hints about the book "Sijimgulunama" published in 1927, published in "Azernashr" in 1930, although the title is not shown.

The last sections of "Memories" are "Mirza's illness", "Molla Nasreddin's imprisonment", "Mirza Jalil's death" are directly related to Jalil Mammadguluzadeh.

Our research suggests that in order to learn the environment, life and support path of each artist, along with what is written about him, his works, especially his memories, are important. Thus, we come to the conclusion that Ali Nazmi's work "The Past Days" should be evaluated not only as a work of art, but also as a work that sheds light on certain moments of the approximately forty-year period of Azerbaijani culture, literature and public opinion. Of course, we can get precious and historical facts from this work about Ali Nazmi himself and his contemporaries, about a number of issues he witnessed.

We believe that this work is one of the most beautiful pearls not only of Ali Nazmi's creativity, but also of Azerbaijani memoir literature in general. The memories described here and distinguished by their objectivity retain their importance even today in order to comment on a number of issues of the described period and to clarify controversial problems.

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