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THE PLACE OF ASHIG AGHALAR MIKAYILOV IN ORAL FOLK LITERATURE

МІСЦЕ АШИГА АГАЛАРА МІКАЙЛОВА В УСНІЙ НАРОДНІЙ ЛІТЕРАТУРІ

Askarova Sadagat,
orcid.org/0000-0001-8141-7980
Postgraduate Student

National Museum of Azerbaijan Literature named after Nizami Ganjavi

Poems of Ashig have been published in various collections and media outlets. Ashig Aghalar knew more than 20 eposes. He was skillfully using these eposes at the wedding ceremonies. Like his father Bilal, he was loving his homeland, his compatriots with deepest affection. "It is a homeland" poem by the Ashig is a clear example of his endless love towards his homeland. It should be noted that Shirvan is rich with tales, bayatis, proverbs, anecdotes. This is Shirvan Ashig art, which is one of the largest branches of folklore and distinguished by its special place, weight, features. Shirvan Ashig art is valuable school. This school is rooted in folk art. Professor, Ph.D. S. Ganiyev, who regularly works upon the study of Shirvan folklore and publications thereof, said that the State of Shirvanshahs played decisive part in making Shirvan Ashig art to get particular regional recognition.

As the music repertoire traditions of Shirvan strongly resemble the khananda style in the manner of singing and playing, it very much differs from Ashig repertoire. However, the music repertoire of Shirvan Ashigs includes classical saz songs (literally "airs") belonging to Azerbaijan Ashig art. Ashig Aghalar also tried his hand at ghazal genre, the most well-favoured example of our classical poetry among the people. Although his ghazals seem to have an old style of poetry, the meaning and content are modern and resonate with the times. The style of expression and the description of beauty in these lines is as simple, vivid, natural, and also artistic as the spoken language. Writing and creating in most forms of folklore poetry, Ashig had also written a large number of poems in goshma, gerayli, tajnis, deyishme, ghazal, bayati, mukhammas genres. Many of these poems were voiced at the wedding ceremonies and celebrations, as well as published in various media outlets, almanacs and books dedicated to Ashigs. Literary scholar Professor Rafael Huseynov made video reportages about the memories of Ashig Aghalar Mikayilov, his life and creativity path, his father Mirza Bilal and other saz masters in the program "Evening Meetings" of the Azerbaijan National Radio in different years. At the same time, the life and various periods of the work of Ashig Aghalar were analyzed in the articles of Professor A. Jafarzade, Professor Gara Namazov, R.Huseynov, Candidate of Philological Sciences E. Mammadli and others.

Key words: clear example, folklore, forefront, classical poetry, master artist.

Вірші Ашига публікувались у різних збірниках та ЗМІ. Ашиг Агалар знав більше 20 епосів. Він майстерно використовував ці риси на весільних церемоніях. Як і його батько Білал, він любив свою батьківщину, своїх співвітчизників з найглибшою прихильністю. Вірш Ашига «Це батьківщина» – яскравий приклад його нескінченної любові до своєї батьківщини. Слід зазначити, що Ширван багатий казками, баяті, прислів'ями, анекдотами. Це мистецтво Ширвана Ашига, яке є однією з найбільших галузей фольклору та вирізняється своїм особливим місцем, вагою, особливостями. Мистецтво Ширвана Ашига – цінна школа. Ця школа сягає корінням у народну творчість. Професор, к.е.н. С. Ганієв, який регулярно працює над вивченням фольклору Ширвана та його публікацій, зазначив, що держава Ширваншахів відіграла вирішальну роль у створенні мистецтва Ширван Ашиг для отримання особливого регіонального визнання.

