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MOLLA PANAH VAGIF CREATION IN THE CONTEXT OF THE TIFLIS LITERARY ENVIRONMENT

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Abstract

The article studies the work of the Azerbaijani poet MPVagif in the context of the literary environment of Tbilisi. It is noted that with the work of MPVagif, a new era begins in our history of poetry after the reign of Fuzuli. There were socio-political realities that characterized this period. However, it is difficult to limit the period to these factors alone. It was precisely these factors that revealed Molla Panah Vagif as a poet. The poet gives a new meaning and a new zest to the love lyrics, which are the main motif of classical poetry.

Keywords: *Vagif, creativity, Tbilisi, literary environment, context*

It is known that a new era begins in our history of poetry after the death of Fuzuli. There were socio-political realities that characterized this period. However, it is difficult to limit the period only to these factors. Academician Isa Habibbeyli writes about one of the factors that characterized this period: "In addition to *socio- political realities, there were also reasons arising from literary and cultural processes for the formation of a new stage in Azerbaijani literary poetry* " (Habibbeyli, I., 2019, 211). It was precisely these factors that revealed Molla Panah Vagif as a poet. The poet gives a new meaning and a new zest to the love lyrics, which are the main motif of classical poetry. He brings the "Love Fairy" down from the distant heavens to the earth, loves real, living beauty, and sings songs about natural love. A cheerful and cheerful optimism, high worldliness, coming from life, from oral ashug poetry, constitute the main characteristic features of this lyric. Most of his poems – goshams, ghazals, mustazads, mukhammas and muashshars are united in one point: they all talk about love, they all talk about beauty. In his poems, the old classical tradition is abandoned, and he emphasizes the style of realism, referring to the spirit of the people. As H. Arasli wrote, in our 17th century poetry, progressive tendencies towards folklorism and realism reached *perfection in Vagif's work, rose to the level*

of a literary school, and entered our literary history under the name of "Vagif Literary School" (Arasli, H., 1960, 552).

Vagif gained fame among the neighboring Georgian people not only as a capable statesman and ardent patriot, but also as a skilled master of artistic words. Therefore, the poems of MP Vagif, the author of such lines as *"Kasreti-husni ki, hosh dargadir insanae, / Bakhsh edibdir onu haqq dilbari-Gurjustane", are* still preserved by Georgian intellectuals in the Georgian alphabet (the text is in Azerbaijani). *Many poems by MP Vagif were collected in the notebooks of Georgian folk singers in the 18 th –19 th centuries* (Vagif's M. P., 106). A certain part of those poems, written in the Georgian alphabet, are now kept at the Institute of Manuscripts named after Acad. K. Kekelidze of the Academy of Sciences of Georgia. A comparison of the poem with the Azerbaijani version proves that there are some changes, which requires giving preference to the comparative method in the analysis. Let's consider one of M. P. Vagif's poems written in the Georgian alphabet:

Oh my white neck, my marble chest,
May mines be sacrificed around your neck.
The black wires of Ucutar's scythe
Good luck with the charity.

I heard you were upset, my pain has increased,
I would like to beg and win your heart.
I wrote a letter to your servant and sent it,
Many prayers from us to you.

What have I done to you, my black-eyed wretch?
You are angry with me, my Qiblah,
If you kill, kill, what is my fault?
May my blood be on your hands.

While Vagif was cheerful, the wound became narrow,
I'm in trouble, come and help me,
I wrote a rhyme and sent it to my friend,
Maybe there will be fights for our sake
(Vagif's M. P., 59).

Pay attention to the current version of M. P. Vagif's poem, we clearly see that there are significant differences. The Georgian version of the poem consists of 4 stanzas, and the Azerbaijani version consists of 6. While there are minor changes in the existing stanzas of the poem, the additional stanzas serve to further complete the poetic image. The second stanza in the Georgian version has changed its place in the Azerbaijani version and is now in stanza 5. In stanza 1, the 3 rd line "Ucu ter cığalı siya tellerə" is "si yah tellerın", and the 4 th line "sadqasi yəlbash sonalar olsun". There are many changes in the second stanza; as they say, a new variant emerges:

As you can see, the film itself,
You are beautiful, priceless in the world,
Your sheep must be beautiful like you,
Why do you have such manners?

A friend does not fight with a friend in vain,
The heart of the lover is not infected by the lover,
Being a biker is not suitable for beauties,
Beauty should have pleasant moments.

...Vagif, you have become brave with your beloved,
Help is left to you, do something,
Return to a rhyme, send it, wound,
Maybe there will be fights for our sake
(Vagif's M. P., 81).

