

HUMANISTIC IDEAS AND THE IMAGE OF A STRUGGLING HUMAN BEING IN THE WORK OF SULEYMAN VALIYEV

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Abstract: The article is devoted to the work of Suleyman Valiyev, one of the prominent representatives of XX century Azerbaijani literature. The article notes that the images created by the writer are distinguished by their vitality, emotional and psychological sensitivity. The article analyzes the peculiarities of humanistic ideas that are reflected in the work of Suleyman Valiyev, and presents a system of positive and negative images, which are analyzed in the philological aspect. The image of a struggling human being that is the leitmotif of a prominent writer's works is characterized by special professionalism and clarified the main characteristic of its core.

Keywords: an international theme, an active hero, the concept of a struggling human, Arabic stories, the writer's ideal

Introduction

As in the history of the XX century, the fate of the people of Azerbaijan is remembered by spectacular events, deep contradictions and conflicts, revolutions and overturns. The liberation of the peoples from the “Tsar's prison” as a result of the collapse of the Russian tsarism and the colonial system as a result of the First World War, as well as the national freedom struggle of the Azerbaijani people have been in this century. The deep crisis of the capitalist system and the emergence of terrible totalitarian regimes - Fascism and Stalinism are also the results of the XX century. Due to the scale and horrific consequences of World War II launched by German fascism, it has caused unprecedented disasters in human history. Not only wars but also revolutions, repressions and exiles, mass murders and massacres, caused by war and total socio-political clashes, are indicative of the tragedies of mankind.

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The struggle of the Azerbaijani people for national freedom, their struggle for their national identity and their homeland, modern society and state-building have taken place in such complex historical circumstances. Contemporary Azerbaijani culture, art and literature were formed directly under the influence of global events occurring in the external world, while also resisting these influences. It is no coincidence that in the XX century, the Azerbaijani people, despite great losses and deep tragedies, continued the history of the coup, proven a great national identity and gone through a great development. These difficulties of national history were written by Azerbaijani writers and reflected in the literature.

One of the prominent writers of Azerbaijani literature is Suleyman Valiyev. Suleyman Valiyev (1916-1996) is an Azerbaijani writer with a wealth of creativity and author of four novels, dozens of narratives, memoir, over a hundred stories and essays. He lived in the Soviet era, saw the pains and contradictions of his time, and reflected in his creativity. The writer's creativity, in general, reflects all the stages of the Azerbaijani people's life in the Soviet

era. This is one of the key factors that make the topic relevant.

Contemporary literary criticism revisits the creativity of representatives of XX century literature, in terms of Azerbaijani ideology and artistic values, it places a value on the classics and engages in its analysis. "When evaluating the personality, activities, and works of any creative person, it is necessary to take into account the historical conditions and environment of his creative work. It is not possible to correct or fix either literature or history of people as much as our heart desires in terms of the realities and demands of today. History is history, together with its pros and cons. The main task is to analyze it from the point of view of the modern requirements, new national methodology, modern theoretical and aesthetic principles of world literature, to consider the pros and cons of planning our future work. The study and historical evaluation of Suleyman Valiyev's work in terms of the demands of national ideology and modern literary criticism is also relevant.

Development

Description of research.

The creativity of the outstanding Azerbaijani writer of the XX century Suleyman Valiyev has not been widely studied, although it has attracted the attention of literary criticism of its time. Much has been said about the writer's successes in more prose articles. At the same time, literary critics [Yahya Seyidov, 1954], [Bakir Nabiyev, 1970], [Jamal Ahmadov, 1989] and critics [Suleyman Rahimov, 1976], [Abulhasan Alakbarzada, 1974], [Famil Mehdi, 1983], [Ali Sabri, 1962] and other writers have published articles about some of Suleyman Valiyev's works. His works have been published in tens of thousands of languages both in Azerbaijani and Russian language, and have won the sympathy of a wide readership. In this regard, Russian literary criticism also aroused interest in Suleyman Valiyev [Овчаренко А.И., 1968]. Georgi Markov, chairman of the Soviet Union of Writers, spoke at the IV Congress of Writers about the creativity of Suleyman Valiyev [Марков Г. О., 1983], he also wrote the preface to his "Selected works" [Мотяшов И., 1986] in Russian language, and also to the book of "The bird with the wing broken also

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flew" [Мотяшов И., 1986] in Azerbaijani language. At the same time, it should be noted that the large-scale creativity of Suleyman Valiyev is not widely investigated in literary criticism and literary studies. Research shows that this is largely due to the difficult life of the writer during the Soviet era. Although the works of the writer during the Soviet period were marked by the bitter truths of war, exile, moral repression, and the environment of ideological lies, the interest in the writer has been formally mentioned, it has not been specifically stated. During independence, Suleyman Valiyev was unfairly forgotten as a "Soviet writer" of his past and his creativity was left out of the study. The research revealed the need for a thorough study of the writer's creativity and a re-evaluation in the light of modern Azerbaijani ideology.

