

The period of the national movement in South Azerbaijan (1941–1946)

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Abstract. The complexity of Azerbaijanis in national-cultural thinking is loaded with understanding what is happening in the example of Russian chauvinism in the North and Persian sovereignty in the South and solving it as a problem. The difference in the appearance of the situation with such complex situations manifests itself in a variety of ways, from emotions to a different perception of reality. The basic principle manifests itself by connecting the society to the values of the archaic time in all parameters, to the bottom layer of the ethnic consciousness, and the struggle for nation-building and nationalization. Prose works created in 1941–1946, either during the reactionary period (1947–1978) or after the Islamic revolution, stand out for their magnificent imagination. The works of writers such as H.F. Khoshginabi, B. Hayili, G. Qahramanzade, Aydın, Habiba, Ermagani, and others, covering the years 1941–1946, are characterized as the energy of the ethnic's artistic thinking. The period of reaction of the Southern prose (1947–1978) became a reality with the emergence of fundamental artistic examples. Habib Sahir, Rahim Cadniku, Ganjali Sabahi, Samad Behrangi, Ismayil Hadi, Nasir Manzuri, etc. Prose samples, which are the products of the artists' pen, provide enough material to clarify the picture of the historical-cultural process.

Keywords: South Azerbaijan, national movement, period of the national government (1941–1946), Persian chauvinism, occupation, revolutionary movement, literary prose

1 Introduction

In the example of South Azerbaijan, the richness and development dynamics of literary prose are loaded to express the socio-political, social-spiritual picture of the environment as a phenomenon of literary-cultural thinking. M.A. Talybov's "Book of Ahmed", Z. Maragayi's "Ibrahim Bey's Travelogue", examples from M.H. Rushdia's textbook, Ganjali Sabahi's "Hunter", "Tragedies of Life", "Drought Year", "First Meeting", "Withered Flower", "Revenge", "Tehran Radio" by Kahraman Kahramanzadeh, "Ajan Ghulam", "Sound of the Heart" by Rahim Cadniku, "Unforgettable Historical Days", "Adventure of a Snowflake" by Samad Behrangi, "The Boy Who Sells Beetroot", "24 Hours Asleep and Awake", "The First Experience of Death" by Marziyya Usuklu, "The Sad History of One Night" by Bagir Iftikhari, "Revenge Squad" by Abbas Panahi, "Red Lovers", "Get to Know You", "Samovar" by Fathi Khoshginabi, etc. His works, as perfect examples of prose, provide necessary material in terms of clarifying the course of development of literary prose in South Azerbaijan and its subject problems.

2 South Azerbaijani literary prose and national movement

The Southern and Northern branches of literary prose, regardless of the time and place, have developed by meeting each other, becoming enriched by entering into each other, and being influenced by each other. The division into two was realized in its geographical format, but it had difficulty in damaging the spiritual affinity. On the contrary, the community made up for what it had lost with barbed wire at the territorial level, in its spiritual environment, and took the path to make it even more complete. As the prominent representatives of the literary and theoretical opinion said, "Azerbaijani literature is inseparable, both yesterday and today, it is understood as a whole and is the wealth of our nation of 50 million people" [1, 199]. The literary-cultural process continues at all times, covering the entire paradoxical picture of the national spirit, social-political process, and artistic-aesthetic ideology. In the south, the anchored and somewhat heavy flow of prose creates opportunities for quantitative and qualitative searches and clarifications in terms of intertextuality.

G. Sabahi analyzes the events of 1948 in a broad context in "Tragedies of Life": "It was the third of the Bahman month of 1327 (1948). The courtroom was full of spectators. A thick cigar smoke spread in the hall like a thin mist. The crowd was waiting for the court's decision in endless excitement. The guards took the defendant's right and left. The lawyer was walking anxiously. Near the defendant's sandal, a lady was sitting

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on the dry floor, trying to put her old chaddar over the head of a yamshar baby she was nursing. A six-year-old boy twisted his neck and sometimes looked at his mother. The lady often looked at the culprit, and as she squeezed her plump eyes, wet pearl grains would fall from her cheek and onto the baby's face. This was the wife of the culprit" [2, 378]. The scene reflected in the text/environment relationship attracts attention with the perfection of the psychological situation in terms of clarifying the condition of the convict, his wife, a nurse, and a six-year-old child.

The creative pursuits of literary prose in the South are in step with poetry in the tensions of the political environment, but also present the happenings as an expression. "The woman began to cry with a heart-wrenching wail. His son also voted for him. When the court staff wanted to take the case and move it to the other room, suddenly: "Stop," a loud voice filled the room.

