



Section 3. Philology

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THE MAIN PROBLEMATIC OF MUHAMMADHUSEYN SHAHRIYAR'S NATIVE LANGUAGE POETRY

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Abstract

Literary creativity of Ustad Seyid Muhammadhuseyn Shahriyar (1906–1988), who is considered one of the most powerful figures of Azerbaijani literature, who managed to rise to the eternal peak of literature with the pearls of art he created, deserves the name of a merchant of words. M. Shahriyar's poetry in his native language is a picture of the people's life, its pains, joys and sorrows, as if painted with words, a poetic tableau of the national spirit. The main goal of our research in the article "The main problems of Muhammadhuseyn Shahriyar's native language poetry" is to reveal the importance, educational role, human essence, artistic and national value, meaning load of the artistic heritage of the immortal master of words for all time, and to direct the modern reader to benefit from this rich treasure.

Methods: The source of the research is the native language poetry-poems and poems of Muhammadhuseyn Shahriyar. The research work was developed on the basis of the general principles revealed by the historical-comparative, literary typological method. Conceptual analysis approaches of the structural method were also referred to for clarification of the essence. Systematization of research-related facts and materials, systematic analysis and analysis of the collected facts were carried out in the research, scientific results were obtained from a different point of view of the author by using the generalization method.

Keywords: *Shahriyar, native speaker, national memory, poet, nature, love, subject area, Turkishness, patriotism, autobiographical*

Introduction

Seyid Muhammadhuseyn Shahriyar's poetry in his native language caused a great echo not only in South Azerbaijan, where the poet was born, but also in North Azerbaijan, in the literary world of the entire Tur-

anic world, and left his indelible traces in the literary annals of the time, due to the problematic and colorfulness of the topics he reflected, creative style, richness of form, and influence. Shahriyar's poems and dedications not only on socio-political topics, but also on

love, nature, religious-philosophical, autobiographical content are not of little importance in terms of detailed investigation of the topic. Throughout the research, we have tried to revive the political-social-literary picture of M. Shahriyar's period by involving the poet's creativity in his native language into the analysis according to thematic and problematic.

Research case

Although M. Shahriyar's native language poetry is a small part of the poet's creativity, it is more important due to its artistic value, socio-political meaning, and influence on society. It is no coincidence that the poet Mammad Ismayil highly appreciates the creativity of M. Shahriyar in his native language, considering his role in the all-Turkic literary environment to be important and wrote: "Shahriyar is an artist who made important contributions to the spiritual unity of not only Azerbaijan, which is a part of him, but also the entire Turkic world. Muhammadhuseyn Shahriyar is one of those leading artists who fulfilled this historical mission in the Turkic World" (Ismayil, M., 2016). In our research, we consider it more correct to group the native language works of Muhammadhuseyn Shahriyar according to the main themes as follows:

1. Socio-political poems;
2. Love poems;
3. Autobiographical poems;
4. Poems calling for the struggle for the mother tongue;
5. Letters, dedications;
6. Religious-philosophical poems.

The main line of Shahriyar's native language poetry is the promotion of the ideal of building a bright future of the nation by respecting national values, attachment to national roots, relying on national memory and drawing strength from it. In the words of the critic Yashar Garayev: "The most infamous type of escapism is turning away from the ancestors, running away from the root, origin, "self", becoming "sclerosis" in the national memory, spiritual memory (that is, in the nerves, blood, roots!). Just as the horizon, sky, and sky do not store stones, spiritual and moral emptiness does not store memory" (Araz, M., 2004). Returning to his native place – the village of Shangulava, M. Shahriyar's memories of his childhood and adoles-

cence come to life like a movie curtain, he turns to the glorious history of the homeland, the nation's blood memory, and becomes a national symphony in the poet's pen. The poem "Greetings to Heydarbaba" is presented to him in their own languages by the people who loved and made the nation native to the compatriots living on both sides of Araz:

Heydarbaba, Geese of Guru Gol,
The strumming of the ziggurats,
The autumns and springs of the village,
It's a movie curtain in my eyes,
I sit alone and watch (Shahriyar, M., 2017).

Prof. Govhar Bakhshaliyeva writes in her article "Celebration of the National Spirit" dedicated to M. Shahriyar: "The national spirit has found a bright reflection in both the idea content and artistic aesthetic features of the poet's native language poetry. The poet praises the most sublime human emotions and calls his reader to spiritual heights" (Bakhshaliyeva, G., 2001). M. Shahriyar pays particular attention to this factor in his work. The poet's "Turk's language", "Freedom bird" "Existence", "I made it a sea" etc. his poems reflect the poet's love for his mother tongue and are of great importance in terms of promoting the national language. The poem "Turk's Language" written as a response to Persian chauvinists saying "Why do you write poetry in Turkish, language is neither a language nor a dialect" is relevant for all eras:

Turk's tongue is not a loving, willing language,
If you add a different language, this original language

will not be original (Shahriyar M., 2017).

Poet Mammad Ismayil writes in his article "The role of Muhammadhuseyn Shahriyar's poem in the freedom struggle of Azerbaijan": "Shahriyar's art is undoubtedly one of the biggest factors in the transformation of Azerbaijani Turkishness. A spirit of national unity is spreading from them to the world. This spirit was a brand new revival of the old world dressed in old fashion" (Ismayil, M., 2016).

The caravan that landed here arrived and moved.

He drank the syrup of separation, The migration of our life passed here,

Crossing the roads Dust settled on these stones and bushes (Shahriyar M., 2017).

