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ABSTRACT

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“MOLLA NASREDDIN” AND TURKISH SATIRICAL PRESS

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INTRODUCTION

Relevance and studying degree of the research issue. The first satirical publication of the Azerbaijani national press, “Molla Nasraddin” magazine (April 7, 1906), was founded at the start of the 20th century as the world’s complicated social and political events became more intense. This era of the century is noteworthy for the 1905 revolution, the upheavals preceding the First World War, the cultural and spiritual impacts of totalitarian societies on humanity, widespread catastrophes, and the amplification of human issues collectively. Against the background of these complex processes going on in the world, it was inevitable that “Molla Nasraddin” magazine should start functioning as a magazine that reflects national realities in all parameters and reaches its limits. Over the course of 25 years since its publication, the magazine has adeptly traced and shed light on the significant evolutionary journey of our populace. It has accomplished this by exploring Eastern culture, an integral facet of human civilization, while also delving into Azerbaijani thought, national concerns, language, and the expression of distinctive national style elements. “Molla Nasraddin” magazine placed significant emphasis on fostering democratic state-building in Azerbaijan. It staunchly supported the ideals of the Republic, extensively covered the truths of Karabakh in its pages, and delved into the roots of Armenian-Muslim conflicts. However, the 70-year Soviet regime did not allow these fateful issues to be widely covered, to convey the realities to the public, and tried to overshadow the magazine’s ideological struggle.

Continuous monitoring and analysis of all these historical processes makes approaching the problem from a new perspective relevant. Publication, establishment, and reliance on certain traditions of “Molla Nasraddin” magazine demonstrates that its establishment is grounded on firm and enduring foundations. The magazine took roots and developed only from the centuries-old traditions of Azerbaijani literature and press, but also of Turkish, Tatar, as well as Eastern, Russian and European peoples as a whole. Researchers have predominantly associated the issues of emergence

and development, becoming a big movement and creating a literary school of the “Molla Nasraddin” magazine which is an objective of research work since the 1930s, with the impact of media outlets such as “Kukureku”, “Zritel”, “Signal”, “Streli”, “Adskaya pochta”, and “Yupel” which were published in various centers across Russia and Transcaucasia, notably in Petersburg and Moscow. The biased approach was observed in the majority of research works written for a long time, that is, until the 90s of the last century.

With the exception of academician Isa Habibbeyli’s research works and Nazim Akhundov’s research entitled “Azerbaijan satirical journals” (1906-1920s), it is difficult to find relevant studies on the influence and interaction of “Molla Nasraddin” on the Turkish world as a whole, on the satirical media of Turkey, Central Asia, Tatars, as well as Turkic-speaking peoples. In particular, more than a hundred satirical periodicals of Turkey have not been studied. However, along with the Russian and European press, the influence of the Turkic world on Azerbaijani literature and press is undeniable. Therefore, it seems more objective to approach the problem from the context of an integral part of Eastern culture. The satirical press of Turkey, having a history of 150 years, along with newspapers and magazines of the same style operating in Tatar, Central Asian nations and South Azerbaijan, played a pivotal role among the sources of ideas, interactions, and literary relations of the “Molla Nasraddin” magazine. The All-Turkish press, with its longstanding roots, has consistently engaged in mutual interaction and benefited from each other in various ways over the years. Looking over the “Molla Nasraddin” magazine reveals a diverse range of genres, which can also be observed in other instances of Turkish satirical press. The influence of the Turkish-Ottoman satirical press, which is rich in caricature traditions, also showed itself in “Molla Nasraddin”.

It is no coincidence that the “Molla Nasraddin” magazine, which laid the foundation of the Azerbaijani satirical press, took its name from Khoja Nasraddin of all-Turkic literature. Similarly, it is no coincidence that the names of many satirical magazines published in Azerbaijan appear in other Turkish literature either as magazines or as pseudonyms. This is interesting as an indicator of all-Turkish

common values and underscores the pressing relevance of the matter under consideration. This satirical publication, characterized by its unique style, laid the groundwork for the subsequent advancement of Azerbaijani journalism and evolved into a prominent literary school.

Thanks to the remarkable contributions of figures such as J.Mammadguluzade and O.F.Nemanzade, M. A. Sabir, A. Hagverdiyev, A. Gamkusar, M.S.Ordubadi, A.Nazmi, A. Razi, B. Abbaszadeh and others, who spearheaded a significant literary movement known as “Mollanasraddinchilar,” Azerbaijan’s identity and truths transcended borders, making an impact not only in the Eastern world but also in the Western world.

“Molla Nasraddin” magazine opened a new window to the world in the Eastern region, based on the national traditions, approaching the paradoxes of the 20th century from the socio-political, moral-social, literary-cultural and psychological aspects. The literary school of “Molla Nasraddin” was followed by “Bahlul” (1907), “Zanbur” (1909-1910), “Mirat” (1910), “Ari” (1910–1911), “Kalniyyat” (1912–1913), “Mazali” (1914-1915), “Tuti” (1914-1917), “Babayi-Amir” (1915-1916), “Mashal” (1919), “Hedgehog” (1952) and other media outlets.

Apart from addressing themes related to science, education, mother language, women’s freedom, family and domestic issues, and dispelling ignorance and superstition, the magazine stands out for introducing new literary forms and creativity techniques. Genres such as bahri-tawil, kirmanj, tazyana, question-and-answer, which were used for the first time in our literature, are prominently featured in the magazine. The creators of Mollanasraddinists, while dismantling obsolete traditions, also pioneered innovative literary methodologies.

“Molla Nasraddin” magazine addressed the problems of Turkic people living not only in North Azerbaijan, but also in many countries of the world. The magazine, widely distributed across regions, consistently directed attention to our compatriots in South Azerbaijan within its pages, providing commentary on the socio-political, cultural, and socio-economic developments there, while also dedicating significant space to articles on the national liberation

movement. Simultaneously, the magazine regularly depicted the way of life of our compatriots, who were divided by the Russian Empire and Persian chauvinism, enduring severe deprivation and facing a dire social situation. It also highlighted the alarming expansion of fanaticism in South Azerbaijan, exacerbating ignorance among the populace. “Molla Nasraddin” was published in Tabriz on February 20, 1921, due to the political happenings taking place in Transcaucasia, Tbilisi, and North Azerbaijan, as well as the serious persecutions and bans of the Soviet regime. Although only 8 issues of the magazine were published within a short timeframe, “Molla Nasraddin” significantly bolstered national self-awareness by igniting the people’s resolve to fight and fostering ample opportunities for the emergence and development of realist-satirical literature and the national press. As a result of the influence of the magazine, a new generation of Mollanasraddinists emerged, including figures like Mirzali Mojuz, Abulfat Alavi, Seyid Ali Behzad, Mirza Muhammadali Naggash and Ali Azeri.

The Tabriz stage of “Molla Nasraddin” magazine led to the creation and formation of new media bodies in South Azerbaijan. The “Azerbaijan” satirical magazine, launched in Tabriz in 1906 under the editorship of Aligulu Safarov, served as a moral bridge, advocating people for unity. The influence of “Molla Nasraddin” magazine is clearly observed in such media outlets as “Nasime-shimal” and “Amuzigar” published in Rasht. The satirical newspapers “Suri-Israfil” and “Hasharatul-erz” (1908), which launched in Tehran in 1907, successfully continued the traditions of “Molla Nasraddin”. V. B. Klashtorina, A. T. Tahirjanov, M. Abbasi, S. A. Kasravi, M. A. Dekhuda, S. Sardarnia, J. Khandan, A. Mirakhmadov, A. I. Shamida, N. Akhundov, T. Hasanzade and other prominent scholars have studied the relations of the magazine with the satirical press of Iran and South Azerbaijan.

The Baku stage of “Molla Nasraddin” magazine differs from the other two stages. Thus, despite operating under the stringent constraints of the Soviet regime amidst highly intricate socio-political circumstances, Molla Nasraddin transcended narrow confines and continued to serve the interests of the people,

contributing to their education, advancement and progression. The pressures against the magazine, from both within and outside the country, persisted unabated, ultimately leading to its cessation of activity in 1931, following the printing of only two issues. The main characteristic feature of the Baku stage is the exposure of the negative situations created by the socialist regime in our society, the still ruling administrative system, the highlighting of the unique aspects and social problems of the new ideology - socialist realism. The Turkish satirical press, with a history spanning 150 years, has waged a prolonged and turbulent struggle for existence not only in Turkey and Azerbaijan but also in all regions inhabited by the Turkish nation.

“Diogen” (1870), which was published in Turkey 36 years before “Molla Nasraddin” magazine, followed by “Hayal” (1873), “Cingyrakli Tatar” (1873), “Kahkaha” (1875), “Chaylak” (1876) affected on the first satirical magazine of Azerbaijan in terms of topics, ideas and issues.

In the later periods of history, we observe that about 100 satirical magazines published in a satirical direction in Turkey benefited creatively from the traditions of satirical publicism, satirical poetry and caricature of “Molla Nasraddin”. The 33-year rule and tyranny of Sultan Abdulhamid II prevented the publication of satirical magazines, many media outlets operated outside the country. In 1881-1883, 32 books, newspapers, magazines, calendars, etc. confiscated and destroyed.

After the announcement of the Second Constitution in 1908 (1908-1918), 92 satirical magazines and newspapers were published. During the stage of the National Struggle covering the years 1919-1923, magazines such as “Diken” (1918), “Guleryuz” (1921), “Aydede” (1922), and “Akbaba” (1922) were published. “Akbaba” was the longest-running satirical magazine in Turkey during 55 years of publication. Meanwhile, “Marco Pasha” magazine, which commenced publication in 1947, extensively critiqued political issues on its pages. Magazines such as “Charshaf” (1976), “Lemon” (1985), “Hibir” (1989), “Bishmish Kalla” (1990) can be considered the successors of “Girgir” (1972), which gained great fame in

Turkey. The Turkish satirical press, in the example of “Leman” (1991), “Penguin” (2002), and “Uykusuz” (2007) magazines, maintains its existence even today. It is possible to see that the Turkish satirical press has benefited from the traditions of “Molla Nasraddin” in the modern era.

Mammad Fuad Koprulu, Hilmi Ujabash, Ibrahim Altay Govsu, Hüseyin Kazim Qadri, Salim Rafiq Rafioglu, Abdulvahab Yurdsever, Nazim Hikmet, Aziz Nesin and others have expressed valuable opinions and written valuable studies about the “Molla Nasraddin” literary school in Turkey.

Simultaneously, valuable insights and information about Mollanasraddinists, particularly Sabir, can be found in periodicals, literary history books, encyclopedias, and other credible sources. In the books such as “Azerbaijani Literature” published in 1941 by Salim Rafiq Rafioglu, “Turkish Celebrities” published in Ankara in 1946, “Encyclopedia of Islam” published in Istanbul in 1950, “Turkish Dictionary” by Hüseyin Kazim Qadri, “Gurtulush” (“Liberation”) magazine and other sources, “Molla Nasraddin” magazine, as well as Molla Nasraddins were involved in extensive research.

At the beginning of the 20th century, the “Molla Nasraddin” magazine played a pivotal role in the establishment and development of satirical journalism in the Tatar and Central Asian regions.” Tarjuman” (1883), “Veqt” (1906), “Kha-kha-kha” (1906), “Uklar” (1906), “Jakirtga” (1906), “Garchiga” (1906), “Top” (1907), “Yaz” (1907), “Yashen” (1908), “Shura” (1908), “Coguc” (1909), “Yalt-yult” (1910), “Ak Mulla” (1911), “Karmag” (1915), “Tokmak” (1930) published articles about “Molla Nasraddin” in Kazan, Orenburg, Uralsk, Astrakhan, Bakhchisaray, Petersburg, Tashkent and other cities and in return, the Azerbaijani satirical magazine “Molla Nasraddin” published intriguing information about these newspapers and magazines. These media outlets emphasized the Turkish people’s unity, their presence in social and political processes, provided commentary on the developments occurring in the all-Turkish sphere, and served as a vehicle for the self-expression of the Turkish community as a whole. Disseminating “Molla

Nasraddin” to the Turkish-speaking world and reaching a broad readership established a foundation for strengthening literary connections.

The interaction of the journal with the Tatar and Central Asian satirical press was studied by prominent scholars Vahid Abdullayev, Tokhtasin Jalalov, Hamidulla Baltabayev, Akif Bagirov, Gulamhuseyn Aliyev, Almas Binnetova, Yashar Gasimov and others.

