



"DADA GORGUD" SAGAS ARE AMONG THE OLDEST LITERARY AND ARTISTIC SOURCES OF THE AZERBAIJANI PEOPLE

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Summary: The article talks about "Dada Gorgud" in the work of Nabi Khazri. It is known that the epic "Dada Gorgud" is one of the oldest literary and artistic sources of the Azerbaijani people. The events described in the saga are closely related to the history of Azerbaijan in the 7th - 12th centuries and are written in Azerbaijani Turkish. People's poet Nabi Khazri remained true to the spirit of the epic "Kitabi - Deda Gorgud" and managed to create an original work. This poem by Nabi Khazri is considered one of the most successful works written on the theme of "Book-Dade Gorgud" in Azerbaijani literature. The line of modernity is very strong in the play. This line is manifested not only in the contemporary sounding of eternal themes such as patriotism and mother's love, but also in the approach to history with the criterion of modernity.

Key words: epic, poem, patriotism, Kazan Khan, Oguz, infidel, heroism.

Introduction

It is known in the world of science that "Dada Gorgud" sagas are among the oldest literary and artistic sources of the Azerbaijani people. The events described in the saga are closely related to the history of Azerbaijan in the 7th - 12th centuries and are written in Azerbaijani Turkish. The return to "Kitabi - Deda Gorgud" themes was the return of national artistic thinking, and this return is related to past traditions, heroism, and historical connections between the past and modernity. These topics are also relevant because the ideas presented in the epic have not lost their relevance for modern times.

Showing that the image of Dede Gorgud and individual heroes in the saga are a moral example of wisdom and heroism has a moral value for today's young generation. People's poet Nabi Khazri created an original work, staying true to the spirit of "Kitabi - Deda Gorgud" epic. In the heroic epic "Legendary Dreams", the poet addressed the poem "Looting the house of Salur Ghaza".

This poem by Nabi Khazri is one of the most successful works written on the theme of "Book-Dada Gorgud" in Azerbaijani literature. N. Khazri explains the reason for writing the poem as follows: I was working on the poem "Mother". I had the following thought: "Today, in the heart of the 20th century, who were the spiritual brothers and sisters of my mother who lived proudly and ended her life?" My dream went to distant centuries. Burla Khatun came to my memory. Nushaba passed my eyes. I thought about it. I remembered Hagar's heroism. It seemed to me that my mother embodied the pure motherly feelings, female wisdom, female poetry and female courage of her sisters and brought it to my age. That's why I decided to write a series of poems under the name "My mother's sisters".

Theoretical framework

I turned to "Kitabi-Dada Gorgud", an ancient and eternal monument of Azerbaijani culture. Burla Khatun

came to life before my eyes. The pain of the unimaginable grief and suffering that he experienced only on the path of his son Uruz sounded like an echo in my heart. And the poem "Legendary dreams" was written" [Khazri, N.1984:61].

Nabi Khazri's poem "Legendary Dreams" stands out for its uniqueness in several ways:

This poem really resonates with the dimensions and criteria of a "heroic epic". Because the main goal in the poem is to praise heroism. The main theme and the most important idea attracting attention in the epics "Kitabi - Deda Gorgud" is the glorification of heroism. Also, Nabi Khazri implements this idea with the modern artistic and poetic thinking, the philosophical and moral criteria of today. In this sense, the past and present are united on one level, heroism and generosity become the moral

The play "Sword stuck in the ground" ends with songs sung by Dede Gorgud, Ulus and Burla Khati in honor of the Land, Homeland and Azerbaijan.

Burla Khatin:

Let the bloody months, painful years pass,

Let us raise courage and love.

O coming ages, coming generations

Our loyalty is a memorial to you!

Our heart is a fire burning in hearts,

Azerbaijan is a great sun for us! [Khazri, N.1985:204]

The play "Sword stuck in the ground" was highly appreciated by literary criticism as one of the most successful examples of the appeal to the theme of "Kitabi-Dada Gorgud". Literary criticism assessed N.Khazri's appeal to the sources of oral folk literature as looking at the epic and history from today's perspective. The critic pointed out that those who imagine writing a new work on the subject of "Grandfather Gorgud" and mechanically bringing this or that volume to the stage, screen, and prose are seriously mistaken. From this point of view, N. Khazri's play is a modern work.