Оскільки музично-репертуарні традиції Ширвана сильно нагадують стиль хананда у манері співу та гри, він дуже відрізняється від репертуару Ашига. Однак музичний репертуар Ширвана Ашигса включає класичні сазові пісні (буквально «ефіри»), що належать до азигського мистецтва Азербайджану. Ашиг Агалар також спробував свої сили в жанрі газелі, найбільш улюбленому прикладі нашої класичної поезії серед людей. Хоча у його газзалів, схоже, є давній стиль поезії, значення та зміст сучасні і перегукуються з часом. Стиль висловлювання та опис краси в цих рядках такий же простий, яскравий, природний, а також художній, як і розмовна мова. Пишучи та творячи для більшості форм фольклорної поезії, Ашиг також написав велику кількість віршів у жанрах гoshma, gerayli, tajnis, deyishme, ghazal, bayati, mukhammas. Багато з цих віршів озвучувались на весільних церемоніях та святкуваннях, а також публікувались у різних ЗМІ, альманахах та книгах, присвячених Ашигам. Вчений-літературознавець, професор Рафаель Гусейнов, у різні роки в програмі «Вечірні зустрічі» Азербайджанського національного радіо зробив відеорепортажі про спогади Ашига Агалара Мікайлова, його життєвий шлях і шлях творчості, його батька Мірзу Білала та інших майстрів сазу. Водночас життя та різні періоди творчості Ашига Агалара аналізувались у статтях професора А. Джафарзаде, професора Гари Намазова, Р. Гусейнова, кандидата філологічних наук Е. Мамедлі та інших.

Ключові слова: наочний приклад, фольклор, передній план, класична поезія, майстер-художник.

Introduction. The personality of Ashig Aghalar is reflected in his poems. You can see the character of a dignified and proud artist, who is attached to his homeland and loves people deeply. The Ashig's life observation is quite strong. He writes based on real life situations on the one hand, and his imaginations, future dreams on the other.

Writers such as H. Arasli, S. Ganiyev, Y. Bahadurqizi, R. Huseynov, E. Aghalaroghlu, etc. referred to the Ashig's life and creative work.

Discussion. Poems of the creative Ashig have been published in different collections and periodicals. Professors A. Jafarzada, R. Huseynov, intelligentsia T. Abdullayev, R. Farajov and others spoke about him: "Nobody knows about the history of Shirvan Ashig art [1, p. 30–40].

Ashig Aghalar knew more than 20 eposes. He was skillfully using these eposes at the wedding ceremonies. Like his father Bilal, he was loving his homeland, his compatriots with deepest affection.

"It is a homeland" poem by the Ashig is a clear example of his endless love towards his homeland.

I can sacrifice myself for my homeland,

Because it made me myself.

*Homeland is my conscience, kindness, fame, honor,
My pride, zeal and blood [2,92].*

The Ashig praised the years he lived in Kurdamir in his poem with the same name. Ashig Aghalar created beautiful poems in the genres of goshma, tejnis, gerayli, mukhammas. He is the author of eposes "Janan ve Hijran", "Baghi ve Gemer", "Gatiller" (Murderers), etc. He also has several valuable and readable ghazals. His poems have been published in the books "Ashiglar" (Ashigs), "Khalgin sesi" (The voice of public), "Ashigin sozu" (The word of Ashig) [3,160].

It should be noted that Shirvan is rich with tales, bayatis, proverbs, anecdotes. This is Shirvan Ashig art, which is one of the largest branches of folklore and distinguished by its special place, weight, features. Shirvan Ashig art is valuable school. This school is rooted in folk art. Professor, Ph.D. S. Ganiyev, who regularly works upon the study of Shirvan folklore and publications thereof, said that the State of Shirvanshahs played decisive part in making Shirvan Ashig art to get particular regional recognition. Thus, within the borders of this state, Shirvan Ashig art had become a part of Shirvan folklore and cultural life and established mutual relations with other layers of the local cultural environment [4].