“Molla Nasraddin” magazine has been widely studied in Azerbaijan since its publication, Ali Nazim, Amin Abid, Mirza Ibrahimov, Aziz Sharif, Mir Jalal Pashayev, Firudin Huseynov, Mammad Jafar, Gulam Mammadli, Aziz Mirahmedov, Abbas Zamanov, Mukhtar Gasimov, Mammad Mammadov, Nazim Akhundov, Kamal Talibzadeh, Yashar Garayev, Tofiq Hajiyev, Kamran Mammadov, Islam Aghayev, Isa Habibbayli, Tahsin Mutallimov, Elmira Gasimova and other prominent scholars wrote a large number of studies, monographs, and articles related to the magazine, and a large generation of intellectuals benefited from these studies. Nevertheless, since most of these studies were written during the time of the former Soviet Union, the spirit of the socialist regime can be felt in those studies. This kind of approach makes it relevant to return to that problem again in the period of independence.

The object and subject of the research. The object of the dissertation is the study of “Molla Nasraddin” magazine, the literary movement and schools formed around it, “Mollanasraddinism” training, the 150-year history of Turkey, Central Asia, South Azerbaijan, the Tatar satirical press and the study of “Molla Nasraddin” magazine in all-Turkic literary studies. Its subject is numerous artistic and journalistic writings, examples of poetry and prose, caricatures published in satirical press published in the Turkic world.

Aims and duties of the research. At the beginning of the 20th century taking into account the development, formation, evolutionary process, systematicity, new trends, the emergence of the concept of “Mollanasraddinism” teaching, the need to investigate the influence and interaction on the satirical press of Azerbaijan and Turkic-speaking peoples, including Southern Azerbaijan, Turkey, Central

Asia and the Tatar peoples the following goals were set:

- To provide a true picture of the literary-cultural, socio-political, and social milieu that supported the “Molla Nasraddin” magazine, which was edited by Jalil Mammadguluzade.

- To examine the historical contributions of the Mollanesraddins, who established the influential “Molla Nasraddin” literary school and played a crucial role in the development of 20th-century satirical press and literature, from the perspective of the new era and the years of independence.

- To clarify the approach of “Molla Nasraddin” magazine to the Azerbaijan Democratic Republic and the Karabakh problem, the Armenian-Muslim conflict;

- To determine and classify the topic and idea, diversity of forms and genres of journalism by Jalil Mammadguluzade, Omar Faig Nemanzade, Abdurrahim bey Hagverdiyev, Mammad Said Ordubadi and others, which includes the rich and multifaceted issues of the magazine;

- To pay attention to the innovations of Mirza Alakbar Sabir, Ali Nazmi, Ali Razi, Bayramali Abbaszadeh, Mirza Ali Mojuz and others in satirical poetry, the issues of artistic reflection of realist-critical views in a new type of satire, as well as to involve in the analysis the parodies, similes to the classical Azerbaijani and Eastern poetry, rich folklore examples;

- To take a look at the issues of harmony and unity of artistic texts of various themes and genres with the drawings of Oskar Shmerling, Iosif Rotter, Azim Azimzadeh and others, the main founders of the “Molla Nasraddin” school of caricature, and to determine their influence on the Turkish school of caricature and their mutual relations;

- To investigate the issue of influence of “Molla Nasraddin” magazine on the satirical press that began to be published in the countries of the Near and Middle East on the basis of historical facts and to involve in the analysis of similarities and differences in terms of subject, ideas and style on the basis of comparisons;

- To investigate the issues of mutual influence between Mollanasraddinists and the literary and artistic works created by this

literary movement in the establishment and formation of democratically spirited satirical media outlets such as “Azerbaijan”, “Nasime-shimal”, “Amuziqar”, “Suri-Israfil” and others that emerged in South Azerbaijan;

- To examine the 150-year history of the Turkish satirical press in order to highlight the distinctive features of periodicals with a variety of perspectives, power and opposition focused and resulting from the fusion of traditional and modern style;

- To analyze the active engagement of 92 satirical magazines and newspapers from the Republic period in Turkey, which began its satirical publishing history with “Diogen” (1870), 36 years before “Molla Nasraddin”, as well as more than 100 satirical magazines and newspapers in total;

- To investigate the place and position of Turkish satirical press in the stages of Ottoman (Sultan Abdulhamid II period), Republic, Adnan Menderes and contemporary period, its role in the social-political and literary-cultural life of the country, its close connection with “Molla Nasraddin” magazine and the creativity of Mollanasraddinists;

- To parallel the caricatures published in Turkish satirical magazines and newspapers and the caricatures of “Molla Nasraddin” magazine, to compare their similarities and differences in terms of subject, idea and style;

- To review the satirical magazines of the magazines and newspapers that began to be published in Central Asia under the influence of “Molla Nasraddin” magazine, calling the Turkish people to national unity, revival and democratic ideas, in particular, to involve in the analysis the relationship and interaction of these media outlets with the work of Jalil Mammadguluzade and Mirza Alakbar Sabir;

- To reveal the interaction of the Tatar satirical press, “Tarjuman” newspaper and its supplement “Kha-kha-kha” with “Molla Nasraddin” magazine;

- To clarify the research issues of “Molla Nasraddin” magazine in the Turkic world.

Research methods. The historical-chronological, analytical-

typological, historical-comparative and idea-artistic analysis methods were used in the process of researching and analyzing the literary-artistic and historical materials, archival documents related to the topic in the dissertation work, followed the principles of historicity and modernity, time and place. The research also approached the diverse attitudes, opinions, and considerations of researchers with varying scientific and political worldviews from the perspective of that period. The tendencies and political-ideological inclinations reflected in various archival materials and historical documents included in the analysis were evaluated. An effort was made to find an objective direction among the various scientific positions and to define a new direction.

Main clauses set for defense.

- Revealing new factual issues related to the formation, development, and evolution of the “Molla Nasraddin” magazine;
- Researching the scientific-theoretical resources used by Mollanesraddin satire in the system of new views;
- Consistent and systematic monitoring of the emergence and development of the ideology of Azerbaijaniism, which underpins Mollanesraddinism;
- Clarifying the issue of “Molla Nasraddin” magazine struggle for a independent, democratic and sovereign state and keeping alive the ideals of the independence period;
- Determining the role of Jalil Mammadguluzade and the literary movement of MolaNasraddin in the establishment of the Azerbaijan Democratic Republic;
- Determining the main directions of the topic, ideas and problematics of the satirical publicism and poetry of the magazine, interpreting the variety of genres and styles from the theoretical aspect and explaining them with concrete examples;
- Clarification of the historical roots and causes of the Karabakh problem and the Armenian-Muslim conflict;
- Investigating the distribution and promotion of “Molla Nasraddin” magazine in the Eastern area;
- Systematization of the emergence, formation and historical stages of the Turkish satirical press;

- Identifying the interaction between “Molla Nasraddin” magazine and the Turkish satirical press, their common genres, classification of traditional and modern style newspapers and magazines;

- Clarification of the role of “Molla Nasraddin” magazine in the creation of the satirical literary front and press formed in South Azerbaijan;

- Revealing the impact of “Molla Nasraddin” magazine on the satirical press of the Tatar and Central Asian peoples;

- Determining the study of “Molla Nasraddin” magazine in the Turkic world.

Scientific novelty of dissertation. As a result of the research, the following scientific innovations were obtained:

- “Molla Nasraddin” magazine was examined within the broader Turkish context, from the perspective of new literary and cultural values, and through the lens of the period of independence.

- The journal’s active struggle for the establishment of an independent, democratic state and its main ideological line have been highlighted.

- Based on facts, the opinions of Jalil Mammadguluzade and other Mollanasraddinists on the Azerbaijan Democratic Republic and the primary characteristics of the founding of the first sovereign state have been ascertained.

- On the pages of “Molla Nasraddin” magazine, the Karabakh problem and Armenian-Muslim issues, which are reflected in various genre works, were interpreted with reference to concrete examples.

- The rich and complex publicism of “Molla Nasraddin” magazine was categorized according to genre and style, and its distinctive elements were made clear.

- In Mollanasraddinist satirical poetry, the distinctive style, originality, and richness of content and ideas, as well as the relevance of parodies and periphrases based on classical Eastern poetry and folklore, are prominently highlighted.

- During its 25 years of activity, the magazine published a total of 741 issues, with 363 of these issued during the Baku period.

- The interaction of “Molla Nasraddin” magazine with Eastern

nations, especially Turkish satirical press, based on common culture and historical roots, has been revealed by historical facts.

- The importance and historical services of Azerbaijan's first satirical press for the Turkic world were determined, and the influence of "Molla Nasraddin" magazine on the Turkish satirical press was investigated.

- As a result of a systematic study, the Turkish satirical press, which has a history of 150 years, has been periodized, the separate stages of the Ottoman (Sultan Abduhamid II), the Republic, Adnan Menderes and the modern era Turkish satirical press, the evolutionary path followed, and the paradoxes between the government and the press are analyzed based on historical facts.

- A comprehensive description has been created detailing the influence and relationship between "Molla Nasraddin" magazine and the developing satirical press in South Azerbaijan, as well as the magazine's part in the country's liberation movement and historical contributions by Molla Nasraddin to this process.

- The continuation of the traditions of "Molla Nasraddin" in the Tatar and Central Asian satirical press, along with the analysis of the socio-political and literary-cultural life of Turkic-speaking peoples featured in the magazine is determined based on archival materials.

- The role, interaction, similarities and differences of Mollanesraddinist caricature in the creation and formation of the genre of satirical caricature in the Near and Middle Eastern nations, as well as in the Turkic world, are analyzed.

- Interesting details about the subject matter and investigation of the magazine "Molla Nasraddin" for over a century have come to light.

Theoretical and practical significance of research. The results of the research work can be used in the continuous monitoring and investigation of the process of formation and evolution of the Turkish and Azerbaijani press and literature in the 19th-20th century and the beginning of the 21st century, as well as in articles, dissertations and monographs related to the creation and formation of the satirical press and literature created under the influence of "Molla Nasraddin" and Mollanasraddinists in Eastern countries, as well as in

South Azerbaijan, Tatar, Central Asia and Turkey, and in writing the relevant sections of the literature of the Azerbaijani and Turkic peoples in a multi-volume volume. Entrants, bachelors and masters of higher schools can also benefit from the dissertation.

Approbation and application of research. The main provisions and results of the research work are published in scientific journals recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in prestigious scientific journals of Turkey, Iran, Uzbekistan, Ukraine, Poland, Cuba and other countries, as well as in the periodical scientific publications included in the international summarizing and indexing systems, and in the materials of the international conferences held in the country and abroad.

The issues related to the topic of the dissertation were reflected in the monograph by the author “Molla Nasraddin” magazine and national literary values” (Baku, Elm ve tehsil, 2020, 416 p.), in the “Molla Nasraddin” encyclopedia (Baku, Elm, 2020, 466 p.) (73 articles), in chapter III entitled “Heydar Aliyev and “Molla Nasraddin” literary school” (85 p.) of the monograph “Heydar Aliyev and the national press” (joint) (Baku, Elm ve tehsil, 2023, 320 p.)

Name of the organization where the dissertation work is performed. The dissertation was prepared at the Department of Press History and Journalism of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences. The topic of the dissertation was approved by the decision of the Scientific Council of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences dated January 31, 2017 (protocol No. 2) and the Scientific Research Coordinating Council of the Republic of Azerbaijan dated December 28, 2017 (protocol No. 10).

Structure and total volume of the dissertation. The dissertation work consists of introduction (23293), four chapters (Chapter I – 110582; Chapter II – 102701, Chapter III- 96195; Chapter IV – 115296), conclusion (11124) and list of used literature.

The total volume of the dissertation consists of 459292 conventional signs.

THE MAIN CONTENT OF THE RESEARCH

The **“Introduction”** of the dissertation discusses the relevance and degree of development of the topic, defines the goals and objectives, methods of research, indicates the main provisions for defense, and substantiates the scientific novelty, theoretical and practical significance, approbation and application, the name of the organization where the dissertation was prepared, and structure and total volume of the dissertation.

The first chapter of the dissertation, which consists of four paragraphs, is called “Molla Nasraddin magazine and Mollanasraddinism: establishment, formation and evolution process”. In the first paragraph of the chapter titled “Molla Nasraddin’s Literary Movement and Mollanasraddinism”, the “Molla Nasraddin” magazine is esteemed as a monumental literary work and a significant literary movement that marked a new stage in centuries-old Azerbaijani literature. It transformed literary and social thought, national consciousness, and universal values into a major cultural event, elevating them to a high level and making them accessible to the public. This paragraph discusses the concept of Mollanasraddinism, its essence and main provisions. The formation process of “Molla Nasraddin” literary movement began in 1906 with the publication of the magazine. However, the emergence and development of the movement were not solely tied to the magazine; it drew strength from both the Azerbaijani and global press that preceded it and was intricately linked to the tradition of satirical magazines that followed. The “Molla Nasraddin” movement did not emerge suddenly or within a single year. As J.Mammadguluzadeh used to say, “Molla Nasraddin” was born by the time itself”.

