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LITERARY-AESTHETIC CHARACTERISTICS OF MAMMAD ASLAN'S EPIC POETRY

The artistic creativity of Mammad Aslan, a well-known representative of modern Azerbaijani poetry, an outstanding poet and publicist, attracts attention in terms of the variety of topics. Throughout his work, the poet has benefited from the rich folklore motifs of our people and enriched our national poetry to a great extent, both in terms of subject and idea. As we mentioned, the artistic creation of the artist is diverse. He is also known as the author of poetry samples with socio-philosophical content for adults, as well as interesting narratives and stories for children. The talented wordsmith, who dedicated a large part of his creativity to the young generation who is our future, was among the poets who defined the idea direction of modern Azerbaijani children's poetry with his extraordinary creative potential. It should also be noted that Mammad Aslan's poetic heritage is not limited to poems originating from the folklore thinking of the Azerbaijani people. At the same time, the poems written by the poet for young readers are very rich in terms of subject matter and artistic craftsmanship. In the artist's poems "Hopeless Bear", "Who opens the morning", "Bleak house", "Frightful trip" and "Ghafar reserve", he correctly assessed the interest and outlook of young readers. In these works, the motifs of folk tales and representations were used, and the negative characteristics of human nature such as greed, cowardice and conceitedness were criticized. At the same time, Mammad Aslan promoted friendship and companionship among young children in these poems. His lyrical hero is brought to the fore with his feelings and excitement. In his epic works, the author often addressed the topic of nature protection. With this, he instilled love for the motherland and the people in his young readers he wanted to see them well-educated, fearless, fearless and brave.

Key words: *folklore, thinking, poem, literary works, epic poetry, literature.*

The purpose of the article is to explore the poet's epic poetry creation and reveal its idea-artistic and artistic features.

Scientific novelty of the article is that the themes and ideas promoted by Mammad Aslan in his poems are relevant even today.

Main material. The poet, publicist Mammad Aslan, a talented representative of the literary generation that entered the history of Azerbaijani literature with the name of the sixties, has enriched our national poetry in terms of subject and form with his diverse literary and artistic creativity. In accordance with the poet's poetic heritage, which is rich in terms of themes, world of images and artistic craftsmanship that includes poems written for young readers along with syllabic lyrical poems originating from the folklore thinking of the Azerbaijani people? In general, the issue of artistic creativity, as one of the urgent problems facing literature, there is no doubt also applies to children's literature, which is an integral part of Azerbaijani literature. It is a well-known fact that any artistic work does not have high artistic aesthetic qualities cannot find its way into the hearts of young readers and affect their feelings.

That's why children's literature has its own specific stylistic features in terms of artistic craftsmanship. In the works written for young children, the naturalness, sincerity and ease of the artistic form must be taken into consideration that attention must be paid to the visuality of the images and the language of such works must have high lyricism, harmony and fluidity. It should be taken into consideration that dynamism, attractiveness and emotional language in the description of events and pictures are also the main conditions of an artistic work. Samad Vurgun, who expressed the demand that children's works should be in a high level in terms of artistic craftsmanship, wrote: "*Artistic words can make a child's heart shine like spring and prepare it for struggle, development and progress by taking it through darkness, and storms. Our children should get used to being sad as well as happy, crying as well as laughing and being moved. But all these complicated scenes of life should be written with such mastery that the bad feeling called disappointment*". [4, p. 142]

Among the artists who wrote works for children in Azerbaijani literature, Mammad Aslan's creativity is interesting in terms of its artistic quality and artistic

features. The poet always tried to combine form and content in his works. The poetic weight used by Mammad Aslan in his poems for young children is mainly syllabic. As in his poems for children, the wordsmith preferred 4, 5, 7 and 8 syllable stanzas in his poems, which we consider completely natural and correct. Because the expression of any poetic idea in azyllabic verses does not tire young readers, and the poetic text is easily understood by children, quickly memorized and remembered for a long time. Mammad Aslan's epic poetry, which has an important place in his literary heritage, includes the poems "Umsug Ayı", "Who opens the morning?", "Frightful trip", "Lonely house" and "Ghafar reserve". The poet, who is well versed in child psychology, was able to correctly assess the age level, interest and outlook of his readers in his poems, as well as in his poems. Talented word artist "Who opens the morning?" he intensified the pride and arrogance of the Rooster, the main character in his poem, as follows:

Səhər çağı bir xoruz-
Zər köynəyi qanovuz
Öz- özünü öyürdü,
Haray çəkib deyirdi:
– Mənəm açan səhəri,
Hər kəndi, hər şəhəri
Oyadıram yuxudan
Hələ sökülməmiş dan [2, p. 115].