As the music repertoire traditions of Shirvan strongly resemble the khananda style in the manner of singing and playing, it very much differs from Ashig repertoire. However, the music repertoire

of Shirvan Ashigs includes classical saz songs (literally "airs") belonging to Azerbaijan Ashig art. Among the Shirvan Ashigs, the music heritages of Dostu Shirvani, Ashig Saleh, Ashig Rustam, Ashig Ibad of 15th-18th centuries, Baba Rakhsan, Ashig Mursal Babash oglu, Ashig Soltan, Ashig Ganimat, Ashig Jalal, Ashig Dashdemir, Ashig Zeynalabdin, Ashig Bilal, Ashig Shamil, Ashig Abbas of 19th and early 20th centuries, Ashig Pirmammad, Ashig Aghalar, Ashig Ahmad, Ashig Shakir, Ashig Gurbankhan, Ashig Panah, Ashig Beyler, Ashig Mammadagha, Ashig Barat, Ashig Khanmusa, Ashig Khanish, Ashig Sherbet, Ashig Rza, Ashig Mahmud, Ashig Yanvar of since the end 20th century have been studied to a certain degree and all of them are an example and school for modern Ashigs. The climate of the period they had lived, the fascinating beauties of our country found its poetic reflection in the poems of these Ashigs. Beginning from the last century, the tradition of Ashig Bilal, standing in the forefront of Shirvan Ashig art, has been promoted, protected, and enriched by numerous master artists of the genre.

Venerable journalist R. Farajov touched upon the life and creative work of Ashig Aghalar in "Kurdamir Chronicle" and "Shirvanname" and gave examples of his poems. Professor Seyfaddin Ganiyev, a laboring scientist from Shirvan, was responsible for the in-depth study and analysis of the master's genealogy, life and creative work, as well as collecting and publishing some of his poems. His monograph "Shirvanli Ashig Aghalar" published in 2011 provides readers with detailed information about the Ashig, and contained a large part of the Ashig's poems, one of his eposes, as well as writings and memoirs about the artist. This book contains some of Aghalar Mikayilov's unpublished poems. We are sure that these beautiful examples of ashig poetry will please you. He was born in the village of Gashad, Shamakhi, in the house of Mirza Bilal. He passed away in Kurdamir – his second home at the age of 75. He inherited 9 children, 32 grandchildren, great grandchildren that will continue his lineage and a word treasury to his people, homeland... Also Aghasalim, the late brother of Ashig Aghalar, Shafi, who is more than 90 years old wrote poems, played saz and sang, and whichever of the children of these brothers you ask, they all have a natural talent, and most importantly, a love and passion for art and music. Doctor, teacher, trader, pharmacist, driver, oilman, librarian... The place where this generation with different professions gathered is a festivity. And here you can hear the sound of saz, tar, ashig havajats and mugham. There is an atmosphere of poetry and art. Because this place is a temple of art. The soul of Mirza Bilal walks around this place, this festivity.

Aghalar managed to leave the dark days behind. The eldest son took care of the family. Like his father, he played saz, sang, wrote, created... Ashig Aghalar became a real master of Shirvan ashig environment, which grew great artists in the 50s. He is imprinted on the memories with his more than 300 poems, 4 eposes and heart-robbing voice. When reviewing the work of Ashig Aghalar, the variety of genres and styles of the poems of Ashig Aghalar, who stick to the traditions of classical ashig poetry, draws attention. From this point of view, his goshmas and geraylis are more characteristic.

Although the Ashig's creative space is wide, the real support for his enthusiastic inspiration is his homeland. The Ashig approaches the mountains, rivers, fields and plains with a new look, with a new vision and praises the beauties he sees with a different enthusiasm. Ashig Agalar is close to our oral folk literature and folklore. The spirit of folklore is felt in his poems. You can see the examples of spoken language in this goshma. The Ashig, who picked up the expressions such as "Dagh bashinda gar" (Snow at the top of the mountain), "Baghban deren bar" (Gardener's yield), "Konul seven yar" (Sincere lover) would not be bad from spoken language, enriched the content of the poem.