The Great Leader Heydar Aliyev highly appreciates the legacy of Jalil Mammadguluzade, the “Molla Nasraddin” magazine published under his editorship, and the creativity of the Mollanasraddinists, and says: The genius Jalil Mammadguluzade

was reflected in “Molla Nasraddin” magazine. “Molla Nasraddin”, Jalil Mammadguluzade and other thinkers involved in the magazine’s activity played a great role in formation of national consciousness, in raising the national spirit, national awakening of our people”¹. “Molla Nasraddin” magazine established the basis for a new realist literary school in the history of Azerbaijani literature – Molla Nasraddinism. by revealing the socio-philosophical essence of the environment and time, professionally developing satirical journalism, prose, satirical poetry and caricature. Reaching to the level of a literary school, the “Molla Nasraddin” magazine made significant contributions to Azerbaijan’s national press, literary history, and culture. It also had a significant impact on the development, creation, and evolution of civilization at the junction of the East and the West. In the course of its 25 years of publication, “Molla Nasraddin” magazine prioritized the needs of the populace over all other considerations, adopted an unwavering stance against colonialism, exploitation, fanaticism, ignorance, superstition, patriarchal thinking, and outdated stereotypes, struggled and acted as a guarantor and defender of the existence of Azerbaijan as a whole. The magazine created a comprehensive panorama of a period rich in social and political events, documenting and demonstrated the disasters, tragedies, and genocides perpetrated by the Armenian Dashnaks in Karabakh, Zangezur, Nakhchivan, not only with their compatriots but also with audiences in both the Eastern and Western worlds. This paragraph dedicates ample space to analyzing the ideas and opinions of prominent scholars such as Ali Nazim, Aziz Mirahmedov, Mirza Ibrahimov, Nazim Akhundov, Isa Habibeyli²

¹ Əliyev, H. Cəlil Məmmədquluzadə Azərbaycan xalqının milli dirçəlişində əvəzsiz rol oynamışdır. Ədəbiyyatın yüksək borcu və amalı / Tərtib ed. Vilayət Quliyev. - Bakı: Ozan, - 1999, s. 142.

² Nazim, Ə. Seçilmiş əsərləri / Ə. Nazim. – Bakı: Yazıçı, - 1979, - s. 14; Mirəhmədov, Ə. Azərbaycan Molla Nəsrəddini / Ə. Mirəhmədov. – Bakı: Yazıçı, - 1980, - s. 247; İbrahimov, M. Böyük demokrat / M. İbrahimov. - Bakı: Azərbaycan SSR EA Nəşriyyatı, - 1957, - s. 109; Axundov, N. “Molla Nəsrəddin” jurnalının nəşri tarixindən / N. Axundov. – Bakı: 1959, - s. 36; Həbibbəyli, İ. Cəlil Məmmədquluzadə, “Molla Nəsrəddin” jurnalı və molla nəsrəddinçilik. Molla Nəsrəddin (satirik jurnal): [10 cildə] / Red.

and others regarding the formation, ideological trajectory, the uniqueness of its satirical style of the “Molla Nasraddin” literary movement and teaching of Mollanasraddinism. Academician İsa Həbibbəyli’s “Mollanasraddinism” teaching is valued as a monumental study created in the 90s of the last century, completely original, on a new level of vision.

In the second paragraph of the first chapter entitled “Ideological sources of MollaNasraddinist satire”, the interpretation of satire from the theoretical aspect is focused on, and the opinions by eminent scientists are referred to. Internationally renowned scientists such as Y. Elsberg, Y. Borev, D. Nikolaev, A. Bergson, Z. Freud, N. Havtman, E. Gradmon, E. Knix, I. Mesaroj, and others, have defined the boundaries between satire and humor. They highlighted the necessity of elements such as mockery, jokes, irony, sarcasm, and humor in distinguishing these genres. For many years, some theorists have referred to satire as a “type”, others as a “genre” and still others as a “depicting method”, but they have not reached a concrete conclusion. The Greek philosopher Aristotle, while grouping literary genres, did not include satire in either epic or dramatic genre, he decided it only in lyrical genre. Therefore, satire has been appropriately categorized as a “literary genre,” a “genre of the epic type” or a “genre of the lyrical type” by theorists worldwide throughout the past several decades. However, the phrase “genre of satire” cannot accurately and comprehensively contain its multifaceted, rich, and colorful characteristics. This is because satire can manifest itself in all three literary forms: lyrical, epic, and dramatic.

In this paragraph, the different, and in some cases overlapping opinions of prominent researchers such as A. Nazim, Y. Agazade, M. İbrahimov, A. A. Abiyev, K. Mammadov, A. Zamanov, M. Pashayev, Y. Garayev, T. Mutallimov, L. I. Timofeyev, A. V. Lunacharsky, M. Y. Saltykov-Shedrin, Y. Borev³ on satire are

akademik İsa Həbibbəyli, akademik Teymur Kərimli . Bakı: Şərq-Qərb, - c. 1, - 2017, - s. 23.

³ Nazim, Ə. Seçilmiş əsərləri / Ə.Nazim. – Bakı: Yazıçı, - 1979, s. 363-364; Ağazadə, Y. Azərbaycan ədəbiyyatında satirik poeziyanın təşəkkülü və inkişafı.

analyzed through comparison and parallels.

Mollanesraddinists's creative work is primarily characterized by a form of laughter that emerges from a synthesis of humor, satire, and sarcasm. They use all three types to express their thoughts more clearly, strongly, and accurately while still making the main point. By using self-disclosure-satirical monologues and satirical dialogues in poetry, poets such as A.D.Sabir, A. Nazmi, A. Razi, S. Mumtaz, B.Abbaszadeh, M.A.Mojuz, and other Mollanasraddinists not only made the reader laugh, but also developed their capacity for critical thought and inference. The upper layer, the visible part of the creativity of Mollanasraddinists is made up of humor, accompanied by subtle and deep lyricism; a satirical murderous laughter, a sad, sorrowful, mournful reality forms the bottom layer; the spirit of calling to active struggle for high ideals constitutes its foundation.

The third paragraph, titled **“Formation of Molla Nasraddin’ journalism, genre and stylistic variety”** explores the journalistic pieces characterized by an innovative style and sophisticated literary expression found within the “Molla Nasraddin” magazine. The research delves into their influence on the emergence of a novel journalistic approach. A great literary force that became the provider of “Molla Nasraddin” literary movement, school of journalism - J.

Filologiya üzrə elmlər doktoru elmi dərəcəsi almaq üçün təqdim olunmuş dissertasiyanın avtoreferatı (Əlyazması hüququnda) / Bakı, - 2013, - s. 4; İbrahimov, M. Böyük demokrat / M.İbrahimov. – Bakı: Azərbaycan SSR EA Nəşriyyatı, - 1957, s. 15-16; Abiyev, A. A. Türk ədəbiyyatında satira / A.A.Abiyev. – Bakı: Avrasiya Press, - 2005, - s. 49; Məmmədov, K. XIX əsr Azərbaycan şeirində satira / K.Məmmədov. – Bakı: Elm, - 1975, - s. 3; Zamanov, A. Sabir bu gün / A.Zamanov. – Bakı: Gənclik, - 1985, - s. 15; Paşayev, M. Azərbaycanda ədəbi məktəblər / M.Paşayev. – Bakı: Ziya-Nurlan, - 2004, - s. 146; Qarayev, Y. Yaradıcılıq metodu. Cəlil Məmmədquluzadənin həyat və yaradıcılığı / Y.Qarayev. – Bakı: Elm, - 1974, - 265 s.; Mütəllibov, T. Öbdürrəhimbəy Haqverdiyevin poetikası / T.Mütəllibov. – Bakı: Yazıçı, - 1988, - s. 228; Тимофеев, Л.И. Основы теории литературы. Москва: Просвещение, - 1976, - с. 387-388; Луначарский, А.В. Собрание сочинений: [в 3-х томах] / Москва: Художественная литература, - т. 3, - 1964, - с. 77; Русские писатели о литературном труде: [в 2-х томах] / Ленинград: Советский писатель, - т. 2, - 1956, с. 678; Боров, Ю. Комическое / Ю. Боров. – Москва: Искусство, - 1970, - с. 98.

Mammadguluzade, O. F. Nemanzade, M. S. Ordubadi, A. Gamkusar, A. Hagverdiyev, A. Nazmi, S. Mumtaz, A. Razi and others played an exceptional role in the development of our satirical press

The strategic and ideological direction, as well as the stylistic approach, of the “Molla Nasraddin” magazine elevated the prominence of the feuilleton genre. It ingeniously capitalized on the pertinence, vitality, and potential for typification inherent in this genre to highlight the societal shortcomings prevalent during its time. The feuilleton genre was elevated by the ideological and strategic stance of “Molla Nasraddin” magazine, which also ingeniously took advantage of the genre’s relevancy, dynamism, and typification potential to highlight the social problems of the time.

Since the importance of fact is the basis in feuilletons, theorists systematize it in two groups: “1. Concrete fact (signal factual); 2. General facts (problem factual) feuilletons”⁴. Mollanesraddinists created both types of feuilletons. In the first type of feuilletons, contemporary issues, significant factual occurrences, and specific individuals form the central focus. Conversely, the second type emphasizes entrenched socio-political, social, literary, and cultural dilemmas within society.

People who treat their mother language with the disrespect infeuilletons by J.Mammadguluzadeh such as “Our Educated People”, “Mother Language”, “To Scold” and “Monkeys”, as well as motives of intransigence against female slavery, rebellion against slavery, conservatism in feuilletons titled “Maryam Khanum”, “Armenian and Muslim wives”, “Two Open Letters to Caucasian Sheikhu Islam” and “Ladies” occupy the main place. In the writer’s feuilletons entitled “Goloshapova”, “Recall of Goloshapov”, “Shusha”, “Armenian”, “Armenian-Muslim conflict”, “Shuhada”, “Armenians saw that...”, “Envy”, “Unity”, “Zangilan” and others the causes of the centuries-long Armenian-Muslim conflict and the tragic consequences of the disasters caused by the Dashnaks in Karabakh, Zangezur, Khankendi, Shusha, Aghdam, Malibeyli and other territories of Azerbaijan are written with heartpain. In the articles “Azerbaijan” and “Republic” (1917), J.Mammadguluzade

⁴Журбина, Е. Искусство фельетона / Е.Журбина. – Москва. - 1965, - с. 96.

passionately penned his democratic thoughts, patriotic feelings calling his native people to national awakening and revival, and boldly drew the map of Azerbaijan's borders with words, leaving behind a seminal legacy for future generations. In his "Hamshari", "Yamaq", "Where is the money of Iranian workers", "To the Iranians", "How does the stone not weep bitterly today", "Nation", "Fight of sects", "Neighborhood of singles", "Motherland figures" and other feuilletons, the writer brought up the serious problems faced by the people in Iran and South Azerbaijan, who live a miserable life in the midst of a severe social crisis, and showed them that the only way to achieve freedom is through spiritual unity. M.S. Ordubadi's "From the world of politics", "Letter in mother tongue", O. F. Nemanzade's "The Visit", "The Cat", "Letter to the Khortdan", "For a few days" and other feuilletons are interesting examples that reflect the general content and idea of the magazine. A. Hagverdiyev became one of the main representatives of the "Molla Nasraddin" literary front with a series of feuilletons and stories such as "Letters from hell", "My Deer", "Mozalanbey's Travelogue".

Mollanesraddinists skillfully used the epic genres of oral folk literature such as narration, advice, garavalli, and religious hadiths. In their creative works, they also applied to the biography and obituary type of feuilletons with general facts. J. Mammadguluzade's "To Mr. Ahmadbey Agayev" ["Mushtari masalasi". 1911, No. 25], "Two open letters to Caucasian sheikhulislam" [1907, No. 22], "Khannas" [1907, No. 44], "Mustafabey Alibeyov" [1911, No. 28], and A. Gamkusar's pamphlet "Crows" [1917, No. 25] were published in the magazine. In these satirical pamphlets, the negative situations in the society, internal deformities, shortcomings and public figures became the target of criticism of Mollanasraddinists.

The fourth paragraph of the first chapter of the dissertation titled **"Methods of using folklore motifs and classical poetic images in the magazine 'Molla Nasraddin'"** states that the publication, which deals with national folklore, has been successful in combining written literature and folk literature by using a realistic style. Hence, the songs, melodies, bayatis, legends, stories, anecdotes, fables, aphorisms, sayings, proverbs, riddles, and various

other expressions stemming from folk wisdom are ingeniously described in “Molla Nasraddin” through entirely original renditions, often taking the form of parodies and similes. Mollanasraddinists used the ghazal, mustazad, murabbe, mukhammas, masnavi, rubai, tarkibband, etc. of classical poetry, which had been stabilized for centuries, and presented the socio-political, literary-cultural and social problems of the time in an original form with artistry.

