

FOLKLORE POETICS OF "HEYDAR BABAYA SALAM"

Heydar Babaya Salam ("Hail to Heydar Baba"), the best known Azeri Turkish poetical work by Muhammad Hussein Shahriar, is analyzed in this article. The study sheds light on the formal poetic structure of the poem, the idea and content sources within the folklore poetry. It has been determined that "Heydar Babaya Salam" reflects both mythical and folklore layers of Mohammad Hossein Shahriar's world. The poet founded the national style and sweet, effective communication in Tabriz dialect with "Heydar Babaya Salam". This is a characteristic feature for "Sahandiyya", "The language of the Turk", "Nightingale", "Dövməvəsövünmə", "Behjatabad memories", "Amanayriliq" and others written in the native language. Turning to the native language and national style from the literary environment in Persian language was a new way paved by Shahriyar not only in "Heydar Babaya Salam", but in the native language poetry as a whole.

Even though the poem written in the form of mukhammas came out as a fact of written literature, it can also be classified as a source of rich folklore. Of course, there are so many sources available for this poem and its various aspects.

Key words: *Shahriyar, poetry in the native language, "Heydar Babaya Salam", folklore, ethnic and national memory.*

The poem "Heydar Babaya Salam", which was turned into the symbol of Muhammad Hussein Shahriyar's poetry in the native language, gained fame for its writer at the Turkic cultural level and to some extent became an "identity card" for the poet, has a wide range of content and capacity. Since the date it was published, the poem has been appreciated by the public and became a perfect example of Shahriar's poetry. This poem became so popular that sometimes the difference between the name of the poem and the poet disappeared. M. Hajiyeva writes, "Heydar Babaya Salam" in which live national language, morality, moral and national values of the nation lie at its finest is the best example of taking advantage of folklore, time-tested live language of the people in a creative way, the miracle of Shahriyar's poetry. In this sense, those who call Shahriyar "the poet of Heydar Baba" for his poems in the native language are right" [4, P. 48]. The scholar rightfully emphasizes that Shahriyar is also called "the poet of Heydar Baba". This, of course, is an indicator for the popularity of "Heydar Babaya Salam". At the same time, the poem being so famous in a short period of time created a condition for the poet being memorized with that. That is why, today, when we say Heydar Baba, we remember Shahriyar, and when say Shahriyar, we remember Heydar Baba.

V. Ahmad who spoke about Shahriyar's poetry, the necessity for the formation of the poem "Heydar Babaya Salam" noted that "in Shahriyar's creativity there was a clearly seen trend towards patterns of folk poetry, especially its characters, and means of expression. Of course, this trend as a necessity comes from the people's love to rich literary and spiritual values.

In South Azerbaijan national and spiritual revival first and foremost affected the artistic style of the literary language. For this, the main source, of course, was the language of the folklore. In South Azerbaijan the revival in the artistic style of the literary language began in the 1950s with the influence of folklore style thinking. Ustad Shahriyar was creating new folklore examples while speaking the folklore language. Since the 1950s in South Azerbaijan literary language based on folklore traditions has begun to develop in such a way that even only with the influence of "Heydar Babaya Salam" in North Azerbaijani tendency to the folklore, its means of expression increased. Of course, in South Azerbaijan the language based on classical traditions, ghazal style of expression also existed, but the opportunity for the folklore style to lead the way was realized at that time at its best and sometimes samples came out that were too way difficult to differentiate from folklore samples..." [2]. Indeed, this tendency, shown in South Azerbaijani literature in the 1950s, manifested itself in Shahriyar's poetry, especially in "Heydar Babaya Salam" in a serious way. This poem written in the folk style and language was the direct reflection of South Azerbaijani folklore world. The scholar rightfully highlighted that some samples written at that time could not be distinguished from folklore samples. Indeed, Shahriyar's native-language poetry, which stemmed from the energy and the deepest layers of the folklore, came out in the spirit of folklore samples. One of such works, the most outstanding one was "Heydar Babaya Salam".

H. Anvaroglu who studied sources of Muhammad Hussein Shahriyar's poetry and also "Heydar Babaya Salam" noted: "he was giving a clear and right direction to modern Azerbaijani poetry by connecting Azerbaijani poetry with classical literature and national folklore sources away from the political and ideological environment" [3,

p. 276]. Shahriyar's creativity was really able to return to folklore roots by both adopting classical traditions and directing and getting the poetry out of political and ideological environment. In a time when hundred-year old Persian classical literature and Oriental Muslim traditions existed, the only way back to nationalism, of course, was the folklore. Therefore, Shahriyar who restored folklore samples, plot and motives from deep layers of his memory paved a new way to the poetry that is far from political and ideological purposes and based on pure ideas.

Of course, the formation of such a poem must have had a unique path of development. G. Garayeva wrote about it: "while Shahriyar had a unique well-known and recognized style in the Persian literature before the poem, he did not have a complete, polished style in this poem written in the mother tongue. However, the poet founded the national style and sweet, effective communication in Tabriz dialect with "Heydar Babaya Salam". This is a characteristic feature for "Sahandiyya", "The language of the Turk", "Nightingale", "Dövünmövəsövünmə", "Behjatabad memories", "Amanayriliq" and others written in the native language" [7]. Turning to the native language and national style from the literary environment in Persian language was a new way paved by Shahriyar not only in "Heydar Babaya Salam", but in the native language poetry as a whole.

