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HYMN OF THE MOUNTAIN OF AGRI AND THE LAND OF NOAH IN THE WORKS OF THE AZERBAIJANI LITERARY GIANT ORDUBADI

ГІМН ГОРІ АГРІ ТА ЗЕМЛІ НОЯ У ТВОРЧОСТІ АЗЕРБАЙДЖАНСЬКОГО ЛІТЕРАТУРНОГО ГІГАНТА ОРДУБАДІ

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The article analyzes the socio-political activity of the prominent Azerbaijani writer and educator Mammad Said Ordubadi in his literary and artistic work and the poem on Mount Agri. Ordubadi has a special place and position in the history of pedagogical thought in Azerbaijan. The writer's pedagogical heritage and enlightenment ideas still play an important role in the education of the younger generation. That is why it is expedient to reveal the pedagogical ideas in the work of Mammad Said Ordubadi. The main idea of Ordubadi's poems before the First Russian Revolution of 1905 was the struggle against cultural backwardness in society, ignorance and illiteracy, criticism, as well as the promotion of science, education and advanced culture. Throughout his career, MS Ordubadi's only goal was to serve science and to see his people free and happy. Due to its geographical location, the poem dedicated to the magnificent Mount Agri between Turkey and Azerbaijan's Nakhchivan region also attracts attention. It should be noted that the poem is called "Mount Ararat" and the word "Ararat" is used in the poem only once, in the third verse after the end. Armenians usually falsify history and make baseless claims that both the geographical area where the mountain is located and the origin of the word "Ararat" used instead of Mount Agri belong to them historically.

However, research shows that the name of Mount Ararat and the valley of Ararat (Armenian: Ayrarat) is not Armenian, it is called Ararat Masis in Armenian, and Armenians call Mount Agri more than Mount Masis. The toponym "Ararat" is a biblical form of the ancient Urartu state name, which existed in the eastern parts of Anatolia in the XIII–VI centuries BC. And this word passed from the Bible in connection with the adoption of Christianity in the Armenian language in the IV century. The word "Urartu" itself is mentioned in ancient Assyrian sources and is the name of the country of Urartu. The Urartians called their country Biaynili, not Urartu, and the language of this name is not clear. According to the well-known historian G.A. Melikishvili, "Urartu" (actually Uriatru) is in Hurrian, which, along with Urartu, is of Caucasian origin. However, the Armenian language belongs to the Indo-European language family [4, p. 27]. In our opinion, the real name of this magnificent mountain in Turkey is Mount Agri. However, he chose to put the name of the mountain, which was used not in the Turkic world, but in the Soviet Union, in the title of the poem. However, the whole spirit of the poem is based on the Turkic-Oghuz land, which reflects the idea of the unity of the Oghuz lands. Ordubadi's poem "Mount Ararat" and dedicated to Mount Agri is divided into three parts. The first and second parts of the poem each consist of 18 lines, and the third part of 26 verses. If we look carefully at the content of the work, it is clear that in fact the poet looked at the history of the Turkish people in the language of poetry and divided this history into three stages in poetic language. With the poem "Mount Ararat" dedicated to Mount Agri, which has become a natural symbol of the Anatolian lands, Ordubadi actually brought a new theme and fighting spirit to Azerbaijani poetry. On the one hand, this position is beautifully described in this poem, which is a poetic expression of the entire history of the Turkic peoples.

Key words: literary work, Mammad Said Ordubadi, Mount Agri, Ararat.

У статті аналізується суспільно-політична діяльність видатного азербайджанського письменника і просвітителя Мамеда Саїда Ордубаді в його літературно-мистецькій творчості, зокрема поемі «На горі Агрі». Ордубаді займає особливе місце в історії педагогічної думки Азербайджану. Педагогічна спадщина та просвітницькі ідеї письменника й досі відіграють важливу роль у вихованні підростаючого покоління. Тому доцільно розкрити педагогічні ідеї у творчості Мамеда Саїда Ордубаді. Головною ідеєю віршів Ордубаді до Першої російської революції 1905 року була боротьба з культурною відсталістю суспільства, невіглаством і неписьменністю, критика, а також пропаганда науки, освіти й передової культури. Протягом усієї кар'єри єдиною метою М.С. Ордубаді було служити науці та бачити свій народ вільним і щасливим. Привертає увагу вірш, присвячений чудовій горі Агрі між Туреччиною та Нахічеванською областю Азербайджану. Варто зазначити, що вірш називається «Гора Арарат», а слово «Арарат» ужито у вірші лише один раз. Вірмени зазвичай фальсифікують історію і роблять безпідставні твердження, що як географічний район, де розташована гора, так і слово «Арарат», використане замість гори Агрі, історично належать їм.

