

BAKHTIYAR VAHABZADEH'S LYRICS

Perikhanim Soltangizi (Huseynova)

Associate professor Department of Literature Teaching Technology ASPU. Azerbaijan, Baku

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Abstract: The article states that the number of members of this school, which was founded in the 1950s and 1970s, is expected to increase in the future. A specific viewpoint is presented of the modern lyricism of Bakhtiyar Vahabzadeh. It is observed that in his recent works, Vahabzadeh, as in earlier decades, stays faithful to the fundamental internal direction of his poetry (with lyricism being a prominent direction and genre in his poetry). At the same time, it is justified that the lyrical beginning of these poems reflects new, important qualities in the poet's work, with the idea of national independence being expressed in his lyricism with richer, more vivid colors. The author points out that the poet's poems reflect not only his own "self" but also his character. The poem "I am dissatisfied with myself" is given as an example.

I want reckoning
From my nights and days.
I am troubled, I am dissatisfied –
With myself all my life.
I am the broken-stringed instrument
Of our artistic world,
The only thing I am content with
Is that I am dissatisfied with myself

In this brief excerpt of poetry, the poet creates a reflection of his own character and conveys that he has been troubled throughout his life. Mehdi Huseyn rightly titled one of his articles about him "The Troubled Poet."

The researcher shows that Bakhtiyar Vahabzadeh's lyricism has developed in connection with the political, social, and global events of the era, and emphasizes that this has always been the case and continues to be so. This is why we see an entire era's lyricism in his poetry, including his special lyricism, and in this sense, we can speak of various stages of his lyricism. For instance, it is possible to identify stages such as the 1950s–60s, the 1970s–80s, and national independence (the 1990s) in his lyricism. Of course, it would not be correct to think that these stages in Bakhtiyar Vahabzadeh's poetry are sharply distinct from one another. Vahabzadeh's lyricism has maintained its individual poetic spirit and characteristics throughout all stages of its development.

Subsequently, the researcher discusses the development, deepening, and enrichment of the idea-philosophical and poetic content of Bakhtiyar Vahabzadeh's lyricism, as well as the adoption of new modern qualities. In this regard, the researcher characterizes the poet's recent works, coinciding with the late 20th century, as a continuation of his poetic school. The author notes that the poet reflects on issues of national independence and sovereignty in his poems, directing poetic tools towards clarifying, meaningful and, most importantly, concrete solutions to these issues. The researcher states that the poet's lyrical "self" expresses itself in relation to these matters.

The researcher reviews the poet's recent lyricism as a cohesive whole, first noting the multifaceted nature of the national independence theme in Vahabzadeh's poetry. The idea of national independence attracts attention in Vahabzadeh's work, with aspects such as self-awareness, oppression and freedom, our national identity, Turkism, the contemporary state of the nation, human acknowledgment before God, and so on. The researcher concludes that the poet's

"self" is entirely engaged in explaining and understanding these concepts for himself. The researcher enters into scientific debate, basing his reflections on quotations.

The article examines the themes of love in Bakhtiyar Vahabzadeh's lyricism. In poems such as "May the nights extend", "Which of us is absent", "Was not worth a greeting", "What a pity", "Drizzling rain", "You said", "Just me and silence", "I would like to forget", "You should know" and others, the elements of love are explored, with a focus on reunion, longing, separation, and the feelings and thoughts of the lover.

The researcher characterizes the poet's lyrical hero as a purveyor of feelings and emotions, a bearer of universal values, and a figure with unique characteristics.

Philosophical ideas in the poet's love poems are also highlighted. The researcher provides scientific substantiation of their opinions through quotations and engages in extensive debate.

The article emphasizes the search for trust, loyalty, and belief among loving hearts in the poet's creative work. The researcher also characterizes the poet as one who describes the realm of the heart.

The researcher points out that in the quatrain of "I said-you said", the poet creates a philosophical meaning in just four lines, shedding light on the poem's merits.

By bringing attention to the poet's definition of love, the researcher recalls the sayings of classical poets. This involves referencing the works and love philosophy of Fuzuli and Khagani, comparing Bakhtiyar Vahabzadeh's philosophy of love with that of the classical poets.

The article also discusses the poet's love for his homeland and language. Bakhtiyar Vahabzadeh is studied as a lover of his homeland and language. The author highlights that the theme of love holds a special place in the poet's more than seventy books of poetry.

By reviewing the creation dates of the poems "Was not worth a greeting" and "What a pity" the author compares their ideas, content, and artistic aspects. The author also draws attention to the opinions of well-known and influential thinkers about the poet.

Keywords: poetry, poem, lyric, theme, poet

ЛИРИКА БАХТИЯРА ВАХАБЗАДЕ

Аннотация: В статье говорится, что ожидается рост числа членов этой школы, которая была основана в 1950-х и 1970-х годах. Представлена определенная точка зрения на современный лиризм Бахтияра Вагабзаде. Отмечается, что в своих последних произведениях Вагабзаде, как и в предыдущие десятилетия, остается верным основному внутреннему направлению своей поэзии (лиризм является заметным направлением и жанром в его поэзии). В то же время обосновывается, что лирическое начало этих стихотворений отражает новые, важные качества в творчестве поэта, причем идея национальной независимости выражена в его лиризме более насыщенными, яркими красками. Автор указывает, что стихотворения поэта отражают не только его собственное «я», но и его характер. В качестве примера приводится стихотворение «Я собой недоволен».

