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THE AUTHOR OF THE "KROMOY TEYMUR" TRAGEDY IS HUSEYN JAVID HISTORICAL

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ANNOTATION

The article is about, Javid's appealing to historical and human themes and his expedient approach to history, in "Topal Teymur" bringing to the stage turk history "nationality" feeling, modern for idea "Peygamber", "İblis", Sayavuş" tragedies deals his propogate freedom, panturkism, truth and justice idea and shows the considerable reason of history and historical rules in his activity.

While writing Javid's works, he cited more historical truths, gave wide coverage to historical issues in his work, and along with his pride, beauty and majesty, the Orient also enriched with glorious history and cunning, warlike, fearless, irreplaceable, proud rulers. In the art of Hawaii, the Eastern theme was not only a fable, but also a literary-artistic trend. The essence of the practice of co-ordination is that it is not the subject of the East. In this sense, great stories, such as stories written by great artists, cunnings, stories in their works, and especially the heroes, are able to embody the moral and spiritual principles of the East. The subject of Islam serves to the artistic expression of the East theme for the monkeys. He emphasized that Islam is the subject of Islam as well as one of the key pillars of Turanism in the art of Ja'vidin, who emphasized the subject of Islam as an expression of the Orientalism, the unity and integrity of the Turkic world.

In general, talking about the art of Ja'vid, you can do it, in fact, from history. Because of the fact that he has a look at his paintings, there are historical figures such as East Fate, Eastern Thinker, Eastern Prophet, Oriental Lover, Eastern Singer.

Keywords: The author of the tragedy of "Kromoy Teymur", Huseyn Javid, "Kromoy Teymur", "Prophet" and "Khayyam" in "Siyavush", historian.

АВТОР ТРАГЕДИИ "ХРОМОЙ ТЕЙМУР" - ГУСЕЙН ДЖАВИД

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АННОТАЦИЯ

В статье рассматриваются исторические и исторические личности "Кромой Теймур", "Пророк" и "Хайям" "Сиявуш".

Во время написания работ Джавида он приводил более исторические истины, широко освещал исторические вопросы в своей работе, а наряду с его гордостью, красотой и величием Восток также обогащал славную историю и хитрые, воинственные, бесстрашные, незаменимые, гордые правители. В искусстве Гавайев восточная тема была не только басней, но и литературно-художественной направленностью. Суть практики координации заключается в том, что она не является предметом Востока. В этом смысле великие художники, такие как рассказы, истории, истории в своих произведениях и особенно героинский герой, способны воплощать моральные и моральные принципы восточной традиции. Тема ислама служит художественному выражению восточной темы для обезьян. Он подчеркнул, что ислам является предметом ислама, а также одним из ключевых столпов туранства в искусстве Джавидина, который подчеркнул тему ислама как выражение востоковедения, единства и целостности тюркского мира.

В общем, говоря об искусстве Джафида, вы можете это сделать, по сути, из истории. Из-за того, что он смотрит на свои картины, есть такие исторические фигуры, как "Восточная судьба", "Восточный мыслитель", "Восточный пророк", "Восточный любовник", "Восточный певец".

Ключевые слова: Автор трагедии "Кромой Теймур", Гусейн Джавид, "Кромой Теймур", "Пророк" и "Хайям" "Сиявуш", историк.