The Rooster thinks that if he doesn't ban, he won't wake up in the morning, and people won't wake up, as if everything depends on his will. Even bragging about his pleasant booming voice, he is able to convince those around him:

Hünərimi görüblər-
Bu naxışlı medalı
Zil səsimə veriblər.
Pipiyim par- par yanır,
Qızıl rəngə boyanır.
Pipik deyil, bir tacdır,
Hamı mənə möhtacdır.
Banlamasam əgər mən,
Kim oyanar yerindən?! [2, p. 116].

The theme is "Who wakes up in the morning?" In his poem, Mammad Aslan, through the character of the Rooster, focused primarily on the negativity that occurs in human society. The main idea that the poet preaches to his young readers is that everyone who behaves arrogantly and arrogantly will be the fate of the rooster, the main villain of the poem. So avoid being arrogant and arrogant, so that you don't end up being laughed at like a rooster. The plot of the poem is simple and linear. The number of characters in the work is small.

In addition to content, Mammad Aslan's poems are sensitive to form, poetic scale, and rhyme. As an experienced artist, he knew very well that rhyme and tone in a poem not only increase the harmony and harmony, but also heighten the emotionality of the words. In this regard, the words used as rhymes in the poem "Umsug Ayı" differ in their semantic meaning capacity and fullness

Canda qüvvət,
Dişdə qüvvət..
Gərək tapam
Ayrı sənət.

Nə zamandı
Bekar, boşam,
Diş çəkməyi
Unutmuşam [2, p. 109].

The reader should not get the impression that writing this type of poetry is very easy. Here, the poet thought to write in a simple and comprehensible language-style as possible, taking into account the reader's age, way of thinking, and interest, and tried to use less syllabic words when choosing rhymes. In the first stanza of the poem, the poet successfully used artistic repetition as one of the means of expression that increases the emotionality of the artistic work:

Çil sağsağan
Sola, sağa,
Bu budaqdan-
O budağa
Cükküldədi
Uça-uça,
Ayı getdi
Arxasınca [2, p. 109].

In the poem, the word artist preferred to choose simple words that seem simple to the reader at first glance, but actually resonate with the level of artistic thinking of young children, and made an effort to use rhymes in a close position to each other, thus having a significant impact on the poetic structure of the literary text, adding to its rhythm and artistic emotionality. – multiplied. Konstantin Chukovsky wrote about this: "Rhymes in children's poetry should be used very close to each other. In almost all of the poems composed by the little ones, the rhymes are placed next to each other... Children find it very difficult to understand poems whose rhymes are not close to each other" [3, p. 114].

The laconic, simple, understandable, sincere and instructiveness of Mammad Aslan's creativity, which attracts attention in terms of his individual language and style qualities, indicates the originality of the language of poetry. Folkness is the main literary

factor that clearly reflects the ethno-poetic features of the language of poetry. Therefore, regardless of the genre, the language of works written for young children should reflect all the beauty of the mother tongue. The great literary scholar Firudin Bey Kocherli spoke about the irreplaceable role of our mother tongue in the historical destiny of the Azerbaijani people and wrote: "Each nation has its own mother tongue, which is its own property. The mother tongue is the moral vitality of the nation, it is the fluid of its life. Just as mother's milk is the fluid of the body, the mother's tongue is the food of the soul. Everyone loves their mother tongue as well as their mother and homeland" [3, p. 116].