Однак дослідження показують, що назва гори Арарат і долини Арарат (вірм. Ararat) не вірменська, вірменською вона називається Арарат Масіс, а вірмени називають гору Агри більше, ніж гору Масіс. Топонім «Арарат» – біблійна форма давньої державної назви Урарту, що існувала в східних частинах Анатолії в XIII–VI століттях до нашої ери. Це слово перейшло з Біблії у зв'язку з прийняттям християнства вірменами в IV столітті. Саме слово «Урарту» згадується в стародавніх ассирійських джерелах і є назвою країни Урарту. Урарти називали свою країну Бяйнілі, а не Урарту, і мова цієї назви не зрозуміла. За словами відомого історика Г.А. Мелікішвілі, «урарту» (насправді Уріатру) – хурритською мовою, яка разом з урарту має кавказьке походження. Проте вірменська мова належить до індоєвропейської мовної сім'ї [4, с. 27]. На нашу думку, справжня назва цієї чудової гори в Туреччині – гора Агри. Однак у назві вірша він вирішив поставити назву гори, яка вживалася не в тюркському світі, а в Радянському Союзі. Проте весь дух поеми базується на тюрко-огузькій землі, що відображає ідею єдності огузьких земель. Поема Ордубаді «Гора Арарат», присвячена горі Агри, ділиться на три частини. Перша і друга частини вірша складаються з 18 рядків, а третя частина – з 26 рядків. Якщо уважно поглянути на зміст твору, то зрозуміло, що насправді поет поглянув на історію турецького народу мовою поезії й поділив цю історію на три етапи поетичною мовою. Віршем «Гора Арарат», присвяченим горі Агри, яка стала природним символом анатолійських земель, Ордубаді фактично вніс нову тему й бойовий дух в азербайджанську поезію. Ця позиція чудово описана в поемі, яка є поетичним вираженням усієї історії тюркських народів.

Ключові слова: літературна творчість, Мамед Саїд Ордубаді, гора Агри, Арарат.

Introduction. Mammad Said Ordubadi (1872–1950) is one of the well-known writers not only in Azerbaijan, but also in the Turkic states. He began his career with poetry, and during his later literary career he wrote memorable works in various genres. He was the founder of the historical novel genre in Azerbaijani literature with his famous novels “Dumanlı Təbriz” (Foggy Tabriz), “Gizli Bakı” (“Secret Baku”), “Döyüşən şəhər” (“Warring City”), “Qılınc və qələm” (Sword and Quill). From the first poems of MS Ordubadi published in the press before the First Russian Revolution of 1905, the main idea was the struggle against cultural backwardness in society, ignorance and illiteracy, criticism, as well as the promotion of science, education and advanced culture. Throughout his career, MS Ordubadi's only goal was to serve the people, to see his people free and happy.

Analysis of recent research and publications. Mammad Said Ordubadi's work has been studied by many authors, literary critics, poets and writers, and researchers. Mammad Jafar Jafarov's “On the Ways of Art” [5], Farida Vazirova's “Ordubadi dramaturgy” [10], Bakhtiyar Askerov's “Mammad Said Ordubadi's dramaturgy” [3], Yavuz Akhundlu's “Mammad Said Ordubadi” [1], Geybullayev's “Ancient Turks and Armenia” [4] are of this kind.

Discussion. Of course, the subject of “Qəflət yuxusu” (“Dream of Ignorance”) was not new to Eastern literature. We see that in the works of Sadi Shirazi (1184–1291), perfectly mastered by Ordubadi, especially in the great poet's work “Gulustan”, this issue is discussed, that is, people in the Eastern part of the world spend their lives in a dream. However, Ordubadi gave a completely new meaning to the same expression, clarifying the term “Dream of Ignorance” in his work “Xabi-qaflat” (“Dream of Ignorance”) published in the “Şərqi-Rus” (Oriental Russia) newspaper on December 14, 1903, issue 109. He noted that in today's society, the habit of living in

poverty, in ignorance of social oppression, without knowing what freedom is, has become a way of life. According to the author, the ruling class is extremely interested in keeping people asleep. Because the dream of negligence causes the members of society to reconcile with social oppression.