ХУСАЙИН ЖАВИД ТАРИХИЙ – "ОҚСОҚ ТЕМУР" ТРАГЕДИЯСИНИНГ МУАЛЛИФИ

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АННОТАЦИЯ

Мақола тарихий мавзуларга қизиқиш билдирган Хусайн Жавиднинг "Оқсоқ Темур", "Пайгамбар", "Ҳайём" ва "Сиёвуш" каби тарихий ва тарихий шахсларни ўрганишига бағишланган. Жавид асарларини ёзганида, у тарихий ҳақиқатларни кенгроқ ёритиб берди, унинг гурури, гўзаллиги ва улғворлиги билан бир қаторда, Шарқ ҳам улғвор тарих ва ҳийлакор, урушқоқ, қўрқмас, ўзгармас, мағрур ҳукмдорлар билан бойитилди. Гавайи санъатида Шарқ мавзуси нафақат тарихий, балки адабий-бадий тенденция ҳам эди. Координация амалиётининг моҳияти шундаки, бу Шарқнинг табиати эмас. Бу маънода буюк рассомлар, қахрамонлик, асарларида ва айниқса қахрамонлардаги ҳикоялар каби буюк ҳикоятлар Шарқнинг ахлоқий ва маънавий принципларини ўзида мужассамлаштира олади. Исломи мавзуси маймун учун Шарқ мавзусининг бадий ифодасидир. У ислом мавзусини шарқшуносликнинг ифодаси, туркий оламнинг бирлиги ва яхлитлиги деб таъкидлаган Жаъвиддин санъатида исломнинг ислом масаласи ҳамда Туранизмнинг асосий устунларидан бири эканлигини таъкидлади.

Умуман, Жаъвид санъати ҳақида гапирганда, унга тарихий нуқтаи назардан қараш мумкин. Унинг суратларига назар ташлайдиган бўлсак, "Шарқ мутафаккири", "Шарқ ҳофизи", "Шарқ пайгамбари", "Шарқона ошиқ" каби тарихий шахслар бор.

Калит сўзлар: "Кромой Теймур" трагедиясининг муаллифи, Хусайн Жавид, "Кромой Теймур", "Пайгамбар", "Ҳайём" ва "Сиёвуш" тарихий.

ENTRY

The great artist Hüseyin Javid wrote his works in history and wrote valuable historical works. As the subject of his imprisonment was denied by the East-Islam, the writer was exposed to persecution, pressure and criticism, and repressed against him.

In Azerbaijan in the 1930s, which was considered as the peak of ungodliness, God and the prophet had been replaced by Stalin in his artistic literature. That was the case in real life. In such controversial and difficult times, the mujahideen, the "messenger of Javid", who did not betray his conscience, had the Prophet, the

Amir Teymur in "Kromoy Teymur" and "Khayyam" in Khayyam. Undoubtedly, it did not satisfy the teachers of the time. Javid Efendi, who created real literature with his valuable works, turned his back on history to express the truth of his era. The curiosity of Javid Efendi on history and historical issues was, in essence, the words "the author's long history to tell the truth of the day"¹. Political leader Mammad Amin Rasulzadeh in his "Contemporary Azerbaijani Literature", he considers the author's historical and universal appeal as purposeful, in contrast to Soviet critics who criticize Javid Efendi's failure to hold the pulse of life, in Turkish "Kromoy Teymur" as well as promoting the sense of "nationality by bringing the history back to the scene, the so-called "Prophets", "Khayyam" and "Sayavush" tragedies have been promoted as "freedom", "Turkism" and "patriotism"².

HUSEYN JAVID'S HISTORICAL

The appeal of Javid Efendi to the history, on the one hand, was needed to express his thoughts on the other hand, if he came from the love and the history of the East. For this reason, his work creates a lot of historical and social issues, because Javid was primarily in pursuit of truth, justice and sovereignty. And it is possible to watch these features in all its creativity. One of the works he has ever touched on national and human problems in his creative work is that he never lost his sense of social responsibility to the people, his belief in the future, and was one of the works he wrote in the East in 1926, which he wrote in his book "Kromoy Teymur", which his Orient was proud of, his beauty and majesty.