They broke the mold of classical poetry traditions and preferred to subordinate the form to the content rather than the content to the form. From this point of view, M.A.Sabir’s ghazal-like, satirical poems are poetic examples equivalent to the traditions of “Molla Nasraddin” magazine as a whole. He is a *“master artist who knows how to adapt the old form to the new content”* by taking advantage of the inner richness of the lyrical genre works⁵. Sabir’s numerous imitatives to classical Eastern poets Khagani, Fuzuli, S.A. Shirvani, Raji, Namig Kamal, Mahmud Akram, Abdulla Jovdat, Firdovsi, Hafiz, Sadi reveal that the poet is an innovative artist with deep poetic capabilities.

In this paragraph, on the basis of examples, in the “Molla Nasraddin” magazine, folklore examples of various genres and classical poetry images reflecting numerous problems in society are included in the analysis. The following articles on the first chapter of the dissertation have been published in various scientific journals⁶.

⁵Hüseynov, F. “Molla Nəsrəddin” və molla nəsrəddinçilər / F.Hüseynov. –Bakı: Yazıçı, -1986, - s. 137.

⁶ Babayeva, G. Novruz bayramı “Molla Nəsrəddin” jurnalının səhifələrində // Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, - 2015. №2 (94) - s. 313-315; Babayeva, G. “Molla Nəsrəddin” jurnalında ana dili problemi // Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. –Bakı: 2016. №2 (98), - s. 344-348; Babayeva, G. “Molla Nəsrəddin” jurnalında erməni-müsəlman məsələləri // Ulu öndərin anadan olmasına həsr olunmuş “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” Beynəlxalq elmi konfransın materialları, - Bakı: Mütərcim, - I hissə, - 3-5 may, - 2016, - s. 109-110; Babayeva, G. Ortaq türk əlifbasının yaradılmasında molla nəsrəddinçilərin rolu // I Türkoloji Qurultayın 90 illiyinə həsr olunmuş “Türkoloji elmi-mədəni hərəkətdə orta q dəyərlər və yeni çağırışlar” mövzusunda Beynəlxalq konfransın materialları, - Bakı: Elm və təhsil, - 14-15 noyabr, - 2016, - s. 201-205; Babayeva, G. “Molla Nəsrəddin”də folklor motivləri (bayatılar əsasında) // - Bakı: AMEA Xəbərlər, Humanitar elmlər

seriyası, – 2017, № 2, - s. 197-200; Babayeva, G. “Molla Nəsrəddin” jurnalında onomastik vahidlər // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu Ədəbiyyat məcmuəsi, - 2017. XXXI cild, - s. 321-327; Babayeva G. “Molla Nəsrəddin”in Teleqraf xəbərləri // - Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı Dövlət Universiteti, - 2017, 3(103), - s. 385-388; Babayeva, G. “Molla Nəsrəddin” jurnalının demokratik dövlət quruculuğu uğrunda fəal mübarizəsi // Azərbaycan Xalq Cümhuriyyəti - 100: Müsəlman Şərqində ilk Parlamentli Respublika, Azərbaycan Xalq Cümhuriyyətinin 100 illik yubileyinə həsr olunmuş beynəlxalq elmi konfransın materialları, - Bakı: Elm və təhsil, - 21-23 may, - 2018, - s. 543-547; Babayeva, G. “Molla Nəsrəddin” və Qarabağ mövzusu // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat məcmuəsi, - 2018, XXXII cild, - s. 361-368; Babayeva, G. “Molla Nəsrəddin” jurnalında parodiya və perifrazlar (atalar sözləri, hikmətli sözlər və mənasız sözlər əsasında) // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2019, № 1, - s. 114-118; Babayeva, G. Satirik poeziyada elm və təhsil məsələləri (“Molla Nəsrəddin” jurnalı əsasında) // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2019, № 2, - s. 110-117; Babayeva, G. “Molla Nəsrəddin” və folklor (“Tapmacalar” və “El ədəbiyyatı” rubrikaları əsasında) // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu Filologiya və sənətşünaslıq, - 2019, №1, - s. 136-140; Babayeva, G. Naxçıvan abidələri “Molla Nəsrəddin” jurnalının səhifələrində // - Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı Dövlət Universiteti, - 2019. №3(111), - s. 459-461; Babayeva, G. “Molla Nəsrəddin” jurnalı və Xalq Cümhuriyyəti // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Filologiya və sənətşünaslıq, - 2020, №1, - s. 121-127; Babayeva, G. Üzeyir bəy Hacıbəyli və “Molla Nəsrəddin” jurnalı // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2020, № 2, - s.164-169; Babayeva, G. “Molla Nəsrəddin” publisistikasının janr və üslub rəngarəngliyi // “Klassik Azərbaycan Ədəbiyyatı və İncəsənətinin Milli Özünütdə və Mərkəzi Asiyadakı Mədəni Tərəqqidə yeri” Beynəlxalq Elmi Konfransın materialları, - Bakı: Elm və təhsil, - 26-27 noyabr 2020, - s. 177-178 (tezis); Babayeva, G. Mollanəsrəddinçi satiranın ideya qaunaqları // “Изланиш самаралари” мавзусидаги ёш тилшунос ва адабиётшуносларнинг халқаро илмий анжумани материаллари, - Toshkent: Adast, - 11 dekabr, - 2021, - №6, - s. 256-265; Babayeva, G. The richness of idea and content of «Molla Nasreddin» publicism. // - Таврия: Вчени записки йского национального Университета имени В.И Бернадского. Серия Филология, - 2021. Том 32(71), №6. часть 3, - с. 66-70; Babayeva, G. Ömər Faiq Nəmanzadə və “Molla Nəsrəddin” ədəbi məktəbi // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Filologiya və sənətşünaslıq, - 2022. №2, - s. 66-71; Babayeva, G. Mollanəsrəddinçi satira nəzəri baxışlar sistemində // - Bakı: Poetika-İzm. AMEA. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, - 2022. №1, - s. 90-97; Babayeva, G. “Xortdanın cəhənnəm məktubları”nda mifik

The second chapter of the dissertation, consisting of three paragraphs, is called **“Molla Nasraddin magazine and satire traditions in the Turkish press”**. In the first paragraph of this chapter entitled “Molla Nasraddin” and the Ottoman satirical press (the era of Sultan Abdulhamid II)”, it is stated that in the 19th century, with the establishment of Tsarist Russia in Azerbaijan and the Ottoman Empire in Turkey, the development of satire took a new direction. It is mentioned that during the reign of Sultan Abdülhamid II, the publication of satirical content faced considerable restrictions in the Ottoman Empire, compelling many satirists to relocate abroad to avoid repression. From the latter half of the 19th century, the satirical press began to circulate within the Ottoman Empire, and soon after, newspaper publishing commenced. “The history of Turkish satirical newspapers dates back to the Tanzimat Decree of November 3, 1839. Nearly 200 years after similar developments in the West, the first Turkish satirical magazine, “Diogen” was published in 1870. This period saw the emergence of various satirical publications, including newspapers, magazines, collections, and treatises”⁷. The first satirical magazine in the Ottoman Empire was published in Istanbul under the name “Boshbogaz bir adam” (1852). The second one is “Letaifi Asar” (1869), a supplement of “Taraqqi” newspaper. In addition to these developments, the first independent satirical magazine in the Ottoman Empire was “Diogen” published by Theodor Kasap on November 24, 1870. The majority of the articles in “Diogen” were either provided without signatures or with hidden ones, similar to “Molla Nasraddin” magazine. Namik Kamal, Ali Bey, Ebuzziya Tevfik, Nuri Bey, and Reshad Bey wrote the majority of these articles. “Diogen” which sharply and ironically highlighted societal flaws and social issues, was named after Diogenes who was born in Sinope 2,500 years ago. It was published with the epigraph *“Don’t shade me, I don’t ask for any other*

dünya ilə real gerçəklik arasında əlaqə // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2022. №2, - s. 76-82.

⁷ Ünver, M. İstanbulun 100 mizah dergisi / M. Ünver. İstanbul: Kültür A. Ş. Yayınları, - 2016, - s. 10.

favors”, a remark Diogenes famously made to Alexander the Great. After the closure of “Diogen” on January 10, 1873, Theodor Kasap went on to publish other satirical magazines, including “Chingiraklı Tatar”, “Hayal” and “İstiqbal”. In the same year, another satirical newspaper, “Latifea” was also published, stopped its circulation soon. Prominent researcher Salih Seyhan writes that *“between 1870 and 1877, 20 satirical magazines in Ottoman were published, but on May 8, 1877, Hayati Mabusan banned these magazines”*⁸. In the second volume of his three-volume work “Turkish Caricature in the Process of Development,” which covers the Constitutional Period (1908-1918), Turgut Cheviker identified 92 satirical magazines and newspapers from that era. Although most of these magazines were published for one year, among them there were those such as “Karagoz” that continued their activity for almost half a century. A Turkish researcher Nermin Yazichi grouped the satirical magazines published during the Second Constitutional Period (1908-1918) under three headings: a) Traditional satirical magazines and newspapers; b) Western-style modern satirical magazines and newspapers; c) “Eshek” type satirical magazines and newspapers.

During the reign of Sultan Abdulhamid II, the satirical press operated in foreign countries due to the repressions of the current regime. “Hayal” (1895), “Hamidiye” (1896), “Dolab” (1900), “Abdülhamid” (1900) in England; “Akbaba” (1897), “Kokonoz” (1897) in Cyprus; “Beberuhi” (1898), “Tokmak” (1901) in Switzerland; “Pinti” (1898), “Dajjal” (1904), “Zuhuri” (1905), “Jurjuba” (1906), “Laklak” (1907) in Egypt; “İnjili Chavush Sergeant” (1897) in France, and other satirical media outlets targeted the shortcomings, faults and flaws in the socio-political, literary and cultural life of Turkey.

The era of Sultan Abdulhamid II can be defined as the period in which the freedom ideas and the right voice of the people were suppressed. The satirical press, which informed the public and international community about significant socio-political events and social problems in the country was silenced, banned, and forced to

⁸Seyhan, S. II Meşrutiyet dönemi mizah basını və içeriklerinden seçilmiş örnekler // - Örzurum: Atatürk Üniversitesi. Turkish Studies, - 2013. №8/3, - s. 494.

circulation its activities outside of the country. In the second paragraph of the second chapter titled **“Republic Period Satirical Press in Turkey and “Molla Nasraddin” Magazine”**, the research explores the interaction of “Molla Nasraddin” magazine with numerous satirical media outlets published in Turkey during this period. Before the publication of “Molla Nasraddin”, Turkey had 36 years of experience in this field. The establishment of the Republic marked the beginning of a new stage for the Turkish satirical press, which became significantly richer in terms of subject matter. The satirical press was able to find the way of development and progress with the deep-content and multifaceted satirical writings of the great writers of the era, Aziz Nesin, Sabahattin Ali, Rifat Ilgaz, Orhan Kemal, Bedii Faik, Haldun Taner, Muzaffer İzgü, Çetin Altan and others. After the Republic was declared, the Turkish satirical press, which had experienced a period of collapse and stagnation throughout the First World War and the War of Independence, resumed its activities in a different manner. Satire periodicals such “Diken” (1918), “Gülyüz” (1921), “Aydede” (1922), and “Akbaba” (1922) were published in Turkey during the 1919–1923 National Struggle. Researcher Gokhan Demirkol divided the Turkish press operating in 1919-1922 into two fronts in the form of “those who are against the National Struggle” and “those who support the National Struggle”⁹.

“Akbaba” magazine, published by Yusif Ziya Ortach and Orhon Seyfi Orhon on December 7, 1922, continued its activity for 55 years, published up to 2,000 issues, and gained the right to be the longest-running satirical magazine in Turkey. While the “Akbaba” magazine continued its activity during the Republic period, in November 1947, the politically oriented “Marko Pasha” began to be published. During the years of the Second World War, “Marko Pasha” criticized the material and moral impacts of the war, oppression, pressure, and the occupation policies of hegemonic powers. The Turkish satirical press, which has passed a great

⁹ Demirkol, G. Kurtuluş Savaşında mizahın iki cebhesi. “Gülyüz”-“Aydede”ye karşı // - Türkiye: Çankırı Karatekin Üniversitesi, Güzel Sanatlar Fakültesi. İletişim Kuram ve Araştırma Dergisi, - 2015. –sayı 41, - s. 140.

historical stage of 150 years, was able to become the tribune of the people during the Republic period. Many magazines such as “Akbaba”, “Marko Pasha” successfully continued the traditions of “Molla Nasraddin” and expressed their views on both domestic problems and global issues happening in the world and managed to show the people the ways to get rid of these problems.