There are also certain changes in the last stanza of the poem; so, although the first two lines in the Azerbaijani version, " Vagif, *you have become brave with your love, / Help is left for you, take a remedy,"* are expressed differently, the last two lines are also expressed in a different interpretation, while the content is expected: in the Georgian version, " *I wrote a rhyme and sent it, dear, / Maybe there will be fights for our troubles,"* and in the Azerbaijani version, " *Come back to a rhyme, send it, dear, /Maybe there will be fights for our troubles* " (Vagif's M.P., 99).

MPVagif's couplet, which begins with the line " *My beloved, lips are like rubies," was* also transcribed in the Georgian alphabet and is kept in the library-museum of academician I.Grishashvili (Vagif's M. P., 39). Here too, there are certain differences. We also find M. P. Vagif's poems in the notebooks of Georgian ashugs.

There is other evidence confirming the interest of the Georgian literary community in the poetry of MPVa gif in the 19th century. Grigol Orbeliani, an admirer of Azerbaijani ashug creativity and music, known in Georgian as the author of mukhammes and bayatis, met Mirza Yusif Nersesov while in Karabakh, learned that he had prepared Vagif's poems for publication, and in one of his letters to Tiflis he happily informed his friend about this: "One of *these days I will send you the poems of Vagif that Mirza Yusif had published here* " (Aliyeva, Dilara. 1981, 86). The article of the writer, musician, historian, literary critic Poliektor Karbelashvili (P.Skhviloen) published in the 165th issue of "Iveria" in 1891 contains important information about MPVagif. The article calls Vagif *"a famous Karabakh poet"* ("sakhe lovani karabağeli mole lek se"), and his story of being a victim of bloody feudal conflicts is described in sweet language, in a local or traditional way (Mammadli, Sh., 1987). It is also significant that the two-line Persian poem sent by Agha Muhammad Shah Qajar during the first invasion

"Oh my god, you are a disaster, don't worry."
"To the fool, it is necessary to decide between two things."
(Stones of calamity rain down from the jaws of the sky,
You have foolishly settled in a bottle.
Vagif's response in poetry-

"Why do I have to be so naive, I am a midan,
"The glass is so clear, you are so beautiful."
(If my protector is the one I know,
"The glass protects even in a stone"

(Mammadli, Sh., 1987) – *is* also translated into Georgian. Of course, these notes are interesting because they shed light on a part of Vagif's life path, which is still being told in the form of a story, some of the details of which are not clearly defined, and "partly little known" (Y. Garayev). Overall, P. Karbuzhvili's "Iveria" can be assessed as an attempt to acquaint readers with the life and work of the outstanding Azerbaijani poet Vagif. The fact that the Georgian author calls Vagif a famous poet indicates that he gained fame in Georgia as well. Let us consider one more aspect here: in Georgian, a poet is called both "molokse" and "poeti" (both at the end of the 19th century, before that, and now). But those who write poetry in a playful, as they say, vernacular manner are called "molekse".

It is likely that the poet visited Tbilisi at this time. It is known from history that after moving to Karabakh, Vagif came to Tbilisi to form an alliance against the attack of the Iranian invaders and was a guest at the palace of Heraclius II. Ancient Tbilisi, which is repeatedly glorified in Azerbaijani folklore and poetry, attracted the attention of the poet, who was a lover of beauty, at first sight. In Tbilisi, he closely observed the Georgian people, their customs and traditions, and was fascinated by the beautiful nature of Georgia. It is known that Vagif wrote several poems about Tbilisi. In these works, Vagif, characteristic of his poetic nature, described the neighboring Georgian people, the natural beauties of ancient Tbilisi, and the Georgian girls who gave this nature a special charm.

in regular contact with the Georgian Tsar Heraclius II and often visited Tbilisi, is dedicated to Prince Levan, the eldest son of Heraclius II. It is known from Georgian history that the Georgian prince Levan died in 1781. So, as we have already mentioned above, Vagif came to Tbilisi even before 1781, visited the palace of Heraclius II and met his family. Prince Levan made a pleasant impression on MPVagif as an educated, well-informed son of a true ruler. In his poem dedicated to Levan, the poet praises him as follows:

The governor's fountain-lamp, oh, what kind of soul he is,
Glory be to the whole of Georgia,
The commander who defeated the enemy was a tyrant,
He was the world's bookkeeper, his name was Levan Khan,

May God protect him, he was a wonderful boy.
There is no comparison, to the queen of another land,
Who is a young man, worthy of the glory of a king,
May the wind of disaster not touch your ashes, your grave,
The free world must obey the decree of the ruler.
Taqi-Ebruyi-Latifi Qiblai-Iman. (183)

Conclusion:

During his stay in Tbilisi, MPVagif spoke with fascination about the progressive people of Georgia, its beautiful and heroic youth, and the wonders of nature here, and advised people to go to Georgia to enjoy the world, life, and living, and to enjoy its nature spiritually.

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