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THE PROBLEM OF PERSONALITY AND TIME IN MIRVARID DILBAZI'S HISTORICAL POEM "MAHSATI"

In the history of our people, the Azerbaijani woman has left indelible traces as a ruler, statesman, the closest comrade-in-arms of our national heroes. Since the twelfth century, many creative figures, starting with our first female poet Mahsati Ganjavi, have given our pearls valuable words. Later, Natavan, Heyran khanum, Ashig Pari, Agabeyim aga and many other poets of our world expressed all the feelings, joys and sorrows of the world in their poems and demonstrated the power of art for women's freedom. Our female poets, who aspired to glorify the most delicate human feelings in their works, devoted all their creativity to this cause, failed in their lives, were separated from their families, love, children and homeland from time to time, and never suffered. , called to good deeds. The article explores the historical poem 'Mahsati' by Mirvarid Dilbazi, a prominent figure of Azerbaijani literature of the Renaissance, a master of the rubai, the poetess Mahsati Ganjavi, and analyzes the literary and theoretical merits of the poem. It was noted that M. Dilbazi's poem 'Mahsati' is one of the most valuable examples of the historical poem genre and is distinguished by its aesthetic and artistic merits, the socio-artistic ideas raised in the work are successfully reflected in the literary text. The work was approached on the basis of comparing Mahsati's position in our history with the image of Mahsati in the art sample, and the focus was on the conformity of the image of the prominent female poetess to the principles of historical and artistic conditionality. It became clear that the image of Mahsati in the poem carries the main features of Mahsati's personality in history in terms of his worldview, aesthetic and artistic practice, national thinking, and his role in the literary process of the time. Mirvarid Dilbazi's historical poem 'Mahsati' is a life of Mahsati Ganjavi's life, environment, literary personality, creative world, art practice, relations with contemporaries, attitude of the ruling regime to her, issues of attitude to women, as well as socio-political landscape of her time. It gives a full, exhaustive and at the same time historical information about the life, customs and traditions of the people, the palace and the relations of the people in this period, in short, the work does not take the reader away from the historical aura of the Mahsati period. Thus, Mirzarid Dilbazi's historical poem 'Mahsati' is a valuable work of art that attracts the attention of literary critics as a perfect literary example of the creation of the image of prominent literary figures.

Key words: *Mahsati Ganjavi, Mirvarid Dilbazi, 'Mahsati', historical poem, problem of literary personality, Soviet reality, literary environment.*

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ПРОБЛЕМА ОСОБИСТОСТІ ТА ЧАСУ В ІСТОРИЧНІЙ ПОЕМІ МІРВАРІДА ДІЛБАЗІ 'МАГСАТІ'

В історії нашого народу азербайджанка залишила незгладимі сліди як володарки, державного діяча, найближчого соратника наших національних героїв. З XII століття багато творчих діячів, починаючи з нашої першої жінки-поетеси Махсаті Ганджаві, передавали нашим перлам цінні слова. Пізніше Натаван, Хейран-ханум, Ашіг Пари, Агабейм-ага та багато інших поетів нашого світу висловили у своїх віршах усі почуття, радощі та горе світу та продемонстрували силу мистецтва для свободи жінок. Наші жінки-поети, які прагнули прославити у своїх творах найтонші людські почуття, присвятили цій справі всю свою творчість, зазнали невдач у своєму житті, час від часу були відокремлені від своїх родин, любові, дітей та батьківщини і ніколи не страждали. , покликані на добрі справи. Стаття досліджує історичну поему «Махсаті» Мірваріда Ділбазі, видатного діяча азербайджанської літератури епохи Відродження, майстра рубайі, поетеси Махсаті Ганджаві, та аналізує літературні та теоретичні переваги поеми. Було відзначено, що вірш М. Ділбазі «Махсаті» є одним із найцінніших зразків жанру історичної поеми та вирізняється своїми естетичними та художніми достоїнствами.

соціально-художні ідеї, підняті у творі, успішно відображаються в художньому тексті. До роботи підходили на основі порівняння позиції Махсаті в нашій історії із зображенням Махсаті у зразку мистецтва, а основна увага приділялася відповідності образу видатної жінки-поетеси принципам історичної та художньої обумовленості. Стало зрозуміло, що образ Махсаті в поемі несе основні риси особистості Махсаті в історії з точки зору його світогляду, естетичної та художньої практики, національного мислення та його ролі в літературному процесі того часу. Історична поема Мірваріда Ділбазі «Махсаті» – це життя Махсаті Ганджаві, середовище, літературна особистість, творчий світ, мистецька практика, стосунки із сучасниками, ставлення до неї правлячого режиму, питання ставлення до жінок, а також соціально-політичний пейзаж свого часу. Він дає повну, вичерпну та водночас історичну інформацію про життя, звичаї та традиції людей, палац та стосунки людей у цей період, словом, твір не віддаляє читача від історичного аура періоду Махсаті. Отже, історична поема Мірваріда Ділбазі «Махсаті» є цінним витвором мистецтва, який привертає увагу літературознавців як досконалий літературний приклад створення образу видатних літературних діячів.