The works of the Soviet era, which had been unearthed by the revolutionaries of the Solar era revolution, were not satisfied by the Soviet, and were criticized by critics. Because the period was a time when the country itself was in a state of prolonged revolution from the oppression of the bourgeoisie. Mustafa Guliyev too, who follows the writer's adventure, criticized Javid's master for allegedly dealing with serious human rights problems, forcing them to escape the most pressing issues of our time, and for the ignorance of the theory of art. According to academician Mammad Jafar Jafarova, "Kromoy Teymur"

appears to be a misfortune, the power of the masses of people, revolutionary labor and disobedience, hopelessness, the rule of the nation"³ - he deserved the critic. However, in "Kromoy Teymur" there was neither "misfortune", nor "force of the masses of the people." The Prophet sallallahu alaihi wa sallam was bound to the past of his people and did not believe in the future of the people who had no past. For this reason, one of the issues that tackled him was the issue of history and history. The Emir of the East, Amir Teymur, who captured Javid Efendi as a key hero in the Kromoy Teymur, is also one of such historical figures. True, even before the Javid, Amir Teymur is an English playwright, Christopher Marlo, "Great Tamerlan" in the World Literature, and Mammad Said Ordubadi, two-dimensional "Timurlang and Yildirim Beyazit" play in Azerbaijani literature. However, Amir Teymur, from Cavid's "Kromoy Teymur", is one of the most prominent of the East Fethiye Amir Teymur Turkish Sultan Yildirim Beyazid. While characterizing both fateh with all its features, the new human-minded practices, as well as the lessons learned from the teachings of the poets, also involved the idea of the poet. Two Eastern rulers met each other in the pyezid. The other heroine of the work, Amir Teymur, is wise and versatile. Its main focus is on the political and economic goal. Teymur is able to estimate the enemy as well as to unite different countries in his own impetus. The triumphs that Teymur has done are not staggering. The line is sometimes fair. On the one hand, "the most spectacular scenes to see horrors of the horrors are Teymur. On the one hand, all his work in Samarkand does not mean conquest and victory, as a work of art, but on the one hand, the essence of the Teymur, which is from all these works. Teymur is a great source of "love and compassion" from the "love and compassion" of culture, creativity, tradition, and art to the , arts and crafts, Force and horror "is an East fate, with the power and virtue as great as the power of astronomy. Beyazit is a brave, handsome knight, but proud as well as fearless. Unlike Amir Teymur's palace, "Yildirim Beyazit's rule is exacerbated by the vicious circle of the opposing

1. Rasulzade M. A. Contemporary Azerbaijan Literature, Baku, 1990, p.35

2. Rasulzade M. A. Contemporary Azerbaijan Literature, Baku, 1990, p.36

3. Jafar M.Huseyn Javid, Baku: Azerneshr, 1960. 240 s
(Jafar M. Hussein Javid, Baku: Azerpress, 1960. 240 p)

powers, and so the hostility of the hostile states is so intensively functioning. Yildirim Beyazit can not help his country. "Teymurus, while evaluating his enemy, Yildirim Beyazit contradicts his enemy, puts his enemies on the table, insults him, and insults him. Both are Amir Teymur and Yildirim, Beyazit. But Teymur believes more in his power. It exploits immunity and health. Teymur, who was a bitterly angry when he heard his letter from Yildirim Beyazit, wrote: "One day the proud Yildirim is in the city of in Bursa Kromoy Teymur and is ... the result of the immense slavery and who I am"¹ In the work, it is not possible to be surprised by the captive of Ja'fid, for all the works he has enjoyed in his work, see the whole of Kuwait's love for the Turkish world. Unfortunately, Amir Teymur Yildirim Beyazit is a letter of insult to his brother when he sees a brotherhood and respect. And it is not so difficult to find the Teymur! Amir Teymur is an Eastern Genius. He believes in his own strength, and in the power of the earth. An enemy to the enemy is in the right place. The Teymur monkeys, who have been integrating the Eastern Mediterranean into a whole, are quite similar: "I've just complained about the lives of the daughters of the deceased. My ohm is only available to the wild ones. It is a sweet pigeon, but Teymur is not actually the bark of the dove"² Tauri does not forget the bitter consequences of the Turkic Turks and the battle of Çaldıran. This insidious insistence is a blasphemy of all Islam and the East in the East. Here, too, Amir Teymur is an Englishman who frightens his enemy against Kara Yusuf. Answering a question from his fellow countryman, Yildirim, he said, "Do you want me to sacrifice my enemy, Kara Ka'qoun's Emir Kara Yusuf?" Sa'butay said: "Ylniz Kara Yusuf, also called Baghdad's Ahmed Jalâyir" - Teymur said" Does he want us to fall in love with our enemies and he wants us to do it?"³ Amir wants Teymur Yildirim to deal with Beyazit from war. But the insulting letter written by Yildirim Beyazit to Amir Teymur is causing war. The letter reads: "Yildirim Bayazit is a Teymurah. Our war is war. If anyone runs away, let the woman be empty with three divorces. "By this letter Yildirim