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В этом кратком отрывке из поэзии поэт создает отражение своего собственного характера и передает, что он был обеспокоен на протяжении всей своей жизни. Мехти Гусейн справедливо назвал одну из своих статей о нем «Обеспокоенный поэт». Исследователь показывает, что лиризм Бахтияра Вагабзаде развивался в связи с политическими, социальными и мировыми событиями эпохи, и подчеркивает, что так было всегда и продолжает быть. Вот почему мы видим в его поэзии лиризм целой эпохи, в том числе его особый лиризм, и в этом смысле мы можем говорить о различных этапах его лиризма. Например, в его лиризме можно выделить такие этапы, как 1950–60-е, 1970–80-е и национальная независимость (1990-е). Конечно, было бы неправильно думать, что эти этапы в поэзии Бахтияра Вагабзаде резко отличаются друг от друга. Лирика Вагабзаде сохраняла свой индивидуальный поэтический дух и особенности на всех этапах своего развития.

Впоследствии исследователь рассуждает о развитии, углублении и обогащении идейно-философского и поэтического содержания лирики Бахтияра Вагабзаде, а также о принятии новых современных качеств. В этой связи исследователь характеризует последние произведения поэта, совпадающие с концом XX века, как продолжение его поэтической школы. Автор отмечает, что поэт в своих стихах размышляет о проблемах национальной независимости и суверенитета, направляя поэтические средства на прояснение, содержательное и, главное, конкретное решение этих вопросов. Исследователь утверждает, что лирическое «я» поэта выражает себя в отношении этих вопросов.

Исследователь рассматривает недавнюю лирику поэта как единое целое, в первую очередь отмечая многогранность темы национальной независимости в поэзии Вахабзаде. Идея национальной независимости привлекает внимание в творчестве Вахабзаде такими аспектами, как самосознание, угнетение и свобода, наша национальная идентичность, тюркизм, современное состояние нации, человеческое признание перед Богом и т. д. Исследователь приходит к выводу, что «я» поэта всецело занято объяснением и пониманием этих концепций для себя. Исследователь вступает в научную дискуссию, основывая свои размышления на цитатах.

В статье рассматриваются темы любви в лирике Бахтияра Вахабзаде. В таких стихотворениях, как «Пусть ночи продлятся», «Кто из нас отсутствует», «Не стоил приветствия», «Как жаль», «Моросящий дождь», «Ты сказал», «Только я и тишина», «Я хотел бы забыть», «Ты должен знать» и других, исследуются элементы любви, с акцентом на воссоединении, тоске, разлуке, чувствах и мыслях влюбленного.

Исследователь характеризует лирического героя поэта как проводника чувств и эмоций, носителя общечеловеческих ценностей и личность с уникальными характеристиками.

Также выделяются философские идеи в любовных стихах поэта. Исследователь дает научное обоснование своих мнений с помощью цитат и вступает в обширную дискуссию.

В статье подчеркивается поиск доверия, верности и веры среди любящих сердец в творчестве поэта. Исследователь также характеризует поэта как того, кто описывает сферу сердца.

Исследователь отмечает, что в четверостишии «Я сказал-ты сказал» поэт создает философский смысл всего в четырех строках, проливая свет на достоинства стихотворения.

Обращая внимание на определение поэтом любви, исследователь вспоминает высказывания классических поэтов. Это включает в себя ссылки на произведения и философию любви Физули и Хагани, сравнение философии любви Бахтияра Вагабзаде с философией классических поэтов.

В статье также обсуждается любовь поэта к своей родине и языку. Бахтияр Вагабзаде изучается как любитель своей родины и языка. Автор подчеркивает, что тема любви занимает особое место в более чем семидесяти поэтических книгах поэта.

Рассматривая даты создания стихотворений «Не стоило приветствия» и «Как жаль», автор сравнивает их идеи, содержание и художественные аспекты. Автор также обращает внимание на мнения известных и влиятельных мыслителей о поэте.

Ключевые слова: поэзия, поэма, лирика, тема, поэт

INTRODUCTION

The number of members of this school, which was founded in the 1950s and 1970s, is expected to increase in the future. Before expressing such a view on Bakhtiyar Vahabzadeh's modern lyricism, it is essential to first note that, as in recent decades, Bakhtiyar Vahabzadeh continues to maintain fidelity to the core, internal orientation of his poetry in his latest works (with lyricism being a significant direction and genre in his poetry). At the same time, these poems suggest that the lyrical beginning reflects new, important qualities in the poet's work, with the idea of national independence being expressed in his lyricism with richer, more vivid colors. His poems reflect not only his own "self" but also his character. The poem "I am dissatisfied with myself" is a prime example of this.

I want reckoning
From my nights and days.
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In this brief excerpt of poetry, the poet creates a reflection of his own character and conveys that he has been troubled throughout his life. Mehdi Huseyn rightly titled one of his articles about him "The Troubled Poet."