"Fair judges! This wretch whom you have sentenced to death knows nothing. I killed Genghis Khan!" [2, 378–379]. On the one hand, what happened in the form of power, judge, lawyer, convict, convict's wife, and child covers what happened on the scale of Iran; on the other hand, it reveals the writer's position and the picture of the reaction after the period of the national government.

In the 40s of the 20th century, the press organizations published in South Azerbaijan showed special sensitivity to examples of prose on their pages. In this regard, the newspaper "On the Way to the Homeland", which functions as a special organ of the "Poets' Assembly", is of great importance. The social and political processes of the time, what was happening in the world, and the active writer's attitude to the harsh reality of life found its expression in the newspapers at the level of stories, essays, and feuilletons.

The story "Nights of Tabriz" has a remarkable effect in terms of reflecting the events of the period of the national movement and the complexities of human character. The conversation between Khalvuran Heydar and Chapig Qanbar is a typical example of this. Chapig Qanbar says: "...don't let a dog suffer the pain I suffered in this one year. When the man remembers the days spent in this one year, he gets angry and says to go out on the street and kill whoever comes in front of him. Where are Gada and Qanbar? Where are the workers? See what a day I was left to make a living by kicking back in the gardens. My hands are swollen from working" [3, 124]. The writer's story "The Mysterious Shepherd" is rooted in the expression of the same spirit with its theme and content. The story begins with a sad event that happened in the cemetery on one of the last days of autumn. The description of the stifling of the revolutionary movement and the taking away of the people's freedoms are in harmony with the description of nature. In the steppes and forests decorated with purple and green, dry stubble remains as a sign of grass. Crows crow where nightingales used to fly. This sadness is felt in people, animals, and even the heavens.

3 Literary prose of the period of the national movement and its aftermath

M. Ibrahimov wrote five stories on the subject of the South. He tried to present all aspects of what he heard and saw emotions, and thoughts in these stories, which include different moments of the struggle for freedom. For example, the story "Azad" is an original work that talks about the history of the struggle of the people of South Azerbaijan. Azad and Farda's life, characteristics, friendships, grievances, dreams, etc. The artist who presented with high development technologies was able to convey a whole picture in the text information.

Azad does everything he can for his country, people, and friends, and sees the meaning of his life in fighting and dying to live like his friend Farda. He becomes the leader of those who fight against the black forces who want to suppress the Free Revolutionary Movement. His goal is to win and raise the flag of freedom. The words of Azad, who is called Silence because of his character, before his death are the symbolic dreams of sons who fought for the freedom of Azerbaijan, summarized by the writer: "The happiness of all of us... lies in the independence of the motherland... I am dying, Farda, but I am dying to live... the era of those who live to die is over, from now on, time is ours, belongs to those who are ready to die to live!.." [4, 4].

The novel "The Future Day" [8] is one of the works that are the peak of his creativity. M. Arif writes: "He described the life of the peasants of Iran, especially in South Iran, with all its nakedness and horror, and showed all the complex political and moral layers of royal tyranny. The novel showed an artistic picture of the regularity in the development of national heroes like Firud and Ahmad Kurd. [5, 15]. The heroes in the work look to the future with great hope. Even dreaming of the romance of a happy future day gives them hope. The writer, who enthusiastically creates characters who do not hesitate to fight for a bright future, says in the language of Abbas, the hero of the play "Hayat": "What a beautiful, what a good future! I want to open my arms and hold this future, embrace it." The heroes of "Future Day" want to win this beautiful future at the cost of their blood, by fighting and being active. "M. Ibrahimov sees the "future day" of the history of the revolution in Iran as early as 1949 and announces the fall of the 2500-year-old royal kingdom at a time when this kingdom was very strong" [6, 145]. All this highlights the polyphonic content of the problem by highlighting the essence of the Southern theme in literary prose. These examples, which appear as facts of fiction in the form of individual artists, gain typicality as an example of turning into historical and from there into real-life truths before becoming history.

The novel "Tomorrow" marks the light of hope, the expected future as a result of the processes taking place in South Azerbaijan as a whole, and by highlighting that the people's struggle, purpose, and goal are rooted in that future, it also gives the judgment that its realization is inevitable. The episode at the end of the work has a successful effect in terms of drawing a paradigmatic

picture of it: "He (Fridun-S.A.) was not thinking about the bumpy and thorny past of his life, but about the future full of a thousand dreams and hopes. The car flew like the wind and took them to Azerbaijan, Tabriz, and the North. They were going to build freedom, happiness, and the future"! [7, 517–518]. At the end of the work, the story of the people's struggle, the path from yesterday to tomorrow is brought to the fore with all the details of what the writer said in the example of Firudin.

