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THE PATH TAKEN BY OUR EPIC POEM IN THE RESEARCH OF AZADE RUSTAMOVA

Summary

The monograph of the prominent literary scholar Azada Rustamova entitled "The Paths of Development of Azerbaijani Epic Poetry" (XII-XVII centuries) is valuable as a work that deeply examines the history, poetic structure and genre characteristics of Azerbaijani epic poetry, emphasizing the traditions of our national literature and the value of epic poetry. This study by A. Rustamova is valuable as a study that shows not only the past of the Azerbaijani epic poetry, but also the directions of its future artistic development. In this study, the issues that A. Rustamova comprehensively analyzes the history, form and content features of epic poetry, its changes in different periods and the development line are as follows:

1. The essence and features of epic poetry
2. The emergence and historical stages of epic poetry
3. The creativity of poets and their influence on epic poetry

In Azerbaijani literature, she emphasizes the contributions of Nizami Ganjavi, Khagani, Fuzuli and other classics to the enrichment of epic poetry traditions

4. Sufi philosophy and epic poetry Azade Rustamova shows, in particular, the influence of Sufi philosophy on Azerbaijani epic poetry, how Sufi ideas harmonize with epic elements.

5. The issue of the influence of oral folk literature on epic poetry in the 16th-17th centuries

Keywords: Epic poetry, Sufi philosophy, Nizami Ganjavi, Azade Rustamova, classical heritage.

Introduction

There are very few scientific works on the development of epic poetry in Azerbaijani literature and the historical stages it has passed through. As an example, we can cite Yagub Babayev's monograph "The Formation of Native Azerbaijani Literature and the Development of Epic Poetry (XIII-XIX Centuries)" (5), and Ataemi Mirzayev's monograph "The Native Azerbaijani Epic Poetry of the XIII-XIV Centuries" (3). Each of these works attracts attention with its scientific value. However, as can be seen from their names, they provide information only on Native Azerbaijani epic poetry. The work we are talking about by Azade Rustamova traces the formation and development of epic poetry from the most ancient times to the 17th century. It is true that there are many separate research works on the ancient and medieval periods of our literature and on the creativity of poets of that period. However, the monograph "The Paths of the Development of Azerbaijani Epic Poetry" brings a large period of 6 centuries into reality in a complex form, from the point of view of epic poetry. Of course, we cannot achieve a comprehensive analysis of the Monograph in this article, but we consider it important to review the main points and A. Rustamova's new ideas.

A. Rustamova, based on the historical-chronological principle, first of all brought to the fore the issue of the origin of the Epic poem. The author begins the chapter by defining the epic poem: "Thus, the epic poem is a generalized description of life events; the epic poem is an artistic presentation of the phenomena of nature and society within the framework of a certain subject; the epic poem is a means of figuratively telling the story of human character with

all its fullness and contradictions. Each nation has its own epic poem history." (1, p. 14)

Epic poetry is a manifestation of the worldview, consciousness, and attitude of a particular people to events. As A. Rustamova noted: epic poetry originated from totemic ideas. As social relations changed and improved in connection with the development of productive forces, people's ideas about life and nature evolved. And thus, totemic ideas were replaced by animistic ideas. At this point, people believed not in any being, but in the spirit behind it. Over time, animistic ideas were replaced by the cult of worship in nature and the celebration of ancestral days. At that stage, people considered mountains, forests, the sun, etc. sacred in various natural phenomena, created their deities, and worshiped them. Myths and legends emerged from the first plot-based ceremonial songs composed in honor of one or another primitive God or goddess. Myths, followed by heroic epics and early epics, constitute a new stage of artistic creativity. (1, p. 21)

After such a distant but necessary beginning, A. Rustamova approaches the first sources of the Azerbaijani epic. "Avesta", "Kitabi-Dade Gorgud" are extensively studied. She notes that the written epic poem takes its beginning from such sources as "Orkhan monuments" and "Divani sahaba-it turk", which are collections of artistic materials and are equally important for all Turkic peoples. She also mentions the ancient written Uyghur-Turkic artistic monument "Gutadgu-bilik", which had a great influence on the future development of Azerbaijani poetry with its diverse didactic content and original structure.

Starting from the 7th century, with Islam becoming the main state religion of the countries of the Middle East, Arabic became the dominant language.

Later, with the weakening of the Umayyad dynasty and the rise of the Abbasids to power, with the Persian nobility playing a special role, Persian began to be used as a language of poetry and art. From the middle of the 11th century, Azerbaijani poets began to write in Persian, as in many countries of the Middle East. Of course, the art of Firdovsi and Sanai was connected in its spirit to the Persian-Lebanese environment, the creativity of Khagani and Nizami to Azerbaijan, and the characteristics of Amir Khosrov's poetry were connected in their specific aspects to India. This is clearly demonstrated by the linguistic and poetic characteristics of each poet, as well as the rules for approaching images and themes.

A. Rustamova spoke of Firdavsi as the founder of the first monumental epic poem in the written poetry of the Middle East. The period after Firdavsi's "Shahnameh" was a period of development of mainly romantic poetry in the epic poetry of the Middle East. The author talks about the works of Unsiri "Vamiq and Azra", Fakhraddin Sorgan "Veys and Ramin", Ayyugi "Varga and Gulsha".

Starting from the 12th century, philosophical and mystical shades are manifested in the work of Sanai Ghaznavi, in the epic poem of J. Rumi. In the period we are talking about, more connected examples of epic poetry in modern life are encountered - verse letters, travelogues. In this regard, the historical poems of Qatran Tabrizi, the one-story verse masnavi-letter attract attention.

