

EDUCATIONAL SUBJECTS IN THE POEM "PHOENIX" BY THE AZERBAIJANI FOLK POET NARIMANN HASANZADEH

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Abstract. *The works of the People's Poet of Azerbaijan Neriman Hasanzadeh are of great importance in the upbringing of the young generation in the spirit of patriotism. In this regard, the poem "Phoenix", dedicated to our historical past, deserves to be remembered as a special. Although the events in the work cover the 1820s, they are still echoed today. The Russian Empire attacked Azerbaijan with a large army in order to conquer the Caucasus and enslave its inhabitants. He overthrew the existing Azerbaijani khanates and annexed their lands. Later he won the war with Iran and usurped the lands inhabited by Azerbaijanis. However, the Azerbaijani people were not defeated and the struggle for freedom continues, albeit locally. Along with men, girls and women also participate in these wars. In the background of all these heated massacres, the image of a mother traditionally called the "Phoenix" stands out. With the image of a simple artist, carpet weaver, N. Hasanzadeh created a generalized image of Azerbaijani mothers who put national pride and homeland honor above all else.*

While reading the poem "Phoenix", the reader is as if experiencing the events of a difficult period, his heart is filled with love for the country, he is ready to sacrifice his life for the country. Of course, the effect of such work is sufficient in our victory in the Second Karabakh War.

Keywords and expressions: *carpet, war, Caucasus, mother, phoenix.*

Аннотация. *Ёш авлодни ватанпарварлик руҳида тарбиялашда Озарбайжон халқ шоири Нериман Ҳасанзода ижоди катта аҳамиятга эга. Бу борада тарихий ўтмишимизга бағишланган «Феникс» шеъри алоҳида ўрин тутса арзийди. Асардаги воқеалар 18-асрнинг 20 йилларини қамраб олган бўлсада, бугунги кунда ҳам ўз акс-садосини сақлаб келмоқда. Россия империяси Кавказни забт этиши ва унинг аҳолисини қул қилиши мақсадида Озарбайжонга катта қўшин билан ҳужум қилди. У мавжуд Озарбайжон хонликларини ағдариб, уларнинг ерларини ўз ичига олади. Кейинчалик Эрон билан урушида галаба қозониб, озарбайжонлар яшаган ерларни ўзлаштириб олади. Бироқ озарбайжон халқи энгилмади ва озодлик учун кураш маҳаллий бўлсада давом этмоқда. Бу урушларда эркаклар билан бир қаторда қизлар ва аёллар ҳам қатнашадилар. Бу қизгин қиргинлар фониди анъанавий равишида "Феникс" деб аталадиган онанинг қиёфаси ажралиб туради. Н.Ҳасанзода содда мусаввир, гиламдўз образи билан миллий гурур, ватан шаънини ҳамма нарсадан устун қўйган озарбайжон оналарининг умумлаштирилган образини яратди.*

«Феникс» шеърини ўқиётганда ўқувчи оғир давр воқеаларини бошидан ўтказайтгандек бўлади, юраги юртга муҳаббат билан тўлади, ватан учун жонини фидо қилишига тайёр. Албатта, Иккинчи Қорабоғ урушидаги галабамизда бундай ишларнинг самараси етарли.

Таянч сўз ва иборалар: *гилам, уруш, Кавказ, она, феникс.*

Аннотация. *Произведения народного поэта Азербайджана Неримана Гасанзаде имеют большое значение в воспитании подрастающего поколения в духе патриотизма. В связи с этим поэма «Феникс», посвященная нашему историческому прошлому, заслуживает того, чтобы ее запомнили как особую. Хотя события в произведении охватывают 1820-е годы, они до сих пор звучат эхом. Российская империя напала на Азербайджан с большой армией, чтобы завоевать Кавказ и поработить его жителей. Он сверг существовавшие азербайджанские ханства и присоединил к себе их земли. Позже он выиграл войну с Ираном и узурпировал земли, населенные азербайджанцами. Однако азербайджанский народ не побежден и борьба за свободу продолжается, хотя и локально. Наряду с*

мужчинами в этих войнах участвуют также девушки и женщины. На фоне всех этих жарких побоев выделяется образ матери, традиционно именуемой «Фениксом». Образом простой художницы-ковровщицы Н.Гасанзаде создала обобщенный образ азербайджанских матерей, превыше всего ставящих национальную гордость и честь Родины.

Читая поэму «Феникс», читатель словно переживает события тяжелого периода, его сердце переполняется любовью к родине, он готов пожертвовать своей жизнью ради страны. Конечно, эффект от такой работы достаточен для нашей победы во Второй карабахской войне.

Опорные слова и выражения: ковер, война, Кавказ, мать, феникс.