The work entitled “Dream of Ignorance” suggests that in the early twentieth century, Ordubadi was in search of social justice, a free society, and came to the conclusion that it is impossible for man to build a just and free society without perfection as an entity, without ending ignorance.

On the basis of letters and information received from witnesses about the bloody crimes, genocide and deportations committed by Armenians against our compatriots in different regions of Azerbaijan in 1905-1907, Ordubadi created a valuable chronicle called “Qanlı illər” (“Bloody Years”) [8], which can be considered an extremely important source.

Ordubadi's civic-intellectual concern about the historical destiny of our people and our country is reflected in his poems from time to time. From this point of view, his poem dedicated to the magnificent Mount Agri, located between the Nakhchivan region of Turkey and Azerbaijan, also attracts attention due to its geographical position. It should be noted that the poem is called “Mount Ararat” and the word “Ararat” is used in the poem only once, in the third verse after the end. Armenians usually falsify history and make baseless claims that both the geographical area where the mountain is located and the origin of the word “Ararat” used instead of Mount Agri belong to them historically. However, research shows that the name of Mount Ararat and the valley of Ararat (Armenian: Ararat) is not Armenian, it is called Ararat Masis in Armenian, and Armenians call Mount Agri more than Mount Masis. The toponym “Ararat” is a biblical form of the name of the ancient state of Urartu, which existed in the eastern regions of Anatolia in the XIII-VI centuries BC. And

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In our opinion, the real name of this magnificent mountain in Turkey is Mount Agri. However, he chose to put the name of the mountain, which was used in the Soviet Union, not in the Turkic world, in the title of the poem. However, the whole spirit of the poem is based on the Turkic-Oghuz land, which reflects the idea of the unity of the Oghuz lands.

Ordubadi's poem “Mount Ararat” and dedicated to Mount Agri is divided into three parts. The first and second parts of the poem consist of 18 verses each, and the third part of 26 verses. If we look closely at the content of the work, it is clear that the poet actually looked at the history of the Turkish people in the language of poetry and divided this history into three stages in poetic language.

In the first part of the poem, the poet talks about the legend of the flood of the world, that is, the myth called “Nuh tufanı” (“Noah's flood”) among the people:

Bir dağ idim, dəniz yurdum, dalğalardan vətənim,
Tufanların ninnisindən bəslənmişdir bədənim.
Dalğaların qarşısında yorulmadan durardım,
Dəhşətlərin üzərində bir gələcək qurardım.
Ürəyimdə hücumların zərbəsindən var izlər,
Sarsıtmazdı məni əsla dəhşət saçan dənizlər.

(I was a mountain, a land of the sea, my homeland from the waves,

My body is fed by the ninnis of the storms.
I stood tirelessly in front of the waves,
I would build a future over horrors.
There are traces of attacks in my heart,
The terrifying seas would never shake me.)

In the following verses, there is no doubt that Ordubadi spoke of Noah's ark touching Mount Agri, approaching the shore, the sea drying up and the beginning of a new life:

Əzildikcə əzmim artdı, səbr etməkdən usandım,
Ayaqlandım, onunla da qəflətimdən oyandım.
Bir gün gəldi dəhşətimlə atəş saçdım hər yana
Vulkanlarla zəfər çaldım, ibrət oldum insana.
İldırım tək dağı yardım, dənizləri qurutdum,
Sahillərə izlər açdım, məqsədimi yürütdüm.

(As I was crushed, my determination increased, I grew weary of patience,

I got up and woke up with it.

One day I fired in horror everywhere

I triumphed with volcanoes, I became a lesson to man.

Lightning alone mountain help, I dried the seas,
I made tracks on the shores, I pursued my goal.)

In the last verses of the first part of the poem, the author points out that according to legend, Noah's ark was sitting on Mount Agri. He tells the whole world that the legend of Noah spread from Mount Agri. Thus, it is this mountain that describes the land of Noah, and thus the antiquity and greatness of our country in poetic language:

Bir mübariz kimi mən də dəhrə gərdim sinəmi,
Mövclərin cəngəsindən dartıb aldım bir gəmi.
O gəmidən hər tərəfə əsatirlər dağıtdım,
Ondan “Yafəs” əfsanəsin dünyalara mən atdım.

(As a fighter, I also went to the chest,

I pulled a ship from the clutches of the waves.

From that ship I scattered myths everywhere,

From it I threw the legend of “Japheth” to the worlds.)