He brought inner depth and richness to the poem by slightly altering the appearance of the wise saying, "Hate begets hate". Despite the difficult days, Ashig Aghalar always maintained his optimism, made songs to his people and homeland with a smile on his face, and was neither tired nor satisfied with praising it. Apparently, he was not discouraged, remained optimistic, resolute and confident, even though repression, separation, war, famine and much worse, the mark of "son of the people's enemy" made him sad. Poems written by Ashig Aghalar in the last years of his life, on his deathbed, drew my attention. At this age, in this case, poems written in the spirit of youth about love can surprise the reader and listener, because there is not a single line in these poems without feeling and excitement. As long as a person is alive, you can feel his love and affection.

Ashig Aghalar also tried his hand at ghazal genre, the most well-favoured example of our classical poetry among the people. Although his ghazals seem to have an old style of poetry, the meaning and content are modern and resonate with the times. The style of expression and the description of beauty in these lines is as simple, vivid, natural, and also artistic as the spoken language.

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were voiced at the wedding ceremonies and celebrations, as well as published in various media outlets, almanacs and books dedicated to Ashigs.

In addition, Ashig Aghalar's life, different merits of his creative work were analyzed in the articles of Professors A.Jafarzada, Gara Namazov, R. Huseynov, candidate of Philological Sciences E. Mammadli and others. Selections from the works of master ashig Mirza Bilal and his children were presented to the readers in the book "Father and sons" by journalist T. Abdullayev. Venerable journalist R. Farajov touched upon the life and creative work of Ashig Aghalar in "Kurdamir Chronicle" and "Shirvanname" and gave examples of his poems. Professor Seyfaddin Ganiyev, a laboring scientist from Shirvan, was responsible for the in-depth study and analysis of the master's genealogy, life and creative work, as well as collecting and publishing some of his poems. His monograph "Shirvanli Ashig Aghalar" published in 2011 provides readers with detailed information about the Ashig, and contained a large part of the Ashig's poems, one of his eposes, as well as writings and memoirs about the artist. In this book that we present to you, we collected some of Aghalar Mikayilov's unpublished poems. We are sure that these beautiful examples of ashig poetry will please you. He was born in the village of Gashad, Shamakhi, in the house of Mirza Bilal. He passed away in Kurdamir – his second home at the age of 75. He inherited 9 children, 32 grandchildren, great grandchildren that will continue his lineage and a word treasury to his people, homeland...

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In the awakening of nature, on a beautiful spring day, the sweet, vivacious sound of the black zurna surrounded the village of Gashad at the break of dawn. This was the sound of Kalvali Ali's zurna. Waking up to the sound of "Jangi", the villagers rushed in the direction of the sound – the dahra of Mirza Bilal. Mirza Bilal was famous with playing and singing in the houses of many people in Qashad and in the entire Shirvan, and cheering up people at weddings. Mirza Bilal had his first son, and the "Jangi" that gathered

the people of the village around in this morning was the congratulation, good news and promise of his close mate, a friend from the art society Kalvali Ali Karimov. They did not look for a name for this child, he was already named before he was born. Both Ashig Bilal and Ali Karimov promised that if their children, who they were long for, were boys, they would name the children after the khananda (singer of mugham, folk music) Aghalar, their friend from the art society, who died untimely. Thus, in the spring of 1913, a son was born at home of a great artist, who cherished the memory of Aghalar to express respect, love, esteem and credence for art:

He grew up with music, poems and havajats.

He grew up as a compassionate man among kind people [5].

