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VIEWS ON TURKISM IN MUHAMMAD FIZULI'S ARTISTIC THOUGHT

Abstract. Despite the extensive study of the genius Azerbaijani thinker Muhammad Fuzuli's work and literary heritage, not enough research has been conducted on the poet's pan-Turkic thought and thoughts reflecting the ideas of Turkism.

Muhammad Fuzuli was one of the thinkers who glorified the ideas of Turkism in Azerbaijani poetry. The idea of Turkism and Turanism was masterfully written in terms of poetics and artistic content in his works. The events take place in the Turkic-Turanian world in most of his works, and the characters are brave, courageous Turkic sons and daughters. Social-philosophical, cultural-political and literary-ideological motifs in Fuzuli's poetry are closely associated with folk art and Turkic mythological worldview. Due to the softness, spirit, lyricism and romanticism of his ghazals written in the Azerbaijani language, prominent writers, composers and poets of Azerbaijan turned to Fuzuli's works in different periods of history and created works.

Key words: Muhammad Fuzuli, the idea of Turkism, artistic thought, pan-Turkic literature, national culture.

Introduction. The great protector of Azerbaijani culture, President Ilham Aliyev, in his decree, which is dedicated to the 530th anniversary of the great Azerbaijani poet Muhammad Fuzuli's birth, appreciates the thinker's literary-historical and artistic-philosophical position highly. Muhammad Fuzuli was a powerful poet who occupied an exceptional place in the development of Azerbaijani literary and artistic thought and had a significant influence on

the culture of the Near and Middle Eastern countries. As a thinker with comprehensive knowledge, his multifaceted artistic and philosophical heritage, which instills deep love for life and human and always calls to live with a sense of beauty and high ideals, is one of the unparalleled spiritual treasures contributed by the Azerbaijani people to the wealth of human culture. Muhammad Fuzuli created beautiful examples of poetry in his native language, enriched the artistic language of Azerbaijan and raised it to a new peak. His works, which are the embodiment of his brilliant genius and are read with love even today, have spread over a wide geography and brought great glory to his people.

The interpretation of the main material. The worthy celebration of Fuzuli's anniversary at the international level by the decision adopted by UNESCO was related to the name of National Leader Heydar Aliyev, who always paid special attention and care to the protection of national cultural values. The immortal poet's 500th anniversary was the first great global festival of culture and art held in the independent Republic of Azerbaijan. "Fuzuli's origin was Azerbaijani, and his language was Azerbaijani Turkic language. As the Great Leader Heydar Aliyev said, Fuzuli was a person who united the Turkic peoples. Fuzuli was one of the great masters and thinkers of the East and the world in general. There are few poets in the world who could be compared with him in terms of language, style and metaphors in his poems" [1]. The famous Turkish scientist Muhammad Fuad Kopruluzadeh called Muhammad Fuzuli "an exceptional personality who can be considered the greatest Turkic poet" and considered him one of the most important and valuable thinkers not only of the Azerbaijani people, but of the entire Turkic world [5, p. 32].

Muhammad Fuzuli not only considered himself a Turk, but also emphasized the importance of creating literature in the Turkic language as his native language, and put this position against the Persian language literature. However, the great works written by the poet whether in Arabic, Persian or Turkic are known by heart. The main feature that distinguished Fuzuli from other thinkers was that he created valuable works in his native Turkic language, which glorified the Turkic idea, Turkism and nationalism. So, pointing to examples of the legend of Leyli and Majnun written in Persian, Fuzuli indicated that he was offered to write this legend in Turkic. Because this legend was not written in the native language in Turkic world. The poet recognized the difficulty of writing this sad epic, but stated that he decided

to write it, as if he appreciated the opportunity given to him. The fact that Fuzuli called this work, which was written in the Azerbaijani language, “a work written in the Turkic language” indicated that our language was Turkic, and at the same time, it showed that the struggle for Turkism was not an accidental event during Nizami’s period and afterwards. Unlike ideologists opposing each other on the issue of nation and ummah, it was Fuzuli, like his spiritual master Nizami, who spoke of the importance of the Turkic language acquiring a “wide field of speech” and created excellent literary works in this direction.

