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## FOLKLORE TEXTS IN THE CREATIVE HERITAGE OF ELДАР BAKHISH (70–90-IES OF THE TWENTIETH CENTURY)

*The article considers the reflection of epic genres of folklore in the creative credo of Eldar Bakhish among the poets who turned to folklore after the 70s of the XX century, as well as the method of using forms of lyrical type with a peculiar style of philosophical comprehension, simple and clear language. The field of the poet's creativity, both poetry and prose, generally merges with the spirit of folklore, with folk thinking. This is due to his attachment to his root, national spirit and spiritual memory. The transformation of traditional images from folklore into the writer's artistic heritage is an indicator of the unity of the past and the present.*

*In the artistic heritage of Eldar Bakhish, folklore motifs are a source reflecting folk knowledge and artistic thought. First of all, relying on the creative experience of folklore, the poet turned to its themes, form and manner of expression. In the poet's artistic heritage, this form of address was generalized as a proportional distribution depending on the historical stage through which he passed.*

*The use of folklore samples of written literature has always been manifested in the artistic samples of the peoples of Azerbaijan and the world.*

*This idea and path are absolute. Because folklore is an echo of the past. And this independent attitude can be traced in the works of all the great masters of the word of the world.*

*Folklore material was the product of two main memories – the narrator and the listener, and is also a linguistic phenomenon of the era. That is why, when we talk about the folklore of the XX century of our literature, the issues of the native language, the national language, the folk language come to the fore. Because when translating folklore texts into written literature, a linguistic and stylistic process in the folklore style had to take place.*

**Key words:** *folklore, contamination, fairy tale, reciprocity, literature, image, lyrics.*

**The problem statement.** The 1960s in Azerbaijani literature were already the final stage of Soviet literature, and the beginning of this stage was marked by a return to national resources, ancestral roots.

Azerbaijani literature of the 1970s and 1990s laid the foundations for the appeal to folklore texts. Elements of folklore, which, perhaps, were never traced in the previous time frame, have now not spared the work of almost any poet and writer.

The result of this was that the appeal to folklore motifs and texts in Azerbaijani Children's Prose of the 1970s and 1990s regulated the qualitative presentation of fairy tales, novels, epics and short stories in a more original and diverse format to young readers. This, in turn, manifested itself in the children's prose emerging at the same period as a continuation of traditions in new conditions.

“Folklore is a verbal art that originated orally, embodying the spiritual and moral integrity and advanced worldview of the people who created it. This art of words reflects various periods and stages of development, starting from the early centuries of folk

thinking, national everyday life and national psychology of the people. In this art of the oral word, the primitive beliefs and rituals of the people turned into an artistic reality and survived it, and many of them have reached our days” [6, p. 16].

**The purpose of the work** is to show the place and role of folklore in the creativity of Eldar Bakhsh.

**The main material.** The use of folklore elements in modern children's literature gives it a special value. This value consisted of simplifying the language of prose with the vernacular, giving the language a national color, enriching the work with traditional images and motifs, and transforming the truth of art into true art was to give it a national spirit.

a) The connection of Eldar Bakhish with ashig literature;

Ashug literature, historically formed in oral form, with its proximity to the living vernacular language, occupies almost a sufficient place in the works of Eldar Bakhish. The poet, using the poetic example of “Aldi Ashug Maharram”, who performs the function of an individual in folklore, showed

his knowledge of the secrets of the world in love and his aversion to the world, expressing his style of expression of a ashig with special skill in the following three stanzas:

Əlin çatmaz, ünüm yetməz  
Düzü dünyaya-dünyaya.  
Qırğınamı gətiriblər?  
Bizi dünyaya-dünyaya? [1, p. 55]

Ocağım bu, işığı bu,  
Sünbülüm bu, başağım bu,  
Çatacaqmı aşığın bu  
Sözü dünyaya-dünyaya? [1, p. 55]

Mən aşığam, dindirməyin,  
Cin atına mindirməyin,  
Mən öləndə döndürməyin  
Üzü dünyaya-dünyaya... [1, p. 55]