Even though the poem written in the form of mukhammas came out as a fact of written literature, it can also be classified as a source of rich folklore. Of course, there are so many sources available for this poem and its various aspects – genre, form, content etc. Almost all of the researchers who studied Shahriyar's poetry put forward his views and considerations about this poem. So, here we will not talk about general topics like characteristics of the poem, the place of the poem in Shahriyar's poetry, we will take a close look specifically at folklore poetics of "Heydar Babaya Salam", because we think that reviewing issues from this perspective based on new scientific thinking and considerations will help achieve interesting results and conclusions.

While talking about folklore poetics of "Heydar Babaya Salam", one issue should be paid special attention. This poem is completely based on folklore patterns, styles and mechanisms. As we have emphasized in another article, in Shahriyar's poetry folklore is both formal poetic structure, the source of ideas and content, at the same time determining category in understanding and manifesting reality, and also a protection for ethnic-national memory and identity. If we review "Heydar Babaya Salam" from this perspective, we will understand some issues more deeply.

First of all, we should say that this poem in terms of formal poetic structure is in quantitative (i. e., syllabic) metre, in the form of mukhammas (size 11). It has two parts. In the first one there

are 77 stanzas, in the second part there are 48 stanzas. Every stanza contains 5 lines. The first 3 lines are in the form of AAA, the fourth and fifth lines are in the form of BB. They all together create a complete literary work depicting a special scene, event, character, or memory" [9, p. 20]. Indeed, there is no significant difference in between the two parts considering style, form, content and essence. In both parts Shahriyar visits his motherland – Heydar Baba where he spent his childhood. He depicts events happening in Heydar Baba and in its surrounding, people and their fate, society and its problems. In most stanzas the poet addresses Heydar Baba expressing his all thoughts. The language of the poem is simple, and its style is clear, understandable and fluid. The poem is in the people's language, in the form of mothers' and grandmothers' lullaby:

Heydar Baba, as the sun sets over the village,
And the children have their dinner,
When the moon appears from behind the clouds,
Tell them stories from us too,

Put a lot of thoughts into our stories! [10, p. 40]

If we look at the poem's language, style, content and events unfolded there, we will see that all of these things have been expressed in the pure mother tongue with folklore sincerity. The power of the poetic language as in the example of the Moon and Sun led to the manifestation of human feelings and excitement, and created an opportunity for the expression of the poet's emotional feelings counting on the relations based on our myths and legends. All this, of course, stems from Shahriyar's folklore understanding and feeling its smallest elements. We can say with confidence that the masterpiece of Shahriyar's heritage, his native-language poetry is "Heydar Babaya Salam". Considering natural scenery in the poem and its order, G. Garayeva noted that this fact is related with the plot: "the poet follows orders while describing Heydar Baba with beautiful landscape art. In addition to the specific details of the season, choosing specific details seems like a complete scene. The first 4 stanzas of the poem describe harmony and tinges of four seasons. This trick, which is an introduction in classical literature, defines general mood, course of events unfolding throughout the plot, and is an artistic generalization in the folk literature. Shahriyar's poems draw attention with its innovative peculiarities as a continuation of both traditions. The poet relying on both folk poems and traditions of classical literature directs the attitude to the object and related descriptions to the certain purpose. "Thunders", "floods rush down", "the flight of partridges", "rabbits hopping out of the bushes", "blossom of gardens", "Nowruz flowers and snow drops blossom", "when the clouds wring out their clothes" and other real images are not only figurative descriptions, they also pave the way for the generalization of the main idea, and its being concrete" [7].

Apparently, the researcher underlines that details observed in the nature of language and style

of the poem are connected to folk language, style and folklore poetics. She relates these details observed in a classical tradition and folk style to innovative qualities. On the one hand Shahriyar's poetry is based on the traditions of classical literature, on the other hand it is associated with the folklore with its all meanings and implications. When it comes to the source of content of "Heydar Babaya Salam", we can say that in the core of the poem lies homesickness, longing for motherland, languor, the motive of sadness, which is common for Shahriyar's poetry. Of course, the idea of the poem is based on the coverage of the past, ancestors, forefathers' places where their spirit wanders, and bitter memories in colloquial language. Definitely we can say that the source of the content of the poem is the folk art, its time-tested values and realities, the energy of folk language and style and people's psychology. Thanks to the greatness of Shahriyar's poetry and his talent, folk life, folk language, folk style and emotion are reflected in such a way that it becomes impossible to distinguish it from folklore samples, folklore poetic world.