In the poem "Umsug Ayyı", he tried to show the negative aspects of human nature, such as greed, arrogance and cowardice, in the image of the main character of the poem, Bear. The main theme of the poem is the exposure of greed. It is clear from the events unfolding along the plot line of the work that the bear, who is eager to eat honey, destroys the nest built by the bees under the stone, and thus the events reflected in the work revolve around the bear:

Ayı yaman
Balsızladı.
Hey deyindi,
Hey sızladı.

Qulağını
Yerə qoydu.
Yer altından
Hənir duydu.

Birdən onu
Sancdı arı,
Kömbələndi
Dodaqları [2, p. 104].

As a result of his greed, the bear can't control his anger, he attacks a large piece of stone covering the top of the beehive and tries to break it with his mouth, but in the process he loses his teeth and the bear, unable to bear the pain, asks for help from the informant magpie:

...Sağsağan
Hər yerdə varsan,
Sən çox şeydən
Xəbərdarsan.
Halımı gör,
Çarə göstər,
Ayı səndən
Kömək istər [2, p. 107].

The magpie takes him to the forest doctor rabbit to treat the bear's teeth. After learning about the

situation, the rabbit decides to pull the bear's teeth after tying the bear's arms to a large linden tree. However, seeing the pliers in the hands of the rabbit, the bear lost himself in fear and excitement, pushed the linden tree he was tied to with all his might, pulled it out from the roots, and ran into the forest. In the finale of the poem, Mammad Aslan instructively sums up the result of the bear's cowardice:

"Ay uşaqlar,
Məşədə siz
Onu ağacla görsəniz
Bilin, həmin
Ayıdır o,
Gəzib-gəzib
Bal tapmayıb
Umsuq olub
Qayıdır o.." [2, p. 114].

Because of his cowardice, the bear is exposed in front of the other characters, being ridiculed. What could be the reason why Mammad Aslan addressed such a topic? In our opinion, these are our future children's commitment to their country and people, moral, well-educated, fearless, fearless and courageous growth as true citizens. It should not be forgotten that the educational and cognitive importance of fiction is the main task, and above that was the question of raising a perfect person. It should be taken into account that young children have a strong desire to look like positive images, heroes, act and behave like them.

Mammad Aslan's poem "Frightful Journey" differs from other poems in terms of its dramatic structure. The events in the plot line of the poem, the theme of which is friendship and brotherhood, take place in a zoo. It describes the animals just waking up early in the morning on one of the hot summer days:

Bear
Sabahın xeyir, qonşucan!

Pitbull
Nə əcəb, tənbel Ayı,
Nə durmusan obaşdan?
Bear
İstirahət günüdür,
Maşını meşəyə sür,
Sərinləyək, dincələk [2, p. 119].

The car starts, the bear, which has not gone a bit, knocks on the top of the cabin:

Ay Alabaş, bir dayan.
Dovşan əl qaldırıbdı,
Götürməsək, ayıbdı [2, p. 121].

Thus, they have to drive the wild animals they meet along the way into the forest. Throughout the events described in the poem, the poet informs about

the unique characters of the main characters of the work, Bear, Hare, Hedgehog, Lion, Boar and Snake. They are able to find a language with each other, we observe cases such as Alabash's rudeness in controversial moments, Ai's rude behavior, and Hare's concession to his interlocutors throughout the work. The poet can skillfully convey the snake's selfishness, treacherous and malicious nature to young readers with an instructive incident that happened on the road during the trip. It happens that the group going to rest meets Ilan on the way. At this time, the Bear insists that we take the Snake with us. However, Alabash, Kirpi and Yavar do not agree to this proposal. At this time, the Bear speaks:

Sözümə qulp qoymağa
Gücü çatmaz heç kəsin.

Yavar

Yoldaşıqsa, mənim də
Buna var etirazım.
Mehriban dəstəmizə

Belə namərd nə lazım? [2, p. 129–130].

With the threat of the bear, Ila is also accepted into the group. When the car hits a bumpy road, the Boar loses his balance and stomps on the Snake's tail, while the Snake writhes and jumps on the Boar. And the boar shouts and says, "Wow, Ilan rang me!"

The car stops, and when Ilan tries to get out of the way, no one can stand near him because of fear. At this time, the Hedgehog clings tightly to the Snake's tail, and the Snake thrashes around and dies:

Everybody:

– Afərin!