Suleyman Valiyev's stories about the life of the Arab peoples are not just stories that are included in the book of "The Fig Tree", the writer continued this topic in the following years, writing stories such as "The Nile Water" (Suleyman Valiyev, 1953), "The Dream of the Fallah" (Suleyman Valiyev, 1958), "A bunch of Grape" (Suleyman Valiyev,

1961), "Shilla" (Suleyman Valiyev, 1969) and others. As the literary critic points out: "Arab stories" by Suleyman Valiyev are particularly different. During his time in Arab countries, he studied the customs and traditions of the local people and published books such as "Fig Tree", "A sahang of Water", "Rainfall". The Arabs' hard way of life, the colonialists' plundering of the Arab world for centuries, the awakening of Arabs' feelings of imperialism, oppression and colonization contain specific artistic details and human characters in these stories. S.Valiyev's books about Arab life were highly appreciated in the progressive Arabic press.

The story of Suleyman Valiyev's international story, "Picture," (Suleyman Valiyev, 1956) speaks of the Chinese people's struggle for freedom. As in the "Arab stories", the writer follows the struggle of the people in their individual fate. Even the fact that an individual who has withdrawn himself from the common struggle willingly joins with his people, is reflected in the story. Lu De-sin is a photographer, trying to turn a blind eye to the injustice and oppression that surrounds him, and

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constantly tries to live with "It does not bother me, they do whatever they do, no matter what I do! I am only a photographer, and I am" psychology. But that doesn't work out for him. He surprised when he saw a pregnant woman who took a picture with her husband among a group of prisoners passing by. When he met his mother, it was revealed that the photographer was guilty of the woman's capture. Lu De-sin ignored the request and posted that beautiful photo on the showcase, and the detective who followed the picture pursued the woman. Although the story ends with a schematic ending, the writer embodies the struggle of the human mind. To correct his mistake, Lu De-sin joins the crowd protesting the detective, participating in the rescue of the prisoners.

The "Turkish Girl" narrative (Suleyman Valiyev, 1962) has also been written internationally. In the story, Gulbahar, Tofig, and in general, Turkish students are embraced by the true Turkish character. Although the narrative focuses on Soviet ideology, exposing the regimes that dominated capitalist countries, the author creates the image of brave and humanistic Turkish

youth in the face of the mainstream. The author considers the plunder against the Greeks in Istanbul an act of American imperialism. "On the streets, Americans are becoming more and more noticeable every day. As if they are the lords of these places. I do not like it. Suddenly, our independence may be taken away. This objection, which is urgent, also shows Gulbahar's actions. The Greek girl, who accidentally took refuge in her home during the plunder, rescues Diana and hides in the village of her aunt's house. This act, which also reflects the humanistic nature of Turkish, is also reaped: "The Turkish girl who saved my life extends a helping hand to my family too!" When the plunderers attacked the shop, he blamed himself for his hatred of the Turks: "I made a mistake. There is no fault of the people. There are many people like Gulbahar. She is a true Turkish girl!" (Suleyman Valiyev, 1962). Although Gulbahar herself is imprisoned, she does not give up, and in prison, she meets various people against the despotic regime. Gulbahar is also freed by the protests of rising university students. Although Sulayman Valiyev's literary-artistic heritage has been repeatedly explored by literary critics,

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human ideas and human observation have not been systematically analyzed, which draws attention to the relevance and importance of research.

Methodological Bases of Research.

Various methods were used in the study, including comparative analysis and description of artistic images. The study relied on the scientific-theoretical experience of modern Azerbaijani literary criticism and applied to a number of researchers, including Suleyman Valiyev's method of creating a literary portrait. The scientific and methodological basis of the research is the views that are generally important of prominent scientists, literary critics, and scientists.

Discussion

After returning from repression Suleyman Valiyev presents his book "The fig tree" to his readers. In the stories of "The fig tree" (Suleyman Valiyev, 1958), "Rainfall" (Suleyman Valiyev, 1958), "The garden of paradise" (Suleyman Valiyev, 1958), "The Destroyed Land" (Suleyman Valiyev, 1958) and other stories, the writer saw the lives of the heroes of the lower ranks

of the Arab people, but at the same time, colonialism. Suleyman Valiyev remains committed to his concept of a human being and he creates patriotic characters such as Mahmud, Gazanfar, Durra, Jalal and others who disagree with their position in these stories.