Main body

The poetry of spiritual values

Bakhtiyar Vahabzadeh's lyricism has developed in connection with the political, social, and global events of the century. This has always been the case and continues to be so. This is why we observe the lyricism of an entire era in his poetry, including his special lyricism, and in this sense, we can discuss the various stages of his lyricism. For example, it is possible to identify stages such as the 1950s–60s, the 1970s–80s, and national independence (the 1990s) in his lyricism. Of course, it would not be correct to think that these stages in Bakhtiyar Vahabzadeh's poetry are sharply distinct from one another. Vahabzadeh's lyricism has maintained its individual poetic spirit and characteristics throughout all stages of its development. It would be more accurate to discuss the development, deepening, enrichment of the idea-philosophical and poetic content, as well as the adoption of new modern qualities in his lyricism. For instance, it is significantly

characteristic to describe the poet's recent works, specifically those from the late 20th century, as a continuation of his poetic school. In these poems, he reflects on issues of national independence and sovereignty, directing his poetic tools towards clarifying, meaningful, and most importantly, concrete solutions to these issues. Almost all his poems express how the poet's lyrical "self" deals with these matters. "His poetic 'self', individual style, and lyrical hero stand out with clear features in the landscape of our poetry." [2. Foreword]

When considering the poet's recent lyricism as a whole, we must first note the multifaceted nature of the theme of national independence in Bakhtiyar Vahabzadeh's lyricism. The idea of national independence in Vahabzadeh's work attracts attention through aspects such as self-awareness, captivity and freedom, our national identity, Turkism, the condition of the nation, and human confession before God. The poet's "self" is entirely engaged in explaining and understanding these concepts for himself.

National independence, in Vahabzadeh's lyricism, is primarily about self-awareness. According to the poet, in order to achieve self-awareness, the people and the nation must return to themselves and preserve their dignity and identity. Vahabzadeh has specifically and individually addressed this idea in his poem "I must be myself." The motto of self-awareness is the central and main motif of this poem. The entire poem consists of the development and deepening of this idea.

Perceive and understand yourself,
Stop bowing first to this one, then to that one.
By flattering others so much
You're your own worst enemy.

In the following lines, the poet continues this idea within the context of the Eastern and Islamic world.

We lost ourselves completely,
Where's the vigor, where's the pride?
The old East that once ruled the world
Is now acting upon the orders of the West.

Thus, the relationship between the East and the West in Bakhtiyar Vahabzadeh's lyricism is placed in a broader, more comparative context of national self-awareness, making its poetic impact possible. As noted accurately by the esteemed professor Vaqif Yusifli, "The great Sabir's 'Hophopname' was a laugh amidst tears, conveying the call and cry to his people to 'realize yourself.' Bakhtiyar's 'Bakhtiyarname,' on the other hand, is neither tears nor laughter. It consists of the sometimes fervent, sometimes angry, rebellious calls of a wise poet-philosopher. 'O my people, realize yourself and think... Seek a way out from the calamities that have afflicted you for centuries, and take lessons from history!'" [3, p. 98]. Vahabzadeh instills in his readers a sense of national dignity. The lack of such a sense diminishes and dehumanizes both individuals and nations.

By God, we got sick and tired of bowing to strangers,
But we didn't get bored of imitating others.
We lost ourselves, we become unrecognizable
Because of mixing our pure blood with others.
This world doesn't want to recognize us,
We let ourselves get drowned in imitations.

Realizing and living this truth is difficult; it is a bitter feeling. The lyrical hero and poetic "self" of the poet experience and live with this reality. It is precisely for this reason that Bakhtiyar

Vahabzadeh's lyrical hero arrives at the most decisive conclusions in the search for truth. The only way out of the difficult, dramatic situation of "realizing oneself" is:

I want to be known by my own voice,
Enough that I lived like a convict,
I want the eyes of the world to see me
The way I am: with my good and my evil.
I am the way I am, whether black or white,
Why should I imitate others?
I have to be myself, only myself,
If I am not myself, then I am nothing..

To avoid being nothing, both the people and the individual must be themselves. This is the final idea in Bakhtiyar Vahabzadeh's lyricism.

At the same time, we must note that there is another theme related to this idea in Vahabzadeh's lyricism. This theme is national identity. Among the poet's recent poems, "Who are we?" is specifically dedicated to this theme. In this poem, the poet's thoughts revolve around the question, "Why have we not passed the test of the century?" He wrestles with this question and searches for answers to this internally and spiritually troubling question.

For many years I have pondered:
Among the ranks of nations, we too are present.
We will put out the eyes
Of those who threaten our land.
We are so noble
That we understand from a small sign,
Distinguishing rightful force from oppression,
And placing things in their rightful place.

The poet's thought is: if we are like this, why haven't we passed the test of the century? Why? The poet seeks an answer to this question. He turns to God and asks for answers to these painful questions. He wants to learn from God who we are:

Now I ask the Great Creator:
Tell me, who are we?
Are we the oppressed or the oppressors?

Why does the poet make this question so urgent? We approach the answer to this painful question in the subsequent lines. More precisely, we clarify for ourselves the reasons behind these questions posed by the poet.

We are like a seed that does not grow on stone;
While we are oppressors to ourselves,
We are the oppressed to others.
For the land that slips away,
Our hearts are torn to pieces;
The oppressor takes land from us,
And we seek peace from the oppressor.

According to the poet, these are the bitter truths of our reality. Having become estranged to ourselves, we have lost our identity. Because of this, God has turned away from us.

In Bakhtiyar Vahabzadeh's recent lyrical poems, there is another motif. This is the theme of being truly free after gaining independence. We are free, but free from what and how? This question concerns the poet.

Having escaped from foreign oppression,
We fell into our own.

What is the reason for this? Bakhtiyar Vahabzadeh poses the question and directs his lyrical judgments towards seeking an answer. Why are we now under our own oppression rather than foreign rule? Because our freedom actually means liberation from high moral values, from the heritage that history has left us. Because we are cloaked in falsehood, freed from fear and the fear of God.

We have no equal in deceit,
This one slanders, that one accuses.
In destroying the homeland and plundering,
Freedom from fear and the fear of God.