Ключові слова: Махсаті Ганджаві, Мірварід Ділбазі, «Махсаті», історична поема, проблема літературної особистості, радянська реальність, літературне середовище.

Introduction. History of Mirvarid Dilbazi (1912–2001) ‘Mahsati’ (Dilbazi, 1968a) dedicated to the first female poetess Mahsati Ganjavi (1113–1205), one of the great figures of the XII century Azerbaijani poetry in 1940–1945, whose poetic inspiration came from the people, its moral values and historical past. His poem is one of the precious pearls of our history of literary thought. The work is written in the form of a classic epic poem, in which the image of Mahsati is presented as a powerful poet of the time, a perfectly educated man, a defender of women’s rights, an artist who suffered for the education of the people. Focusing on this fact, academician Rafael Huseynov notes that, “... The whole poem is in the form of a masnavi, consisting of 11-syllable verses. Sometimes ghazals written with eruz bring sadness to the work ...” (Huseynov 2013:96).

At the beginning of the poem, which consists of the parts ‘Mahsati’, ‘Letter’, ‘Mahsati’s letter to Nizami’ and ‘Nizami’s letter to Mahsati’ also uses this means of literary influence. From the first verses, the reader encounters the image of a charming woman who cries blood and expresses her burning pain in the team, this motif continues throughout the work, complementing the content of her ideas. From the opening scene – from the volumes of manuscripts, from the piles of papers, it is clear that the sound heard is the voice of a poetess’s rebellion against the times. The first part, given in the form of a dialogue between the author and the protagonist of the poem, expresses the tragedy of femininity.

Dedim: nə yaraşır sən kimi cana
Gecələr şam kimi sübhətək yana?!
Aç mənə bu sirri, söylə görüm bir
Sən kimsən, etdiyin bu fəryad nədir?
(Dilbazi, 1968b:175)

(I said: what good is a soul like yours
At night like a candle to dawn?!
Tell me this secret, tell me one
Who are you, what is this cry you are making?)

The answer informs the reader about the difficulties faced by the poet, who aspired to freedom from the moral shackles of the time, women’s rights in the Middle Ages, and her attempts to overcome these trials. The answer given by Mahsati, who was born in a bad verse and likened himself to a captive bird, creates the character of the period. The desire of time to silence him, to force him to live without hands, without acquaintances, without love, expresses the unbearable suffering of the lyrical hero. Starting from the first verses, M. Dilbazi ‘... reflected the deeds and dreams of the great master of rubai (Mahsati – SA), the image of the poet, burning with longing for the Motherland’ (Aliyeva 2013a:40).

The poem focuses on Mahsati’s relationship with the famous poet Khatib oglu and his worries about the historical situation, their plans to open a new school, and the poet’s complaints to her husband about the situation of a medieval woman. Mahsati’s caring attitude towards ordinary people – the wedding of Ayisha, whom she raised and gave her dowry, and the donation of a garden to support the family of old Nasiba from Goran, who lost six knightly sons in battles – are considered as the poet’s attempt to improve the people’s plight.

Adib Mehseti not only emphasizes the world of emotions, his sometimes despair, and the writing of beautiful rabbis who sang secular sentiments during the reign of religious ideology, but also said that he was thinking of greater deeds. Evaluating Mahsati as one of the most progressive artists of the time, the author presents him as a mother of the people who thinks about the fate of the nation, does practical work for its good future and suffers for the people:

Məni qaranlığın dərdi qocaldır.
Gəl bu qaranlığa bir şölə saçaq,
Biz yeni üsulla məktəblər açaq.
Sən öz istedadın, öz elmin ilə,
Bizim oğullara atalıq eylə,
Mən də qızlar üçün olaram ana,

Bizbələ verərik bərcudövrana. (Dilbazi, 1968c: 191)
The pain of darkness makes me old.
Let's shine a light in this darkness,
We will open schools in a new way.
You are your talent, your science,
Father our sons,
I'm also a mother for girls,
We give the debt to the circulation.

Mahsati's character as a poet and mother of the people is created in this verse, which contains vivid expressions of her sincere feelings and the goal of rescuing her nation from the darkness. In the approach of Mirvarid Dilbazi, the dream of the 12th century Azerbaijani poet Mahsati as a leading figure was raised.

In the poem, from time to time, the author emphasizes the weight of the times, the situation of women, the desires of girls who are bought and sold as dumb goods, and only the imagination finds solace in the glow of the mind of the hero created in the fate of the nation.