The exchange genre, which is one of the common poetic forms of the love poem, represents a confrontation between ashigs who trust each other. And Eldar Bakhish created an interesting word game of immortal literary heroes, each of whom is known to everyone from oral folk literature, who change in the manner of lovers in his poetic sample called “Deyishme”. In this poem, Eldar Bakhish, adhering to a tradition rooted in folk artistic thinking, gives the first words and texts to Dede Gorgud. In the dialogue written in the Bayat genre, folk heroes – Karaja Choban, Sara Khatun, Goch Koroghlu, Sari Ashik, Yanig Karam, Lele of Yanig Karam and Khan Asli – each of them expresses their painful thoughts:

Dede Gorgud:  
Bölüşdürün dünyanı,  
Sazı mən istəyirəm.  
Atın nalından qopan  
Tozu mən istəyirəm [1, p. 66]

Dəmiri döyənə ver,  
Poladı əyənə ver  
Qılıncı deyənə ver,  
Gürzü mən istəyirəm [1, p. 66].  
After Dede Gorgud, Karaja Choban took the saz:  
Qara bax, quşbaşıdı,  
Turacın göz yaşıdı,  
Qış ovçunun qışıdı,  
Yazı mən istəyirəm [1, p. 67].

Sara Khatun, ruler of Aggoyunlu, known to us from history:

Ölüm ağqoyunludan,  
Dirim ağqoyunludan,  
Yerimi soruşursan,  
Yerim ağqoyunludan [1, p. 67].

Qoyun harda, biz harda,  
Dərə harda, düz harda...  
Qismət oldu Boz qurda  
Qara qoyunlarımız [1, p. 68].  
Dede Gorgud's answer:  
Xanım, başına dönüm,  
Qoyunun qurda qaldı-  
Qoyunun qurda qaldı,  
Ağrısı yurda qaldı [1, p. 69].  
Goch Koroghlu:  
Sara Xatın xatınların xatunu,  
Öz üstümə götürmüşəm adını,  
Yəhərləyin Koroglundun atını,  
Dədəm, onu dərd əlində qoymaram [1, p. 69].

a) Appeal to folklore motifs in poetry:

The issue of the use of folklore in children's poetry has attracted attention since the beginning of the 20th century, when children's literature began to form as a special creative field [5, p. 105].

The use of folklore in Azerbaijani children's poetry was carried out mainly in three forms:

1. Working with a certain change of whole themes taken from oral folk literature;
2. Taking certain parts and certain stories from objects and creating new works;
3. Not relying on any folklore theme, but using a folklore style, a system of artistic representation of folklore [5, p. 112].

In the poetry of Eldar Bakhish, one can find poetic and lyrical subgenres of folklore, the names of which are given below:

1. Stale images of poems;

Turning to the genre of lyrical folk poetry, the poet who signed the author's bayati created poems in four lines, each of which consisted of seven syllables. This poem, which he included in his book of the same name, written in 1979, has an interesting content:

Üçtəpə – üç dağ adı,  
Baxdım, yaram sağaldı  
Qışda baba demişdim  
Yazda gördüm çağadı [1, p. 33].

Three hills is a winter place, and its name comes from the presence of three hills here:

Bağçalar bağ oldular,  
Sünbüllər ağardılar  
Onlar üç təpə idi  
Birləşib dağ oldular [1, p. 33].

The poem “Love bayati”, written by the poet in the form of author's bayati, reflects the motives of love that came from traditional literature. Eldar Bakhish was able to fit his great love in a poem of four lines:

Mən aşıq aran yeri,  
Dağ yeri, aran yeri.

Qıblayə döndərmişəm,  
Sevgilim duran yeri [1, p. 37].

In this stanza of his antiquity, the poet sufficiently, in our opinion, showed his true thoughts, important aspects of communication, real life:

Mən aşığam, tükəndi,  
Evim, dədəm tikəndi.  
Oğlanlar-qayıqdılar,  
Qızlar avarçəkəndi [1, p. 37].

In the artistic heritage of Eldar Bakhish, one can find a form of conjugation. An essay written mainly under the influence of folk etymology is a new work written with reference to any existing artistic source. Sources filtered from the people's memory over the centuries are updated with appropriate additions in accordance with the era. The author's bayati "Old Bayati", written using a quote from the famous aphorism from the epic "Kitabi-Dede Gorgud", a rare pearl of our folklore literature, is precisely a continuation.