– Sağ ol, Kirpi!

– Bax indi görürük ki,

Dediklərin düz imiş [2, p. 136–137].

The hedgehog pulls a thorn from itself and stings the Boar, as if sucking the poison from his body and spilling it on the ground. When the boar recovered and joined the group, "Ahsan, Yavara ahsan! Kindness to the hedgehog! We saved from danger! Rejected, insolent comrade!" shouts are heard. In our opinion, the last one is "Failure, poor fellow!" call, at the same time, becomes the idea of the work, and such a laconic and instructive opening of the main idea not only increases the impact of the work, but also becomes an indicator of Mammad Aslan's mastery of artistic craftsmanship.

The interesting aspect is that the poem "Fearful Journey" dedicated to friendship and companionship is characteristic of the animal world as well as a kind of mirror of the hadiths and interpersonal relations in human society. By giving the image of a snake, the author wants to say that no matter how much you

do good to any creature (be it an animal or a human being) with evil in its semen, its character will not change, it will show its true character as soon as the opportunity arises.

The poem "Ghafar Reserve", which occupies a special place among Mammad Aslan's works, is lyrical in its type. Therefore, "in lyrical poems, the feelings and emotions of the lyrical hero are brought to the fore rather than the events themselves. In such works, the author tries to express his opinion in a lyrical style" [5, p. 40]. The subject of the poem is dedicated to an important topic such as the protection of nature, which, in our opinion, should be connected not only with the relevance of the topic, but also with the poet's extreme love for nature. This desire that dominates the poet's heart of Mammad Aslan comes from his genetic memory. If it wasn't like that, he wouldn't sing again and again about the high mountains of Kalbajar, where he was born and grew up, the green forests, the humming springs, and the meadows full of flowers. The poem is lyrical and begins with a description of nature. Since the poet describes the natural landscapes from his imagination at a perfect level with the power of artistic words, while reading the poem, it is as if a tableau comes to life in front of our eyes. In addition to the color of each rose, each flower, which the poet describes with great inspiration, at the same time, he gives the reader such accurate information about the anatomical structure of each of them separately that you cannot help but be amazed. These facts once again show that the poet loved nature with all his being and felt it through the eyes of the heart and wrote them into verse:

Boz yamacda bir əl boyda yazı bax –

Dağın köhnə libasında zər yamaq.

Hər tərəfi əlvan gülün çələngi,

Hardan alıb ana torpaq bu rəngi?!

As can be seen from the poem, Mammad Aslan, who was amazed by the diversity of the "gallery" of colors in nature, without hiding his surprise, turns it into an artistic question and presents it to his readers. Pointing to the secrets of nature, the poet clarifies this question with his artistic and philosophical thought in the next verses of the poem. At the same time, the poet approaches the relationship between man and nature in the poem with a special sensitivity and presents it to his reader with great love. Mother nature, who is native to us, compared the bosom of nature to a kindergarten, and her babies to saplings and emeralds.

Yavaş yeri, balam yatır,

Oyadarsan yuxusundan [1, p. 98].

As can be seen from the poem, the poet tried to express his native attitude towards nature with the infinite love of a parent for his child.

It is known that folk poet Samad Vurgun was the creator of song-type poems in Azerbaijani literature. Mammad Aslan's poem "Ghafar Reserve" also consists of eight songs composed of nature paintings. The poet criticizes the hunters who illegally hunt wild animals and birds in the song "The song is silent, the heart is silent" in the poem:

Farağat dur, sakit dayan,
Tüfəngini sal ayaqdan.
Gülləni at tamahına,
Güllə atma bu gününə,
Güllə atma sabahına.
Sən Qafara baxsan bu an,
Baxışından odlanarsan.
Közə dönər sual, cavab.
Di oğulsan bəhanə tap [1, p. 99–100].