In the poem, Shahriyar advises his compatriots to come together in this mixed world and unite for a common cause. The research scientist Hokuma Billuri also draws attention to this factor when talking about the works of the poet in his native language: "The biggest pain of the Shahriyar people is the pain of separation and tyranny. The poet, who deeply understands what happened to his people due to separation, first of all calls his people to unity" (Billuri, H., 1984).

Heydarbaba, the skies are all foggy,
Our days are torn apart,
Do not separate from each other, dear,
They took the good from us,
Well, they put us on a bad day! (Shahriyar, M., 2017).

Academician Isa Habibbayli highly appreciates Shahriyar's desire for a whole Azerbaijan in his native language poetry and considers the poet's attitude towards this topic to be the most important issue of the time: "Shahriyar brought the idea of the integrity of the homeland and the creation of mutual relations to the poem with great courage. Despite the existing difficulties in his poems written on the subject of Azerbaijan, the poet always managed to say his harsh and decisive poetic words" (Habibbayli, I., 1993).

You are my tear, Araz, don't let my eyes see it,

What a bad curtain you have drawn between the two brothers!

Do not say, Suleyman, what separates you from me,

It's a boil that has come out between the eye and the eyebrow! (Shahriyar, M., 2017).

Academician Bekir Nabiyev writes about this in the preface to "Selected works" of M. Shahriyar: "Although Shahriyar has longed for North Azerbaijan and Baku for many years, the borders between the former Soviet Union and Iran, the strictness of the bans imposed on famous artists, financial difficulties, and finally, after mutual relations on both sides were gradually thawed, illness and old age did not allow him to realize this dream. However, it is a deep regret that the trip did not take place, the dream of the great poet remained in his eyes" (Shahriyar, M., 2005).

A deep longing can be felt in Shahriyar's poem "Meeting Caucasian Brothers" written for this purpose. The longing for the Cauca-

sus, which the poet sings with love and deep passion, is remarkable for its sincerity.

O Caucasus that does not forget your kindness,

I came to enjoy myself.

What can one who is not enthusiastic,

I don't care what I suffered (Shahriyar, M., 2017).

The research scientist Y. Gedikli evaluates this poem as a perfect example of Shahriyar's native language poetry and writes: "Shahriyar's Imaginary Trip to Turkey" uses the words Turk, Turkey, son of Turk and Atatürk in many places in his poem, which proves how much Turkish consciousness he has. In this poem, which is one of his most important works, Shahriyar shows that he "does not feel alienation" in Turkey, that Turkey is "his native land". "If there are stomach stones in Nara", he considers that place as his "motherland" (Gedikli, Y., 2007). Professor Yavuz Akhundlu, doctor of philological sciences, considers Shahriyar's great importance to the promotion of the Turkish language in his native poetry as an example of true patriotism: "At the time when Persian chauvinism was rampant, his spirited poems protected and widely promoted Turkism and Azerbaijanism. This is natural. Because the poet expresses the spirituality of the Azerbaijani people not only with his native language, but also with his way of thinking" (Akhundlu, Y., 2009).

It is a fact that the lives and works of creative personalities are reflected in their works, which are more or less autobiographical in nature. The role of the poet's autobiographical works is invaluable in the study of M. Shahriyar's life and creativity. M. Shahriyar writes in his autobiographical works that his life path was quite turbulent and he had to endure the severe trials of fate:

If you hear from my heart: "How was your life?"

He will write with tears: "My days have passed" (Shahriyar, M., 2017).

The poet's ode "Rehlati-khatmi-Rasul" dedicated to Prophet Muhammad, in the form of verses, "Tazmin" lament about the events of Karbala, "Taji-saadat", "Eid al-Fitr", "Jihad decree", "Hilali-muharram" in stanzas, "Mother's Caress", "Happy Holidays" are works with a religious and philosophical content and are of no small importance in

terms of studying the poet's religious worldview. Since this painful topic is also relevant for our Azerbaijan, the verse "Mothers' caress", which is an artistic reflection of the kinship of mothers suffering from child pain, sounds like the place of martyred mothers in all eras. "Mothers' Liking" is a heroic ballad that teaches bravery and courage to the young generation, instills skill and bravery. It can be considered the most perfect example of a poem written on this topic not only in Shahriyar's work, but in Azerbaijani literature in general, as a song of victory absorbed by mother's anger:

Shahadat is a happiness that not everyone can reach.

Buying and selling with God, not everyone can buy and sell,

A person must throw himself, not everyone can throw himself.

Only the martyrs attain such great happiness,

My martyred child, the holiday is yours,
may the meeting remain until the end
(Shahriyar, M., 2017).

The artistic and philosophical strength of Shahriyar's literary heritage is in his human concept. The works of the mighty poet urge us

to write and create even today, to look at the future with optimistic eyes, in a word, to unite" (Aliyev, H., 1996). M. Shahriyar will never descend from the eternal peak of literature!

Conclusion

Regardless of the language in which he wrote, the problem he touched on, the subject he reflected on, the burden of meaning he carried, Seyid Muhammadhuseyn Shahriyar was a master of words who highly valued poetry, words, art, and the artist throughout his creativity, and who himself was able to stand on that high ground. As the conclusion of our research, we can say that in the article "The main problems of Muhammadhuseyn Shahriyar's poetry in his native language", the result obtained while examining the poetry of Seyid Muhammadhuseyn Shahriyar from the perspective of the topic and problematics was that M. Shahriyar's poetry in his native language remains relevant even today, and is in perfect harmony with time. The great truth that M. Shahriyar wants to instill in his compatriots in his native language poetry is that the national belief is shaped by national bigotry, it turns into a national value, and creates a national mentality.

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