

РЕЗЮМЕ

В 1960-2000-ых годах в гянджинской литературной среде наряду с поэзией, довольно широко развивалась и проза. Писатели, которые в своих прозаических произведениях подробно отражали окружающую их литературную среду, писали о проблемах, волновавших, заставляющих задуматься наше общество.

Ключевые слова: *поэт, литературная среда, писатели, литературный процесс, область перевода*

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Poetry of national sovereignty in the beginning of the 20th century

The poetry of the twentieth century, on the basis of poetry of such persons as Huseyn Javid, Mohammad Hadi, A.Shaig, "Republican poet" Ahmed Javad, Amin Abid, Aliyusif Rai, Abdurrahman Dai, Umgulsum Sadigzadeh, Jafar Jabbarli, David, Ali Shovgi unprecedented creative rises over their national thinking is spreading steadily in the prevailing folk poems. In general, the mentioned writers independence, national statehood, flag and coat of arms, Turkism ideal, universal values of literary works on the lot was written in those years, the nation's mood did help to promote independence. "Azerbaijan", "Blue Lake", "Burn voice of the Motherland", "I have seen his dream", "A Turkish passenger says ..." examples of poetic o the result of this period.

Key words: *poetry, national independence, literary work, fight the motive, literary thinking*

Formation of the idea of national statehood in the public opinion of Azerbaijan in the beginning of the last century stimulated the struggle of the people for self-determination with resolution and dedication. The Declaration of Independence, proclaimed on May 28, 1918, announced directives about a sovereign state of Azerbaijan, democratic governance,

establishment of friendly relations with neighboring states and so on. First and foremost, Azerbaijan Democratic Republic was not only formed out of historical conditions, but also as a bright result of national, political and literary thought that lasted for many years.

Historically, the Azerbaijani people, who were subjected to serious political and moral shocks, from time to time preserved their national values and stepped forward, mobilizing their ability to restore the right of independent state at the time of the fateful trial. From this point of view, the consistent struggle and sacrifice that Azerbaijan's leading and open-minded intellectuals made is praiseworthy.

The Azerbaijan Democratic Republic was a logical conclusion of humanitarian traditions, literary-philosophical thought, national statehood consciousness, and generally the people's liberation movement, and was a nationwide movement that rose in the nation's spirit. Due to being based on national historical tradition, the Democratic Republic did a great deal of work during the 23-month period. In fact, the high level of the intellectuals' socio-political thought was realized at the establishment of the Azerbaijan Democratic Republic.

This is also known that there was great poetry, prose, drama, publicist thought, and of course, the theater at that time. In each of these areas of creativity, artistic samples, representing national symbolic elements, were preferred. Unfortunately, during the long period of time, the national spirit of the media and intellectuals who wrote for a long time had not been fully reflected in their literary heritage in all editions of artists such as Muhammad Hadi, Uzeyir Hajibeyli, Jafar Jabbarli. Those artistic texts, which were more important in periods of Azerbaijan's independence, were forbidden for years and were concealed from the people. Nevertheless, the rich poetry, prose, drama, publicity, literary criticism, and generally active literary movement, which praised the ideals of the Democratic Republic of Azerbaijan, existed at that time.

Most importantly, the territorial integrity of Azerbaijan was restored, the national army was established, the Azerbaijani

language was proclaimed the state language, in a nutshell, during the 23-month period of the government significant steps were taken in the field of democracy, science and culture. Thus, the Baku State University's creation (1919), the establishment of the State Theater, "The Society of the Theater Figures", "The Society of Muslim Writers", "The Green Pen" literary community, the establishment of the national symbols – determining the flag, anthem and emblem were among the crucial steps taken in that direction.

In this regard, the early twentieth century poetry rises on the creativity of prominent artists such as Huseyn Javid, Mohammad Hadi, A.Shaig, "Republican poet" Ahmed Javad, Amin Abid, Aliyusif Rai, Abdurrahman Dai, Umgulsum Sadigzade, J.Jabbarli, David, Ali Shovgi. Their poetry, which had been dominated by national thought, were steadily circulating among the people, turning into a march and a song. In general, many literary and artistic works dedicated to the independence of Azerbaijan, national sovereignty, flag and emblem, ideals of Turkism, universal values were written at that time and served to increase the independent spirit of the nation. "Azerbaijan", "Goy Gol", "Mafkureyi-aliyamiz", "Vətənin yanıq səsi" ("Burning Voice of the Motherland"), "Röyasını görmüşdüm" ("I Saw His Dream"), "Bir türk yolçusu deyir ki..." ("One Turkic Traveller Says That..."), "Qarabağ xainlərinə" ("To Garabag Traitors") are poetic examples of successful products of that era.