In the second song, "Flowers have a language", we find expressions that confirm the closeness of the poet's spiritual closeness to nature by mentioning the names of the meadow flowers, the violet, the purple flower, the thyme, the yellow-haired honeysuckle and the ivy, and describing each of them with their own characteristics. There is no doubt that the prototype is Mammad Aslan. Expressing his endless desire and love for nature in the image of Ghafar, the poet deeply regrets the indifference of people:

Hər gül sirli bir büsatdır,
Yaddaşımız yalınqatdır:
Çox şey çıxıb yadımızdan,
Deyəndə ki, böyük Loğman
Çiçəklərlə danışarmış,
Sözlər bizə gəlir yoxuş;
İnanmırıq bu qüdrətə –
Yad olmuşuq təbiətə [1, p. 103].

It should be taken into account that the qualities of artistic craftsmanship create a strong foundation for better understanding of the subject and understanding of the content, as a result, for a deep understanding of the idea of the work. It should be noted that the poetics of Mammad Aslan's poems, attempts at

innovation in terms of artistic form, language and style merits, naturalness of feelings, freshness of emotions indicate the artist's high artistic thinking and imagination. "Who wakes up in the morning?" and because the language of "Umsug Ayyi" poems is quite simple and understandable, it also allows for quick reading and memorization, each poetic idea is reflected in an extremely concise, understandable, clear language:

Ayı yaman
Balsızladı.
Hey deyindi,
Hey sızladı.
İmsilədi
Dörd bir yanı,
Bal üsküklü
Pətək hanı?
Qulağını
Yerə qoydu.
Yeraltından
Hənir duydu.
Birdən onu
Sancdı arı,
Kömbələndi
Dodaqları [1, p. 104].

Mammad Aslan, who is deeply familiar with child psychology, purposefully applied four (4) syllables of poetry for easy reading and memorization of the poem and waited for this measure from the beginning to the end. As you read the work with a simple and one-line plot, you feel that the poet skillfully used the possibilities of the four-syllable poem to create a playful, harmonious and educational poetic text. Since the poet knows folk literature well, he handled it with care while working with words and demonstrated the richness of the vocabulary suitable for children, and used our dialects and idioms that preserve the lexical richness and sweetness of our language as much as possible.

Conclusion. As a result, we can say that, as in Mammad Aslan's poems, the themes and ideas he preached in his poems are educating young children who are growing up as humanistic people of our time.

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**Іскандеров Б. А. ЛІТЕРАТУРНО-ЕСТЕТИЧНІ ХАРАКТЕРИСТИКИ ЕПІЧНОЇ ПОЕЗІЇ
МАМЕДА АСЛАНА**

Художня творчість відомого представника сучасної азербайджанської поезії, видатного поета та публіциста Мамеда Аслана привертає увагу різноманітним тем. Протягом усієї своєї творчості поет скористався багатими фольклорними мотивами нашого народу та значною мірою збагатив нашу національну поезію як у сюжетному, так і в ідейному плані. Як ми вже згадували, мистецька творчість художника різноманітна. Відомий також як автор поетичних зразків соціально-філософського змісту для дорослих, а також цікавих повістей та оповідань для дітей. Талановитий майстер слова, який присвятив більшу частину своєї творчості молодому поколінню, яке є нашим майбутнім, був серед поетів, які визначили своїм неабияким творчим потенціалом ідейний напрямок сучасної азербайджанської дитячої поезії. Слід зазначити, що поетична спадщина Мамеда Аслана не обмежується віршами, висхідними до фольклорного мислення азербайджанського народу. Водночас вірші, написані поетом для юних читачів, дуже багаті на тематику та художню майстерність. У віршах художника «Умсуг Айи», «Хто відкриває ранок», «Самотній дім», «Страшна подорож» і «Гафарський заповідник» він вірно оцінив інтерес і кругозір юних читачів. У цих творах використовувалися мотиви народних казок і уявлень, критикувалися такі негативні риси людської натури, як жадібність, боягузливість і марнославство. У той же час Мамед Аслан у цих віршах пропагував дружбу та товариські стосунки між маленькими дітьми. Його ліричний герой висувається першому плані своїми почуттями і хвилюванням. У епічних творах автор часто звертався до теми охорони навколишнього середовища. Цим він прищеплював своїм юним читачам любов до Батьківщини та народу, хотів бачити їх освіченими, безстрашними, безстрашними та сміливими.

Ключові слова: фольклор, мислення, поема, літературні твори, епічна поезія, література.