He grew up with loyalty and respect for his descendants, genealogy and heritage. He lived, created and became famous as the Ashig Aghalar, worthy of Shirvan ashig art and the name of the sultan of this art, Ashig Mirza Bilal. Nevertheless, if we are talking about the Shirvan ashig, it is my duty to give a brief reminder about the Shirvan ashig environment and its features. Shirvan is rich in tales, eposes, bayatis, proverbs and anecdotes. The largest branch of this folklore is Shirvan ashig art, which is distinguished by its special place, influence and peculiarities. Shirvan ashig art is a rich school. The school is rooted in folk art. Doctor of Philosophy, Professor S. Ganiyev, consistently engaged in the study and publication of Shirvan folklore, underlined that the State of Shirvanshah played a decisive role in having Shirvan ashig environment to get particular regional recognition, it correlated with other layers of the local cultural environment, being an integral part of Shirvan folklore environment, Shirvan cultural life existing within the borders of this state. He studied in depth the genetic sources, historical origin and formation of ashig art in his monograph 1 [4]. As the music repertoire traditions of Shirvan strongly resemble the khananda style in the manner of singing and playing, it very much differs from Ashig repertoire. However, the music repertoire of Shirvan Ashigs includes classical saz songs (literally "airs") belonging to Azerbaijan Ashig art.

Conclusions. Among Shirvan Ashigs, the art heritages of Ashig Dostu Shirvani, Ashig Saleh, Ashig Rustam, Ashig Ibad of 15th-18th centuries, Baba Rakhsan, Ashig Mursal Babash oghlu, Ashig Soltan, Ashig Ganimat, Ashig Jalal, Ashig Dashdamir, Ashig Zeynalabdin, Ashig Bilal, Ashig Shamil, Ashig Abbas of 19th and the first half of 20th centuries, Ashig Pirmammad, Ashig Aghalar, Ashig Ahmad, Ashig Shakir, Ashig Gurbankhan, Ashig Panah,

Ashig Beyler, Ashig Mammadagha, Ashig Barat, Ashig Khanmusa, Ashig Khanish, Ashig Sherbet, Ashig Rza, Ashig Mahmud, Ashig Yanvar and others of since the second half of 20th century have been studied to a certain degree and all of them are an example and school for modern ashigs. In the poems of these artists, the atmosphere of the time they lived in, the charming beauties of our country were expressed in a poetic way. Since the beginning of the last century, the tradition of Ashig Bilal, who was at the top of Shirvan ashig environment, was promoted, preserved and enriched by many masters thereof. Ashig Bilal chose such a position in the main line of ashig poetry because of his literary position that the Shirvan artists who grew up after him could not stay out of the influence of Dada Bilal. This artist grew up at Dada Bilal's home, is his heir, soul and blood... Thus, Aghalar received advice, lesson from the Ashig Bilal, Agalar. He was lucky that his father (from a young age) was a wise, sober-minded man, scribe, poet, ashig. They had enough sustenance. Everybody respected them. They were spending days away from mourning, with joy and delight at weddings, ceremonies. They were happy, however, they were touched by evil eye... One day, some guys with black glasses and black cars stood in their path... As the literary scholar Rafael Huseynov said: They killed the ashig of the Truth (Truth lover). They turned off the light of truth. His sin was that he was ashig. His sin was that the people loved him. His sin was that if he just said "Come", the people would follow him... Aghalar's dark days began. As his happiness, his education and art also remained incomplete. They took everything from them, but they did not lose their pride. All three sons of "the people's enemy" fought against fascism. They fought like men. They erased the mark of "enemy", slander, disgrace from their names with their blood, wounds... Aghalar returned from the war with a wound in his throat. As if treacherous fascists had deliberately damaged his throat, knowing that his voice was quite important for him, his people. He was depressed for a while. He was afraid to take saz in his hand, to sing, to shout the overflowing love of art. However, the relatives, friends and acquaintances, everyone who knew about this lineage said "Sing" and encouraged him. He pulled himself together and sang, participated in festivities. He resembled his father Bilal in terms of both appearance and stage presence. Also his sweet story-telling and his voice... but a bit lower, a bit deeper. His wound did not allow. Aghalar managed to leave the dark days behind. The eldest son took care of the family. Like his father, he played saz, sang, wrote, created...

So, Ashig Aghalar became a real master of Shirvan ashig environment, which grew great artists in the 50s. He is imprinted on the memories with his more than 300 poems, 4 eposes and heart-robbing voice.

