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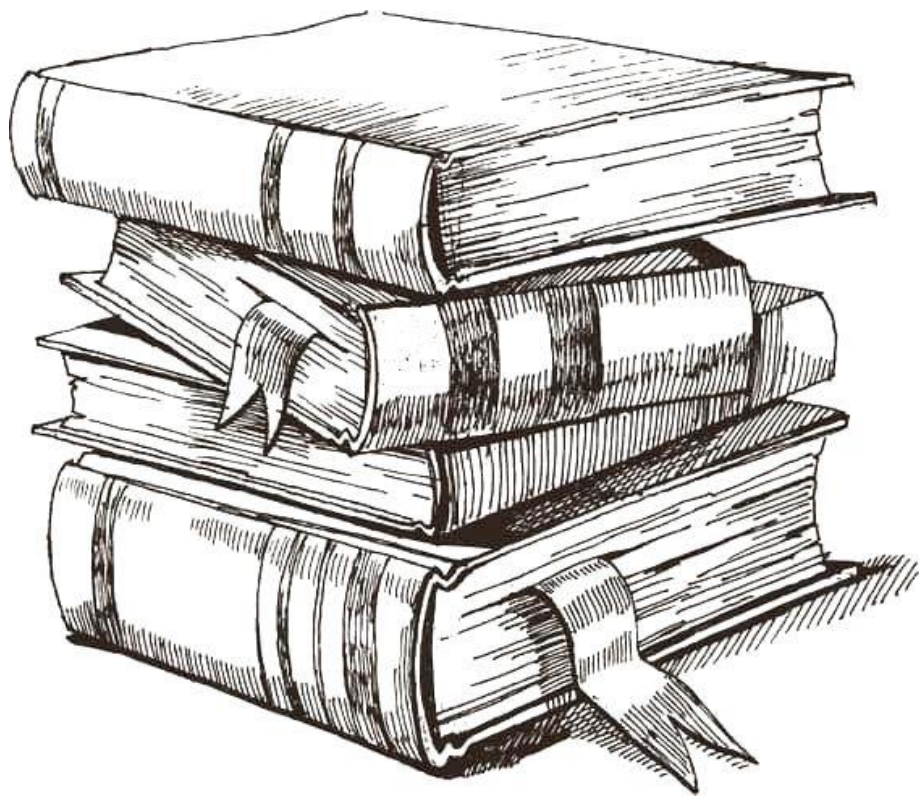
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ƏDƏBİYYATŞÜNASLIQ



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THE CONCEPT OF A UNIFIED HOMELAND IN THE POETRY OF MOHAMMAD-HOSSEIN SHAHRIAR

NARMIN ALIYEVA*

Summary

The sense of patriotism has always been one of the most widespread themes in Azerbaijani literature. The idea of Azerbaijanism gains the important place in Shahriyar's creative activity. The poet is the author of poems, dedicated to the life and separation of the territory of Motherland. Simultaneously the poet touches the problem of unity of the people living in the South and North Azerbaijan in his poetic heritage.

Keywords: *grief for the "South", Baku, Shirvan, Tehran, poem*

Azerbaijani literature, throughout its history, has essentially been patriotic in nature. In all periods, our poets and writers have lived with the concerns of the homeland and the people, and in their works they have acted in the interests of Azerbaijan. After Azerbaijani lands were divided between two states, the ideas of an indivisible homeland, and a sense of nostalgia began to occupy a distinctive place in our literature. Feelings of patriotism have always been among the most frequently addressed themes in Azerbaijani literature, and this topic has formed a leading direction in the creativity of prominent writers and masters of words from both sides of Azerbaijan. One of the notable literary figures of 20th-century Persian and Azerbaijani literature is the great master Mohammad-Hossein Shahriar. In Shahriar's poetry as well, patriotism, reflecting the ideology of Azerbaijanism, the life of his native people, the fate of a divided Azerbaijan, its glorious history, its people, and the depiction of its natural beauty occupy an important place. As is known, the poet lived for a long time away from his homeland, in Tehran, Mashhad, and Nishapur where he wrote mainly in Persian. However, beginning in the early 1950^s, he started to create beautiful works in the Azerbaijani Turkish language with inexhaustible inspiration and energy. Through Shahriar's creativity, it is possible to trace the awakening of national consciousness in South Azerbaijan and the process of returning to national culture and the mother tongue. E. Guliyev writes: *"The study of Shahriar's work is of particular importance for understanding the history of the Azerbaijani people's struggle for freedom, whose national identity was humiliated and whose language was suppressed... From the perspective of studying the history of national consciousness and national revival movements among the Turks of Iran, it is also important to examine Shahriar's personality and poetry and to follow the process of national development"* (Guliyev, 2004: 5).