In the third paragraph of the second chapter titled **“Adnan Menderes Period and the Next Stage of Turkish Satirical Press”**, the year 1950 is assessed as a significant stage, marked by the victory of the Democratic Party over the Republican People’s Party and the triumph of Turkish democracy. Because of this, the humorous magazine “Karakedi” published derogatory satirical articles and caricatures condemning the Republican People’s Party on its pages while endorsing the Democratic Party’s ideas. “Akbaba” magazine, which started to be published, again in 1952, also started sharply criticizing the Republican People’s Party, which it previously supported.

“Karakedi”, “Tef”, “Dolmush”, “Girgir”, “Akbaba” and “Temmuz” and other satirical magazines published during the period of Adnan Menderes have expressed people’s wishes and dreams. Magazines such as “Leman”, “Penguin”, “Uykusuz”, which continue to operate today, consistently and systematically monitor the processes taking place in modern Turkey, inform many readers about the real events prevailing in the country’s life, and call the general public to actively struggle to eliminate current inadequacies.

In the researches related to the history of the press after Tanzimat, mainly the conflict between power and opposition parties was brought to the fore, and the aesthetic interpretation of satire was not selected as a research topic. From this point of view, in studies such as Ismayil Gundogdu’s “Opposition party through the Satirical Press during the Period of Sultan Abdulaziz”, Levent Jantek’s “Satirical Press as a Subculture; “Markopasha Example” (1999), Hamdi Ozdish’s “Westernization and Social Political Criticism in Satirical Newspapers of the Tanzimat Era” (2004), Ozgur Umut Hashafer’s “Social Opposition and Satirical Magazines: Leman Magazine” (2007), satirical magazines were analyzed not from an

aesthetic point of view, but precisely through the promotion of social and political criticism.

The following articles on the second chapter of the dissertation have been published in various scientific journals¹⁰.

The third chapter of the thesis is called **“The influence of Molla Nasraddin” magazine on the Turkish satirical press**. The impact and interactions between “Molla Nasraddin” magazine and the satirical press developing in Iran and South Azerbaijan are examined in the first paragraph of the chapter titled **“Molla Nasraddin Literary School and Satire Traditions Emerging in South Azerbaijan”**. The works of writers and poets such as J. Mammadguluzade, M. A. Sabir, and A. Nazmi, published in the magazine, played a pivotal role in bolstering the ideals of freedom and fostering the emergence of new democratic concepts in the consciousness of the people in South Azerbaijan. M.A.Sabir’s creativity had a strong influence on the literary activity of famous Iranian poets A. Dekhuda, S. A. Gilani, A. Lahuti, G. Kamal and N. Yushich. “Molla Nasraddin” traditions were successfully continued in satirical newspapers “Azerbaijan” satirical magazine published in Tabriz in 1906 under the editorship of Aligulu Safarov, “Nasimeshimal”, and “Amuzigar” published in Rasht, “Suri-Israfil” (1907) and “Hasharatul-erz” (1908) published in Tehran. The dire circumstances faced by the people, oppressed by the despotic regimes of Tsarist Russia in North Azerbaijan and the royal system in South Azerbaijan, prompted them towards a call for spiritual unity and a collective struggle against tyranny. The calling in the magazine

¹⁰ Babayeva, G. “Molla Nasreddin” dergisinde onomastik birimler // - Ankara: Bilimsel Eksen. Dört ayda bir defa yayımlanan uluslararası hakemli dergi. Sosyal Bilimler, - 2020, - sayı 31, - s. - 22-32; Babayeva, G. “Molla Nəsrəddin” jurnalının Türkiyə satirik mətbuatı ilə qarşılıqlı əlaqəsi // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Müqayisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, - 2021. №1, - s. 20-26; Babayeva, G. 50-ci illər və sonrakı mərhələdə Türkiyə satirik mətbuatında “Molla Nəsrəddin” ənənələri // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Müqayisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, - 2023. №1, - s. 77-84; Babayeva, G. Türkiyə satirik mətbuatının təşəkkülü və formalaşması (Osmanlı dönəmi) // Ozbek va Ozarbayjon filologiyasının dolzarb masalaları, - Boku: 15-16 aprel, - 2024-yıl, - I jild, s. 75-87.

scared the ruling circles of Iran, so the issues of “Molla Nasraddin” magazine were burned and destroyed. Literary critic Mohammadluyi Abbasi states in his article “Molla Nasraddin and Iran”¹¹ that during this period there were sharp conflicts between reactionary forces and democratically minded people. The Shah of Iran, Mahammadali who betrayed his country for money, relinquished the fate of the Muslim populace to the hands of Western exploiters. In the country where such contradictions exist, “Molla Nasraddin” played an exceptional role in awakening the Iranian people and calling them to a revolutionary struggle against reactionary.

J. Mammadguluzade’s satires in the journalism of “Azerbaijan” magazine, and Sabir’s satires attract attention in terms of the richness of ideas, satirical style, and variety of topics. In M. A. Sabir’s satires “Independence is ours”, “Why was Iran destroyed?”, “Why doesn’t he give?”, “I sell”, “Poor Mamdali”, “I would not”, “Mir Hashim”, “Iran is mine” and other satires published in “Molla Nasraddin” relying on the strength of the hand is given great importance, those who betray the people are accused with the label of traitor. The poet’s famous poem “To Sattarkhan” was spread through “Molla Nasraddin” magazine and gained great fame and was memorized among the soldiers in the trenches.

M.A. Mojuz, as his master Sabir, carried the responsibility of not only bringing laughter to his people but also provoking thought and awakening them from the slumber of ignorance towards knowledge and enlightenment. In 1921, when “Molla Nasraddin” was published in Tabriz, Mojuz’s poems appeared in the magazine under pseudonyms such as “Kabla Hakhverdi” and “Taze Shair” (New poet).

In general, “Molla Nasraddin” magazine and this great literary school played an exceptional role in the expansion of the national liberation movement in Iran and South Azerbaijan, in the formation of a democratic public environment, and in the development of satirical press and literature. The Tabriz era of “Molla Nasraddin” significantly catalyzed spiritual revival and social progress in Iran

¹¹ Abbasi, M. “Molla Nəsrəddin” və İran // Təbriz: Vətən yolunda, - 1944, 17 dekabr, - №149, - s.3.

and South Azerbaijan, establishing a literary and cultural bridge between the divided peoples of these regions.

In the second paragraph of the third chapter, titled **“Molla Nasraddin and the Central Asian satirical press”**, it is analyzed that the “Molla Nasraddin” magazine was widely read in Central Asia and played an important role in the literary-cultural and social-political life of the Kazakh, Kyrgyz, Uzbek, Turkmen and other Turkic peoples and stimulated the development of satirical literature and the national press. Articles presented by Turkmen correspondents to “Molla Nasraddin” magazine were often published in the magazine. The traditions of “Molla Nasraddin” have not left the Turkmen satirical press without influence. In 1930, the satirical magazine “Tokmak” published by Berdi Kerbabayev, Molla Murt, Ata Salih and other Turkmen intellectuals struggled for the freedom and independence of their native people like “Molla Nasraddin”.

Talking about the influence of “Molla Nasraddin” magazine, especially Sabir’s satires, on the creativity of Uzbek artists such as G. Gulam, S. Abdulla, Khurshid, Hazlkesh, Falangi, who gathered around “Mushtum”, Heyreti also highly values the poet as a master who created a new literary school¹². One indicator of the close relationship between “Molla Nasraddin” and Uzbekistan is evident in the magazine’s 5th issue of 1917, where it featured a list of lawyers and the offices and organizations that carried out their mission¹³. The satirical press of Uzbekistan published the articles and caricatures in the magazine, sometimes wrote an imitative poems to them, made parodies and periphrases and printed them on their pages.

Academician Vahid Abdullayev notes in the article “Sabir and Ajzi” that Ajzi wrote the poem “Dream” in 1912 under the influence of M.A.Sabir’s work “Vagiei-yubileykarane” published in “Molla Nasraddin” magazine in 1911. It is no coincidence that Ajzi was called “Sabir of Uzbek satire”. The poems and imitative poems written by the poet to Sabir’s satires “Ey pul” (“Hey money”), “Akinchi” (“The Farmer”), “Uchiteller” (“Teachers”) such as

¹² Heyrati. Onun təsiri ilə // Bakı: Ədəbiyyat və incəsənət, - 1962, 12 may, - №19, s. 3.

¹³ Babayeva, G. Molla Nəsrəddinin vəkilləri / “Molla Nəsrəddin” ensiklopediyası (Baş red. akademik İsa Həbibbəyli) – Bakı: Elm, - 2020, - s. 301.

“Chervon”, “The grief and longing of the arable lands”, “The intellectuals” are interesting examples that show that he was influenced by Sabir’s word art. A researcher Tokhtasin Jalalov, in his article titled “Among Sabir’s contemporaries”, mentions Uzbek poets such as Heyreti, Arezi, Haji Alim Gabulov (Hazlkesh) benefited from satires by the founders of the “Molla Nasraddin” literary school, especially M.A.Sabir.

The influence of M.A.Sabir’s satires on Uzbek literature and satirical press of the 20th century has become more and more widespread, and has been deeply embedded into soul of Uzbek satirical poetry as a whole.

Professor Hamidulla Baltabayev, talking about the great popularity of “Molla Nasraddin” magazine in Uzbekistan, noted that “Molla Nasraddin” had a strong influence on the publication of the satirical magazine “Mushtum” published there”¹⁴. The traditions of “Molla Nasraddin” were successfully continued in the “Chayan” satirical magazine, which was published in Uzbekistan in 1917. Mutual research of Azerbaijani and Uzbek satirical literature has always been in focus. In this regard, the research works of our outstanding scientists N. Akhundov, I. Habibbayli, A. Baghirov, G. Aliyev, Y. Gasimov and others can be specially mentioned. Almaz Ulvi Binnetova, doctor of philological sciences, shows that the creativity of three outstanding poets of Uzbek literature - S. Ajzi, M.Sufizadeh and H.H.Niyazi – took root from the “Molla Nasraddin” literary school¹⁵. “Molla Nasraddin” magazine was widespread in Kazakhstan as well as in other Central Asian countries and influenced the development of satirical press.

The magazine “Molla Nasraddin” which established the 20th-century Azerbaijani school of satire, significantly contributed to the unification of Central Asian peoples around a common idea and the advancement of realistic satirical literature and journalism.

¹⁴ Baltabayev, H. Cəlil Məmmədquluzadə və özbək ədəbiyyatı // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Müqayisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, - 2020. №1, - s. 151-152.

¹⁵ Ülvi, A. Azərbaycan-özbək (çığatay) ədəbi əlaqələri / A. Ülvi. Bakı: Qartal, - 2008, - s. 95.

In the third paragraph of the third chapter called “Molla Nasraddin and common genres in the Turkish satirical press” the common genres used in the satirical literature of the Turkic peoples, such as parables, anecdotes, satirical ghazals, qasidas, kitas, rubai, imitative poems and others, are examined on the basis of comparison and parallels.

Aydın Abi characterizes the growth of world-famous artists such as Omer Nafi and Mehmed Ashraf, Ziya Pasha, Omar Seyfeddin, Huseyn Rahmi, Fazil Ahmed, Neyzan Tofiq, Khalil Nihad, Rafiq Khalid, Aziz Nesin – prominent representatives of Turkish satire, is a clear example of the deep roots and favorable conditions of Turkish satire¹⁶.