It is also very important that Bakhtiyar Vahabzadeh, while showing our national grievances, looks for their causes and culprits not outside but within ourselves. This is where his lyricism is close to Sabir's poetry: it is a continuation and a new manifestation of his civic themes. Bakhtiyar Vahabzadeh also sees many of our problems in our continued adherence to old habits. In his poem titled "Intent", he draws attention to some problematic old aspects of our national character:

To cross the river, we struggle and toil,
While the Armenian has already crossed it long ago.
To climb a flat hill, we labor and strain,
While the Armenian shows his nose from the mountain.
Without doing any work, in vain,
We have the habit of crowing like a rooster.
In the market, while choosing a horse,
The Armenian is riding in our own yard.

Our situation doesn't improve, indeed this era
Seems to work against us.
We incubate our own eggs,
While the Armenian chick peeks at us.
The UN podium! Loud and clear,
It elevates one and crushes another.
While we explain our rights,
The Armenian's oppression is justified.

Thus, the poet lists other situations of this kind and naturally arrives at the question: Why are we like this? And in his subsequent poetic reflections, the poet concludes:

There is a path; until we traverse that path,
Until we change our old blood,
Until we forget the fairy tales,
Until we firmly hold the helm of time,
Until we blend the flow of time with our own flowing blood,
Until we feel the agony of disgrace,

Until we are ashamed of our miserable state,
History will be ashamed of our soul.
Future generations will see us as strangers,
They will establish a court, set up a tribunal,
And grandchildren will brand their ancestors.

In Bakhtiyar Vahabzadeh's lyrical poetry, certain motifs might not be new, but their relevance is heightened due to their connection with the issues of national independence at the turn of the 21st century. The poet, by enriching these motifs with elements of modern life, has made them a prominent feature of contemporary lyrical poetry. Having established his lyrical "self" in the 1950s and 60s, Vahabzadeh, by the end of the century, created a robust and advanced poetic school. This school continues to nurture members of the middle and younger generations.

The late people's poet Nabi Khazri characterizes Bakhtiyar Vahabzadeh as follows: "Bakhtiyar is a distinguished poet of Azerbaijan, deeply and indissolubly connected to his people. He drew from the classical traditions of our poetry to create his own modern-spirited, modern-purposeful poetic world (school)..." [4. Foreword]

Bakhtiyar Vahabzadeh's poetry and poetic school represent a school of moral values.

Theme of Love

In Bakhtiyar Vahabzadeh's work, the theme of love is multifaceted. His affection extends to women, the homeland, and the language, and is expressed extensively, holistically, and concretely in both his poetry and his journalism. This love is undivided. Bakhtiyar Vahabzadeh, as a lover, remains true to his passion. Naturally, the poet's love for his homeland and language transitions from personal to universal significance and then social and political importance. Love for women, on the other hand, is an expression of the poet's personal lyrical feelings. Without such passion, the poet would not truly be a poet; even if he were, his poetry would lack the emotional depth and impact required to affect human spirituality. Vahabzadeh's poetry emanates from "a state of passion, from a passionate inner world."

Bakhtiyar Vahabzadeh is the author of over seventy poetry collections. In these books, the theme of love holds a special place. These poems are distinguished both by their philosophical content and by the lyrical protagonist who embodies feelings and emotions. The poet's lyrical hero is a bearer of universal human values. He possesses unique, characteristic traits. The feelings experienced by the lyrical hero—such as excitement, union, separation, and tears—are portrayed naturally.

In Bakhtiyar Vahabzadeh's love poems dedicated to women, such as "When you smile", "Drizzle", "May the nights extend", "Was not worth a greeting", "What a pity", "I said-you said", "Only I and silence", "I wish to forget", "Which of us is not here", "I am so longing", "If you leave, come back", "I am jealous", "I would give", "Surrender", "Voluntary prisoner", "To tell you" and others) themes of union, longing, separation, and the feelings and thoughts of the lover are vividly portrayed. These poems reflect Vahabzadeh's quest for love, happiness, and the cry to achieve it. His love poems are described as "the spiritual suffering, heartache, and yearnings of a modern human that do not fit into time or space."

Main Body

In the poem "Only I and silence"[1. page 5.] the poet portrays the excitement and longing of a lover waiting for his beloved at night. Everything is dark, and it seems that nature, along with the people, is asleep. Only the lover and silence remain awake, with silence appearing as a confidant, sharing the wait for the beloved. Morning is approaching, ready to illuminate the

surroundings with its light, but there is still no sign of the beloved. The lover continues to wait in anticipation and longing alongside silence:

Time passes, the moon circles, a new radiant dawn will rise,
The hour hand met the minute hand, yet you still haven't come, alas!
Life now sleeps, silence in the sky, silence on earth,
Only I am waiting with longing for you, and silence too.

The poem "I said-you said" is structured as a dialogue and follows the style of folk poetry. The central theme of the poem revolves around trust and faithfulness. The poem features two main characters: the lover and the beloved. In the poem, the lover endures the whims and caprices of their beloved and shows understanding and patience. In return, the beloved reassures the lover of their own loyalty and commitment.

I said, "Come, abandon this caprice of yours."
You replied, "I am as playful as a butterfly."
I asked, "Do you not have a home?" – You said, "I will bloom
On the breast of the world, like a flower."

In this quatrain, the poet conveys a profound philosophical meaning, exploring and emphasizing the importance of trust, fidelity, and belief between loving hearts.

Prominent folk writer Suleyman Rahimov praised the poet, stating: "You are exceptional in poetry. You are the breath of your master Samed Vurgun, and you are the most worthy disciple of our Samed... let his eagle-like, majestic poetry spread across the entire Earth." [4]

In the poem "Was not worth a greeting", the emotions, feelings, and sorrows of a five-year period are depicted. The content of the poem reveals that the poet's five-year experience was not in vain. The "bloody torrents" that flowed from the poet's heart due to longing narrate the ballads of unfulfilled love and passion.