As a result of the poet's imagination, M. Dilbazi meets the great poets of the time – Khagani, the fame of the world of poetry, Falaki, Abul-Ula, master Beylagani, who is considered a jewel in the sky of art, at a literary meeting organized by Mahsati in his house. Addressing the young Nizami Mahsati, who took part in the meeting and had a 'short and clear conversation':

İzləyib məftunun olmuşam, inan.
Sən hələ Məşriqdə yenicə yanan
Günəşsən, Nizami, dur yanıma gəl!
Qoybizimsənətə yenibirtəməl. (Dilbazi, 1968d: 196)
(I was fascinated to watch, believe me.
You are still burning in the East
You are the sun, Nizami, stop and come to me!
Let it be a new foundation for our art.)

appreciates her art, poetry heralds that she will be our Sun. In this passage, the participants of the meeting characterize Mahsati as a lover of science and art, her courage in opening a school, and her leading the way. It is known from history that Mahsati really 'gathered young poets around him and created one of the first gatherings of poets not only in Azerbaijani and Oriental literature, but in world literature as a whole' (Huseynov, 2012:9, 96) cannot be applied to the assembly.

The protagonist of M. Dilbazi's poem always suffers, due to the people's hard life, lack of appreciation of science and art, the fate of girls, the fate of which is written in grief with the pen of blood. In the work, Sultan Sanjar complains about his vizier Mahsati, 'his light-hearted demeanor, his bowing and writing poetry, his forgetfulness of the truth, his adherence to strife and evil,' and asks the Shah to cure him:

Hər qızın əlinə verib bir kaman,
Özü məktəb açıb, təlim edir, şah.

Bunca küfürləri götürməz allah.
Bütün şairləri yığıb başına,
Məhsəti Gəncədə olmuş hökmran.
(Dilbazi, 1968e: 203)

(He gave each girl a bow,
He opened a school and teaches, Shah.
God does not accept such blasphemies.
Gathering all the poets,
Mahsati was the ruler in Ganja.)

The author is famous for his high talent, courage, sincere treatment of ordinary people, '... spent a certain period of his life in the palace of Sultan Mahmud Seljuk and Sultan Sanjar' (Yusifli, 2004: 36). describes him as a master, narrates with pride that he passed the test of the ruler with dignity, demonstrates the moral greatness and power of his literary hero. He accuses Shah Mahsati of spreading blasphemy, organizing meetings and speaking:

Xalqa xidmət edir mənim qələmim,
Qapını yad deyil, dost açır mənim.
Şah bunu bilsin ki, mən sənətkaram,
Sənət olan yerdə daima varam. (Dilbazi, 1968f: 206)

(My pen serves the people,
My friend opens the door, not a stranger.
Let the Shah know that I am an artist,
I am always where there is art.)

Although the words he heard from him in response were true, she did not refrain from punishing the sultan:

Şah dedi: gəl, vəzir, aqlımı alma,
Yenə ortalığa qan sözü salma.
Yaz ki, tərəkəyləsin bu gün Gəncəni
(Dilbazi, 1968g: 207)

(Shah said: Come, vizier, do not take my mind,
Again, don't talk about blood.
Write to leave Ganja today)

Mahsati asks Shah to kill her in her native Ganja and not to drive her away from her homeland:

Məhsəti söylədi: bu doğma Gəncə
Ömürdən, gündən də şirindir mənə.
Şairin allahı vətəndirsə gər,
Vətəndə ölməkdən o nə itirər? (Dilbazi, 1968h: 207)

(Mahsati said: this is my native Ganja
I think it is sweeter than life and day.

If the poet's god is his homeland,
What does he lose from dying in his homeland?)

The scenes of Mahsati's meeting with Sultan Sanjar, her departure from Ganja, her farewell to Khatib oğlu are used in the poem with expressions that have the most sincere effect, are distinguished by lyricism and drama, and pity the reader's heart. From Khatib's son Mahsati answer to question:

Gəl, ey bəxt ulduzum, usan bu ahdan,
Aldığın töhfələr nə oldu şahdan? (Dilbazi, 1968i: 211)

Məni, Xətib oğlu, öldürür kədər!
Şahın əmri budur, sürgün olam tək.
(Dilbazi, 1968j: 211)

(Come, O lucky star, tired of this covenant,
What were your contributions from Shah?

Sadness kills me, son of Khatib!

This is the king's order, and I will be exiled alone.)
the answer she heard 'made him look a hundred
years old.' The work depicts the grief of the man who
was forced to go abroad to the farewell meeting of the
people with Mahsati, the poetess on the way with the
wind of Saba and the cranes flying to Ganja.

Durnalar səslənir dağlar dalından.