“Molla Nasraddin” magazine was closely connected with Turkish literature and satirical press, it gave ample space to poems, parodies and periphrases written on the works of Turkish poets and writers and published news related to the press. Mollanasraddinists as J.Mammadguluzadeh, M.A.Sabir were also well-known in Turkey and their works were read with interest by Turkish readers. M.A.Sabir repeatedly referred to the creativity of Namig Kamal and placed a high value on Ziya Pasha’s literary legacy. Ziya Pasha’s works titled “Tarjiband” and “Tarkibi-band” were widely spread in Azerbaijan, and poets such as A.Qamkusal, M.A.Sabir, S.Mumtaz, A.Nazmi wrote similes and tahzils of these poems. M.A.Sabir wrote a simile to the “Song of the Motherland” in the play “Homeland or Silistra” by Namig Kamal, and included a verse from his qasida “Hurriyyat” (“Freedom”). M.A.Sabir also gave great importance to the work of Mehmed Ashraf, a satirical Turkish poet who used genres such as ghazal, narration, poem, parody, epigram, and song in his work, and appreciated his work it over and over again. Mahmud Akram Rejaizade, one of the founders of Tanzimat period Turkish literature, was a poet highly valued by the Mollanasraddinists, who wrote poems, similes, parodies, and tahzils inspired by his works. His work has been widely promoted in Azerbaijani literature, and M.A.Sabir, A.Sahhat, A.Shaig, M.H.Zeynalov and others wrote

¹⁶Abiyev, A. A. Türkiyə ədəbiyyatı tarixi (müqayisəli). Dərslik: [2 cildə] / A.A.Abiyev. Bakı: Bakı Universiteti nəşriyyatı, - c. II (I hissə), - 2007, - s. 49.

similes, imitative poems, parodies and tahzils of the poet's poem "Remember". The poem "Remember" that attracted the attention of Azerbaijani writers is not completely original work of Rejaizade. This poem is a translation from the 19th century French writer Alfred de Musset. In Agah Sirri Lavand's book "Literary History Lessons (Tanzimat Literature)" there is a note – "Taken from Alfred de Musse". [Istanbul, 1934, p. 11]. All this suggests that the poem "Remember" is not an original work, but since Mahmud Akram bey creatively approached the translation of the poem, many readers accepted it as the original work of Rajaizade. All this indicates that the poem "Remember" is not his original work, but since Mahmud Akram bey creatively approached the translation of the poem, many readers accepted it as the original work of Rajaizade. For the first time, the poem "Remember" entered the Azerbaijani press through the magazine "Fuyuzat" [July 2, 1907] and was presented as the work of M.A. Rajaizade. Then in "Molla Nasraddin" magazine" [1907, №31, p.3] M.A.Sabir published his poem without any signature with this note – "an imitative poem to "Remember" by Rajaizadeh Mahmud Akram Bey Efendi".

In general, the analyzes show that the Azerbaijani and Turkish classical poetry form took root from the same source, and the centuries-old literature and satirical press of both nations were not affected by each other, they intermingled and united around a single aim.

The following articles on the third chapter of the dissertation have been published in various scientific journals¹⁷.

¹⁷ Babayeva, G. "Molla Nəsrəddin" jurnalında işlədilən klassik şeir şekilləri (Qəzəllər) // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Poetika.İzm, - 2019, №1, - s. 60-68; Babayeva, G. "Molla Nəsrəddin" və özbək satirik ədəbiyyatı // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Müqayisəli ədəbiyyatşünaslıq. Azərbaycan-Özbək ədəbi əlaqələri. Xüsusi buraxılış - 1. 2020, - s. 184-190; Babayeva, G. "Molla Nəsrəddin" jurnalı və Mahmud Əkrəm Rəcəzadə // Humanitar Elmlərin İnkişaf Strategiyası Respublika Elmi Konfransının materialları, - 6-7 mart, - 2021, s. 137-141; Babayeva, G. "Molla Nəsrəddin" ədəbi məktəbinin Cənubi Azərbaycanda yaranan satira ənənələrinin formalaşmasına təsiri // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Filologiya və sənətşünaslıq, - 2021. №2, - s. 53-59; Babayeva, G. Cənubi Azərbaycan mətbuatı və "Molla Nəsrəddin" jurnalı

The fourth chapter of the dissertation is called **“Interrelation between “Molla Nasraddin” and the Turkish satirical press”**. In the first paragraph of this chapter entitled “Molla Nasraddin” magazine and Tatar satirical press (“Tarjuman” newspaper)” the interaction of satirical newspapers and magazines published in Tatarstan, including “Tarjuman” and its supplement “Kha-kha-kha” with “Molla Nasraddin” magazine, is analyzed based on concrete facts. The magazine is widely distributed and popular in Kazan, Orenburg, Astrakhan, Bakhchasaray, Petersburg, Uralsk, Moscow, Tashkent and other cities. “Molla Nasraddin” magazine had a strong influence on the creation of “Time”, “Ha-ha-ha”, “Uklar”, “Jakirtga”, “Garchiga”, “Top”, “Summer”, “Yashen”, “Shura”, “Joguj”, “Yalt-yult”, “Ak Mulla”, “Qarmaq”, “Tokmak” and other media outlets.” Molla Nasraddin” provided information on the life of the Tatar people and the news in the press world on its pages. These issues were widely reflected in the “Telegraph News”, “Crimean Letters”, “Kazan Letters”, “Orenburg News”, “Press News” and other sections of the magazine. Tatar poet Gabdulla Tukay, who appreciated the themes and issues, satirical style, caricatures of “Molla Nasraddin” magazine, published a satirical magazine called “Uklar” under its influence.

On April 10, 1883, Ismayil Bey Gaspirali managed to publish the “Tarjuman” newspaper. A few days before the publication of “Molla Nasraddin”, on April 1, 1906, he started publishing a satirical newspaper called “Kha-kha-kha” as a supplement to “Tarjuman” newspaper in Bakhchasaray. The caricature “Ahwali Alami Islam”

// Uluslararası Sosyal Bilimler Sempozyumu, - Antalya Türkiye: Avrasya Sosyal ve Ekonomi Araştırmaları Dergisi (ASEAD – 9), 28-30 Mayıs, - 2022, - s. 106; Babayeva, G. “Molla Nasraddin” magazine and baha’i faith*. Universidad y Sociedad I Have Scientific of the University of Cienfuegos I ISSN: 2218-3620...Volume 15, - Number 4, - July-August, - 2023, - s. 233-240; Babayeva, G. Mirza Alekper Sabir: “Hophopname” (Tanıtım kitabı) // - Türkiye: Dergi Park. Akra Kültür Sanat ve Edebiyat Dergisi, - 2023. №29, - s. 237-244; Babayeva, G. Əliqulu Qəmküsar və “Molla Nəsrəddin” satirik jurnalı // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2023, - №1, - s. 184-193; Babayeva, G. “Molla Nəsrəddin” və Türkiyə satirik mətbuatında işlədilən ortaq janrlar // Türkiye: Dergi Park. Akra Kültür Sanat ve Edebiyat Dergisi, - 2024, c.12, - №32, - s. 81-92.

which is reflected in “Kha-kha-kha” creates equivalence in terms of subject and plot line with the caricature “Description of sleeping Muslims” drawn by O.Shmerling in the first issue of “Molla Nasraddin” magazine. Although caricatures, satirical writings, feuilletons, dialogues were included in the pages of the newspaper, it could not function for a long time.

“Tarjuman” highly valued the staff of “Molla Nasraddin” magazine, especially the work done by the editor in the press summaries it publishes on its pages. “Molla Nasraddin” magazine also published articles about “Tarjuman”. In the “Tarjuman” [1908, №4, p.7], “National holiday” [1908, №16, p.2], “Breaking news” [1910, №31, p.3] and other articles published in the magazine, and in the rubric of “Press News”, the role and importance of the newspaper in the fate of the peoples of the East was discussed, and articles related to its 25th anniversary were published.

Professor Kheyrolla Mammadov called “Tarjuman” the longest-running and most read newspaper of Russian Muslims¹⁸. The “Tarjuman” newspaper, which raised its voice against the Armenian genocides, expressed events by the “Molla Nasraddin” magazine by emphasizing these significant issues.

At the beginning of the 20th century, along with the trend of “unity in language, thought, and work”, Gaspıralı also echoed his colleagues with the idea that *“if you are going to write anything, don’t dip your pen in three-penny ink, dip it in your heart and write it with your blood”*¹⁹. He brought up the importance of applying this idea to the areas of language, literature, society and politics. The “Tarjuman” newspaper, which highly values the traditions, satirical style and original expression of “Molla Nasraddin” printed the “Dabistan” feuilleton, published under the signature “Mozalan” in the magazine’s 37th issue of 1906, as it was [1907, №72].

¹⁸ Məmmədov, X. “Tərcüman”da Azərbaycan ədəbiyyatı // Bakı: Ədəbiyyat, - 2000, 17 noyabr, - s. 1-2.

¹⁹ Sahil, R. İsmayıl bəy Qasıralının Əli bəy Hüseynzadəyə məktubu: [Elektron resurs] / - Bakı: 25 aprel 2017, - URL: davam.az/%2F37279-smayl-by-qaspralnn-li-by-hseynzady-mktubu-hr-n-yazacaq-isn-qlmi-qplik-qqa

The caricature “Husband and wife” published in the 15th issue of 1906 of “Molla Nasraddin” magazine was also published in “Tarjuman” newspaper [1908, №58].

“Molla Nasraddin” published an obituary and a picture on the occasion of the death of İsmayıl Bey Gaspıralı, a prominent publicist, publisher and writer. On the right side of the picture of the eminent intellectual published on the cover of the magazine’s 25th issue dated October 18, 1914, is written: *“This is the picture of the father of writers, İsmayıl Mirza Gasprinski, who left the world on September 11 and his body was buried in the ground on September 12.”* Below the picture is a poem consisting of one couplet. “Ak Mulla”, a magazine published in Troitsk, has been influenced by the traditions and satirical style of “Molla Nasraddin”. In “Ak Mulla”, which functioned on August 15, 1911, selected examples from “Molla Nasraddin”, mainly M.A.Sabir’s poems, were published either as in the original or translated into Tatar. The poet’s poem “Azrail’s Resignation” published in the 11th issue of 1906 of the “Molla Nasraddin” magazine was translated into Tatar and presented to the readers in the 2nd issue of “Ak Mulla” in 1911.

The magazine “Garchiga” (1906), which started publishing in Orenburg, attracted attention with its incisive satirical articles. The magazine published the feuilletons “Evil” (1906, No. 3) and “Response to Evil” (1907, January) taken from “Molla Nasraddin” on its pages. “Tarjuman” newspaper investigated four satirical magazines published in Turkic-speaking countries - “Molla Nasraddin”, “Garchiga”, “Uklar” and “Jokuj” and gave priority to “Molla Nasraddin” magazine ²⁰.

G.Tukay translated the poem “Mozalan’s Sob” with a quotation from “Molla Nasraddin” and published it in “Yashen”. M.A.Sabir’s poem, which is actually titled “Complaint”, was published for the first time in “Molla Nasraddin” in the 30th issue dated July 23, 1908 under the signature of “Boynuburug”. In the translation of G.Tukai, the Tatar people get to know Sabir’s works closely, at the same time, every issue of “Molla Nasraddin” magazine was widely covered in

²⁰ Qaspıralı, İ. Bu dörd məcmuə arasında... // Baxçasaray: Tərcüman, -1906, 16 oktyabr, - №116, - s. 3.

the pages of “Vaqt” newspaper and the published materials were analyzed. In the “Yulduz” magazine, an article titled “Laughing Magazines” was penned by the author using the pseudonym “Chalmali.” This article demonstrated that “Molla Nasraddin” held a superior position compared to the Tatar satirical magazine and underscored the benefits of drawing inspiration from it.

In the second paragraph of the fourth chapter entitled “Molla Nasraddin” magazine and the genre of caricature in the Turkish satirical press”, the caricatures published in the magazine are compared to the caricatures published in the Turkish satirical magazines. “Molla Nasraddin” magazine played an exceptional role in the development of satirical graphics in Azerbaijan. Caricatures drawn by artists such as O.Shmerling, I.Rotter, B.Telingator (Beno), A.Azimzadeh, Y.V.Chamanzaminli, Kh.Musayev, A.Grinyevsky, V.Giladze, A.Ibrahimzade, S.Behzad, G.Khalikov, I.Akhundov, H.Aliyev on various topics were printed on the pages of the magazine. Caricaturists such as O.Shmerling, I.Rotter cooperated with J.Mammadguluzade, and skillfully benefited from the valuable advice of the editor in the selection of their topics, in the description of national ornaments, colors, clothing sketches, facial expressions and gestures. O.Shmerling was the leading artist of “Molla Nasraddin” in the Tbilisi stage, and hundreds of satirical drawings and caricatures published in the magazine are priceless art pearls of the artist. The portrait of Molla Nasraddin, created by him with great professionalism, occupies a special place in the artist’s creativity. Academician Isa Habibbayli calls this work “*Oscar Schmerling’s discovery*”²¹.

In the magazine, typically comprising 8 to 12 pages per issue, the concepts and implied ideas within the texts seamlessly extend into the caricatures, establishing a harmonious relationship between text and image. The connection between Molla Nasraddin realist-satirical literature and art can be categorized as follows: 1. Transfer of concrete texts with different forms, contents and ideas published in the magazine to concrete drawings through illustrations; 2.

²¹ Həbibbəyli, İ. Mollanəsrəddinçi karikatura ustası / İ.Həbibbəyli. – Naxçıvan: Gəmiqaya, - 2002, - s. 9.

Development of numerous, multi-layered problems reflected in the texts in free drawings and caricatures; 3. Caricature development of topics that include the richness of ideas and themes, rich problematics of Molla Nasraddin and are relatively little explored in texts. In the magazine, more place is given to the description of specific caricatures drawn on specific texts.