Ali Bey Huseynzadeh raised the issue of creating an Islamic geography and a healthy Turanian Empire with Turkic brain, Arab’s heart, and lungs of Iran and determining the position of Muslim states there in his article “Majnun and Leylayi – Islam”. This was written on the basis of Fuzuli’s ideas of Turkism and nationalism. Fuzuli’s writing reflects such ideas as the belonging of the highest human qualities to the Turks and the sanctity of Islamic thought.

Speaking about Fuzuli, Muhammad Amin Rasulzadeh stated proudly that the poet is known not only in the East, but all over the world, and he mentioned specially the admiration of Europeans who know the East well for his lyricism in his work “Azerbaijani Cultural Traditions”. Therefore, he also mentioned and referred to the opinions of world-renowned scientists in his research. For example, he reminded proudly Elias Wilkinson, who initiated the study of Fuzuli in the West, “... there is no other poet equal to Fuzuli in the whole East in terms of the poetic view in the sincerity of his feelings and expressions...” He stated rightly in his work “The History of Ottoman Poetry” that he “raised the flag of Turkic poetry to unattainable heights”. Muhammad Amin Rasulzadeh wrote: “Fuzuli, who bore the pseudonym of Abu Shuara, was one of the great poets not only of Azerbaijan, but of the whole Turkic world, and had a deep influence and a great wisdom”. “Muhammad Fuzuli formed a whole literary school known for its talented representatives. Beginning from his contemporaries, all prominent writers who followed the traditions of Fuzuli in later times always remembered the name of this great master of words with respect” [4]. Our great writer Jalil Mammadguluzadeh wrote rightly in 1925 that “If you look at any poem, you will see that he has Fuzuli’s characteristic feature”. It should also be stated that not only Azerbaijani and Ottoman poets, but all Turkic poetry was influenced by Fuzuli. Firudin Bey Kocharli, who appreciated M. A. Rasulzadeh’s research highly, called Fuzuli

“the grandfather of all Turkic poets”. The Azerbaijani national poet, Bakhtiyar Vahabzadeh, was not only a phenomenon of the national Azerbaijani artistic thinking, but also pan-Turkic artistic and philosophical phenomenon. He could be compared only with Chingiz Aytmatov in the 20th century pan-Turkic literature. Understanding ahead of time, philosophical thinking digesting history, national morality, high Turkism, loyalty to the ideal – these were the main features that characterized him as a poet-thinker and bring him prestige. Bakhtiyar Vahabzadeh was lucky to complete the philosophical and intellectual poetry tendency in the 20th century, the root of which originated from genius Fuzuli. Bakhtiyar Vahabzadeh wrote the artistic and aesthetic birth of Fuzuli, immortalizing the character of Fuzuli, the great spirit of the entire Turkic world, in his poem “Shabi-hijran”. This statue, immortalized on the ideology of Turkism and Azerbaijanism, has aroused readers’ love for the great poet for more than half a century. “Shabi-hijran” is an artistic path to Fuzuli’s world. This path is in fact a painful but honorable path of poetry. In B.Vahabzadeh’s favorite words, this is the way of faith in God.

Muhammad Fuzuli created one of the greatest love epics of the East with his famous work “Leyli and Majnun”. According to Fuzuli, human loyalty and love are the basis of his spiritual existence. Fuzuli expressed his attitude to human and time in “loving” language. It was in this work that Fuzuli expressed his faith in God through the wonder and the influence of words. Majnun’s love reached such a level that the lover created a divine human relationship with Leyli on earth in his highest state of mind. M. A. Rasulzadeh wrote about this: “A lover is a symbol of a believer or a mujahideen, a beloved is a symbol of God and an ideal”. That is, Majnun stands in the position of a believer, and Leyli stands in the position of God [2]. In Eastern poetry, the ghazal functions as sonnet poems in Western Renaissance literature. Just as the poem “Leyli and Majnun” is the “Romeo and Juliet” of the East, the ghazal is also a sonnet of the Turkic-Muslim world.