The protagonist of “The fig tree” story, Mahmoud, was miserable due to unemployment and he lost interest in life after losing his wife. Mahmud's situation is so miserable that he was even jealous of a barefoot person with a bicycle cart, “If he is suffering now, his stomach will soon be full.” When he begs his God, a stranger tells him to help his driver, even wondering if such “a body man” is unemployed. He charmed Mahmud with the “chocolate he pulled out of his pocket”, promising a job and taking it with him. He feeds him well and shows the man who will kill him as a hired killer. Looking out the door and saw that the man who was going to kill was talking to a young girl about freedom and about the people's tomorrow, Mahmud is experiencing psychological concussion: “He is working for the freedom of the people. He is the brave of Cairo. You are sold to a foreigner who drinks the blood of his

people, and you want to kill your own blood brother. Are you and those of you who are not the same aliens who put you in these miserable days?” At the same time, he brings his lover in front of his eyes and not separating the young, thus decides to run away from Cairo. The end of the story ends with optimism. Returning to Cairo on a sunny day, Mahmud joins the crowd around the fig tree he once met with his lover. “One of the brave men who freed Cairo” was delivering a speech that “that young man” speaks. No matter who he is, Mahmud is proud of his contribution to the freedom struggle, not being misled by a foreigner.

The events in the “Rainfall” story take place in Qatar, It describes the selflessness of Durra, who dives into the sea in rainfall to rescue Gazanfar from prison, who was arrested for disobeying his master. The events in “The garden of paradise” are taking place in Iraq, they want to persuade Yusif to tell every word of Saleh, his rector, who is his assistant. He refuses and choose to go to jail, but they can't afford to miss the “The garden of paradise” where he admires. A year later, “the fate of the Iraqi Republic took over”, and he and his family became

permanent residents of "The garden of paradise". In the story of "The Destroyed Land," Port-said Jalal convinces them to offer his services to the English as a "spy," saying he has found weapons storage and brings officers and soldiers into his hut. The demolition of the mined old land is symbolic and proclaims the day of the liberation of the people.

In his 1980 novel, "Bloody land", (Suleyman Valiyev, 5) Suleyman Valiyev talks about a conflict between Jews and Palestinians over another conflict that is urgent in the international arena. The novel primarily talks about the Palestinian people's struggle for freedom, while also promoting the idea of friendship between the Arab and Jewish people against Zionism. The wide-ranging novel was able to vividly illustrate the events taking place in Palestine through dozens of pictures, the gradual seizure of Zionists and the oppression of the Palestinian people, Palestinians' bitter fate, poverty, unemployment, and unification in the resistance movement, and their struggle for freedom in a single front. At the centre of the novel is Nur and his family: his father Khalil, his mother Kamila, his elder brother Asim and his lover Shahla,

her aunt Khadija, her uncle Salim, Nur's lover Anisa and her artist mother Kibriya, Nur's Jewish friend Khaim and his family, his surgeon father Abram Stein, Nasir of the resistance movement leaders, members Sadig, Zahir, Sara, the leader of the movement Mohammed Habibi and others give a clear view of the conflict zone in their open and covert activities against the Governor of Gaza city and his regime's oppression and injustice.

Nur's family lives in a small room with a small window. His father, Khalil, is involved in pottery, and his sons help him in this. His elder son Asim and daughter-in-law Shahla join the resistance movement. At Khalil's wife Kamil's advice, he get land from seaside from his brother-in-law Salim in Gaza and builds a beautiful home. It brings joy to the family. But the joy is short-lived, city governor Guberman offers Khalil to build such kind of home, in return of wealth. When he reports that he is not a stonemason Khalil is arrested and he is tortured, the house is taken from the family. Nur enters a secret resistance movement, fulfilling important tasks, even though selling it to kufa in the city. He met Anisa at a meeting organized by

her, and then this friendship became love. Although he and Khaim have strong ties, Anisa and aunt Khadica are urged to be cautious against Khaim. Though doubtful until the end of the novel, this friendship is put to the test. Khaim's father, Abram, is an accomplished surgeon and is well-known in the upper circles. He refuses when they give Nur's house to him. Instead, Guberman turned his house into a Zionist military headquarters. Khaim also reports Nur that many weapons and rolling bombs were brought here. The mystery unfolds, and it turns out that Khaim really loves the daughter of a police officer, but they both hate Zionism. The police's attempt to use Khaim as a spy is worthless. On the contrary, through the intention of Khaim Nur, who deliberately agrees, he constantly warns the resistance movement against the dangers. Against the news brought by Khaim, Nur is preparing an operation with Nasir's leadership. Under the pretext of fishing in the sea, he approaches his home and puts dynamite on the back. The home that his father built with his own hands and labour, but now turned into the

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enemy's headquarters, is ruined by a huge explosion.