Academician Bekir Nabiyev wrote in his review of Nabi Khazri's verse drama "The Sword Stung in the Ground": "Nabi Khazri is based on the right conclusion reached by prominent epic historians thanks to long-term research, that the Dede Gorgud stories, their first sayings are from ancient, nomadic-patriarchal times. it is the product of the centuries when the clan structure was broken and feudal relations were strengthened. However, this aspect did not prevent him, nor the production director M. Farzalibayova and the ensemble of performers whose artistic efforts were successfully directed to the main goal, to create a romantic-heroic performance with a modern spirit" [Nabiyev,B.1990:175].

Later, Bekir Nabiyev explains the essence of this romantic-heroic performance, he dwells on separate love episodes in the play, in the appeal of Burla Khati and the girls to flowing water, winged winds, and white clouds, in the terrible dreams of Kazan Khan while hunting, on the eve of Ulus' execution. in the case with the plane tree above his head, he especially mentions the romantic shades in the imaginary conversation of the separated lovers on the verge of death.

Methodology

The author writes about the scene we talked about earlier: "The cruelest enemy, Shoklü Malik, excitedly said "Mother" at the last moment, so Burla Khatin forgives him and stabs the drawn sword into the ground in order to dismember the oppressor. The sparing of the life of such a hateful enemy may seem a little strange at first glance, but in fact, when all the participants of the play take it a bit wider, Shoklü Malik becomes the target of hatred and anger of all those watching the play. Shoklu Malik, whose army was broken, was thrown out of power, and thus his life supports were shaken from the roots, is like a dead man in this situation. With that finale, the creators of the play seem to be saying: some rulers who cover their eyes with blood and drag people into a whirlwind of war become extremely weak beings when they are deprived of the opinion, which is their mainstay, and the people's merciless anger awaits them, and the bitter and instructive fate of Shoklü Malik in the finale!" [Nabiyev,B. 1990: 179]

These considerations of the respected academician can prove once again how much the play is related to modern times. But, of course, "The sword stuck in the ground" is far from an attempt to make modernity for the sake of modernity. In fact, in this play, history is read and evaluated through the eyes of modernity, the author calls the reader, his contemporaries, to learn from history.

The third appeal of Nabi Khazri to the topics of "Dada Gorgud" is again related to the "Looting of Salur

Ghaza's house". The two-part verse drama "Burla Khatun" was staged with the same success and lived its life on the stage for a long time.

However, this verse drama is selected and differs from the poet's poem "Legendary Dreams" or "Sword Stinged in the Ground", so that the event described in the poem - the arrest of Burla Khatun and his son Uruz by Shoklü Malik, the enemy's honor to Burla Khatun. The main motive in the plot of this play is the desire to encroach and thereby humiliate the self and honor of Ghazan Khan. However, although Nabi Khazri kept this motif, he acted very freely in the play. Its freedom attracts attention mainly in two ways.

First, the author realized this freedom in the image of Burla Khatun. He focused all events and stories on the character of Burla Khat. In the play, Burla Khatun's bravery and sufferings as a mother are presented in parallel with her protecting the honor of her husband and son in front of Shoklü Maliy. Yes, she is a brave woman, but she is in such a desperate situation that courage and chivalry do not come to black. At the last moment, Shoklu tells Malik that she is Burla Khatun, unlike her height. However, in front of everyone, he suddenly takes the sword from the hands of Shoklü Malik and ki Secondly, the author added completely new characters to the play and tried to connect them organically with the main events. For example, there is an image of Ikhtiyar in the play, he performs the function of elder. We came across the image of Cicek in the play "The Sword Stinged in the Ground", in which Cicek is presented as Ulus's lover. The characters of Kisirca, Yenga, Sahriya, Ainishan, Kafir I, Kafir II, Kafir III, Young warrior are completely new. It is very interesting that the play "Burla Khatun" does not feature Ghazan Khan himself, but his voice. The news is spreading that Ghazan Khan has been killed. While in Boyda and Khazri's play "Sword Stinging in the Ground" Ghazan Khan himself performs the task of saving the enemy from the savior, it is not necessary in the play "Burla Khatun".

Thus, Nabi Khazri acted independently and freely in the play "Burla Khatun" and built the plot as he wanted, unlike the height.