The second part is more about the history of the medieval Turkic states, the bloody wars that took place during this history. For centuries, foreigners have not given up their desire to own Turkish lands, and the suffering of our people is reflected in the poem:

Ətrafımda baş qaldırdı hökmdarlar, krallar,
Əsrlərcə məni yenə dinc qoymadı o hallar.

Feodallar yaxmamış yurd, yaxmamış kənd qoymadı,

Bir-birini çeynəməkdən dərəbəylər doymadı.

Hücumlardan evlər yandı, dinc ölkələr talandı,

İnsan qanı tökdürənlər məmləkətlər qazandı.

(The rulers raised their heads around me,

Those situations did not leave me alone for centuries.

The feudal lords leave a bad country, a bad village,

The tyrants were not satisfied with chewing each other.

Homes burned, civilians looted,

Those who shed human blood won the lands.)

There is no doubt that in the above example, in the fourth verse, the poet is referring to the disintegration of the Turkic states and their inappropriate struggle with each other.

Ordubadi says that despite the bloody history of the Middle Ages, the Turkish people are a humanist and peace-loving people:

Qudurğanlar insan udub, qan üstündən keçərkən,
Susamışlar su yerinə insan qanı içərkən,

Mən yenə də o qanlara məhzun-məhzun baxardım,
 Üfüqlərə buz yağdıran soyuq ahlar taxardım.
 Ürəyimdən soyuq ahlar doğurarkən o qanlar,
 Buz yağdıran ahlarımla qalınlaşan dumanlar...
 (When rabies swallows a person and passes over
 the blood,
 When thirsty people drink human blood instead
 of water,
 I looked at those bloods sadly again,
 I wore cold sobs that rained ice on the horizon.
 Those bloods that make my heart cry,
 Thickening fog with my ice-cold tears ...)

In the second part of the poem, there is a feeling of despair over the tragedies caused by bloody historical events, but in the third part there are positive emotions. In the first verses, Ordubadi poetically states that the Turkish nation coexists peacefully with the peoples and minorities who migrated to our lands. These verses also draw attention to the fact that they are the oldest inhabitants of the territories inhabited by the Turkic peoples.

Köçərilər vətəndaşım, ufaq dağlar yoldaşım,
 Quzuların nənnisidir hər bucağım, hər daşım.
 (Nomads are my citizens, my companion in the
 mountains,
 Every corner, every stone is the nanny of the
 lambs.)

The poet describes the dark clouds over the sky of the Motherland, the mysterious nature of our homeland, the natural beauty of the girls with sincere enthusiasm:

Maral gəlin at belində tər lan kimi süzəndə,
 Al çalmanın saçalarının qaş üstündə düzəndə,
 Alaçıqdan görünəntək kürd qızının şəlməsi,
 Eşidilir hər qayadan bir çobanın nəğməsi...
 Yaylağında el bərinar, gül bədənələr bəslənir,
 Obaların arxasında kəkliklərim səslənir.

Yay başa-baş qucağında məhəbbətlər, sevgilər,
 Sevgilərım intihəsiz, eşqlərim bikədər.
 (When a deer snorts like a sweat on a horse's back,
 When the fringes of the ring are placed on the
 eyebrows,
 Kurdish girl's turban visible from the hut,
 A shepherd's song can be heard from every rock
 ...)

In my pasture, people graze, flower bodies are fed,
 My partridges are heard behind the villages.
 Love, affections, in my arms all summer long,
 My love is infinite, my love is single.)
 Ordubadi describes the beauty of the Turkic lands on the one hand, and on the other hand, based on the saying "Power is in knowledge", he calls the different Turkic lands to unity. In the last verses of the poem, the poet emphasizes that illiteracy and superstition, which he sees as the greatest scourge of the Turkic lands, which have all kinds of natural beauty, are the main shortcomings that oppress the peoples, and he fights with determination to put an end to this ignorance.

Bir gün gəlsin üzərimdən müzləm duman çəkilsin,
 Araratın hər yanında qızıl güllər açılsın.
 Əfsanələr unudulsun, əsatirlər yox olsun,
 Xurafatın qəbri üstə yeni həyat qurulsun.
 (Let a fog come over me one day,
 Let golden flowers bloom around Ararat.
 Let the legends be forgotten, let the myths
 disappear,
 Let a new life be built on the grave of superstition.)

Result. With the poem "Mount Ararat" dedicated to Mount Agri, which has become a natural symbol of the Anatolian lands, Ordubadi actually brought a new theme and fighting spirit to Azerbaijani poetry. On the one hand, this position is beautifully described in this poem, which is a poetic expression of the entire history of the Turkic peoples.

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