Introduction: The Caucasus theme has a special place in Hasanzadeh's work. An ancient human settlement, the Caucasus, the eternal homeland of our ancestors and modern man, has always been the focus of the poet's interest and has repeatedly turned to issues related to this place. According to him, he is a man living in the Caucasus, he is immortal, he is eternal, he is an ancient grandfather, he is a grandfather who holds a mirror of history, digs into the memory of the past, and drinks the water of life. In short, here is his homeland, his Azerbaijan, his mother.¹

The poem "Phoenix", written in 1976 and published in book form, is dedicated to a very turbulent period in the history of Azerbaijan, including the Caucasus. Tsarist Russia sent a large army here to conquer the Caucasus, and with all its might decided to subdue, break, and subjugate this proud land and its brave peoples at all costs. This intention, which flourished in the late 18th century, was further realized in the early 19th century, when the Russian Empire attacked with all its might, taking advantage of the division of the Caucasian peoples, especially the Azerbaijani state, into small states. Equipped with state-of-the-art weapons and mercenaries from European countries, Russian troops have spread like an irresistible force into the Caucasus. The determination and will of individual indigenous peoples is not enough to prevent this flood, the power is together, and the unity of the Caucasus has long been broken. The brother draws a weapon on the brother, the defeat of one does not matter to the other, the psychology of "passed me, hit my brother" is bearing fruit.²

Purpose and objectives: Fifteen years have passed since the Gulustan peace treaty, which formalized Iran's defeat in the Russo-Iranian war of 1813 and confirmed the division of Azerbaijan, and it is already 1828. Fatali Shah, who spent half of all the income of the Iranian state on the maintenance of his harem, became zealous again and declared war on the Russians in order to get rid of the invasion and return the lost lands. Despite all the efforts and abilities of Crown Prince Abbas Mirza, defeat is still inevitable. Not only Russian soldiers and officers, but also well-known intellectuals, poets and writers are taking part in this war. MV Lermontov, AS Pushkin, AS Griboyedov, Bestujev-Marlinsky and many others are part of the Russian army. Local intellectuals, poets and public figures of Azerbaijan, such as G. Zakir, A. Bakikhanov, F. Sheyda, are also among the Russian forces and are against their brothers.³

Dedicating a work of art to such a complex period, which has not yet found its proper political analysis, required a poet or writer not only poetic inspiration, but also an in-depth guide to history. Although N. Hasanzadeh dedicated the poem "Phoenix" to this period and its famous intellectuals and took AS Griboyedov, AS Pushkin, A. Bakikhanov, Fazilkhan Sheyda and others as artistic characters, in fact, it had a broader purpose and changed its name. and managed to reveal the general character of Russian nationalism, the content of which has not changed, with great courage and fire in the 1970 s.

Here, N. Hasanzadeh's goal as a poet, citizen, philosopher is revealed; some say that beauty will save the world, some say that culture and science will save the world, mothers will save the

¹ Hüseyinli, Q. Milli qürur hissi. Bakı, "Azərnəşr"1991, s.262-263

² Həsənzadə, N. Seçilmiş əsərləri, II cild, Bakı, "Prometey", 2010, s.210

³ İsmixanov, M. Gənclik və mədəni tərbiyə. – Bakı: "Gənclik", 1980, s.182

world. Those mothers who are against bloodshed. Mothers who can embrace all human beings, regardless of race or religion.

As you read the poem, as you live in the poet's world of images and events, you come to a conclusion: how beautifully our wise prophet said that paradise is established at the feet of mothers. It is clear from the poem that mothers are mothers in every nation, in every country. In the face of the most difficult deprivations, such mothers are wise and forgiving.⁴

Fazil Sheyda, who conveyed this bitter news to the mother, thinks that the mother will attack them and take revenge on her son, but the wise mother is far from revenge, she blames fate, not them. At this time, the reader can not hide his admiration for the patience and wisdom of the mother. On the other hand, Azerbaijani mothers who have lost thousands of sons in the last 30 years come to mind. After all, our mothers are able to control themselves in the hardest and difficult moment, and as a consolation, my son was martyred on the way to the homeland, and the homeland is alive". Although it does not seem appropriate to compare the sons who died in the endless Karabakh war with the death of A. Gribeydov, it seems that the loss of a son is a great sorrow for every mother, a moral shock.⁵

Results and reviews: The mother and husband are both faithful companions. The poet reminding us that the wives of the Decembrists did not hesitate to go into exile in Siberia with their husbands, albeit for the sake of the poem, her husband died in the war, but because he was considered a "traitor" and her husband's body was not allowed to be buried according to custom, she also lamented her faithfulness, morals and upbringing in the example of an Azerbaijani woman who came to ask.

At this point, N. Hasanzadeh succeeded in creating an interesting contrast by associating AS Pushkin with the teachings of masculinity, courage and generosity in accordance with the nature of the Caucasian man. General Paskevich A.S. Pushkin, who said 'no' to the woman who wanted her husband's body, opened her mouth and asked for a positive solution and recalls that this woman was the one who had now asked you to carry her husband's body, and she and her husband had given you a beautiful carpet for your birthday.

Ignoring the woman's pleas and Pushkin's request, the general makes a very unfair decision. The poet was said that you should not rely too much on these mountaineers by general. They do what they know under the guise of habit, they do not listen to anyone, they do not obey. Pushkin is very upset by the general's inhuman treatment and advises Paskevich that to despise the customs of another nation, to laugh at it, is an insult to one's own nation, an inhumane act.