Now let's clarify: did this freedom harm the content of "Kitabi-Dada Gorgud"? Of course, without allowing any freedom (that is, in the sense of not interfering with the plot line and the characters in the stories) in the appeal to "Book-Dade Gorgud" stories, works by imitation (we talked about this in the first chapter of the study) become only facts in artistic horror studies. However, keeping the main content and spirit of the stories and making certain additions to it, thus renewing it according to modernity, is no longer a fact, but a literary event. In our opinion, N. Khazri's play "Burla Khatun" is one of the second. It is true that a certain content change is noticeable in the play. However, the spirit of "Kitabi-Dada Gorgud" is preserved in this work. It is him. Thus, he gets rid of the body of the girls and his son.

As in the play "The Sword Stinged in the Ground", the main theme in this verse drama is patriotism, the line of loyalty to one's country and nation.

The play consists of two parts.

The first part begins with a description of the sad state of the country, which was destroyed directly after the enemy attack: "The traces of a merciless battle are visible everywhere, in everything. This sad sight of the ruined home seems to make him bend a little as a ruler with his back bent slowly walks forward. He raises his head and looks at the sky, which occasionally flashes lightning, as if he does not feel the wind, nor feels the thickening darkness, he wanders around completely forgetting himself" [Khazri, N.2000:28].

In contrast to the play "Sword stuck in the ground", the author did not describe the events that took place beforehand in "Burla Khatun". He did not feel the need for the scenes of Kazan Khan going out hunting and the enemy taking advantage of this and destroying the country.

Where does the play Kazan Khan begin:

Ikhtiyar

Hey! Win!

The fog came to the peaks,

Yaman has arrived!

Blood splattered on the raft stones,

Blood splattered!

To dreams and hopes

Blood sprinkled on the memories!

The enemy burned the country

The enemy drank our blood

Say, where are you, where, Kazan? [Khazri, N. 2000:29].

It should be noted that in order to highlight the dramatic and tragic situations in the play "Burla Khatun", the author has resorted to conventional-metaphorical images. So, in addition to the participation of the general choir, the I shadow and the II shadow also participate in the play. These shadows are tapes of those who died in battle. Let's turn to the play:

(A sliver of light breaks off and returns to the shadows. They flinch at the sad sound.)

Ikhtiyar: - Don't let the snow-covered mountains fall.

Shadows: Homeland!

The first shadow: Don't let the peaceful villages fall apart!

Shadows: Homeland!

Ikhtiyar: Shady blue trees should not be cut!

Shadows: Homeland!

The second shade: Do not let the light shine on it! [Khazri, N. 2000:31].

Not Ghazan Khan, but his shadow takes part in the play:

(In the distance, heavy footsteps are heard coming closer and closer, a strange shadow creeps towards them and grows and covers all sides. Ikhtiyar turns to the shadow...)

Have you lost your way?

Have you gone to the afterlife?

A khan Kazan?

Where was he, where was Kazan?! [Khazri, N. 2000:48].

Imaginary dialogues between Ikhtiyar, Ulus and Burla Khatun and Gazan Khan take place throughout the play. These dialogues do not let the drama fade or weaken in the play. The voice and shadow of Kazan Khan increases the determination of his relatives in the most difficult and turbulent moments, and ignites the feeling of revenge.

Of course, the conflict is present in the play, it is clearly noticeable, it is distinguished by its tension. However, the author also reveals this conflict in the form of contrasts and contradictions in the secondary psychologies and spiritual worlds. Throughout the play, Burla Khatun and Ulus struggle not to lose their inner confidence and spiritual strength.

The most prominent motif in the play is patriotism, as we mentioned before. Also, this motive is united with mother-son love. You can also add the love line here. Protecting the motherland - Loyalty to the motherland is also loyalty to the mother, protecting love. The path to love of country is through love and affection for mother.

There is a character of Shirane both in the play "Sword stuck in the ground" and in the verse drama "Burla Khatun" (there is no such image in height). She is a girl who was once captured by Shoklü Malik. However, since she did not find enough spiritual strength and determination in herself, she became the mistress of Shoklü Malik. However, at the last moment, he collects all his anger and hatred and prefers to go to prison together with the girls. Therefore, Shoklü Malik kills him with a knife. The same situation is repeated in the play "Burla Khatun". What is the purpose? Burla Khatun's and Ulus's inflexibility in front of the enemy, their exaltation of the name El-oba and Ghazan Khan affect Shirana as well, inciting a sense of revenge and anger in her. Let's focus on the following passage:

Shirana:

But my word is different,

Don't give it to Gudaza, that kind of young man

After all, he was not born to die

(cries)

He came to the world to be loved,

I sacrificed myself for my country,

I made my life a fog of darkness.

