

PATRIOTIC TRADITIONS IN ABAY DAĞLI'S PLAY "DADE GORGUD"

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Abstract: One of the drama works written on the motif of the epic "Kitabi-Dada Gorgud" is the play "Dada Gorgud" by the Azerbaijani writer Abay Dagli (1909-1989), who lived in exile. In this work, the author freely approached "Kitabi-Dade Gorgud" and tried to express his thoughts and opinions about the modern world, reality, especially national conflicts, by referring to history. The main direction of our today's study is to compare the examples of both epic types.

Key words: play, epic, describe, epic

ПАТРИОТИЧЕСКИЕ ТРАДИЦИИ В ПЬЕСЕ АБАЯ ДАГЛЫ «ДЕДЕ ГОРГУД»

Аннотация: Одним из драматургических произведений, написанных по мотивам эпоса «Китаби-Дада Горгуд», является пьеса «Дада Горгуд» азербайджанского писателя Абая Даглы (1909-1989), жившего в изгнании. В этом произведении автор свободно подошел к «Китаби-Даде Горгуд» и попытался выразить свои мысли и мнения о современном мире, действительности, особенно национальных конфликтах, обращаясь к истории. Основное направление нашего сегодняшнего исследования – сравнение примеров обоих эпических типов.

Ключевые слова: пьеса, эпос, описание, эпос.

INTRODUCTION

The author of the play, Mirza Abay Dagli - Aghayev Jamil Ibrahim oghlu, was born in Shusha, received his first education at the Shusha realni school, came to Baku after 1920, graduated from the language and literature faculty of the Pedagogical Institute. He also started his literary work in the 20s, published lyrical poems, articles and stories in periodicals. Because of his great interest in science, he began to write a candidate's thesis on "XI century Azerbaijani literature". He went to war in 1941 and lived in exile until the end of his life. Literary critic Maarif Teymurov, who gave information about the biography of Mirza Abay Dagli, also points out such information that a personal fund of Mirza Abay Dagli was created in the Azerbaijan State Literature and Art Archive named after S. Mumtaz. The most perfect works he wrote in exile are "Fuzuli", "Captive souls", "Dade Gorgud", "Atatürk", "Balan-balam", etc. plays" [1, 5-6].

The play "Dada Gorgud" is one of the works prepared for publication after the decree of Mr. Heydar Aliyev on the jubilee of the saga "Dada Gorgud". The work was prepared for publication by the director of the Azerbaijan State Literary and Art Archive, literary critic Maarif Teymur. The book also includes a short introduction to the play "Dada Gorgud" by the author - Mirza Abay Dagli. The author writes about writing this work: "Our famous grandfather was made into a film hero by the artists of Soviet Azerbaijan (we are talking about the film "Dade Gorgud" based on Anar's script - X.A.). We do not know the artistic value and ideology of the film.

I had an old training to write a stage play in this unique hero cinema. I was more busy with my play "Fuzuli" and completed my play "Dade Gorgud", which I had planned in several ways. In recent years, a competition was opened in the Ministry of Culture to introduce our elders. When I heard this, I removed my Grandfather Gorgud plans from the files. Although I revised a draft I

prepared according to my latest plan and completed my play, I did not submit it to the Ministry of Culture competition. I just wanted this play, which I have not performed in any theater, to be broadcast.

In the play, the annual feast, the failure of the black tent, and the maturation of Buhaj are described from the story of Dirsa Khan's son Buhaj, and some examples of other stories and battles are shown.

In the preface of the stories: "The man of your mouth was a complete knower. He would solve the problems of the Oguz people. No matter what the work is, they wouldn't do it without talking to Grandfather Gorgud" - if Grandfather Gorgud, known as Grandfather Gorgud, could be revived on the stage with the same full masculinity, my hope for this work will also be revived" [2, 7-8].

DISCUSSION

Mirza Abay Dagli's play "Dada Gorgud" is called "play" and this "play" consists of 3 acts and 7 tableaux. A closer look at the play reveals that it was indeed not written for the stage, but simply for reading and broadcasting. Because in this play, the movement and dynamics necessary for the stage, as well as for a real drama, are weak, the performance effect is not visible in the play. Here are 1, 2, 3 Ministers, 1, 2, 3 Boys, 1, 2, 3 Grooms, 1, 2, 3, 4, 5 Ladies, who are not included in known painting except for the images of Deda Gorgud, Dirsa Khan, Bayandur Khan and Bugaj. 1,2,3,4,5 Girls, as well as Armenians, Georgians, Romanians (three men in each national group) and husbands - soldiers (10-12 husbands) participate. The author himself arranges the "stage layout" to "place" these participants.

"All curtains and tableaux pass through 4 decors" - Dirsa Khan's room, Bayandur Khan's room, a region at the foot of the mountains and a wide square. However, these decorations and tableaux provide only an external - decorative appearance of the play.

However, despite all this, the play "Dade Gorgud" attracts attention with two important features.

The first is that the ties between the past and modernity in the play are very strong in the work, that is, the author calls to preserve the age-old traditions that have passed from the world of Dede Gorgud for centuries and have been passed down from generation to generation. What are these traditions? Patriotism, patriotism, loyalty to the Turkish people, respect for elders, parents, love and respect for women, love, love, faith in the power of words, and the spirit of hatred against foreign invaders.

Second, to once again introduce to the modern generation who our historical enemies, the Armenians, are.

