

SABIR RUSTAMKHANLI AT THE BEGINNING OF THE NATIONAL INDEPENDENCE PATH

Tanzila Rustamkhanli

*Doctor of Philosophy in Philology, Institute of Literature named after N. Ganjavi of
ANAS Email: azeriturk@mail.ru (Corresponding Author)*

Abstract: *S. Rustamkhanli created the best artistic examples of his century and time by using images from our oral literature and folk art in accordance with his ideas and goals. Poems written by him in the 1960s, both artistically and aesthetically, and as one of the front pages of the epic of national liberation, were still alive and well, even when the ideological machine of the Soviet state was working with all its might. He reaffirmed that the will of the people had not been broken, at least by coding the people's desire to live independently, that the traditions of words and literature were alive, and that a sacred task before literature was to restore the people's spirit of freedom.*

Keywords: *historical conditions, the idea of Pan-Turkism, poetry, the struggle for independence, the spirit of patriotism, the national ideology.*

INTRODUCTION

S. Rustamkhanli has created the best artistic examples of his time, using images from our oral literature and folklore to suit his ideals. His poems, written in the 60s, are both artistically and aesthetically and ideologically as one of the leading pages of the epos of national liberation. It is reaffirming that the will of the people, despite their passing through the full power of the Soviet ideological machine, repression and "icy hell" it has not been broken, still alive. These poems prove continuation of the tradition of words and literature, codifying the people's desire to live independently, and finally, that a sacred duty in the face of literature is to restore the spirit of freedom of the people. All of Sabir'. One of the constant and consistent bearers of the idea of national independence, who complemented his literary work with social and political activities, did not hesitate to speak even in the most difficult times of the totalitarian regime and showed his will as a true citizen, political leader, national intellectual in the national liberation movement. Sabir Rustamkhanli is one of the creative personalities who guards the principles of independent statehood with his words and pen. The rich creativity of the poet, who wants to see his homeland free and whole, his people united and happy, occupies a worthy place among the aesthetic sources of the Azerbaijani ideology, but also plays the role of an invaluable poetic treasure in expressing the spirit of independence and integrity of the Turkic world. Poet-publicist's "If you want to know", "I'm waiting for news", "Ganja gate", "Thank you, mother tongue!", "Memory of blood",

ROLE IN THE AWAKENING OF NATIONAL SELF-CONSCIOUSNESS

He played a great role in the awakening of national self-consciousness, the

formation of the idea of national independence, the turning of literature under the slogan of socialist realism to national and moral values, the transformation of Azerbaijani journalism in general, and journalism in general, the formation of new spirit poetry, journalism and prose. gave a strong impetus. The historical development of the Azerbaijani people, their struggle against the occupiers, their struggle against ideological pressures, their feelings of patriotism, Turkism and Turanism were the main goals of Sabir Rustamkhanli's work. His work, which is diverse in terms of literary type, form and genre, has only one purpose - the development of national-moral values, the idea of national independence and the consciousness of national freedom. served to strengthen the idea of national freedom in public opinion, aimed at restoring the memory of blood. As mentioned above, S.Rustamkhanli's work is colorful in terms of form and genre, multi-layered in terms of ideas, multi-layered and multi-span, in the first stage it is a single image of Azerbaijan that has gone through long and ups and downs with victories and failures, joys and sorrows. In the following period, the boundaries of his literary ideology expanded and became the poetic breath of the great Turkish area. In addition, it is possible to study the work of Sabir Rustamkhanli in terms of periodicity, through the prism of the "transition period" of 1960-80, 1990s and poetry of the XXI century. By the way, academician Isa Habibbayli "along with the ideas and literary-artistic values of the beginning of the century, noted the special role and participation of the literature of 1960-1980 in the development of independence literature. He writes: "Thanks to this rich arsenal, our literature, despite all the difficult, complex, turbulent socio-moral situation of the 1990s, has preserved, developed and brought to the level of national independence literature the ideas and values of independence" (4, p.9).

In each of these stages, Sabir Rustamkhanli was one of the poets who acted as the bearer, protector and propagandist of the patriotic, patriotic feelings, ideals of national independence, ideas and values of independence of Azerbaijani literature, and strengthened the national layer of poetry. Sabir Rustamkhanli declared his poetic program with the poem "Vatan". He offered concrete examples of motives and images that should be at the center of the deepening national processes of the sixties, and addressed to the public consciousness the artistic symptoms that could awaken the memory of blood and show the way back to national values.

A handful of clouds,
 he hoped for a lifetime
 a drink of water.
 It was a burning fire,
 It was a dream come true.
 A valley was flooded with spring;
 21 The blood of Azer.
 Javad khan was killed,
 Sabir's poem "Honor".
 Mountains lost in the fog -
 Motherland ..., Motherland.