Now I see the light

At the heart of the nation

In the universe of the lowly sky.

What is my life?

It is endless oppression,
Living low is death itself.

(Shokulu Malik hits Shirana with a spear, the sky thunders, the cries of girls are heard) [Khazri, N. 2000:52]. Of course, by re-creating the image of Burla Khatun, N. Khazri summarized all the images of Mother that he had desired for years, created in some of his poems and the poem "Mother", and concentrated them in an ideal image - Burla Khatun. If you pay attention, the Mother in "Burla Khatun" is more visible than the images of Mother in the poem "Legendary Dreams" and the play "The Sword Stinging in the Ground". What creates this impression is the portrayal of Mother in the play "Burla Khatun" in a tragic and tragic way. Emergency, tragic situations make it possible to penetrate deeper layers of the image's inner world, inner world. The character of Burla Khatun in the play attracts attention in several aspects.

1. Burla Khatun - his son Ulus - Kazan Khan is the mother's love, the fruit of the play. Burla Khatu is ready to be tortured to save her son. He kneels before his son:

Nation:

Stop, mother!

Get up, mom.

You who tower over me

Will you kneel down, mountain, oh mother!

Burla Khatun:

No, baby, for mom,

The child itself is a high mountain

He is also a mountain of children

It is the biggest mountain in the world.

Fall at the son's feet

It is not to be humbled, but to be exalted.

what do i do now son

A glass to that murderer

Shall I go and give you wine?

Nation:

Shut up, my mother, shut up, my mother!

Burla Khatun:

to save you

Or her, I don't speak

Shall I enter your bed?

Nation:

Listen mom...

Leave my meat

Cut them to pieces,

silver knife,

Let the golden furrow be cut to pieces,

Let the hearth burn roaring

Let the smoke rise, embrace

Fog-fog [Khazri, N. 2000:42].

There is no misunderstanding in mother-son love in Burla Khatin-Ulus relationship. This is unconditional love. The mother does not want her son to fall into the hands of the enemy, and the son does not want his mother to trample on the honor of Ghazan Khan. Finally, Shoklü Malik invents the news of Ghazan Khan's death to get what he wants. And at such a moment, Burla Khatin appears and gives her own sign to save her son from death. For a moment, he is hated by everyone. The nation is shaking in front of this betrayal saying "I don't want to say mother". Yenge, Cicek, and Aynishan also cursed the handsome Malik Burla while he was caressing Khatu's braids. The nation asks the god for death, begs the executioner to pull the rope quickly. Just then, Burla Khatun said to her daughters and son:

You wanted a state, let it be yours.
May this place be your abode.
You wanted land, let the world know
I give you land the size of myself.
Let the bloody months and painful years pass
Let's protect courage, perseverance,
You inherit today, dear people
Our loyalty to the motherland and land.
(Suddenly he takes the dahra from the hands of Shoklü Malik).
Great God!

To make her wish,
Give me the power of heaven today!
Son! [Khazri, N.2000:59].

Thus, the dramatic conflict reaches its final stage, unlike the poem "Legendary Dreams" and the play "The Sword Stinged in the Ground", there is no need for Kazan Khan to destroy the enemy - this mission is carried out by Burla Khatun himself. Son for the sake of the Nation! For the sake of Khan! For the sake of El-oba!

In the play, the Burla Khatun-Gazan Khan line (in the form of imaginary conversations) also plays an important role in the development of events. In the previous pictures, it can be felt that Burla Khatun is complaining about the actions of Ghazan Khan, leaving them without a head. She puts her face in the shadow of Ghazan Khan and says, "I was telling my son to buy a bride with blue eyes", but I didn't get what I wanted, if you don't reach my destination, I will curse you.

In the play, the shadow of Ghazan Khan often walks over their heads, he wishes his wife to be steadfast and patient with her son. At the most difficult moment, Burla dispels the fear that has found its way into the woman's heart. This is how their imaginary dialogue ends in the play.