Professor Yashar Garayev highlighted one point especially while talking about the historic arousal of literature, national-spiritual culture during the Democratic Republic of Azerbaijan:

"The tricolor flag was first waved in the poetry before it was raised in the society and country and the first "Azerbaijanname" was created at that time as well" [3, 472].

During the formation of the Democratic Republic of Azerbaijan, the most widely spread form of artistic consciousness was poetry, and its various forms and genres were appealed to in the literary activity of the artists. In the works of Mohammed Hadi, A.Shaig, J.Jabbarli, Ahmad Javad, Aliabbas

Muznib, Umgulsum, Amin Abid, David, Aliyusif, Ibrahim Shakir, Celal Sahir, Mohammed Umid Ganjali and the dozens of other talented poets the reflection of freedom, liberal ideas were spotted and based on the national mindset. In addition to the sense of independence, these poets' works also draw attention to the motives for saving the homeland from the enemy. The patriotism and liberty were a priority in their creativity.

"Turkic song" by Mohammed Hadi, "To My Nation" by David, "Flag" by Aliyusif, "Caucasian Song" by Jalal Sahir, "Azerbaijan" by Muhammad Umid Ganjali and others are common in their sense, and the calls for independence were clearly expressed.

Professor Badirkhan Akhmedov noted as the following considering the broad spectrum of these points in the numerous examples of poetry: "At this stage, poetry, as the most widespread branch of the artistic thought, has done much to create the idea of protecting public, political thought, patriotism, Turkishness, and for the protection of the land", [2, 408].

In this sense, poems by Jafar Jabbarli "*Sevdiyim*" ("My lovely one"), "*Azərbaycan Bayrağına*" ("To Azerbaijan Flag"), "My Lovely Country", "Salam" which were written on the subject of independence, in the revolutionary years of 1918-1920, can be considered as a comprehensive artistic reflection of the symbolism at that time.

Let's take a look at the lines of Jafar Jabbarli's poem "To Azerbaijan Flag":

*This blue paint is a Turkish symbol left from Mogul,
Must be a Turkish son.*

*The green paint is an unshattered faith of Islam,
Hearts must be full of it,*

*This red paint is a decree of freedom, anxiety,
Must find a culture.*

*The eight-pointed star also features eight-letter "Land of
Fire"*

*As a bird, which found the opportunity out of a nightmare,
He flew into the desert.*

In the poem “Hey, Turkic boy” Umgulsum Sadigzade calls on his countrymen to fight for freedom and independence:

*You've been crushed for hundreds of years and have grown
up,
You've been crying out for hundreds of years, never heard.
Now cry and while your breathe is not finished.*

Poet David focusing on the independence spirit, in his poem “To my nation” wrote in this way describing Azerbaijan gaining its independence:

*After that, my flag has the right to rise,
The Azeris seemed talented to live.
Let the waves in the Caspian Sea applause my Homeland,
Azerbaijan embraced three painted flags.*

The prominent researcher of Azerbaijan literature in the Republican period, Professor Alkhan Bayramoglu, writes analyzing many poetical examples written at that time:

“... Our poets largely met their goals, trying to overcome the poetic contradictions of socio-social and national-moral problems that existed. The main purpose of this period is to strengthen the national self-awareness of the people, to direct its national self-consciousness in the right direction, to educate the people patriotism, love to the land and the country, to preserve its national-historical memory with genetic ties and bonds, to mobilize people to preserve our independence and our statehood with certainty. Forming and strengthening the Turkic world was also among the pressing issues before the poetry” [1, 76-77]. The awakening of national consciousness, the rise of the national movement in Azerbaijan took place since the beginning of the last century, its magnitude expanded constantly. Hasan bey Zardabi, Ali bey Huseynzade, Ahmed bey Agaoglu, Nariman Narimanov, Jalil Mammadguluzadeh, Mirza Alakbar Sabir, Hussein Javid, Mohammad Hadi, Abdulla Shaig, Alimardan bey Topchubashov, Uzeyir Hajibeyli, Mohammed Amin Rasulzade put