The great Azerbaijani poet and thinker Khagani Shirvani, one of the prominent representatives of social philosophical lyricism in Middle Eastern poetry, also tried at epic poetry and achieved success. (1, p. 17)

The 12th century stands out as a special period in the history of Azerbaijani culture and literature. According to historians, in this century, many innovations took place in the economic life of Azerbaijan, cities grew, trade and craftsmanship developed. The work of the outstanding genius poet Nizami Ganjavi, who was brought up in such an environment, was comprehensively interpreted by A. Rustamova in terms of both craftsmanship and creativity.

In her monograph "The Development Paths of Azerbaijani Epic Poetry", A. Rustamova examined this centuries-old period in the light of Nizami's art. We can summarize the ideas put forward by the author regarding Nizami Ganjavi's work and the analyses she conducted as follows:

1. Democracy and popularism are the main factors of Nizami's poetry.
2. Nizami illuminated the history of Middle Eastern epic poetry with strong humanist ideas.
3. The principle of adherence to true reality. One of the main features of Nizami's creativity.
4. With Nizami's creativity, multifaceted human images with a perfect, rich psychological character - images and characters - entered epic poetry.

Here, let us pay attention to A. Rustamova's comparison of the works of Firdovsi and Nizami: In Firdovsi's "Shahnameh", the spiritual and psychological qualities of the heroes are not in the

foreground, but mainly their behavior and activities are glorified. However, Nizami is interested in the problem of man as a socio-psychological being, his spirituality, and his position in life.

5. Fantastic, unusual, supernatural events and forces are not the main focus of Nizami's poetry.

Chapter 11 of the monograph deals with epic traditions in Azerbaijani literature of the 13th-15th centuries. A. Rustamova provides scientific information about the Sufi ideas that were widely popular in the literature of the period, their essence and their reflection in literature. Azerbaijani literature acquired a deep spiritual and philosophical content under the influence of Sufi-pantheistic ideas. The epic poems created during this period reflected the basic principles of Sufism, the pantheistic worldview and the search for spiritual perfection. However, as the author also notes, Sufism did not develop along a single line of action, but rather showed contradictory directions: some Sufi thinkers sided with the broad masses of the people against the ruling structure, while others tried to comply with the requirements of the upper class.

A. Rustamova writes: In the works of the prominent standard-bearers of Azerbaijani poetry of the 13th-14th centuries, the progressive aspects of the theory of Sufism combined with pantheism find their broad ideological development. From this point of view, the works of Sh.M. Shabustaki's "Gulshaniraz" and Avhedi's "Jami-Jam" are widely analyzed. Of course, each of these works, with its didactic content, social-critical aspect and absolute democratism, and tendency to criticize feudal aristocracy, makes them more lively and vital than court poetry.

Traditional ashug love is the main motivation in the literature of this period. The works of "Farhadname" (M. Ardebili), "Dahname" (M. Avhedi), "!Mehr ve Mushtari" (Assar Tabrizi), which A. Rustamova mentions in this regard, are valuable examples with their ideological and artistic characteristics.

The new stage of development of Azerbaijani epic poetry is considered to be the period of social, economic, and cultural rise of Azerbaijani literature in the 15th-16th centuries. A. Rustamova, providing information about the literary landscape of the period, writes: The main feature in poetry is the further development and flourishing of poetry in the Azerbaijani language. The tendency towards oral folk literature is the main factor for this period. Among the examples of epic poetry, Maraghayi Ashraf's "Khamsa", Shah Qasim Anvar's "Anisul-Arifin" written under the influence of sectarianism, Khatai's "Nasihatname" and Shah Ismail Khatai's epic poem "Dahname" as the best example of "Dahname", and the first work "Leyli and Majnun" in the native language are mentioned.

One of the series of themes widely spread in Eastern literature during this period is "Yusuf and Zuleykha". Shams's "Yusuf and Zuleykha" is studied by the Author. After that, the work analyzes the work of the great figure of Azerbaijani poetry, Fuzuli, his masterpiece "Leyli and Majnun". Let us pay attention to the author's thoughts on this: "Leyli and Majnun is a

psychological novel. Fuzuli can be called a psychologist of the human heart. The psychological harmony in Nizami's work is also valid for Fuzuli's poetry."

In general, A. Rustamova is the author of extensive research works on Fuzuli's work. Her monograph "The Thinker Mevlana Fuzuli" has a special value in our literary studies.

The Azerbaijani epic poetry of the 16th-17th centuries is characterized by a stronger influence of oral folk art. This period widely uses the epic poetry of the verse novel (Kovsari "Farhad and Shirin", Masihi "Varga and Gulsha"), fairy-tale novella (Fedai "Bakhtiyarname").

The story is formed as an independent genre. Amani's works "Danasi olmush gari", "Firyakchi" are analyzed as examples of the story genre. Kovsari's work "Farhad and Shirin" is first widely analyzed by A. Rustamova. Masihi's work "Varga and Gulsha" is highly appreciated by A. Rustamova. She writes: "Masihi, following the path of his great predecessors - Nizami, Fuzuli, creates full-fledged characters in the work, gives a deep psychological artistic analysis of the images".

As can be seen, Azade Rustamova's monograph "Paths of Development of Azerbaijani Epic Poetry"

explains the development of epic poetry in various historical and cultural stages. Azade Rustamova also created an opportunity for the modern reader to understand the cultural heritage of national literature more deeply by studying the historical and philosophical foundations of epic poetry, its ideological and poetic features in different periods. This monograph is not only a fundamental source for studying the historical development of epic poetry in Azerbaijani literature, its place in literary traditions and its continuity, but also confirms the value of the classical heritage and its importance for future generations.

Literature

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