It should be especially noted that even in the poems he wrote in Persian, Shahriar bravely defended the national identity and dignity of his people and called them to fight for freedom. It is no coincidence that in one of his most valuable works, the poem "Sahandiyya," the poet says: Even if strangers abandon me, I am the nightingale of my

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own garden, Even in Persian; I am the voice that speaks the pain of my people (Shahriyar, 2014: 5).

Here, the author emphasizes that even in his Persian-language poetry, he thought about the fate and problems of his homeland. In his Persian poem "Address to My Dear Azerbaijan", the poet turns to his homeland and says: O land that has raised brave heroes, if you had not existed, Iran would have been left without a head; you protected Iran's independence, yet you were treated like an enemy – worse than an enemy. The poem then praises Tabriz – the cradle of revolutions, the city that wrote Iran's history with its blood – and Azerbaijan. In the poem "Azerbaijan", the author asks, "How long will my homeland remain in captivity, bound in chains?" and calls on his homeland to rise, to rebel, and to struggle for freedom.

*How long will your children remain exiles from their homeland?
Join hands, rise in rebellion, awaken, and awaken, Azerbaijan!*

*Enough has the fire of separation scattered ashes upon our heads,
Stand up! Be free, or burn completely, Azerbaijan!*

*Shahriar's heart, like yours, is wounded,
Freedom is balm for me, and medicine for you, Azerbaijan (Shahriyar, 2014: 143).*

As can be seen, the issue of the homeland's freedom is raised here more boldly than in Mohammad-Hossein Shahriar's other poems, even those written in his native language. His beginning to write one beautiful poem after another in his mother tongue, and creating works such as "Heydarbabaya Salam" and "Sahandiyya", meant that the poet had decisively returned to his national identity and the spiritual values of his people. Academic Mammad Arif, commenting on the writing of "Heydarbabaya Salam", wrote: "Prominent literary and cultural figures of South Azerbaijan, including M. H. Sahhaf, H. Fathi, A. Azari, H. Sahir, I. Amirpur and others, attach great social significance to Shahriar's poem, associating it with a new national awakening of the people and with ideas of struggle for freedom. They evaluate Shahriar's turn to his native language as the return of a son of the homeland, who had been separated from it back to his motherland, as a serious patriotic step" (Akif, 1966: 6). M. Shahriar, in the struggle of the people against the monarchical regime for freedom, attached great importance to the Azerbaijani Turkish language. He defended this language, which Persian chauvinists had called a "shepherd's language" and described it as the "true language":

*No language can be as lovely and emotional as the Turk's tongue;
If you mix this pure language with another, it will no longer remain pure.*

*If the poet does not mix his own words with Persian or Arabic,
Those who read and listen to the poem will not turn away.*

*Many Persian poets have taken their words from us;
A generous poet like Sabir would never be stingy (Shahriyar, 2014: 67–68).*

As is known, one of the masterpieces of our native-language poetry, "Heydarbabaya Salam", after being published and spread in Tabriz, within a short time marked the beginning of a new stage in the national awakening movement of South

Azerbaijan. This work, which became memorized and recited widely among the people, inspired dozens of responses. Mohammad-Hossein Shahriar himself turned into a symbol of the struggle of national forces. The Pahlavi regime undertook numerous measures to erase the language and historical past of Azerbaijani Turks and to create a “unified, great Iranian nation”; it persecuted and eliminated nationalist forces and banned the Turkish language throughout the country. In such circumstances, Shahriar demonstrated courage, determination, and, in the truest sense, heroism, standing guard over national values and the native language, and raising the banner of the Turkish language high.