their shoulders under a very glorious mission with their multifaceted activities directly stimulating the revival of the nation, rendering exceptional services in the rise of national press. From that point of view, it is necessary to note the special role of "Hayat" newspaper published in 1905 and "Fuyuzat" magazine, which started publishing in 1906. Thus, with the publication of the "Hayat" newspaper (from June 1905 to November 1906), national self-awareness enhanced and expanded its scope. "Molla Nasreddin" magazine tried to convey the information on the name, language and territory of the nation to the public regularly through poetry, stories and philetons, as well as other genre samples, through artistic, publicist words. As Professor Nizamaddin Shamsizade said, "Molla Nasreddin" is the first literary-philosophical monument of the national struggle for Azerbaijan and Azerbaijanism against imperialism. The magazine started the national independence struggle from Mother Tongue" [4, 59]. At the beginning of the twentieth century, the nation's spirit returning to the national traditions was found in the public-political, literary-cultural processes, and in the first place, in numerous artistic and publicist publications, within a short period of time this creativity line had reached an important conceptual level.

Generally, in the early part of the last century, the national movement, freedom, independence ideas were not only perceived in geographical terms, but in the minds of the people, the people were widely focused on this mindset. From that point of view, those who demonstrated the leading position in the nation's enlightenment at the beginning of the twentieth century, were the carriers of the national idea, prominent talents based on the Molla Nasreddin's literary school, as well as openminded intellectuals stood on the podium of the "Hayat" and "Fuyuzat".

Similarly, the Azerbaijan Democratic Republic founded on such historical and political grounds adopted a number of important decisions which played a unique role in the fate of the nation during its 23-month activity. At the beginning of the last century, extremely important steps were taken to stimulate the development of Azerbaijani literature in the direction of poetry,

prose, drama, publicity, and a serious return was obtained in all areas. To put it more precisely, the literary process of the beginning of the 20th century was formed in this context, got enriched with an invaluable creative way through an important historical path. The conditions came up for the self-determination of the nation and the literary activity sphere aimed at the establishment of national statehood were revealed. Realism, critical realism, and romanticism had an active influence on literary-social thought by enhancing the scope of creative methods.

The Azerbaijani literature, which was founded on the spirit of the national independence, gained a richer development in the first two decades of the twentieth century, and artists with productive creativity had grown up in that era, and their pens had become more polished. From this point of view, it can be said that at the beginning of the last century, the literary environment of that period gives rich material for the deep, comprehensive study of the genres of the Azerbaijani literature, which represents the independent spirit of the people.

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Патриотическая национальная поэзия начала XX века

Поэзия XX века, на основе наследия таких литературных деятелей как Гусейн Джавид, Мохаммад Хади, Абдулла Шауг, Ахмед Джавад, Амин Абид, Алиюсиф Раи, Абдерраман Даий, Умгюльсум Садыхзаде, Джафар Джаббарлы, Али Шовги повысилась на высокий уровень как составная часть народного фольклора. В общем, упомянутые работы вышеотмеченных видных личностей содействовало развитию национальных идей независимости, тюркизма, национального флага, герба, обще гуманных ценностей. «Азербайджан», «Голубое озеро», «Голос Родины ожогов», «Я видел

его мечты», «Турецкий путник говорит, что ...» являются наглядными поэтическими примерами данного периода.

Ключевые слова: поэзия, национальная независимость, литературная деятельность, мотивы борьбы, литературное мышление

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Esoteric meanings in poems of Khagani Shirvani

First of persons, who took irreplaceable part in development of Azerbaijanian poetry of XII century and in establishment of poeme genre was Afseleddin Khagani (1126-1199). He lived in palaces from his youth and reached position of head of poets (malikush -suara) and gained his pseudonym "Khagani". In his verses he compared soul with religion and considered, that second one is the fiction. As Khagani considered, that soul is genuine, in the full sense this was based on irfani views. In irfan science religion is a mind, tasavvuf is a soul. In tasavvuf Allah can be understood not through mind, but through soul and love. Joining to Allah with soul can be reached through a goblet of wine. We consider, that the study in Khagani's oeuvre even just such images as a goblet and wine is enough to confirm that, he praised irfani images and ideas in his creativity and he had quite advanced irfani views.

Key words: Afseleddin Khagani poetry, Sufism, Irfan, image and wine bucket

Afzaladdin Khagani (1126-1199) was one of the first people who served in the development of the 12th century Azerbaijani poetry and poem. Khagani had a perfect knowledge of Arabic, Persian, and Turkish languages that was prevalent in the East at that time. The poet's writing poetry in any of these languages does not cause any doubts, as the case with some of our poets, his poems written in the mother tongue haven't reached our time because of some reasons. The poet who opened his eyes to the world in the ancient land of poets - Shamakhi expressed his love to his family that played a great deal of role in