The poem has an intriguing backstory. It is said that the poet, Bakhtiyar Vahabzadeh, experienced a deep love during his student years with a girl who was studying a foreign language in a different faculty. After graduating, she was assigned to work in another country. Vahabzadeh protested this assignment, asking her to stay, but she did not heed his pleas. As a result, they were separated forever. The poet eventually married someone else, while the girl never married throughout her life. Years later, by chance, they encountered each other in the city. The poet greeted her, but she not only ignored his greeting but also refused to even look at him.

How did you pass by me without even looking at my face?
Did you change your greeting of love out of fear?
Or have you become untrue to your vows and pride?
How could you be so close yet so distant?
Our sweet smiles, our bitter lamentations—
Was not worth a greeting?

In the poem, the poet criticizes his beloved for indifference, infidelity, and breaking promises. However, by the end, he realizes his own mistake. He understands that he is the one at fault and that he has deeply hurt the girl's heart in such a way that forgiveness is no longer possible. The beloved has become a distant and unattainable flower, and the lover laments and mourns the loss.

Storm, rage on! Wind, blow fiercely! Let me wither and fall...
You left, and as I looked after you, my soul departed from my body.

How could you pass by me so indifferently?
I sighed, and leaves rustled above my head, my love.
Didn't your heart stir at all?
You didn't even look back.
Why didn't love cut off your path?
Is this our gain?
Has that unspoken greeting become our farewell?
You wronged me, and suffering suits me.
To a love that never received a greeting, death is fitting.

"The girl, however, was hurt by the poet's infidelity, her heart broken and resentful. She did not find joy in a chance meeting, and by not receiving a greeting, she expressed her mourning for her love and her feelings towards him."

If only the poems "What a pity" and "It never reached a greeting" had not been written at different times, we could conclude from the content of both poems that "What a pity" is a continuation of "It never reached a greeting".

The poet, lamenting "Alas, those fiery days gone by," reminisces with deep sorrow about the days spent with his beloved, regretting that such moments will never be lived again.

"Alas for those eyes, those gazes,
They will soon look upon another.
Alas for those divine arched brows,
They will be tested by sorrowful thoughts.
Alas for those lips that resemble a flower,
Another will touch those lips."

"The poet, on one hand, is jealous of his beloved's affections towards another. On the other hand, he laments that his beloved will not forget him, will constantly think of him, and will remember him, which will lead to wrinkles on her forehead and the testing of her divine arched brows. In this doomed love that ends in eternal separation, he still feels himself guilty. He regrets both the suffering and the joyful moments experienced by both his beloved and himself. He feels remorse for not being able to protect their love and for having given his happiness to another person.

In "I wish to forget", he writes about the feelings and emotions he experienced from the separation. He has drunk the bitter potion of separation and endured the torments of love. Although he tries to push the past out of his mind and imagination, he cannot remove it from his heart, as he has loved deeply. True love and genuine affection cannot be forgotten. Even though he wishes to forget, he cannot control his heart. The lover's anger may transcend boundaries, but it is in vain. Love is a feeling that has taken away his 'mind, will, and patience' and made him its prisoner."

"He cannot extinguish the fire of my love.

Even if my anger floods and overflows like a torrent."

"The great Fuzuli, who remains a prisoner in the hands of love, said: 'If reason were to prevail, would I not have abandoned the love of my beloved?' In Fuzuli's description of love, inspired by Nizami, it is said: 'Love is what exists in the world; knowledge is just a fleeting word.'"

Bakhtiyar describes love in this way:

It is such a care, such a sorrow,

That it can diminish you from your hundred-year journey."

"The path of love is a sorrowful caravan. Here, patience, will, and reason are powerless. The great poet Khagani states that there is no joy or happy day on this path:"

"Alas for the hearts of lovers scorched by love,
Who have not breathed a single breath of air except yours.
None have ever seen their joyful day,
And no breeze of happiness has ever followed them."

According to Bakhtiyar, love is such a fire that it both burns with longing and devastates the heart's abode with separation: "You said: 'These sorrows have exhausted me, but the world will not fall apart if we separate.' I replied: 'No! The world will not fall apart, but our heart's world will be left in ruins.'" In the poet's philosophy, the world is indifferent and causes separations that devastate hearts. The lover advises his beloved not to follow fate's whims and avoid separation, as separating would leave their love-filled hearts in ruins. By expressing the meaninglessness of the heart's realm without love, the poet emphasizes the importance of love and seeks the beauty of the heart's abode within it. Here, the poet conveys his philosophical thoughts and complains about the world's unreliability.

The poet extols love as a beautiful feeling, asserting that those in love become more beautiful, and this beauty comes from the loving gazes exchanged between them: "If I had not looked at you, you would not appear this way." There is a saying among people: "Those who love become beautiful." This is often said to young men or women who have changed in appearance or demeanor due to love. Bakhtiyar Vahabzadeh has utilized such popular sayings in all genres of his work. The poet also seeks beauty in eyes that see beautifully, recalling the philosophical idea that "You see Layla with Majnun's eyes," a saying that circulates among people.