Məhsəti söyləyir: ey qatar-qatar,

Gəncə torpağına uçan durnalar,

Siz də Məhsətidən bəxtiyarsınız,

Özünüz hakimi-ixtiyarsınız. (Dilbazi, 1968k: 215)

(Cranes sound from the branches of the moun-
tains.

Mahsati says: O train,

Cranes flying to the land of Ganja,

You are also happy with Mahsati,

You are the judge.)

The main idea in this paragraph is that Mahsati,
who is superior to everyone with his superior person-
ality, superior intelligence and endless feelings, wants
to see himself in the place of happy cranes, even for
a moment. Because as the caravan moved away from
the homeland:

Susur Məhsətinin dərdli fəğanı,

Deyin: dərdə əsir olmayan hamı?

Ürək dalda qalır, üzülür candan,

Bəzən ürəksiz də yaşayırınsan. (Dilbazi, 1968l: 216)

(Susur Mahsati's mournful cry,

Say: Where is he who is not in captivity?

The heart stays strong, the heart is broken,

Sometimes a person lives without a heart.)

After traveling for months, passing through Zan-
jan and Khorasan, Mahsati settled in the distant Hijaz
in the 'third spring' and had to live abroad, old and
sick. If we take into account the opinion of academi-
cian R. Huseynov 'We do not find any information in
the sources about Mahsati going to Hijaz' (Aliyeva,
2013b: 96), we can confirm that this episode in the
poem is also the product of the author's artistic imagin-
ation. A thousand sorrows in her eyes, a cry in her
heart, the poet, burning with longing for the homeland
abroad, heard about the swallows in her native land.

The work ends with Mahsati writing a letter to
Nizami and receiving a response from him. The aim
of the two great artists in the form of letters and let-
ters is to convey the character of the period to modern
generations, to create an impression on readers about

their attitude to the times, their works and contem-
poraries. In his letter, Mahsati, who was burning with
distinction in foreign lands, called the royal palaces
the tombs of the artist, and advised his colleague, 'If
you are the sun, do not let the clouds cover your face'
(Dilbazi, 1968m: 219). Sending a reply to Mahsati,
Nizami appealed to the shah to save the poet:

Ayrı bir təmənna gətirdi məni,

Anasız qoymasın şahım Gəncəni.

Böyük Məhsətini qaytar, amandır!

Anasız bir xalqın bəxti yamandır.

(Dilbazi, 1968n: 223)

(It brought me a different desire,

Don't leave Ganja without a mother.

Return your great Mahsat, peace be upon you!

The fortune of a motherless people is bad.)

if his request is ignored, the grief returns. After
the death of Sultan Sanjar, the poetess returned to
Ganja, and the light burning in Ganja was extin-
guished in Ganja. The beloved poet of our people,
tender-hearted Mahsati Ganjavi lives and creates in
the land of Ganja:

Hıçqırığ, göz yaşı nə çox göründü,

Hər yandan matəmli bir sükut endi.

Ürək dərd əlindən eylədi fəğan,

Böyük Məhsətini öldürdü zaman...

(Dilbazi, 1968o: 231)

(Hiccups, how many tears appeared,

There was a mournful silence on all sides.

The heart cried out in pain,

When he killed the Great Mahsati ...)

The image of Mahsati, a "rubai" master who felt
the intensity of the doctrines and traditions of the time
at all times, lived for more than 90 years and lived
through the sorrows of others, was glorified by giving
place to the poet's imagination in M. Dilbazi's hymns.
Nevertheless, as emphasized in literary criticism,
'... although she could not fully express her poetic
potential in terms of art and historical fact, Mirvarid
Dilbazi's poem (Mahsati – SA) gained great fame at
the time of its creation' (Agabalayeva, 2013: 43). It
should be noted that M. Dilbazi's inclusion of epi-
sodes that do not correspond to historical reality in
the plot of the work is sometimes explained by the
fact that many historical and philological facts about
the period, contemporaries, life and work of the hero
of the poem have not been clarified. for this reason it
is difficult to make any remarks against the author.

Result. *The poem, which has deep-rooted trad-
itions in Azerbaijani literature and is one of the lead-
ing genres of our medieval literature, has attracted
attention as a literary form as well as a working form
in our twentieth-century literature, and interesting,
readable literary examples have been written. Just*

as poems dedicated to literary personalities attract attention in historical poems, which are important aspects of Azerbaijani poetry in terms of theme choice, among these artistic examples, poems dedicated to prominent female personalities also have a special weight. Thus, among the historical works dedicated to prominent literary figures, Mirvarid Dilbazi's historical poem 'Mahsati' is a remarkable

example of the genre in terms of its literary value, artistic merits, stylistic features, historical color. The image of Mahsati in the poem corresponds to the principle of historical and artistic conditionality, combining the specific features of the historical mission of the person, the work forms an exhaustive idea about the period of Mahsati, the environment, the art world of the person, the horizons of his worldview.

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