Bayazit" seizes a great responsibility in history"⁴ In the end, the two Ottoman sultans, who were the victors of many survivors, and Teymur's claim of "self-determination," go to the East of the two sovereigns. However, survived the war. This is a war, Amir Teymur. Although Teymur wins, captive Yildirim treats Beyazit with virtue, "in the absence of Yildirim"⁵ - he instructs, exalts, acts as the true East Conqueror, does not give up. These events may not have happened. According to what has been said, Teymur, who was captivating Yildirim, walked around the cage. It is noteworthy that in this respect, it is awesome that the ruler of Kuwait wants a Turkish ruler to approach another Turkish ruler in captivity. He is also proud of defeating his Lightning, and he is also virtuous when he wins the Teymur. It was derived from the nationalism and humiliation of Javidine. One of the works of the philosopher poet is one of the works he has taken from the Oriental history. He is the "Prophet", whose works have been published in the World and Oriental Renaissance Literature, which is the result of his works of art"⁶ The philosopher of the "Fluffy" works, the "fleeing work" in Akram's imagination, brought the martyrs to himself and gave great work to the title "The Prophet". Even though the works of the Prophet were preceded by the works of Hafez, the author did not say "The Prophet". Because before Muhammad, the Prophet Mohammed, who had been preaching in the works of the Prophet, did not take into account the religious views he preached and did not conform to the philosophical ideas he wanted to propagate the image and character of the Islamic prophet in his own taste. Whether it is in the works of "The Prophet Muhammad or the Faithfulness" (1740), or "The Prophet Muhammad" and "The One Who Became Muhammad" in the Hittite City. Javid Efendi's writing of the Prophet in the Soviet regime was not well met, critics had different views on work and the Prophet.

In our opinion, it was such a great prophecy that the devastation of a brutal tradition of burning or burning girls who had rooted in the minds of poor Arabs for many years alone. The works of