The poet, who laments that his beloved did not fulfill the promises made, accuses her of being unfaithful to her vows. The poem "Don't rain" is filled with anticipation, unease, excitement, and joy. It is an uncomposed, melancholic melody. The young man, hurrying to a meeting, is frightened by the clouds and the "patterned" falling rain. After all, someone is waiting for him on the green meadow he is rushing towards. He pleads with the heavens not to empty their "hearts" upon him, not to rain, not to drench him, and not to turn his joy into sorrow or poison. He then states that he is not afraid of the rain, that he will go to the meeting despite it, open his heart, and that his complete love will act as an umbrella, protecting them from the rain.

Even if it rains, I will go,
We will meet in the rain.
Our love will unfold over us,
Like an umbrella, protecting us.

For Bakhtiyar, what is love? It is the ability of the woman you love to sense and understand you from your gaze, to recognize you from a distance by the sound of your footsteps. This is the real affection expected from the beloved. If the woman you love is truly affectionate and if you have sought a shared happy life with her, she will indeed feel your presence. She will distinguish your footsteps among a hundred or even a thousand. "If you love me, you should know by the sound of my footsteps that Bakhtiyar is coming." This sound of footsteps, whether coming from near or far, is significant.

"Understand from the gaze, comprehend from the words,
Be sensitive, my beloved, throughout your life."

Fikrat Qoja writes about the lyrical emotions in the poet's work: "He calls the woman with such a sublime love that she should recognize him even by the sound of his footsteps. Amidst the sounds of cars, trams, tractors, airplanes, and terrifying weapons, love persists. The one who can identify his love by the sound of footsteps lives beautifully. Humanity becomes noble, elevated, standing beautifully with its love in the face of a menacing and indifferent technology known as progress." The poet's attitude towards women also reflects the characteristic image of Azerbaijani men. [3. p.49]

"The essence of Bakhtiyar Vahabzadeh's lyricism lies in the feeling of love. Nothing is transient; everything is complete and profound, reflecting a poetically lived inner mood." [3. p.11]

The poet is in love: "I take pride only in this, my native language, my chest burned with love throughout my life," and "To love one's homeland is to love one's homeland; this is also the poet's greatest duty."

For every artist, language is a fundamental tool. Regardless of how talented someone may be, if they do not understand the nuances of their native language, they are deprived of creating a true work of art, even if they are deeply connected to their inner world and consumed by the fire of love. From the moment Bakhtiyar Vahabzadeh took up the pen, he realized this truth, and his love for the homeland intensified in the struggle to protect the native language. During the times when he was trying to establish himself as a poet, he observed that his native language was being pushed to the background in high circles, state documents were being written in Russian, and many national schools in the capital were being internationalized. He called everyone to vigilance, both directly in his poetic works and indirectly in his journalistic articles. In the Soviet era, opposing the dominance of the Russian language in education and administration, and the expanding network of its influence, meant falling into the clutches of the empire. Even then, Vahabzadeh had found a way to strike against the communists with their own weapons. He sought to convince the political leadership of the republic to return to the truth, relying on the thoughts of the founder of the Soviet state, B.I. Lenin, and the highest laws of the empire, arguing that the Russian communists were diminishing the rights of brotherly peoples and humiliating the culturally rich Russian people, including Pushkin, Dostoevsky, and Tolstoy.

In his journalistic writings, his rebellious ideas were often ignored because Bakhtiyar Vahabzadeh, who wielded his pen as a sharp sword, used the words of V.I. Lenin as his shield. He demonstrated that: "For different nations to live together freely and amicably... there must be complete democratism. No nation should receive any privilege, and no language should be granted any advantage! Minorities should not face even the slightest pressure or injustice!"

The poet was deeply astonished after reading the article titled "Without arguments" by special correspondent S. Romanyuk in the January 16, 1988 issue of the newspaper Komsomolskaya Pravda. The article reported that in Kyrgyzstan, a republican scientific-practical conference was held on the topic of "Patriotic education and national training in the labor collective." During his speech, Chingiz Aitmatov entered into a polemic with A. Tokombayev on issues such as the opening of kindergartens and schools in the national language and the learning of Russian and Kyrgyz by Kyrgyz people. Aitmatov raised his voice in protest against the diminishing status of the Kyrgyz language. Romanyuk was outraged by Aitmatov's critical stance on this important and painful issue. The reporter wrote: "...Aitmatov, from the podium of that conference, stated that such work (Kyrgyz language lessons for non-Kyrgyz) is unnecessary and mockingly asked: 'If Kyrgyz people do not know their own language, who will the Russians learning Kyrgyz talk to in this language?'" Bakhtiyar Vahabzadeh responded with a letter to

Komsomolskaya Pravda, opposing Romanyuk's politicization of the Kyrgyz people's dire situation. He argued: "Why does S. Romanyuk think that behind these words lies a form of national limitation and national arrogance? Isn't the love for one's native language, the care for its development, and the desire for kindergartens and schools in the native language a fundamental right of every people? Is demanding such a basic, elementary right by any free people considered national limitation and arrogance? After all, S. Romanyuk had previously reported in the November 29, 1987 issue of the same newspaper that there was only one school in Frunze (now Bishkek) where Kyrgyz was taught! Why does this tragic fact not concern the 'respected' reporter? If such a fact were in any foreign country, how much uproar would we cause?" After reading Vahabzadeh's letter, Chingiz Aitmatov became interested in his literary work, wrote a foreword to the Russian edition of his works, which were awarded the State Prize of the USSR, and visited Baku to meet the poet.