However, other issues are highlighted in the play: the organization of the army, the management of the state, its domestic and foreign policy, the economic situation of the people, etc. As it can be seen, the author expressed his attitude to the problems that sound relevant in the modern era by referring to history - the Dede Gorgud epic.

The main hero of the play is Deda Gorgud. He is not only the elder of the clan and the great poet, but also the closest adviser of Bayandur Khan and Dirsa Khan. At Bayadur Khan's party, Dede Gorgud plays the instrument and says:

If the great ruler does not love his country,
I don't know how big it is.
...To a body filled with blood for a life,
You're always bleeding, man, what's that?

... Man came to the world for life,
it is necessary to live to the fullest.
...If people speak and understand,
No war, no pain, no sorrow.
...The man at the head must lead the way,
It should always shine around.
... If hatred spreads from the ground, the surrounding people
Those who are high are doomed to fall [2, 24-25].

That is why Bayandur Khan takes advice from Deda Gorgud in every action and agrees with his wise ideas. An instructive scene is depicted in the play. Bayandur Khan tells Dede Gorgu that today I want to teach our officers a lesson. Here, the ministers visited. They are surprised when they see Dede Gorgudu in Khan's room. The first minister says: "This cannot happen. I will not accept. Who can be better than me? First of all, Khanlar Khan, then me, of course, and then you. Who will be, that Grandpa Gorgud. He is neither a prince nor a prince. Ali is a melodious Ozan. A folk singer. What will the people realize that their ozan can consult with khans and ministers. Is this happening?" [2, 30].

The ministers gather and Bayandur Khan says that Deda Gorgud is also participating in this meeting as a representative of the people. We cannot have a secret business from Deda Gorgud.

Three issues are discussed in Khan's consultation. On each of these issues, ministers fail to come up with any sensible proposals. Just as Deda Gorgud says the most correct words, Deda Gorgud gives the most correct advice. Thus, the conflict between Deda Gorgud and the Viziers (especially the First Vizier) begins. The Viziers who were defeated in Deda Gorgu by the side of Bayandur Khan, who were silent before his knowledge and wisdom, want to talk to him privately and in official language. The vizier tells him that this is the place of nobles and princes. We are statesmen from birth. As you admit, you are a people person who is used to a very simple life. In other words, it is better if you turn back to those people and leave. Otherwise, many things will happen to him. They fear in Deda Gorgu and say that they will slander him in the future. Dede Gorgudsa says: "I will not stay here. No abode can be as dear to me as my homeland. Nothing can separate me from the corners of my beautiful home. No force can block my path from the west to the east, from the north to the south. Our life is there, your comfort is here. Let everything be yours here, let everything be yours. Property, status, rank, position, fame, ministry" [2, 38-39]. Thus, Dede Gorgud leaves. But Bayandur Khan does not believe what the ministers say about him.

The main determining course of the plot line in the play is the stories about Dirsa Khan and his son Bugaj. Dirsa Khan is offended by Bayandur Khan because of the black tent reserved for the childless and leaves the party without joining the party. In the epic "Kitabi-Dada Gorgud" in the "Boy of Dirsa Khan's son Buhaj", Dirsa Khan leaves the assembly for this very reason. However, Dirsa Khan's wife came and said: "Hey, Dirsa Khan! Stop moving! Get your tent on the ground! A stallion from a horse, a bull from a camel, a ram from a sheep! Make your Inner Oguz and Outer Oguz gather on the gentlemen! If you are hungry, you are satisfied, if you are poor, you are equipped." Free the debtor from his debt. Gather meat like a hill, our blood is alive like a lake. Have a great wedding! Need to speak! May God give us a widow with the applause of one prayer" [3, 18].

CONSILIUON

In the play "Dade Gorgud", this advice is given to Khan Dirsa by Deda Gorgud. The end of the play ends with Dede Gorgud applauding Khan's son Buhaji and Khan's daughter Bulja. The

scene of killing the bull is replaced by a sword fight in the play. The author himself notes in the remark that girls and boys look like the youth of the new era.

The meeting scene with Armenians, Georgians and Romanians in the play "Dade Gorgud" is also interesting. Of course, there is no scene of such a meeting in any of the Dede Gorgud clans, and the clans specifically talk about Oghuz enemies - infidels. However, in this play, Mirza Abay Dağlı used such a modern technique to remind us where and when our current troubles come from.

Their dialogues tell about the insidious, invading intentions of those who have been eyeing this land in the ancient history of Azerbaijan.

"I Armenian: We Armenians are always pioneers. We will defeat these Turks before Georgians and Romanians.

II, III Armenians: We will do it, we will do it.

Armenian I: First here (looks to the right. Then there. Then the next. Every place will be ours. Ararat will rise with us. Its snowy peaks will remain only for us.

Armenian II: Turks will be crushed.

Armenian III: Georgians and Romanians will also disappear.

I Armenian: Death to all, to all! Let's go ahead! Let me complete this exploration. Then let our army advance.

I Georgian: No. No one can go ahead of us.

Georgian II: We will take every place from the Turks.

I rumulu: We are Romanians. We always say that. Only we will defeat these Turks" [2, 60-61].

The battle begins and the invaders return defeated. I Georgian says that Turks fight in peace and unite in war.

The result

Of course, the play "Dada Gorgud" is more of a modernized work, where the tendency to "read" history anew and reinterpret it in the light of modern artistic thinking prevails. If Kamal Abdulla does not hide his desire to visit the hidden layers of the world of Dede Gorgud in the play "Jesus", Mirza Abay Dagli turns history into the truth of the artistic word with a new criterion.

Literature

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