1. Javid H. Works. Five volumes, Volume III. Baku: Science, 2007. p.363

2. Javid H. Works. Volume 5, Volume III, Science, 2007, p. 367

3. Javid H. Works. Volume 5, Volume III: Science, 2007. 313 p.

4. Javid H. Works., Volume 5, Volume III: Science, 2007. p. 367

5. Javid H. Works., Volume 5, Volume III: Science, 2007. p. 369

6. Izrafilov H., Development Problems of Azerbaijani Drama, Baku: Elm, 1991. 226.

the Prophet, both of which were written by the Prophet (peace be upon him), and the words of the Prophet (peace be upon him), were for the same time as the victories of Mammad Jafar, did not want to leave. The true evaluation of the "prophet" was accepted as a religious propaganda. At that time, when a pseudonym in the pocket of an Unleaded manuscript had come to us, such a work would not be accepted as much as our so-called religious doctrine. However, despite all the prohibitions, Javid wrote the prophet "The Prophet" and did not cause any damage to historical facts while writing his work. While mentioning the dissemination of the Prophet's life and the spreading of Islam in the works of his historical works, his philosophy, thoughts and attitudes towards society, to the finest of them; Bats, Invitations, Hijra, Nusrat are divided into four parts. The Prophet's lifestyle, accuracy and the distress he has made to spread the religion of Islam, and the way God communicates with the angel, are one of the most beautiful portions of the work. The first step taken by Javid in the Hirra cave, the first step towards the religion of Islam, The Prophet Muhammad speaks with the angel and departs from the Prophet (pbuh) in fear. it has been written in a unique way. The most important thing is that his work began as a biblical episode in the history of the Prophet, and it is interesting that, as Javed was 40 years old at the time of Hazrat Prophet (pbuh), Javid also wrote his "The Prophet" drama forty years¹ Javid's "deep philosophical, social, political, and moral significance" was written in the "The Prophet"² and it is not so difficult to feel emotionally disturbed by what emotions they are writing. The Prophet (peace and blessings of Allaah be upon him) is a fâijil and naqâb as a believer himself. During his time in the Old East, when he was expelled from a religion, he set out to criticize a "masterpiece" such as "the prophet" and was propagated in the propaganda of Islam during the post-soviet period. In fact, it was not a crime to instigate Islam to those who live in a Muslim

country, to persuade them to convey their Prophet. Javid Efendi's guilt is in the face of the darkness of the face of Javid Efendi. "And" during the Soviet ignorance, the "Prophet" began to "leap upon God and start a social uprising"⁴ The topic of the "Faith" of the Hawd Prophet was taken from the Oriental history. The poet's most famous poem in "Sayavush" was the issue of the irony-Turan fight and the struggle of the roots of this struggle and the murder of the hero of the work, Sayavush, Mehdi Hussein, who distorted the analysis of the Sayâvush faction in a great masterpiece, wrote that "Javid is about to go out of his bosom"⁵, in fact, the guardian of the Hawd never "dropped from his stomach," for which he had a long history. In those years, Javid Efendi's themes and heroes were literally critical. The Soviet constructor, Ali Nazim, wrote in his essay "Revolution and Culture" in his article titled "The fight continues", "When the monk's backdrop is over, there are some unusual types, shadows, scenes. I thought their cognac Kromoy Teymur to the world unspeakable and Lightning Beyazit proud heads... Both Iran and the kingdom of Turan hating, cilgn a ehtirasin, intriqalarinin victims of the palace, in blood issuing Sayavush he dies... Behold, the prophets, Afet, Maral, Seyda. Hayyam comes from the very first of his life, said"⁶ Javid Efendi, who reflects on various periods of history in "Prophet", "Kromoy Teymur", "Sayavush" and "Khayyam", which is filled with national feelings, even works in "Sayavush", referring to the 624 th year of the prehistoric period⁷ Mammad Amin Rasulzadeh, who analyzes the "Kromoy Teymur", "The Prophet", "Iblis" and "Sayavush" dramas, tells Javid's story of the day to be a reality in Soviet society⁸ evaluated as. Saving the poetry of Sayavu?, which allows the Turkish history and society to refer to a more ancient period, from the turbulence of the thirst of the Turkish memory and the greatest warfare of Husein Javid for the sake of awakening national memory⁹ can even be regarded as a work that fascinates the tragedy of the 1930s:

1. Turan A. Javid Efendi, 2004, p. 306.

2. Israfilov H., The Development Issues of Azerbaijani Drama, Baku: Elm, 1991, p. 141

3. Turan A. Javid Efendi, Baku: Araz, 2004, p.143.

4. Huseyin M. Works. Ten volumes, IX volumes, Baki: Yecici, 1979. 632 s.

5. Garayev Y. Realism, Art and Reality, Baku: Science, 1980, pp. 289-87.

6. Turan A. Cavidname, Baku, Science and Education, 2010. p.208

7. Rasulzade M. A. Contemporary Azerbaijan Literature, Baku, 1990, p.35-36

8. Rasulzade M. A. Contemporary Azerbaijani Literature. Baku, 1990, p.35-36

9. Javid H. Works, Five volumes, IV c., Baku, Science, 2007, p.251

You're crazy, government! "
You have destroyed houses, justice! "
Tell me, is that justice boom?
That's the rumor that you call the government?''