The genre of caricature significantly advanced within the pages of the “Molla Nasraddin” magazine, also held an exceptional position in the Turkish satirical press. Prominent magazines in Turkey, such as “Leman”, “Penguen” and “Uykusuz” prominently feature caricatures addressing political and social issues on their covers, second, and third pages. “Molla Nasraddin” magazine faced multiple shutdowns due to the publication of sharply satirical caricatures on its pages, highlighting the challenges faced by the press in this regard. The prominent researcher Turgut Çeviker in his research notes that magazines and newspapers have been closed many times due to caricatures over a period of more than a hundred years²². In the Ottoman period, the penalties for closure were expanded even more, “Diojen”, “Hayal”, “Kalem” and “Jem”, “Dolmush”, “Cumhuriyat Gazetesi”, “Girgir” and “Tef” faced these punishments more often.

It is possible to observe the development stages of the Turkish satirical press more objectively in the division of Ustun Alsach:

Türkiyə satirik mətbuatının inkişaf mərhələlərini Üstün Alsaçın bölgüsündə daha obyektiv görmək mümkündür: “1) *The period from the publication of the first satirical magazines to the declaration of the Republic - Classical period*; 2) *The period from the declaration of the Republic to the end of the Second World War and the Democratic Party coming to power - II Classical Period*; 3) *from 1954 to the 1990s - Contemporary Period*; 4) *After the 1990s – New Era*”²³.

The similarities and differences between the satirical caricatures of “Molla Nasraddin” magazine and caricatures published

²²Çeviker, T. Karikatür Üzerine Yazılar / T.Çeviker. - İstanbul: İris, - 1997, - s. 193.

²³Alsaç, Ü. Türkiyede Karikatür, Çizgi Roman ve Çizgi Film / Ü.Alsaç. - İstanbul: İletişim Yayınları, - 1994, - s. 24.

in numerous Turkish satirical press, colored and colorless drawings, multi-figure compositions, satirical portraits, graphic examples and hyperbolized pictures attract attention. In particular, they are more noticeable in “Guleryuz”, “Karagoz”, “Girgir”, “Marko Pasha”, “Akbaba” and other satirical media.

The popularity of the caricatures published by Molla Nasraddin artists in the magazine extended across the Eastern world, including Turkey. These caricatures influenced artists working in over 100 satirical newspapers and magazines in Turkey, such as Ahmet Rifki, Ahmet Münif (Fehim), Ramiz (Gokche), Ratip Tahir (Burak), Mehmet Izzettin, Zeki Cemal (Bakichelebioghlu), Hasan Fahrettin, Hasan Rasim, who played a significant role in shaping the genre. “Molla Nasraddin” magazine ceased publication in January 1931; however, satirical newspapers and magazines in Turkey, albeit in fewer numbers, continued to be published and utilized caricatures from “Molla Nasraddin”.

In the third paragraph of the fourth chapter of the dissertation, entitled **“Research of Molla Nasraddin” magazine in the Turkic world**, the history of the magazine’s research is investigated. Since the beginning of the last century, numerous research works have been written about “Molla Nasraddin”. From this point of view, in the researches of A.Abid, A. Jafarzade, N. Bagirov, M. Gasimov, A. Mammadov, I. Talibzade, A. Mirahmedov, N. Akhundov, K. Talibzade, A. Sharif, G. Mammadli, A. Ruhi, A. Maftun, I. Bektashi, I. Habibbayli, A. Rustamli, T. Hajiyeve, T. Hasanzade, H. Israfilov, I. Aghayev, M. Najafov, B. Hajizade, E. Gasimova the topics and problems of “Molla Nasraddin” magazine, ideological line, satirical style, language features, caricatures and other important issues were widely involved in the research.

“Molla Nasraddin” magazine was widely distributed and studied in South Azerbaijan, Iran, Central Asia, Turkey and other geographical areas settled by Turkic-speaking peoples. In the studies of V.B.Klyashtorina, A.T.Tahirjanov, M.Abbasi, S.A.Kasravi, M.A.Dehkhuda, S.Sardarniya, C.Khandan, A.Mirahmedov, A.I.Shamida, N.Akhundov, T.Hasanzade, I.Habibbeyli and other researchers, the role of “Molla Nasraddin” in the establishment of

satirical press in the Eastern world, including in Iran and South Azerbaijan was discussed.

“Molla Nasraddin” magazine played an important role in the development of the satirical press of the Tatar and Central Asian peoples. Tatar researchers R.Sh.Bashkurov and R.F.Nafigov in their article entitled “Notes on the Friendship of Two Literatures” dedicated to Azerbaijani-Tatar literary relations, talked about the issues that show Gabdulla Tukai’s close connection with “Molla Nasraddin”. “Molla Nasraddin” magazine is widely read and promoted in Central Asia. Prominent researchers Yashar Gasimov’s “Sabir and 20th century Uzbek satire”, Akif Bagirov’s (Azalp) “Sabir and Ajzi”, Almas Ulvi Binnetova’s “20th century Jagatai (Uzbek) literature and “Molla Nasraddin” magazine” and other valuable studies examine the role of “Molla Nasraddin” magazine in the formation and development of satirical press of Uzbek and Central Asian nations.

In the 1st issue of the 8th volume of the “Central Asia” review, published in London in 1860 it is mentioned that the influence of the “Molla Nasraddin” magazine on the formation of satire in Iranian literature and press, the widespread distribution of M.A.Sabir’s poems in Iran and Turkey, caused the creation of satirical works there. In the 3rd issue of the “Central Asia” review of the same year an extensive article about “Molla Nasraddin” magazine, J.Mammadguluzade and M.A.Sabir has been published.

Turkish poets and writers, researchers N. Hikmet, H. Ujabash, F. Koprulu, I. A. Govsi, H. K. Gadri, S. R. Rafioghlu, A. Yurtsevar and other prominent personalities have provided interesting information about “Molla Nasraddin” literary school and Mollanasraddinists in periodicals, literary history books and many other sources. Professor F. Koprulu in the 12th part of the 1950 Istanbul edition of the “Encyclopedia of Islam” while talking about Azerbaijani literature as a whole, gives a special place to the work of Mirza Alakbar Sabir and highly values it. Sabir’s creative work is mentioned separately in the book “Turkish celebrities” (1946), published in Ankara. In the book “Literature of Azerbaijan” (1941) published by Professor Salim Rafiq Rafioglu in the Bursa-Ankara

publishing house, Sabir's poems were included along with the poems of 135 Azerbaijani poets. He skilfully took advantage of the richness of language and expression of his works and selected more than a thousand verses from the poet's "Hophopnama" and provided examples.

As in the 20th century, in the 21st century, the "Molla Nasraddin" magazine is the focus of attention of researchers in Turkey. Adigüzel Sedat's "Molla Nasraddin" Magazine in Tbilisi Literary Environment and Topics Discussed in the Magazine", Durmush Mitat's "First Periodical Publishing Activities in Turkish Literature in Azerbaijan and "Molla Nasraddin" Magazine", Ozkan Selahattin's "Azerbaijan's First Satirical Magazine: "Molla Nasraddin" and other studies have studied the "Molla Nasraddin" magazine and the creativity of Molla Nasraddin as the object of research.

Volumes 1-3 of "Molla Nasraddin" magazine were published under the editorship of correspondent member of ANAS Aziz Mirahmedov, and volumes 4-8 were edited by academicians Bekir Nabiyevev and Teymur Karimli. Our scientists such as Turan Hasanzade, Aliheydar Huseynov and Elmira Gasimova have made great contributions to the completion of the complex and responsible work of preparing "Molla Nasraddin" magazine for transliteration and printing.

741 issues of "Molla Nasraddin" magazine were collected in 8 volumes. Until today, in many sources, the number of issues of the magazine published in Baku is wrongly indicated as 398, and sometimes 400. Nevertheless, recent research and clarifications have shown that 370 issues of "Molla Nasraddin" were published in Tbilisi, 8 in Tabriz, and 363 in Baku, which includes 741 issues in total.

In 2017-2018, "Molla Nasraddin" magazine was reprinted in 10 volumes under the editorship of academician Isa Habibbayli, Director of the Institute of Literature named after Nizami Ganjavi, and academician Teymur Karimli, Director of the Institute of Manuscripts named after Muhammad Fuzuli.

The fact that "Molla Nasraddin" Encyclopedia" was prepared

and published in 2020 in the department of Press history and publicism in the Institute of Literature named after Nizami Ganjavi of ANAS with the idea authorship, editorship and foreword of academician Isa Habibbeyli shows that the magazine is of great importance even in the modern era. After the Republic of Azerbaijan regained its independence, our moral values, which were neglected at the time, were highlighted again.

The following articles on the fourth chapter of the dissertation have been published in various scientific journals ²⁴.

In the **“Conclusion”** part of the dissertation, the provisions and theses put forward during the research were summarized as follows:

²⁴Babayeve, G. The main targets of “Molla Nasreddin” caricatures // XIV International Scientific and Practical Conference, - Warsaw, Poland: “Social and Economic Aspects of Education in Modern society”, - June 25, 2019, - Vol. 2, - s. 33-36; Babayeve, G. “Molla Nəsrəddin” və molla nəsrəddinçilər Məmməd Cəfər Cəfərovun tədqiqatlarında // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Poetika.İzm, - 2019. №2, - s. 41-46; Babayeve, G. Tatar, Orta Asiya Hiciv Basını və “Molla Nasreddin” dergisi // Astana1. Uluslararası Hukuk ve Sosyal Bilimler Sempozyumu, - Kemer-Antalya, - 13-14 Kasım / November 2021, - s. 128-129; Babayeve, G. “Molla Nəsrəddin” və “Tərcüman” nəşrləri ədəbi-mədəni əlaqələr kontekstində // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Müqayisəli ədəbiyyatşünaslıq. Beynəlxalq elmi jurnal, - 2022. №1, s. 40-46; Babayeve, G. “Molla Nəsrəddin” jurnalı və Türkiyə satirik mətbuatında işlənən folklor örnəkləri” (Masallar-nağıllar) // - Türkiyə: Akra Kültür Sanat və Edebiyat Dergisi, - 2022, - c. 10/s, - s. 183-191; Babayeve, G. Molla Nasreddin's Traditions in Turkish Satirical Press of the Republican Period. Paradigm an international journal of social sciences issn: 2757-7856/2022/1 Number, - 2022, 1 January, - Ss, 1-11; Babayeve, G. “Molla Nəsrəddin” və molla nəsrəddinçilər Heydər Əliyevin elmi dəyərləndirmələrində. Ümummillilik lider Heydər Əliyevin 100 illik xatirəsinə həsr olunur. // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, - 2023. - №2, - s. 81-86; Babayeve, G. Kamran Məmmədovun elmi irsində satira məsələləri // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Poetika.İzm, - 2023. №1, - s. 87-95; Babayeve, G. “Molla Nəsrəddin” jurnalı və Türkiyə folklorunda işlənən atalar sözləri və deyimlər // ASEAD 11. Uluslararası Sosyal Bilimler Sempozyumu, - Lozan-İsviçre, - 20-22 mayıs, - 2023, - s. 357-367; Babayeve, G. “Molla Nəsrəddin” jurnalının türk dünyasında tədqiqi // Bildiri Özet Kitabı. Astana 2. Uluslararası Hukuk ve Sosyal Bilimler Sempozyumu, - İstanbul-Türkiyə-Astana Yayınları, - 2023, 11-12 noyabr, - s. 81-82.

- “Molla Nasraddin” magazine, which was published in Tbilisi on April 7, 1906 under the editorship of Jalil Mammadguluzade, became a great historical event in the life of the Azerbaijani people of the 20th century and raised the peak of satirical press and critical realist literature. The emergence, formation and creation of a literary school of a great literary force, which entered our history of literature and press under the name of “Mollanasraddinists”, is the historical service of our first satirical press.

- During its 25 years, “Molla Nasraddin” magazine struggled for the freedom and independence of Azerbaijan, saw the prosperity of the country in the inviolability and integrity of its borders, in being its citizens knowledgeable, educated intellectuals who can benefit the people, in preventing the material and spiritual wealth of the motherland from being looted by internal and external enemies, and in delivering it to future generations. That’s why Mollanesraddinists have made the protection of the national and moral values and rich treasure of the Azerbaijani people a priority direction of the magazine.

- The number of numbers of “Molla Nasraddin” magazine has not been specified precisely in most sources, textbooks, monographs, and studies. In particular, the number of issues published in Baku has been given usually 398, and sometimes 400. However, after the latest research and clarifications, it became clear that 370 issues of the magazine were published in Tbilisi, 8 in Tabriz, and 363 in Baku. This includes a total of 741 numbers.