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PSYCHOLOGISM AND ANTON PAVLOVICH CHEKHOV IN RUSSIAN LITERATURE

ПСИХОЛОГІЗМ ТА АНТОН ПАВЛОВИЧ ЧЕХОВ У РОСІЙСЬКІЙ ЛІТЕРАТУРІ

Ismaylova Tamam Ali gizi,
orcid.org/0000-0001-9326-9057
 Lecturer at the Department of World Literature
 Baku State University

In the new era, romanticism was a literary trend that focused on the human personality, the greatness of human desires and ideals, while realism was a literary trend and realist writers who turned the human psyche, real relations with society, psychology and character directly into art. The formation and development of psychology as a separate creative principle, as an artistic method that reflects the human psyche, also took place in the course of realism. In the advanced world literature, psychologism developed simultaneously and in the interaction of literatures. Psychologism in Russian literature is more evident in the works of the writers whose names we have mentioned in the article. They value and feel people. The most sublime qualities that Leo Tolstoy sought in people became their salvation. Society oppresses man, but hope and humanism bring man back to life. Tolstoy brings the destroyed society back to life by planting the seeds of love. In Dostoevsky's psychology, too, man is glorified as the highest being. He is a human being, even if he is humiliated, insulted, or even a criminal. He is a being with a big world inside. No matter how society treats him, there is always a spark of humanism in his heart. Psychologism also has a special character in Chekhov's work. Within satire, tragedy or satirical laughter unites psychology. The image of the "little man" is the main character in Chekhov's work. At the level of events, Chekhov revives realities with the help of psychology. The great sufferings of ordinary people could be seen in a situation. As its name suggests, psychology is an inner voice in the literature, as well as a collection of feelings and emotions, dreams, delusions, facial expressions and gestures, and memories. Man sees the main qualities of the other side in the events. It can happen in an instant. For this reason, writer-psychologists have always taken a creative look at the events that people think about in everyday life. Psychologism was in its heyday in nineteenth-century Russian literature. It can be said that Russian literature contributed to Western literature in this regard. Russian writers and psychologists reminded them of the humanism that the West had long forgotten. In this regard, Russian literature occupies an important place in world literature. The work of Russian writer-psychologists is one of the most widely read books in world literature.

Key words: psychology, literature, human, feelings, character, life.

У нову еру романтизм був літературним напрямом, який зосереджувався на людській особистості, величч людських бажань та ідеалів, тоді як реалізм був літературним напрямом і письменниками-реалістами, які перетворили людську психіку, реальні стосунки з суспільством, психологію та характер безпосередньо на мистецтво. Формування та розвиток психології як окремого творчого принципу як художнього методу, що відображає психіку людини, також відбувалося в процесі реалізму. У передовій світовій літературі психологізм розвивався одночасно і у взаємодії літератур. Психологізм у російській літературі яскравіше проявляється у працях письменників, імена яких ми згадали в статті. Вони цінують і відчують людей. Найвищі якості, яких Лев Толстой шукав у людях, стали їхнім порятунком. Суспільство пригнічує людину, але надія і гуманізм повертають її до життя. Толстой повертає до життя зруйноване суспільство, висаджуючи насіння любові. У психології Достоєвського людина також прославляється як найвища істота. Вона є людиною, навіть якщо її принижують, ображають, або навіть злочинцем. Це істота з великим світом всередині. Як би суспільство не ставилося до неї, в його серці завжди є іскра гуманізму. Психологізм також має особливий характер у творчості Чехова. У межах сатири трагедія чи сатиричний сміх об'єднує психологію. «Маленька людина» – головний герой у творі Чехова. На рівні подій Чехов відроджує реалії за допомогою психології. Великі страждання простих людей можна було побачити в ситуації. Як впливає з назви, психологія – це внутрішній голос у літературі, а також сукупність почуттів та емоцій, мрій, марень, міміки та жестів та спогадів.