Uzeyir Bey Hajibeyli laid the foundation of the art of professional composer in Azerbaijan with the mugham opera “Leyli and Majnun” at the beginning of the 20th century. Indeed, it is not surprising that the opera, which is a traditional genre of foreign musical culture, has been successful among a wide audience in Azerbaijan since the first performance. The reason is the widespread and beloved plot, writing works in the Azerbaijani language, and the mughams, which have been absorbed into people’s blood and soul for centuries, and melodies of which have been well mastered. Uzeyir Bey

Hajibeyli, who graduated from the Gori Teachers Seminary, thought of writing an opera based on Fuzuli's poem "Leyli and Majnun" when he came to Baku, and soon realized this idea. The great Azerbaijani poet Nizami Ganjavi wrote the poem "Leyli and Majnun" to this epic of immortal love for the first time in the 12th century, which is widespread and very popular in the East. After him, more than 50 poets created works on this theme. We should mention the Indian poet Amir Khosrov Dahlavi in the 12th century, the Iranian poet Imadi in the 14th century, the Uzbek Alishir Navai in the 15th century, the Tajik poet Jami, and the Turkish poet Chakeri in the 15th century among them [3].

The reason for U. Hajibeylin's appeal to Fuzuli's poem "Leyli and Majnun" is that this work was written in the Azerbaijani language, and that the poet's ghazals were popular among the people due to their fluidity and musicality. According to Uzeyir Hajibeyli, the spirit and lyrics of Fuzuli's poem, the romanticism of "Leyli and Majnun" poem can be embodied in such great music as mugham. The composer used Fuzuli ghazals not only in the opera "Leyli and Majnun", but also in his other works, including his musical comedies, and revealed skillfully Sarvar and Gulnaz's spiritual worlds, sufferings and joys in the operetta "O olmasın, bu olsun" ("If Not That One, Then This One") and Asgar and Gulchohra's in the operetta "Arşın mal alan" ("The Cloth Peddler") through them. He wrote about it as following: "My duty was only to choose music from colorful mughams, rich in form and content, on the words of Fuzuli's poem, and to develop a dramatic plan of events". Besides this, Uzeyir bey used skillfully Fuzuli's poetry in his literary and journalistic work.

The important factors in Fuzuli's work are the formation of national consciousness, the change of the theme, content, and form of art, the attempt to develop national-cultural and social progress, etc. The national language in his "Tamsilat" is one of the best factors for the formation of national consciousness and identity. The national artistic thought is moving from the Eastern context and approaching the Western one, and new forms, new trends, genres change the content of the traditional artistic system and accelerate the process of self-consciousness. One of the main factors of the line of national self-consciousness, defined by M. F. Akhundzadeh, was the management of society, solving the problems of individual and society. The initial bases of this were formed at the next stage, and it was applied in practical work during the period of the Democratic Republic. So, the ideas of Turkism and Turanism received their official, political expression, which became one of the solid

cornerstones and sources of national ideas of the ideology of Azerbaijanism that would emerge decades later.

A comprehensive analysis of the heritage of classics such as Nizami, Nasimi, Fuzuli is of great importance in the field of determining innovations in the literary and artistic thought of the Azerbaijani people, the Turkic world as a whole and the Islamic East and studying the positive influence of a particular phenomenon, and any literary figure, poet on the literature, literary language and artistic thinking after them. From this point of view, it is no coincidence that artistic thinking, Turkic ideological thinking in Fuzuli's work are involved in some studies. The aim of the research is to identify the ideas of Turkism that are more often applied in Fuzuli's work, to classify them and to clarify the thinker's place in the cultural heritage and the field of Eastern literature as a whole, to clarify their responsibilities in our classical cultural heritage, etc.

In conclusion, Fuzuli gained a well-deserved reputation in the Middle East due to his high intellectual and moral culture, broad outlook and creative work. The formation of a perfect personality, national self-awareness, national consciousness, raising the pan-Turkic thought to the ideological level in his works were of great importance for the progressive development of the medieval Muslim society. Fuzuli's ideas about the need for human spiritual improvement and his intellectual creativity had a positive influence on neighboring Muslim countries.