About reviving and bringing Azerbaijani Turkish back to life, the poet himself wrote:

*If Turkish was a spring, I turned it into a sea,
A cold gathering I transformed into a great resurrection.*

*It was but a glimmer, hardly visible like the star Suha,
With my tears, I turned it into the Pleiades cluster.*

*I hope that this sea will one day become an ocean;
I have prepared the ground to guarantee it. (Shahriyar, 2014: 96)*

Indeed, Mohammad-Hossein Shahriar transformed the Azerbaijani Turkish language suppressed in Iran and reduced to the level of a small spring into an unstoppable sea through the power of his poetry. Under the influence of his immortal works, Azerbaijanis began to write numerous poems and epics in their mother tongue. Regarding the growth of his fame both in Iran and in other Turkic lands, and the high appreciation of his efforts to elevate the Turkish language, the master poet wrote:

*Not only in Iran has my pen stirred uproar,
Look what commotion I have created in Turkey and the Caucasus as well (Shahriyar, 2014: 96).*

The poem “Azadlıq quşu”, “Varlıq,” written by Shahriar on the occasion of the publication of the first issue of the magazine Varlıq magazine which began operating after the victory of the Iranian Islamic Revolution under the editorship of Javad Heyat – is of great interest. In this short poem, the poet highlights several key issues necessary for the revival of national identity among the people. First, the author notes that the people have not yet fully attained freedom, but the publication of a magazine like “Varlıq” inspires great hope. He also emphasizes that after the upheavals of the Islamic Revolution, it is necessary to begin constructive work and strive for the progress of the people:

*“Varlıq” is not only our bird of freedom,
It also brings us good news of our cooperation.
Every revolution, after destruction, requires reconstruction;
We must now take guidance from our own craftsmanship (Shahriyar, 2014: 70).*

The poem also touches upon the issue of national unity. The poet states that the main reason for the people’s defeat in the face of their دشمن (enemy) is the lack of unity.

Such unity, he argues, can only be achieved when the أبناء (sons and daughters) of the nation embrace their mother tongue – the Turkish language – and communicate with one another in it. Protecting the native language will, at the same time, awaken the people and make them aware of their identity is something the enemy fears most.

*With the opening of language, both our deafness and our blindness will disappear,
For our muteness had been born from our deafness.
Let the enemy see us united and surrender helplessly;
It is we who surrender to the enemy because of our helplessness.
Be vigilant – you will defeat the enemy;
Our enemies fear our vigilance (Shahriyar, 2014: 70).*

Regardless of the environment in which he lived, Mohammad-Hossein Shahriar remained throughout his life inseparably connected to his people. In his work, pieces reflecting a patriotic stance, purely national feelings, expressing the pain of a divided homeland, and praising the enchanting beauty of his native land particularly stand out. Proud of the antiquity and historical past of his people, the poet tirelessly promoted in his poems the idea that “even if divided into two, the homeland is one”. Throughout his creativity, the master artist persistently reminded readers that although, after the Treaty of Gulistan and the Treaty of Turkmenchay signed between two great powers of the 19th century, Russia and Iran, the Aras River divided Azerbaijan into two parts, this should not be understood as the fragmentation of one people or the alienation of northerners and southerners from each other. In his poem “Response to Mammad Rahim”, the poet expresses the idea of a “united and indivisible Azerbaijan”.