"Gəlimli-gedimli dünya",  
Gələn gəldi, gedən getdi.  
Beyrəri dü.mən öldürdü,  
Dədə Qorqud nədən getdi? [1, p. 35]

"Son ucu ölümlü dünya"  
Ölümünü istəmirəm,  
Mənim atım yonca yeyir,  
Bəlimini istəmirəm [1, p. 34].

a) Methods of using traditions by referring to the epic genres of oral folk literature (fairy tale, novella, epic, poem);

"The main theme of literary fairy tales created in the 1970s and 1980s was the victory of justice over oppression and good over evil. One of the main points here was that the young heroes defeated fanatics, villains and despotic kings with their wit and intelligence. So, the heroes effortlessly destroy all the negative elements with their own mind and logic. The created images were practically analogs of the heroes of fairy tales of oral folk literature. However, the new images kept pace with the times and appeared before the reader in a different form. Dwarf, Azman, Galbinur, Ahmad (Zahid Khalil – "The New Adventure of Azman and the Dwarf", "What happened to Kalbinur"), Hopbala, Topbala, Ahmad, Shahana, Kerim (A.Samadli) – "The Adventure of Matches", "Magic Carpet"), Abdullah, Veli (T. Mahmud – "The Mystery of the Valley", "Both Beautiful and native"), Maftun (Eldar Bakhish – "Agil") and others represented new children's characters of this period.

Fairy tales and epic plots influenced the work of Eldar Bakhish. The fairy tales found in the poet's work are literary fairy tales with a specific author and

were not distributed in any form until the creation of these fairy tales. Actually, this is the main question that distinguishes literary fairy tales from folk tales. In literary fairy tales, which are the product of the author's thought, the characters are often taken from real life, but at the same time mixed with fiction. In fact, literary fairy tales are divided into two parts according to their authors.

– Artists who prefer the national style – Eldar Bakhish, Ali Samadli, Yusif Azimzade;

– Artists who prefer Western literature, more modernist style – Zahid Khalil, Alaviya Babayeva, Tofiq Mahmud.

Trying his pen in the genre of the poem, the poet in his work "The side where the dog barks" is almost entirely replete with folk sayings, proverbs, saying, the image of a dwarf – a fairy-tale hero, idioms from the epic "Kitabi-Dede Gorgud". The fairy tale about Dwarfs known from folk literature with an interesting and original ending has become a literary fairy tale in the work of Eldar Bakhish. It is safe to say that the poet managed to convey to his young readers a traditional fairy tale with a different ending, revealing here his unique philosophical style of feelings:

Baxdı qəbi dağlara,  
Baxdı alçaq dağlara;  
Gedən yolu göstərib  
Üz tutdu uşaqlara:  
O dəfə getmədik biz,  
Gəlik gedək bu dəfə.  
Gedək əl-əl verib  
Biz,  
İt hürən tərəfə [3, p. 77].

In this fairy tale-poem, the poet created an opposition by referring to the genre of bayati:

"Apardı, ay apardı,  
Kamanı yay apardı,  
Divi-dəyirman daşı"...  
...Tələsik neçə-neçə  
Yal-yamacı aşdılar,  
Axırda gəlib yenə  
Bir yerə topladılar [3, p. 75].

Another folklore motif contained in the fairy tale-poem is the idioms of the use of folk idioms:

Bircə bu qalmışdı ki,  
Kor işimiz korlana –  
ələyimiz ələmə,  
Xəlbirimiz fırlana [3, p. 77].

In another fairy tale of the writer "Agil", explaining the seasons to the little hero Maftun, Agil turned to the genre of the riddle of oral folk art:

Üçü bizə yağıdı,  
Üçü cənnət bağdı,

Üçü yığıb gətirir,  
Üçü vurub dağıdır [3, p. 25].

Fairy tale is considered by many peoples as a genre that has a magical protective character. Karelians believe that it is impossible to tell fairy tales during the day, and at night you can protect yourself from evil spirits by telling fairy tales. Because a fairy tale told at night closes the house in a closed state, and evil spirits cannot pass through this state. Karelians consider it especially important to tell fairy tales on Christmas nights" [7, p. 75].