One of the reasons for the national essence of the work is the syllable. Javid wrote the "Shakhsname" written by Firdovsi on the syllable. It is known that the first examples of the syllable were created during the period of Sayavush. For example, at this time, the slanders of the Alp Er Tonk's death were voiced with sincerity¹⁰

One of the works of Sayavush, propagandized by Javid's National Independence ideology, is an expression in the literary language of M. Rasolzadeh's political philosophy, "The Seasons of the Century." According to Rasolzadeh's resemblance to the Republic of Azerbaijan, the life of Sairavush Firdovsi, the hero of Firdovsi, was not shared between Russia and Iran, and between Iran and Turan, Azerbaijan, which is not distributed among Russia and Iran, is the same talent as the "The Arrival of the Century", reflecting the essence of the national ideology of the Azerbaijan Republic. Unlike Firdovsi's Officials, Rasolzadeh's idea of the Republic of Azerbaijan would one day be freed emphasized. Rasolzadeh believes that under the auspices of Turan, a country named Azerbaijan called Turan is the key to the new Turan, with no doubt as to the main role of the Azerbaijani people as a nation. The New Turkish-Turkish quarry is the old Turkish country¹ Like Rasolzadeh, Javid also considered the death of Hero Sayavush, that is, the occupation of Azerbaijan by Russia for Turan. M. Rasolzadeh wrote: "Javid's" Sayavush "has deep philosophical ideas² Undoubtedly, at the beginning of these ideas, Turan lived in the country. It is noteworthy that M. Rasolzadeh's Javid's "Prophet" is a very good work to show that the writer is looking for the opportunity to express his thoughts in the conditions of Bolsheviks, emphasizing that the love of the homeland is strongly expressed in the

sense of patriotism. There are many historical figures in the literature of Azerbaijan: Khayyam, Alp Arslan, Nizamul-mulk, Malikshah, Sabbah and others. Javid puts his reader on the "Khayyam", which he took to the post-Turkish era. The death of the nation in the terrible, Godless, uncircumcised soviet society in which he lived his tragedy was a joke, when he told the Bolsheviks the Prophet, Islam, and Turan. The death of the nation in the terrible, Godless, uncircumcised soviet society in which he lived his tragedy was a joke, when he told the Bolsheviks the Prophet, Islam, and Turan. Javid is not only a philosopher poet-dramatist, he is a great theorist, ideologist³ and today as they are created with the language of literature, today serves the national ideology. "I want the truth, only the truth," wrote Javid, wrote "the truth to the nation" and wrote with loyalty to history.

CONCLUSION

While writing Javid's works, he cited more historical truths, gave wide coverage to historical issues in his work, and along with his pride, beauty and majesty, the Orient also enriched with glorious history and cunning, warlike, fearless, irreplaceable, proud rulers. In the art of Hawaii, the Eastern theme was not only a fable, but also a literary-artistic trend. The essence of the practice of co-ordination is not the point of the East. In this sense, the great stories written by the great artists, cunning, their works, especially the heroes heroin, are capable of embodying the moral and spiritual principles of the Oriental tradition. In general, talk about the art of martial arts and its accomplishments, in fact, from history. Because of the fact that he is dealing with the syllabus we are looking at historical personalities such as: East Fateh (Amir Teymur, Y'ldirim Beyazit), Eastern Prophet (Prophet Mohammad), Eastern Thinker (Omar Khayyam), Oriental Lover (Sheikh Sanan), Eastern mythology (Satan), Eastern tangerine (Yildirim Beyazit), Eastern woman (Selma mom).

1. Turan A. Cavidnama, Baku, Science, 2010, p. 114

2. Rasolzadeh M. A. Contemporary Azerbaijan Literature, Baku, 1990, p.61

3. Rasolzadeh M. A. Contemporary Azerbaijan Literature, Baku, 1990, p.62

4. Huseynov R. Forever Javid, Baku, Nurlan, 2007, p.17