*On that side lie Shaki, Shirvan, Karabakh,
On this side are Meshgin, Ahar, Karadagh;
They have inquired about each other across the Aras River,
The Aras has burned us without even separating us,
And it, too, has wept day and night (Shahriyar, 2014: 42).*

Mohammad-Hossein Shahriar sincerely rejoiced in the achievements of Northern Azerbaijan, which had progressed in the fields of science and culture, and proudly called Baku “our golden Kaaba”:

*There is our golden Kaaba – Baku,
The glorious people of Baku are pure of soil and spirit,
It is the essence of the fine arts,
There, skill and culture have flourished,
“Mashadi Ibad” and “Arshin Mal Alan” were written (Shahriyar, 2014: 49).*

Calling himself in his works “a wounded longing of the Azerbaijani land” and saying that his eyes, facing the Aras, have turned into springs, the artist at the same time does not lose his optimism. He believes that sooner or later the pain of separation of the homeland will come to an end and seeks to instill this belief in his readers:

*The hard days have passed and disappeared,
A good fortune has reached my wish,*

There is no difference between that side and this side – it is all homeland (Shahriyar, 2014: 49).

Shahriyar's poetry not only portrays the beautiful nature of Southern Azerbaijan – its lofty mountains, crystal-clear springs, and sincere people but also brings to life the image of Northern Azerbaijan's nature and its people, which he himself never had the opportunity to see. As a number of researchers have emphasized, in the poem "*Heydarbabaya Salam*", the Mount Heydarbaba to which the poet turns is not merely the geographical place where he was born and raised. It is a symbol of the homeland. Shahriyar's poetry has also gained eternal popularity among readers because it preserves the everyday life, ethnography, folklore, and, in short, the spiritual world of his native people. The poem "*Heydarbabaya Salam*" will never fade from memory, as it stands as an immortal monument dedicated to his people, his homeland's nature, and his compatriots. The work is written with such great inspiration and mastery that its depictions of nature, daily life, and human figures vividly come alive before the reader's eyes and remain in their memory forever. The author himself says:

*Heydarbaba, I had considered you my homeland,
Calling you homeland, I set out and came* (Shahriyar, 2014: 21).

In his poem "*Döyünmə və söyünmə*", dedicated to his meeting with professor Rustam Aliyev, the master poet addresses him, saying: "*It is as if you gave me Baku and Ganja, my brother*", and recalls his northern compatriots such as Bakhtiyar Vahabzadeh, Alivahid, Bulbul, Gabil, and Samad Vurgun. In his imagination, the poet also envisions himself together with his northern brothers and does not forget to include the southern poet Sahand:

*May I see Rahim and Suleyman become fortunate,
May my sister Gülgün, the Azerbaijani woman, flourish.
May Osman, Nabi, Kurchayli, Rasul, and Tude live on,
When the time comes, we will scatter flowers for you with Sahand,
We will kiss the eyes of all who have seen you* (Shahriyar, 2014: 64).

In poems such as "*Gözüm aydın*" ("Good News to Me") and "*Qafqazlı qardaşlarla görüş*" ("Meeting with Caucasian Brothers"), Shahriyar speaks about his imaginary journey to Northern Azerbaijan, creating very sincere and touching scenes. In these works, it is as if the poet versifies what he has seen in a dream and conveys it to his readers. In the poem "*Gözüm aydın*", he talks about the opening of doors that had been closed for centuries and about meeting his northern compatriots, including Suleyman Rustam. He tries to convince himself of this great joyful event, saying: "*Is this Suleyman beside me – can I really believe it?*" (Shahriyar, 2014: 92). In the poem "*Meeting with Caucasian Brothers*", the master poet describes shaking hands with Mammad Rahim and Suleyman Rustam, saying, "*We have come to our native land, Baku*" (Shahriyar, 2014: 101) and notes that the sweetness of this meeting rejuvenates the old man. However, while depicting this imaginary scene, the author does not completely forget reality; he expresses his belief that such a day will surely come and that even if a hundred thousand years pass, Tabriz will never forget Baku. In this work, the author once again acknowledges how significant Northern Azerbaijan and Baku are in his spiritual world:

*In the sorrowful strings of my saz,
There is another melody of Baku;
In the ruins of my chest, deep within,
There is a treasury of these jewels* (Shahriyar, 2014: 100).