We consider it more expedient to study S.Rustamkhanli's poetic creativity in two stages - as a national poet of Azerbaijan and a poet of the Turkic world. This division was first proposed by one of the best researchers of the poet's work, orientalist Ibrahim Guliyev, who studied the work of S. Rustamkhanli on these two stages. He writes: "... As much as Sabir Rustamkhanli was a national poet in his first search, he is as much a national Turkish poet in the current stage of his creative work. . But the poet is sincere both when

he is emotional and when he is mad, that is, for the sake of fashion (as many people say, the word is phonetic. Sabir Rustamkhanli's first poems are full of poetic details that evoke national-historical pride and desire for freedom in the memory of blood, "village", "village", which has every stone, rock, grass, flower, in general, everything animate and inanimate. "Road", "mountain", "horse", "leaf", "lightning" and so on. The Motherland, born of such images as, was born from an organic synthesis of the ideal of integrity and independence. The association of words and sounds whispers to our ears the Hadi haray, the Fuzuli mourning, the Araz sob, Nasinmi's "anahag" cry, which is left behind the text. tried to give. He said during his student years that "the soil is not grass, He emphasized that the country was divided into two, living with longing for integrity, and that the Azerbaijani people were not ideological beings, but citizens based on sacred values and trying to assert their national identity. Academician Isa Habibbayli rightly writes: "Apart from being artistic examples, his poems written during his student years also have the effect of evolutionary notes of the process of ideological and spiritual maturation of the individual" (5, p.212).

S. Rustamkhanli's source of inspiration has always been multifaceted and multi-layered: he was influenced by "near" as Samad Vurgun, Shahriyar, Rasul Rza, "distant" predecessors such as Alakbar Sabir, Fuzuli, Nasimi, and even by his contemporaries Bakhtiyar Vahabzade, but this impulse and was able to irrigate the waves of influence with the innovative inspiration born of the will of the independent poet, so he was soon able to leave many of his peers behind and reach the forefront of the newest Azerbaijani Turkish poetry (8, p.13). Khalil Rza Ulutürk wrote very correctly: "Most of Sabir Rustamkhanli's national consciousness, poems and epics relate to the life of South Azerbaijan and Iran, the problems of a united homeland and national freedom. However, there is such a generalizing power in these works that only one territory, one subject, one time, one place does not fit into the boundaries, "Is the flow of the extinguished hearth" ("Javad khan") only a confirmation of the anger and national will of Azerbaijani Turks against the occupation of Tsarist Russia? No, here, too, at all times, the intolerance, intolerance, freedom-lovingness of the peoples against all occupiers, predation, anti-humanism and colonialism has been generalized "(9, p.14). In general, starting from the first stage of S.Rustamkhanli's creativity, the concept of nationalism, which manifested itself in a bright way, was not limited to the borders of the country where he lived, but meant a large area, a large community. In this sense, the Turkish scholar Huseyn Adigozal rightly writes: "Sabir Bey does not see the nation only as people living in Azerbaijan and with a national consciousness. Although he lives in the whole world, in different countries, he sees it as a collection of people who are aware that they are Turks "(1, p.36). Sabir Rustamkhanli's poetry was one of the main inspiring sources of the struggle for national independence and passed through time without bending or losing its pathos in complex political and social antitheses, immersing it in history with the memory of yesterday's war, battle and life-and-death struggle. It is true that in this poetry there is strangeness, fatigue, separation, suffering, but there is no surrender, obedience, the national spirit, united with the poetic spirit, calls the nation to stand up and be free.

The blood of a thousand years is alive in me,
 Who in the world dies?
 Lost memory.
 My heart was a refugee camp,
 Try the tears of babies from me
 Kçeir defeat of hundreds of years

Tired of the foot on the road of three continents... (6, p.250).

CONCLUSIONS

In general, Sabir Rustamkhanli, who was optimistic and optimistic about his poetic temperament, stated that the moral potential of a nation entering the new century was not exhausted, the faith in its spirit was not extinguished. . Because in the TURKISH thinking, the "Road" is a continuation, a march towards the light, a permanent cohesiveness. In the following years, when the poet's lyrical "I" I was shaken and filled

Awakened spirits in the village evening,

The secrets of the world are in the moment

In the flickering candle of the last flower

It is the last time for me to burn out like a propeller 7 (7, p.289).

When he says this, the reader does not consider it as a break in the spirit, the will, the creation of a state of spiritual emptiness, or an association of artificial grief, but simply as "the drying up of the word when the sword is drawn on the eve of battle". Sabir Rustamkhanli's attachment to the root and genetic memory, which brought him to the struggle for independence, also brought him out of this struggle victorious and proud. His poetry, prose, journalism, in short, every day and hour of his life served national independence.

REFERENCES

1. Adıgüzel H. (2003,) Sabir Rüstemhanlı: literary and political personality. Istanbul: Bayrak Yayınları, 168 p.
2. Aydinoglu T. (2016) "People's newspaper.", Baku, May 27.
3. Quliyev İ.N. (2005) The struggle for freedom of our literature. Baku: Law, 104 p.
4. Independence period Azerbaijani literature: in 2 volumes, I c. (2016) Baku: Science and education, 800 p. (P.17-18).
5. Azerbaijan literature of the independence period: in 2 volumes, I c. (2016) Baku: Science and education, 800 p. (P.212).
6. Rustamkhanli SX (2004). Selected works. Baku: "East-West", 344 ss250.
7. Rustamkhanli SX (2004). Selected works. Baku: "East-West", 344 ss289.
8. Uluturk XR (1995) Male life / Sabir Rustamkhanli. Time passes by me. Baku: Azerneshr, p.13.
9. Uluturk XR (1995) Male life / Sabir Rustamkhanli. Time passes by me. Baku: Azerneshr, p.14.