- For the first time in the study, on the basis of opportunities created by the independent state of Azerbaijan, important problems such as the struggle for national independence of the Molanasraddinists, their attitude towards the Azerbaijan Democratic Republic, the Karabakh issue, the Armenian-Muslim issue are analyzed based on concrete scientific facts.

- In the dissertation, Mollanasraddin studies of Azerbaijan, which has great traditions, is approached from the prism of the criteria of the new era, the main concept of Mollanasraddin teaching is explained, the ideological sources of Mollanasraddin satire are investigated in the context of Azerbaijani, Turkish, Russian, as well

as world literary studies.

- The feuilletons, caricatures, language, and stylistic elements found within the pages of “Molla Nasraddin” magazine are analyzed through the lens of specific literary references. Journalism evolved into a dynamic genre aligned with the magazine’s thematic focus and ideological direction. Notably, writers such as J.Mammadguluzade, A. Hagverdiyev, O. F. Nemanzade, and M. S. Ordubadi wrote some of the most exemplary pieces of journalism. In essence, the upper layer, the visible part of the creativity of Mollanesraddinists is made up of humor, accompanied by subtle and deep lyricism; a satirical murderous laughter, a sad, sorrowful, mournful reality forms the bottom layer; the spirit of calling to active struggle for high ideals constitutes its foundation.

- Satirical poetry in “Molla Nasraddin” magazine was developed in an innovative way by M.A. Sabir and reached to the top level. Poets such as A.Nazmi, A. Gamkusar, A. Razi, B. Abbaszadeh, M. Mojuz who worked on this literary front, became the true creators of MollaNasraddin satirical poetry under the influence of Sabir’s satires.

- The art of caricature and graphics underwent a great evolution through “Molla Nasraddin” magazine and satirical magazines that were published under its influence. Thanks to professional artists such as O. Shmerling, I. Rotter, A. Azimzade, a caricature school was established in Azerbaijan

- Since its publication, “Molla Nasraddin” magazine has expressed an active attitude to the events taking place in the world, satirized the imperialist forces’ policy of occupation. At the same time, it regularly reflected on his pages the difficult social situation of the people of the East, especially our compatriots living in South Azerbaijan and Iran, drowning in the whirlwind of socio-political events. At the same time, he turned the reigning monarchy in Iran, despotism and its rulers into an object of criticism. At the same time, “Molla Nasraddin” magazine played a special role in the start of activity of satirical media in South Azerbaijan. The influence of “Molla Nasraddin” magazine can be clearly felt in press organizations such as “Azerbaijan”, which was published in Tabriz

in 1906 under the editorship of Aligulu Safarov. The influence of “Molla Nasraddin” magazine can be clearly felt in media outlets such as “Azerbaijan”, which was published in Tabriz in 1906 under the editorship of Aligulu Safarov, “Surah-Israfil” (1907), “Hasharatul-arz” (1908), published in Tehran, “Nasime-shimal”, “Amuzigar” published in Rasht. It is no coincidence that the “Azerbaijan” magazine was called “Molla Nasraddin of Southern Azerbaijan”. “Molla Nasraddin” magazine published its 8th issue in Tabriz in 1921 and showed its southern compatriots the ways to fight for freedom.

- The renown of “Molla Nasraddin” magazine has extended across both Eastern and Western spheres, leading to its documentation in encyclopedias, reviews, summaries, and scholarly studies dedicated to satirical journalism. However, with the exception of academician Isa Habibbeyli’s research and Nazim Akhundov’s research entitled “Azerbaijan satirical journals” (1906-1920s), it is difficult to find relevant studies on the influence and interaction of “Molla Nasraddin” on the Turkish world as a whole, on the satirical media of Turkey, Central Asia, Tatars, as well as Turkic-speaking peoples. In particular, numerous satirical media in Turkey have been left out of research for a long time. Therefore, in the dissertation, the study of the traditions of “Molla Nasraddin” in the all-Turkish context was focused and interesting facts were discovered in this direction.

- In the Turkish satirical press, which had a history of 150 years during the Ottoman period, there were satirical media outlets such as “Diogen” (1870-1873), “Hayal” (1873), “Istiqbal” (1873), “Latife” (1873), “Kahkaha” (1874), “Geveze” (1875) “Chaylak” (1876-1877). During this period, satirical newspapers and magazines were published, although they were under the control of the ruling circles.

- “Diogen”, the first satirical press of Turkey, was published by the non-Muslim publisher Teodor Kasap in 1870, 36 years before “Molla Nasraddin” and operated for 3 years. The magazine could not reach the level of “Molla Nasraddin” magazine in terms of topics, issues, content, and high polygraphy. During its publication, it was closed three times by the ruling circles, the editor was arrested for a

certain period of time, and finally he was released. Only three caricatures were published in “Diogen” magazine, and they were presented in black and white. The first colorful caricature magazine “Diken” (1918) in Turkey was published twelve years after “Molla Nasraddin” under the editorship of Sedat Semavi.

- Throughout Sultan Abdulhamid II's 33-year rule, the dissemination of satirical publications was prohibited, compelling the Young Turks to conduct their activities abroad, notably in America, France, England, Switzerland, Egypt, and other nations. They endeavored to import satirical press materials clandestinely into Turkey via postal channels. As a consequence of their practice of critiquing and highlighting deficiencies within Turkey's socio-political and societal landscape, the importation of satirical newspapers and magazines was prohibited, with instances of these materials being intercepted, burned, and obliterated within post offices. In general, Sultan Abdulhamid II has become the target of criticism both in “Molla Nasraddin” and in articles and caricatures in the Turkish satirical press. In general, this phase of the Turkish satirical press was Western-oriented, despite the bans of Sultan Abdulhamid II.

- Following the declaration of the Second Constitution in Turkey, newspapers and magazines struggled to maintain longevity, with only a handful of satirical media platforms managing to sustain operations until the War of Independence. They are also divided into two parts. 1. those who are against the National Struggle” 2. those who support the National Struggle. Refik Khalid's “Aydede” magazine represented the first one, and Sedat Semavi's “Guleryuz” magazine represented the second one.

- Following the establishment of the Republic of Turkey and the implementation of the new alphabet, social and political affairs in the country resumed their natural course. This period ushered in an era of unrestricted and liberated publication of satirical newspapers and magazines. During the period of the National Struggle, covering the years 1919-1923, magazines such as “Guleryuz” (1921), “Aydede” (1922), “Akbaba” (1922) and others were published in the Turkish satirical press. The well-known writers of that time, Aziz

Nesin, Sabahattin Ali, Rifat Ilgaz, Orhan Kemal, Yusif Ziya Ortach, Omer Seyfeddin, Bedii Faig, Haldun Taner, Muzaffer Izgu, Chetin Altan, Riza Tevfik, and others, had a wide range of satirical writings in these media outlets.

- In the years of World War II, the scope of the satirical press in Turkey expanded considerably, and the aggressive policy of the occupying forces was criticized. “Marko Pasha,” established in 1947, rose to prominence as the foremost politically inclined satirical newspaper of its era, setting a significant precedent in Turkish media. During the 1950s, known as the Menderes period, significant transformations occurred within the Turkish satirical press. The Democratic Party defeated the Republican People’s Party, the party representing the Republic stood in opposition, played a leading role and wide opportunities were opened for the development of the satirical press. During this period, “Akbaba” magazine sharply criticized the Republican People’s Party, which it previously supported and “Karakedi” magazine stated its position from the perspective of the Democratic Party.

- One of the magazines that continue the traditions of “Molla Nasraddin” in the Turkish satirical press is the socialist-oriented “Tef” magazine, published in 1954-1956, which is the opposite of “Akbaba” magazine. The magazine, which stopped its function after two years, started to operate again in 1960.

- In 1972, under the editorship of Oguz Aral, “Girgir” founded a new satirical literary school as “Molla Nasraddin”. The magazine was one of the most widely distributed magazines in the world after “Crocodile”, published in the Soviet Union in 1922-1991. In 1989, “Girgir,” renowned for its legendary team, faced disbandment and struggled to maintain its former eminence in the contemporary era. Despite this, it persists in its activities albeit with diminished impact. Presently, publications such as “Leman” (1991), “Penguen” (2002), “Uykusuz” (2007), alongside now defunct magazines such as “Charshaf” (1976), “Lemon” (1985), “Hibir” (1989), and “Pishmish kelle” (1990), all trace their roots back to “Girgir” and have reflected the satirical expression and original style reminiscent of “Molla Nasraddin.”

- In the Turkish satirical press, which has a 150-year history, 92 newspapers and magazines were published during the Republic period, and more than 100 newspapers and magazines in total. From 1906 to the present day, the satirical press published in Turkey successfully continued Mollanesraddin's journalistic traditions, poetry and caricature.

- The magazine published on its pages the innovations in the social and political life of the Tatar and Central Asian peoples and in the press, which were widespread in the Volga regions. At the same time, satirical works and caricatures of various contents in "Molla Nasraddin" magazine were reflected in the Tatar and Central Asian press.

In this regard publishing the works by I.Gaspirali, the editor of the "Tarjuman" magazine, a Tatar poet G.Tukay, and J.Mammadguluzade and M.A.Sabir, the translations of these works, in 1906, the publication of a satirical magazine called "Uklar" by G. Tukai in Uralsk, as well as publishing "Vagt", "Kha-kha-kha", "Cagirtge", "Joguj", "Akmulla", "Tokmak" and other satirical magazines are interesting facts that show the interaction among "Molla Nasraddin" and the Tatar, Central Asian press.

- The numerous press of Turkey, known for its 150-year history, more than 100 satirical newspapers published in different periods, "Girgir" which had published for a 55-year as "Akbaba", and gained the largest number of readers after "Crocodile" in the former Soviet Union, as well as of Tatar, Central Asia, South Azerbaijan and other Turkic peoples, could not reach to the level of "Molla Nasraddin" magazine and did not become the peak of satirical magazine. Because "Molla Nasraddin" magazine's ideological struggle, tendency, rich problematics, national color, variety of topics and genres, unique, wonderful and highly artistic caricatures have made the first satirical press of Azerbaijan a monumental monument of the Eastern world and earned it eternity.

"Molla Nasraddin" magazine, during its 25 years of activity, called the Turkish people to unity and solidarity in the fight against oppression and tyranny, fanaticism and ignorance, and played an invaluable role in protecting our literary-cultural and national-

spiritual values.

The main content of the study is reflected in the following articles and conference proceedings, monographs of the applicant:

Monographs

1. “Molla Nəsrəddin” jurnalı və milli ədəbi dəyərlər- Bakı: Elm və təhsil,- 2020,- 416 s.
2. “Molla Nəsrəddin” ensiklopediyası (Baş red. akademik İsa Həbibbəyli) -Bakı: Elm və təhsil,-2020,- 466 s. (73 məqalə).
3. “Heydər Əliyev və milli mətbuat” (müştərik). - Bakı: - Elm və təhsil.2023,-320 s. kitabının “Heydər Əliyev və “Molla Nəsrəddin” ədəbi məktəbi” adlı III fəslı (85s.)

Articles and conference proceedings

- 1.Babayeva, G. Novruz bayramı “Molla Nəsrəddin” jurnalının səhifələrində // Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, - 2015. №2 (94) - s. 313-315.
2. Babayeva, G. “Molla Nəsrəddin” jurnalında ana dili problemi // Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. –Bakı: 2016. №2 (98), - s. 344-348.
3. Babayeva, G. “Molla Nəsrəddin” jurnalında erməni-müsəlman məsələləri // Ulu öndərin anadan olmasına həsr olunmuş “Ulu öndər Heydər Əliyev irsində multikultural və tolerant dəyərlər” Beynəlxalq elmi konfransın materialları, - Bakı: Mütərcim, - I hissə, - 3-5 may, - 2016, - s. 109-110.
4. Babayeva, G. Ortaq türk əlifbasının yaradılmasında molla-nəsrəddinçilərin rolu // I Türkoloji Qurultayın 90 illiyinə həsr olunmuş “Türkoloji elmi-mədəni hərəkətdə orta q dəyərlər və yeni çağırışlar” mövzusunda Beynəlxalq konfransın materialları, - Bakı: - 14-15 noyabr, – 2016, - s. 201-205.
5. Babayeva, G. “Molla Nəsrəddin”də folklor motivləri (bayatılar əsasında) // - Bakı: AMEA Xəbərlər, Humanitar elmlər seriyası, – 2017, № 2, - s. 197-200.
6. Babayeva, G. “Molla Nəsrəddin” jurnalında onomastik

vahidlər // - Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu Ədəbiyyat məcmuəsi, - 2017. XXXI cild, - s. 321-327.

7. Babayeva G. “Molla Nəsrəddin”in Teleqraf xəbərləri // - Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. Bakı Dövlət Universiteti, - 2017, 3(103), - s. 385-388.

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