In Shahriyar's works, along with patriotism and Azerbaijani identity, we also observe the reflection of Turkism. Frequently mentioning Turkey and the Turks in his poems, the poet considered both Northern and Southern Azerbaijan as inseparable parts of the Turkic world. In his poem "*Türkiyəyə xəyali səfər*" ("Imaginary Journey to Turkey"), first published in Istanbul in 1990 by Yusif Gədikli, the brotherly country and its great poets Mehmet Akif, Tevfik Fikret, and Yahya Kemal are remembered with respect and love:

*I have come to the land of the graceful crescent,
To the land of Fikret's delicate imagination.
Akif's anthem has brought tears to my eyes,
I gaze upon the land of Yahya Kemal* (Gedikli, 2007: 105).

"Shahriyar was truly a patriotic artist who deeply loved his homeland and his people and wished them a happy future. It is no coincidence that the national leader Heydar Aliyev called him "a great patriotic poet" (Habibbeyli, 1999: 3). Speaking about the poet's creativity, the great leader particularly emphasized that he "*descended into the depths of the people's life*" (Habibbeyli, 1999: 3).

In his article titled "*A Literary Event*", published in 1955 in Ankara in the journal "*Azerbaijan*", Mahammad Amin Rasolzade described the author of "*Heydarbabaya Salam*" as a national poet, stating: "*In the rich traditions of Azerbaijani literature, there are many works that represent events and milestones, but among those seen in recent literary life, none is as vivid, lively, and, in a sense, even more national than "Heydar Baba"*" (Yagublu, 2013: 326).

It is also important to emphasize that in the works of the humanist poet Shahriyar, his sense of national identity and concern for the fate of his people never led to the denigration of other nations. As academician Mirza Ibrahimov writes: "*As with all progressive humanist artists, in Shahriyar patriotism is united with universal human feelings. The longing for the freedom and happiness of the homeland and love for one's native people resonate as expressions of love for all other peoples and universal human emotions*" (Ibrahimov, 1970: 167).

Shahriyar was a great humanist artist who loved his homeland and people with a passionate devotion, while at the same time wishing happiness for all nations. He believed in a future where countries and the South and the North would unite, where separation would end, and where peoples would live together as children of one homeland. With all his spirit, thought, and being, he was a truly national poet.

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Məhəmmədhüseyn Şəhriyar yaradıcılığında vahid vətən konsepsiyası

NƏRMİN ƏLİYEVƏ**

Xülasə

Vətənpərvərlik hissi Azərbaycan ədəbiyyatında həmişə ən geniş yayılmış mövzulardan biri olmuşdur. Vətənpərvərlik və azərbaycançılıq ideyası Məhəmmədhüseyn Şəhriyarın yaradıcılığında mühüm yer tutur. Ustad şair doğma xalqının həyatına və Azərbaycanın ərazi baxımından bölünməsi probleminə həsr olunmuş şeirlərin müəllifidir. Eyni zamanda, o, Cənubi və Şimali Azərbaycanda yaşayan xalqların həmrəyliyi mövzusunda da toxunur. Bu məqalədə Məhəmmədhüseyn Şəhriyarın vətənpərvərlik və vətənin bütövlüyü mövzusunda əsərləri təhlil edilir.

Açar sözlər: Cənub həsrəti, Bakı, Şirvan, Tehran, poema

Идея целостности родины в творчестве Мухаммадгусейна Шахрияра

НАРМИН АЛИЕВА***

Резюме

Чувство патриотизма всегда было одним из самых распространенных тем в азербайджанской литературе. Патриотизм и идея азербайджанизма занимает важное место в творчестве М. Шахрияра. Поэт является автором стихов, посвященных жизни родного народа и проблеме разделения территории Азербайджана. Одновременно поэт затрагивает тему солидарности народов, проживающих в Южном и Северном Азербайджане. В статье ведется анализ произведений М. Шахрияра на тему патриотизма, целостности родины.

Ключевые слова: тоска по Югу, Баку, Ширван, Тегеран, поэма.

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