The energy source for revealing characters, motives, events and details in the deepest layers of the poet's memory is the folklore, mythological thinking, and the realm of myth. The most important evidence for this is the poem being completely based on the address to Heydar Baba (to the mountain, the mountain cult) as if with the help of this object there is a passage to the higher world, higher than the time and space. E. Guliyev who analyzed "Heydar Babaya Salam" shed light on addressing forms and wrote about the fact in the second part: "address to Heydar Babaya differs from other addresses in other parts of the poem. Interestingly enough, such addresses which are distinguished with its severe public content have consistent characteristics. It means they come one after another in stanzas. In terms of the essence, its meaning is classified as follows:

1. Attitude to events (Ask this cursed universe, What does it want from this chaos it has created);
2. Direct intervention in the events (Discover who created the division between us);
3. Solution to the problem (Heydar Baba, give birth to brave sons, Break the necks of the wicked)" [8, p. 183].

As you can see, addressing forms to the mountain are different in the poem. Among them the poet distinguishes content, meaning specificity and nuances. If you look at each of the three forms, you will see lamenting, resentment, longing, languor, sadness in all of them. However, the expression of these cases is so beautiful, so perfect and poetic that it seems like two men who have not seen each other for a long time are commiserating, having a sincere conversation, because these thoughts are in a very clear and simple language, in the folk style. For the poet the way out from this problem is in the folklore poet-

ics, within the framework of mythological thinking. Thus, turning to Heydar Baba he asks him to give birth to brave sons. Of course, this is not something real that can be explained logically. In this way the poet reminds the poetics of the mountain in mythological thinking, its fertilizing function, the role of ancestor and father, being cognizant of secrets of mythological worlds. This, in turn, directly comes from mythopoetic thinking. Therefore, we must pay special attention to the addressing forms to the mountain.

As can be seen clearly from the above analysis, it is not sufficient to consider folklore poetics of "Heydar Babaya Salam" at the level of formal structure, in a simple and outwardly visible way. Here the essence of the folklore lies in the deeper layers, the form, content and idea of the poem. As in Shahriyar's native language poetry, in this poem as well the folklore reality acts like a determining category in understanding. Therefore, the issue should be approached from this perspective. In this regard, the essence of the poem, its rhetoric which is the backbone should be paid attention. As it is known, this is the name of a mountain in South Azerbaijan. This mountain stands in the center of the poet's all ideas. As we mentioned, in Shahriyar's poetry the mountain is seen as a special nature object. Not only in this poem, but also in his other works both Heydar Baba and other mountain names are mentioned several times.

In the poem "Heydar Babaya Salam" folk memory acts like both ethnic-national memory and as a protection factor of the identity. In all cases, the poet realizes the reality within ethnic national context and culture. Its mountain, stone, desert, meadow is conditioned with the closeness which comes from the ethnic memory. Therefore, the poet praises these objects with love:

When your partridges take flight,
When the rabbits hop out of the bushes,
When your gardens have burst into blossoms,
May you remember one name too,
And make our depressed hearts happy. [10, p. 37]
Heydar Baba, the geese of Gurilake,
The musical melody of the wind at twisted highways,
The summer and autumn seasons of the village,
Are like moving pictures in front of my eyes!
I sit and watch them within myself! [10, p. 38]

Let's take a look at these two stanzas taken from the poem. The poet fully understands his homeland. For him, partridges in the air, rabbits hopping out of bushes, flowers in the garden, the geese of Gurilake, the wind of twisted highways summer and autumn seasons of the village – all of these things are the characters of the environment and reality that is dear to him. The inspiration for the poet to depict and envision these images in such a way is closeness to homeland and also ownership to ethnic-national memory and appreciation. These feelings are manifested in the pattern and content of the folklore. In other words, the poet's world is characterized by ethnic-

national memory and images, and it shows itself clearly.

The main idea and energy source of Shahriyar's creativity, especially in case of the poem "Heydar Babaya Salam", is the folk memory and folk art traditions. That is why while learning Shahriyar's native language poetry, we follow the spirit of the folklore in every stanza, line and even word.

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Зейналова Вусала. Фольклорная поэтика поэмы "Приветствия Гейдар-бабе"

В статье рассматриваются особенности поэтики "Приветствия Гейдар-бабе" – самой известной азербайджанской поэмы Мухаммада Хусейна Шахрияра. Особое внимание уделено формальной поэтической структуре поэмы, идее и источникам в рамках фольклорной поэзии. Установлено, что "Приветствия Гейдар-бабе" отражает как мифические, так и фольклорные пласты поэтического мира Шахрияра.

Ключевые слова: Шахрияр, азербайджанская литература, "Приветствия Гейдар-бабе", фольклор, этническая и национальная память.

Зейналова Вусала. Фольклорна поетика поеми "Привітання Гейдар-бабі"

У статті розглянуто особливості поетики "Привітання Гейдар-бабі" – найвідомішої азербайджанської поеми Мухаммада Хусейна Шахріяра. Особливу увагу приділено формальній поетичній структурі поеми, ідеї та джерелам у межах фольклорної поезії. Встановлено, що "Привітання Гейдар-бабі" відображає як міфічні, так і фольклорні пласти поетичного світу Шахріяра.

Ключові слова: Шахріяр, азербайджанська література, "Привітання Гейдар-бабі", фольклор, етнічна та національна пам'ять.