The voice of the boiler: Fear has taken over your heart

Remove this fear from your heart.
Burla Khatin: It's easy to say, hard to do.
Am I from my son, am I from zeal?
After all, the son and the zeal are yours.

The voice of the boiler: Know that revenge will not last until the end,
Honor cannot be preserved by silence,
This requires death and blood.

Burla Khatin: This is the heart that breaks before the test,
It's my last breath, what should I do?

The cauldron's voice: Bloody revenge seems to me,
I'm on my way, I'm coming for revenge! [Khazri, N. 2000:56]

It is after this dialogue that Burla Khatun introduces herself. He thinks that Ghazan Khan will come and save them at the last moment. Of course, in our opinion, such a way out of the situation does not seem effective in terms of resolving the dramatic conflict and is not very convincing. It sounded more logical for Kazan Khan to give himself up at the last moment - at the last stage. Burla Khatun's performance of Ghazan Khan's mission after introducing himself indicates that he became even more remarkable as a character, but the fact that Ghazan Khan did not appear at such a moment casts a shadow over the mission of manliness, grace and nobility in Dede Gorgud's family. Because in Deda Gorgud's family, it is very bad for a woman to take on this mission, and men do not forgive her for it. For example, let's pay attention to the sixth volume of the saga ("Bloody Old Man Ganturali" volume). Seeing Ganturali, he took his beloved Seljan Khatun and returned to his homeland. He sleeps on the road to rest. At that time, the ruler of Trabzon - Selcan's father, attacked them with 600 men, a battle began, and in this battle, Selcan Khatun and Ganturali were separated from each other. Seljan finds his lover wounded and instead drives the enemy away. Then he takes his Gantural away from the battling field. This is hard for Ganturali as a brave husband...

The Burla Khatun-Söklü Malik line has a wider scope than its character in the epic. In general, the conflict in the play is based on the conflict between Burla Khatun and Shöklü Malik. The main reason for this

conflict is that Shoklu Malik is an eternal enemy of Ghazan Khan and he wants to take revenge on his enemy by violating the honor of his wife. But he cannot find out who Burla Khatu is. In all the fiction works written on the basis of this height, Shoklü Malik is presented as such a vile, dehumanized character. In the play "Burla Khatun", Shoklü Malik is loyal to his "eternal character" and stands out from other works with his dark negative character. Pay attention to:

Shocked Malik:

Hold on, hold on
I will inflict such oppression, a bloody storm will blow
Burla Khatun herself will come and fall at my feet
(turning his face to the infidels)
Stop, stop
Let them eat with appetite,
Take it fast, chop it fast.
Cook black roast,
Then bring it
Let them eat with appetite,
Let them tremble with terror
Let the hearth fire roar,
Whoever does not eat - Burla is the one [Khazri, N. 2000:41].

Results and discussion

This scene is repeated in one way or another in all the works of fiction based on that story. In the play "Burla Khatun", after this terrible decision of the character, his negative character is darkened even more. Rather, N. Khazri raises the image of the enemy to a grotesque level. When Malik Burla saw that Khatu did not identify himself, he became even more angry and wanted to burn Ulus on fire and then hang him from the gallows.

Shocked Malik:

I will hang the whole country,
Play, let it roar again, brass band
This nation should be erased from history!
The gavaldaş, who always listens at weddings and holidays,
It should become a death knell [Khazri, N. 2000:57].

Şoklu Malik, portrayed by Nabi Khazri and given an extremely negative character, eventually perishes at the hands of Burla Khatu. Of course, as we mentioned before, if this event raises the image of Burla Khatun, it does not sound so convincing for the image of Shoklü Malik.

Conclusion

The play "Burla Khatun" stands out and stands out among the works that have appeared in the last years in artistic horror. "Kitabi - Dede Gorgud" epics are such a monument that dramaturgical elements are stronger in it, we come across conflicts typical of classic and modern drama works. Both the dramaturgical raw material and the modern-sounding ideas in the epic are what drew Nabi Khazri to the heights of "Dede Gorgud". Dede Gorgud plays an important role in conveying themes and ideas to the people through theatrical methods and manners and in assimilating them to the younger generation. As the centuries pass, the value and artistic value of the epic "Kitabi - Dede Gorgud" increases, and it becomes the main national-spiritual source for studying the people's ancestry, past, historical identity and heroic history.

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