For Bakhtiyar Vahabzadeh, who considers the native language to be the spirit, moral world, psychology, and "creative destiny" of the people, a person can express their deepest and most subtle feelings only through the language learned from their mother and reinforced in secondary school. Through the native language, everyone can convey to others their thoughts, emotions, and understanding of the world – and Vahabzadeh himself drew the fluency, splendor, and power of his poetry from this very language. During the Soviet era, his greatest achievement was to ensure the use of the native language in official state institutions. It is no coincidence that in 1989, he welcomed with great joy the book titled *Problems of the National Language in Judicial Proceedings* by Doctor of Law M. Jafarquliyev, which was published in Russian by Azernashir. The poet immediately called the author to express his wish for the book to be published in the native language as well and praised the author's achievements in his press writings, valuing them highly.

When the poet sees individuals who have lost faith in the future of the nation holding high state positions, he does not hide his anger. He doubts that those who make decisions based on convenience rather than principle will ever value the native language, which is considered the honor and dignity of Azerbaijanis, and he tears off the masks of such individuals. He advises them not to flutter like nightingales in other languages while being indifferent to the fate of their compatriots and not to fall into despair. He remains confident in the bright future of his nation and is boundlessly faithful to the future, language, and culture of the Azerbaijani Turks who have produced great figures like Fuzuli, Sabir, and Uzeyir Bey. When discussing issues related to the homeland and the native language, he does not speak into the air but addresses specific individuals, urging them to prevent the loss of our own privileges and to avoid obstructing progress and achievements. He emphasizes: "You still do not understand the simplest truth that the native language should not be chosen based on time, but should be preferred and loved above all other languages simply because it is the native language. People do not love their homeland only because it is beautiful and prosperous. They love it solely because it is their homeland."

In the 1990s, seeing that his concerns were being taken up by his contemporaries further increased B.Vahabzadeh's faith in the future. He was deeply moved by E.Tahirzadeh's article "Mother tongue and freedom" (published in the "Azadliq" newspaper on July 19, 1991, and also in an open letter addressed to the editor of the newspaper titled "The source of problems") which elaborated on and reinforced what the poet had been stating for nearly 40 years through his poems and articles. E.Tahirzadeh's assertion that "...the Georgian, Armenian, or Estonian ruling mafias do not agree to sell out their nation's interests at the last moment because the sense of 'national

interest' that has permeated their consciousness along with their mother tongue does not allow this. However, the 'Eastern' mafias (Azerbaijani, Uzbek, Turkmen, etc.) that have come to power mainly through corruption and by exploiting their working people easily betray their people at the last moment to avoid losing their wealth and power..." was highlighted as a reflection of his innermost feelings. He considered the promotion of individuals who spoke Russian and protected Moscow's interests in Azerbaijan as the starting point of our misfortunes. As a result, despite numerous decisions and decrees, he lamented that the mother tongue had not gained official status in the republic, and the old practices persisted, with the grinding mill continuing its work and causing frustration for the nation. He emphasized that while leading figures in other nations in similar situations acted in a completely different manner, our own leaders needed to take heed. Even during the period of stagnation, the Baltic republics, Georgia, and Armenia used their mother tongues in state administration, whereas in Azerbaijan, despite many decisions and decrees after the restructuring, the old situation continued, causing him deep distress.

However, as soon as independence was achieved, within a year the situation completely changed. Those who had fervently defended the Russian language began to stammer while speaking in their native tongue and started enrolling their children in Azerbaijani schools instead of Russian ones. It turned out that solving the problem that B.Vahabzade had been highlighting for decades was quite simple. In reality, the discomfort of our Russian-speaking "nightingales" was of a different nature. In his article "Mother tongue – State language," the poet sharply responded to Tunzale Gasimova's article "How to reduce the brain drain?" published in "Azadlig" newspaper on December 18, 1992, emphasizing that it was inconceivable for someone to belong to this nation, to eat its bread and drink its water, yet remain ignorant of its language. He argued that if one does not know the language of the people, it implies estrangement from the nation's spirit, morality, and history, and thus, such a person cannot be considered a true child of the nation.

In his journalism, everything is laid bare, and he does not hesitate to speak bluntly. He had previously been astonished by the backward and inconsistent practices of the world. Why, he questions, are those who once criticized him for the language issue and argued that learning Russian was more important than knowing the mother tongue now hastily withdrawing their children from Russian schools and enrolling them in Azerbaijani schools? The poet answers this question with another question: "Why don't these intellectuals who consider the Russian language as their mother tongue flee to Russia? If the issue is the language, then these individuals should head to Russia. It seems that they do not expect to find a good life there, which is why they are heading to Turkey and America." Indeed, the core issue is not their patriotism or their supposed deep love for the mother tongue, but rather their sources of income being in Azerbaijan, Turkey, and the USA. Since Russian is no longer useful in these places, the mother tongue has suddenly become important.

He was astonished after reading Musa Adilov's article titled "Two languages, one name," published in "Aydinlig" newspaper on January 30, 1993, and wondered, "Is this really written by a linguist?" In his article, the author claims that our language is one language and Turkish is an entirely different language, concluding that Azerbaijani is not part of the Turkish language group. Because the poet finds the discussion of such an axiom ridiculous, he refrains from debating Adilov's nonsensical views. Instead, he draws attention to how the linguist's contradictory conclusions betray the dignity and roots of a great nation. He questions which nation in the world has two languages of its own? Are there two Russian, two English, two French, or two German

languages, so why should Turkish be divided into two? Perhaps the author refers to dialects. Indeed, there is a dialectal difference between the English spoken in America and that spoken in England, but both are called English. Similarly, Arabic is spoken with dialectal variations in Algeria, Iraq, Saudi Arabia, Egypt, and other countries, but it is still referred to as Arabic. No one calls it Algerian, Iraqi, or Egyptian language.