N. Hasanzadeh makes a very interesting comparison in this part of the work, showing that if Count Poskevich decides on behalf of the tsar, AS Pushkin fulfills his request on behalf of the Russian people. However, at this point, it is possible that the Russian people and the Russian state are in a completely different position. Despite the generosity and wisdom of the Russian people, the general representing the state seemed to have won, but was actually defeated because the people were always above the tsar, insensitive officials, doing his will [3,308- 310].

One of the highlights of the poem is the death scene of the great Iranian of the Russian Empire, A. Griboyedov. The poet wrote his research on the causes of death of the ambassador with great courage and impartiality. It is a historical fact that the cause of death of A. Griboyedov was two Armenians, who were the harem officers of Fatali Shah. Yakub Markaryan and other Armenians took the stolen property from Khaja Shah and came to A. Griboyedov's residence and asked for Russian citizenship. It is known from history that Armenians always betrayed their masters. They were easily moved to another place. A. Griboyedov, the Russian Ambassador

⁴ Hüseyinli, Q. Milli qürur hissi. Bakı, "Azərnəşr" 1991, s.262-263

⁵ Bünyadov, Z.M. Yusifov Y.B. Azərbaycan tarixi. Bakı, "Azərnəşr" 1994, s.228.

Extraordinary and Plenipotentiary in Iran, wrote to the emperor as a very far-sighted politician: Your Majesty, do not allow Armenians to settle in central Russian lands. They are a tribe that will shout to the whole world that this is the homeland of our ancestors after decades of living here. Despite the violent protest of the Shah, A. Griboyedov ruthlessly refused to return the Armenians, thereby signing his own death. At a time when the idea of friendship between the false peoples of the Soviet Empire was established, N. Hasanzadeh did not hesitate to present this historical fact in his work. Being aware of these issues for the reader of modern poetry, on the one hand, makes him think about the lessons of history, on the other hand, he learns the root causes of today's tragedy as it is the future of a nation. . It is darkness that does not learn from its past.

Our people are generous, high-spirited, able to forgive even the most heinous crimes, but it is impossible to hide the hatred of the arch-enemy while reading these verses. No matter how careful we are to raise the young generation in the spirit of international friendship, if we do not draw correct conclusions from historical events, our defeat is inevitable. There is a saying from the broad heart of the Azerbaijani people: The enemy will stone you, you will defeat the enemy. It turns out that this statement no longer justifies itself. If those who eat our food and drink our water harm us, we must turn to another word: Giving ungrateful bread means throwing it away or putting a snake in your bosom, it will bite you like fire. One of the greatest values of the Azerbaijani people is their generosity and hospitality. Nariman Hasanzadeh masterfully performed the scenes where AS Pushkin is greeted with bread and salt everywhere and Phoenix gives him a precious gift. This is also evident in the attitude of A. Bakikhanov and others towards AS Pushkin. One of the events that finds its artistic expression in the poem is the independence and freedom struggle of the Azerbaijani people.⁶ The author writes about the uprising in Guba and the chapters about Haji Mohammed, with optimism and enthusiasm, the people's desire for freedom and how much they sacrificed their lives on this path. Guba's women also joined the men in men's clothing and swords. He immortalizes this event in the form of an Phoenix and presents it as an example for future generations. Poetry pays special attention to the development of enthusiasm and respect for our national customs and traditions. The girl, whose father and fiancé were killed on the wedding night, takes up arms and retreats to the mountains to take revenge. Every night she comes to the grave of his grandfather and fiancée and plays sad and heartbreaking music. Her friends do not leave her alone, they ride horses with her and take revenge on local and foreign enemies.

Haji Muhammad, who considered it more honorable to die as a man than to crawl in front of the enemy, was ready to buy his life in captivity, so that his compatriots and invading enemies would not see him broken and stooped. The author interestingly conveys this chapter to the reader, which is a clear example of honor and dignity education. Thus, a guide passing through the cemetery with A. Bakikhanov attract attention to a new grave. Fostering care and love for the historical heritage is also one of the remarkable virtues of the poem. History lessons, the fate of people, and ordinary knowledge should not be approached as ordinary knowledge and should not be mistaken again. In general, poetry is based on the call for freedom, patriotism, knowledge and education, culture, tradition, custom, industriousness and national unity. The poet found his aims and objectives, artistic interpretation and solution from the writing of the work here, and with this work, the author succeeded in making great contributions to morality and education, national pedagogy. For this reason, N. Hasanzadeh's work "Phoenix" should be approached not as an ordinary epic-dramatic poem, but as a complete historical-pedagogical encyclopedia, scientific-trastle. Although half a century has passed since it was written, most of the issues mentioned in the poem are still up-to-date and await solutions"⁷

⁶ Məmmədov. S. Azərbaycan tarixi, (XV-XIX əsrlər), Bakı, "Maarif", 2002, s.234

⁷ Həsənzadə, N. Seçilmiş əsərləri, II cild, Bakı, "Prometey", 2010, s.210