The literary prose is rooted in the essence of the awakening in South Azerbaijan, based on the purpose of creating a typical character in typical conditions, set as a goal to turn the struggle philosophy of society into a topic at the level of analytical analysis. From the names of the prose examples to the style and methods of describing the events, to the lines of content, everything shows itself clearly at this level. For example, A. Panahi's "Revenge Squad", M. Ibrahimov's "Future Day", "Iran Girl", "Nakam Love", F. Khoshginabi's "Tanish Elun", H. Mammadzadeh's "Khadija Pasha", G. Sabahi's "Traitor", "Tehran Radio" by G. Kahramanzadeh, etc. The works seem to be able to express the creative ideology of the Southern environment as a whole at the level of literary prose with the richness of the subject and content. "The wayfarer called Togay Bachi was a woman dressed as a man. As he moved, something glittered on his chest, but it was not a woman's jewels or other gold-encrusted ornaments. This was the "Twenty-one Azer" medal given to this woman by the national government of Azerbaijan for her active participation in the "Twenty-one Azer revolution" [8, 422]. As can be seen, the epic incitement brings to the fore a detailed picture, encompassing both informative content, ethnographic memory, and geographic environment.

All the representatives of democratic literature of South Azerbaijan sketched the picture of reality in the example of what was happening, based on moral-ideological and cultural thinking models. Fethi Hamza Khoshginabi's work "Meet You" is characterized by its ability to reflect what happened at the level of the Persian Mustabid regime. The episode in which Mrs. Ismet, her daughter, Melaktaj, Ardashir, and Heydar are represented, brings to the fore the complex situation at the level of society, an invisible aspect of the paradoxical picture:

"It means that when people are divided into "masters" and "servants", the attitudes towards them change quickly! Nobody smiled at Heydar anymore. Muluk's black-rimmed eyes did not miss Heydar even once. Everything was forgotten, even the "symbol of love".

"Please meet"! No, he doesn't date. He wants them not to recognize him. Let them treat him like a human being. "He is our servant"! Heydar wanted not to be a servant to anyone. But not now, when he can find bread elsewhere... Even if he is now a servant, he would endure and study. Then maybe he would get out of slavery.

He thought... After all, everywhere in this country, people are divided into two parts: "servant" and "master" and that's it!

This young man, this servant, this villager, who still entered the field of life with cowardly steps, was insulted like this from now on" [9, 446]. The detail that manifests itself at the level of textual information, the memory of the meaning of words, and genre boundaries reveal the essence of the political system as a whole, the types of views of a person at the level of separate stratification (and society).

In the story "Red Lovers" by Abbas Panahi, one of the talented representatives of southern literary prose, there are quite typical episodes that will reveal the essence of the regime. What the wounded old man said is a typical example of what happened. "The happiness of my home, little Hero! When he laughed, the house, threshold, roof, stone, son, and daughter-in-law all laughed. If he was sad, he would have lost his family. They took the bride from her arms. They beat the child in front of my eyes and laid him on the ground. As I wanted to protect the little boy, three men suddenly fell on me, shot me in the head with a rifle butt, and, at that moment, tied my arms. The four gendarmes who came to our house were dishonorable and mean people. They did not have any of the qualities worthy of men. Seeing that his father and his wife were beaten and insulted where he was sleeping, my son, despite his illness and weakness, when he was climbing a tree from the room to the courtyard, a thin and drunk gendarme, standing on the other side of the courtyard, targeted him" [10, 431]. As it can be seen, the essence of the regime, its merciless attitude towards the people, its unequivocal disdain for democratic values, and its humane behavior are aimed at being reflected in various styled examples of literary prose. This episode, brought to the text with a high degree of typification, clearly reveals that the idea of artistic depth is loaded on the scale of individualization and generalization.

4 Conclusion

All this establishes the norms of Azerbaijani literature as a single, whole phenomenon by defining the ethnic typology of literary prose on the Southern scale. Here, the reasons that make it necessary for the ethnos to come together at all levels, are the deepening of the economic crisis, the insidious policy injected against a nation that has created a great culture as a whole, and the community's stand against it, unity at the level of self-organization and self-awareness find expression. In general, the process going on in the Northern and Southern branches of the literature aims to load the content of the ethnocultural memory as a formula of struggle in the richness of the topic.

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