For some reason, even today, the word “Turk” deeply disturbs some Azerbaijani residents, alongside Armenians, and causes them sleepless nights. It’s irrelevant who their roots are connected to. However, it is strange why those who have Turkish blood in their veins are so irritated by being named after their great ancestors. The poet, in the early 1990s, criticized those who looked down upon our Turkish identity, such as M. Adilov, writing that the author might have agreed if he had called our language “Azerbaijani Turkish.” However, he does not even accept this and defends the term “Azerbaijani language” which was forcibly imposed on us. The editor of the “Aydinliq” newspaper, it seems intentionally, placed an article by Hamlet Əsgəroğlu titled “Can Yogurt Also Be Black?” on the same page as Adilov’s article, which attempts to prove that “the name of our language is Azerbaijani.” Is it intentional by the editor or a coincidence of divine intervention? Observe the paradox. A linguist professor who names our language “Azerbaijani language” is beautifully answered by the teacher from the Oil Academy: “Can yogurt also be black?” Perhaps Adilov considers the “ov” at the end of his surname as part of our nation’s heritage as well? If the linguist believes that “ov” is also native to us, then alas for our situation!

CONCLUSION

Thus, Bakhtiyar Vahabzadeh's love for the language and his struggle for it were the core purpose of his life and a significant theme in his comprehensive creativity. The poet, who considered the forgetfulness of one's origins due to external influences as the greatest calamity for our people, highlighted this both in his poems with remarkable eloquence and in his journalistic writings: “The fact that our language is a Turkish language and that our nation is called Turkish is an axiom. It does not need proof.” To convey the identity of his compatriots, he referred to historical events, providing convincing examples. For instance, he wrote about an article regarding the encounter between Stalin and Samed Vurgun: “If I am not mistaken, a book was published in the 1930s-40s on the occasion of Stalin’s 60th birthday. I had that book until recently. There was a dialogue between Samed Vurgun and Stalin. The dialogue went something like this: Stalin asks Vurgun for his name and surname. He replies ‘Samed Vekilov.’ Stalin responds that he is ‘Vekilzade.’ Then Stalin inquires about his nationality. Vurgun says he is Turkish. Stalin says, ‘You are not Turkish; you are Azerbaijani.’ The designation of our nation as ‘Azerbaijani’ began from this point.”

When the issue of the state language was discussed in the National Assembly, Bakhtiyar Vahabzadeh proposed making a decision that would end his long-standing struggle, considering the existence of other Turkish peoples (Uzbek, Kazakh, Tatar, Kyrgyz, Bashkir, etc.): “As far as I am concerned, the issue was about naming our nation ‘Azerbaijani Turk’ and our language ‘Azerbaijani Turkish.’”

In Bakhtiyar's thinking, love for the homeland and the language, and the protection of it as one would their own eye, was a fundamental indicator of humanity. The poet, in his journalistic works imbued with the spirit of calling on his compatriots who had lost their national identity under the influence of false notions of friendship, brotherhood, equality, and internationalism, aimed to revive the most noble feelings, sweet emotions, and the love for land and homeland that were frozen in the deep layers of the human soul. He sought to rekindle the fervor of the blood

flowing through the veins and to restore the unbreakable bonds connected to his roots (page 4). In response to a question from a journalist at "Knjnoye obozreniye" newspaper, asking about the role of the mother tongue and Russian language in his work, and in which language he writes and why, the poet expressed his boundless love for his native language, valuing it as the soul, psychological essence, and spiritual world of his people. He said: "The mother tongue is the soul of the people, their spiritual world, and their psychology. The mother tongue is the language through which one expresses oneself and the world. I write in my native language because I can only express my thoughts and feelings in that language. In this sense, this language is my creative destiny." The poet also expressed his views on the Russian language, acknowledging its position and importance among the world languages. "This language is my gateway and window to the world." In this interview, Bakhtiyar Vahabzadeh also addressed the importance of knowing the Russian language for non-Russian peoples living in the Soviet Union, and brought up the issue of national languages having equal rights with the Russian language. This required great courage at that time. Bakhtiyar Vahabzadeh boldly argued for the necessity of using the mother tongue in official state institutions and noted that "a language that does not see the inside of an office or is not used in official institutions is doomed to death sooner or later." Here, the poet expressed his desire and aspiration for his people's mother tongue to become an official state language. The Russian journalist's question to the poet carried a lot of hidden "meaning." Bakhtiyar Vahabzadeh did not respond indirectly but stated his position openly and unequivocally. He argued that preserving internationalism and respecting each nation's language while making it an official state language in the republics was possible. According to the poet, every nation's language should be its official state language, while the Russian language should serve as a means of communication among the peoples. Bakhtiyar Vahabzadeh's views expressed in that interview were a warning from his people to those who betrayed their language and to the Soviet leaders—a reflection of his desire, will, and determination. After all, Bakhtiyar had always been a representative of his people. Throughout his creative work, Bakhtiyar Vahabzadeh repeatedly addressed the indifferent attitude of official bodies towards the mother tongue, its lack of state status, and expressed his stance in sessions of the Supreme Soviet, meetings with readers, speeches, university lectures, and articles. Issues related to the mother tongue always concerned him; he fought in this direction like a well-equipped soldier, turning his pen into a bayonet.

"He who does not speak in his mother tongue
Cannot understand the suffering of his nation."

"This was Bakhtiyar's motto.

In his articles, interviews, and speeches, the poet fiercely criticized his compatriots who, while portraying themselves as internationalists, had forgotten their mother tongue and treated it with indifference."

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