Conclusion. Every scientist, thinker, poet or writer is influenced more or less by the spirit and ideological demands of his time. However, some of them, relying on reason and free intellectual research, put forward non-trivial ideas that are ahead of their time, create creative works of scientific or humanitarian value, which become the wealth of all mankind. Muhammad Fuzuli, an outstanding representative of medieval Azerbaijani culture, whose ideas have survived the test of time, is one of the extraordinary people. Muhammad Fuzuli lived at a time when the society was becoming more and more secular, which was a natural contradiction with the thinking of the progressive people of the time. Its development required objectively the ideology of human life, cultural innovations and transformations related to education, enlightenment and new opportunities opened by the progress of science. The most educated people overcame social ignorance, abandoned inherent dogmatism, negative thinking and ignorance, and tried to change the culture of their time in society. As a result of the efforts of thinkers, not only skill, organization and spirituality,

but above all scientific knowledge and creative work became gradually the main driving force behind the development of human culture and society. Muhammad Fuzuli has remained in the memory of mankind as a symbol of humanism, sense and wisdom, unwavering will and loyalty to his beliefs. Fuzuli's name has become immortal because he expressed skillfully the ideas of progressive thought, unity of nation and language in the conditions of fanaticism and dogmatism of his time with the language of high poetic art, and reflected figuratively faith in the power and creative forces of human in his works.

The high ideological and cultural value of genius Fuzuli's philosophy of humanism retains its abiding national and international significance even today. Its revision opens new opportunities for expanding and deepening the processes of formation of international cultural identity, mutual understanding, solidarity and cooperation of peoples and states for sustainable development in the context of globalization.

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Vuqar Kərimli (Azərbaycan)

MƏHƏMMƏD FÜZULİNİN BƏDİİ FİKRİNDƏ TÜRKÇÜLÜK GÖRÜŞLƏRİ

Dahi Azərbaycan mütəfəkkiri Məhəmməd Füzulinin yaradıcılığının, ədəbi irsinin geniş şəkildə öyrənilməsinə rəğmən, sənətkarın ümumtürk düşüncəsi, türkçülük ideyalarını əks etdirən fikirlər haqda kifayət qədər

tədqiqatlar aparılmamışdır. Məhəmməd Füzuli Azərbaycan poeziyasında türkçülük ideyalarını tərənnüm edən mütəfəkkirlərdən biri olmuşdur. Onun əsərlərində türkçülük, turançılıq ideyası həm poetiklik, həm də bədii məzmun cəhətdən ustalıqla qələmə alınmışdır. Əsərlərinin əksəriyyətində də hadisələr Türk-Turan dünyasında cərəyan edir, qəhrəmanları isə igid, mərd türk oğul və qızlardır. Füzuli poeziyasında yer alan ictimai-fəlsəfi, mədəni-siyasi və ədəbi-ideoloji motivlər xalq yaradıcılığı və türk mifoloji dünyagörüşü ilə sıx bağlıdır. Azərbaycan dilində yazılmış, qəzəllərin axıcılığı, ruhu, lirikası və romantizmi kimi səbəbdən Azərbaycanın görkəmli yazıçıları, bəstəkarları, şairləri tarixin müxtəlif dövrlərində Füzuli yaradıcılığına müraciət edərək əsərlər yaratmışlar.

Açar sözlər: Məhəmməd Füzuli, türkçülük ideyası, bədii düşüncə, ümum-türk ədəbiyyatı, milli mədəniyyət.

Вугар Керимли (Азербайджан)

ИДЕЯ ТЮРКИЗАЦИИ В ГУМАНИСТИЧЕСКОЙ МЫСЛИ МУХАММЕДА ФИЗУЛИ

Несмотря на обширное изучение творчества и литературного наследия гениального азербайджанского мыслителя Мухаммада Физули, проведено недостаточно исследований общетюркской мысли, отражающих идеи тюркизации. Мухаммад Физули был одним из мыслителей, прославивших идеи тюркизации в Азербайджанской поэзии. В его произведениях мастерски написана идея тюркизма и туранизма как по поэтике, так и по художественному содержанию. В большинстве его произведений события происходят в тюрко-туранском ареале, а героями являются отважные сыновья и дочери тюркских народов. Социально-философские, культурно-политические и литературно-идеологические мотивы в поэзии Физули тесно связаны с народным творчеством и тюркским мифологическим мировоззрением. Благодаря плавности, духу, лиризму и романтизму газелей, написанных на азербайджанском языке, выдающиеся писатели, композиторы, поэты Азербайджана в различные периоды истории обращались к творчеству Физули и создавали свои произведения.

Ключевые слова: Мухаммад Физули, идея тюркизма, художественная мысль, общетюркская литература, национальная культура.