The artistic interpretation of mythological images in children's prose was very original and interesting in the work of Eldar Bakhish. Traces of the mythological and artistic worldview – the traditional image of "Khidir Nabi" – Nabi's meeting with two different characters in the poem "The Legend of Nabi". Azerbaijani folk literature is dominated by fairy tales written on the image of Khidir Nabi. This is largely due to the fact that Khidir Nabi's faith is multifaceted, and writers-poets approached this mythological image from different sides. In the poem "The Tale of Nabi", written with an appeal to the image of Nabi, the poet's traditional view and at the same time a new and independent way of expressing ideas are in the foreground.

Bir göz açmışdı Nəbi,  
Bir də açdı təzədən,  
Düşdü köhnə şırma.  
Təzə toxum, təzə dən [2, p. 43].

The poet turns to his little hero Nabi – the fugitive Nabi, Khidir Nabi. A new world is born in the children's imagination:

"Soruşdu:

Xıdır Nəbi,  
Sən kimsən, sən nəçisən?  
Xansan, bəysən, nökersən,  
Bənnasan, pinəçisən?" [2, p. 45]

Eldar Bakhish's interesting approach to the holiday "Khidir Nabi" connects all the motifs of the holiday "Khidir Nabi" from folklore with the ancient archetype "candle light". And in the face of this archetype, the motives of ancient Turkic traditions are shown – the gathering, the creation of man from light:

...Mənim bir axşamım var,  
Xıdır Nəbi axşamı.  
Yandıraram o axşam  
Neçə-neçə ağ şamı  
Çağırırım hamını  
Bu şamın işığına  
Gündüzün işığından  
Axşamın işığına [2, p. 48].

In the work of Eldar Bakhish, the style coming from ancient Turkic written monuments is noticeable. The style, the means of artistic description, proverbs and sayings, folk sayings are the priority of these works: "At the top of the high rank letter there was a leaf. There was also a boy from Sariat named Paz, who was standing next to a tall Plane tree hut" [4, p. 15].

**Conclusions.** Eldar Bakhish is an innovator poet in the field of literature of the 70s and 90s of the twentieth century, who in his fiction prose adhered to the tradition and creatively continued it. Most genres of folklore – fairy tales, riddles, lullabies, folk games and performances, sayings, proverbs and parables, thoughts from ancient Turkic traditions differ in interesting and original lines.

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#### Баширова С. М. ФОЛЬКЛОРНІ ТЕКСТИ У ТВОРЧІЙ СПАДЩИНІ ЕЛЬДАРА БАХІША (70–90-ТІ РОКИ ХХ СТОЛІТТЯ)

*У статті розглядається відображення епічних жанрів фольклору в творчому кредо Ельдара Бахіша серед поетів, які звернулися до фольклору після 70-х років ХХ століття, а також метод використання форм ліричного типу зі своєрідним стилем філософського осмислення, простою і зрозумілою мовою. Область творчості поета, як поезія, так і проза, в цілому зливається з духом фольклору, з народним мисленням. Це пов'язано з його прихильністю до свого коріння, національного духу та духовної пам'яті. Трансформація традиційних образів з фольклору в художню спадщину письменника є показником єдності минулого і сьогодення.*

*У мистецькій спадщині Ельдара Бахіша фольклорні мотиви є джерелом, що відображає народні знання та художню думку. Перш за все, спираючись на творчий досвід фольклору, поет звернувся до його тем, форми і манери вираження. У мистецькій спадщині поета ця форма навершення була узагальнена як пропорційний розподіл залежно від історичного етапу, через який він пройшов.*

*Використання фольклорних зразків письмової літератури завжди виявлялося в художніх зразках народів Азербайджану і світу.*

*Ця ідея і шлях абсолютні. Тому що фольклор-це відгомін минулого. І це незалежне ставлення простежується у творчості всіх великих майстрів слова світу.*

*Фольклорний матеріал був продуктом двох основних спогадів-оповідача і слухача, а також є лінгвістичним феноменом епохи. Саме тому, коли ми говоримо про фольклор ХХ століття нашої літератури, на перший план виходять питання рідної мови, національної мови, народної мови. Тому що при перекладі фольклорних текстів в письмову літературу повинен був відбуватися лінгвістичний і стилістичний процес в фольклорному стилі.*

**Ключові слова:** фольклор, контамінація, казка, взаємність, література, образ, лірика.