As you can see, the novel uses the metaphor that the writer uses in the story of "The Destroyed Land". Khalil's house symbolizes the entire homeland. As a result of the Zionists' evil deeds, their native land became a bloody place. Nur wants to root the conflict by blowing up the house. The writer sees the salvation of the homeland in the goodwill of the Jewish and Arab peoples, and in the establishment of right and justice. Nur and Khaim's friendship also symbolizes this. The end of the novel has a profound effect. As an inspiration to the Nur's eye, Anisa and Khaim come to the aid of the boat from the sea. "Nur examines the environment. Their homes were bombed. "But what about myself? Maybe I'm not alive? Is this the end of life? May be. Anyway, a piece of fire can burn. Then the soil will swallow me up and turn me into a sunflower or a fig tree." There are many people around. They came out for a show. When he first caught up with Anisa's arm and met him, "Freedom, freedom!" he shouts. Suddenly he looks around as if he has woken asleep. The fig tree grows in front of his eyes. Although the novel ends, the

writer believes that the bloody quarrel has come to an end, and that peace will soon be established in Palestine.

The works written by Suleyman Valiyev on the international issue arouse the writer's confidence in the mind and belief of the modern man, and artfully demonstrate his great confidence in the future of humanity. The future of a free and happy future - is an expression of the writer's ideal. One of the most important means of expression of the poetry of Suleyman Valiyev is the portrait and landscape. The writer used both elements of artistic expression in all his works, without exception. In his works, Suleyman Valiyev strives to achieve unity by creating both the character and the inner portrait of the heroes and images. The exterior portrait fits the character of the image and complements it. The writer in the "Turkish Girl" narrative creates a broad portrait of the hero in several paragraphs before moving on to plot and events. It also presents the image of a "girl in love" in coherence with the exterior and interior portraits: "Gulbahar, who does not like to be served as a modern girl, has changed a bit. She wore the most expensive outfit made of colourful

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Japanese silk and spun in front of the mirror. The dress suits her. The girl had just heard about it. Seeing her face in the mirror, her eyebrows, her large, brown eyes, her black spots on her cheek, and her smile, she realized that those who say "beautiful girl" are not mistaken. No matter how heartwarming these words were, they were offensive to Gulbahar. Only her student friend Tofig could catch the proud girl's heart. She liked the boy's good character and friendly attitude..." [Valiyev S., 1957].

The main negative image in the novel "Bloody Land" is that of Guberman's portrait is in conflict with both external and internal qualities: "The governor was a middle-aged and average man of high stature. The colour is white. He seemed to have a powder on his face. He had no hair, no wrinkles on his face. He had brown combed hair that is tidy. He wears glasses with a golden frame. There was no sign of malice in his eyes. The governor's calm, the gentle attitude had a strange effect on everyone. He did not look like a cruel man. He probably can not even want to cut his chicken head. However, the Palestinians gave the governor "Prisoner Colonel" name." [Valiyev S., 1957].

Suleyman Valiyev tried to paint a portrait of all the characters he had described in his works. In addition to extensive portraits, he also creates characters with several portraits images. In the narrative of "The Shor jullutu", Gulu's revolutionary friend, Vasili, is an episodic character, but the compact portrait character makes it a typical representation of the labour movement: "Vasili was five years younger than Gulu, and he was forty years old. But there was so much suffering that he was getting older, and that the hair on his head was losing and white. Vasili was originally from Moscow, but he was living in his native country very little, and he was exiled to Siberia with his young wife and two-year-old daughter because of his active involvement in the revolution. There his wife and then his daughter became ill and died. He could not forget the terrible days in Siberia." The short portrait cartoon about Nina, whom Mustafa loved, in the "Mustache Agha", becomes even more complementary to the character's character: "Nina was a blonde, average, blue-eyed girl. Although she was 25 years old, she had tasted all the pains of

life like Mustafa and had seen many places..." [Valiyev S., 1957].

In the novel "The Fountain of the Stone" the image of the sweeper is as important as the image of the writer: "Drugova was a young woman with a lean, small, skinny face. At first, the person was not impressed. However, those who knew Anna well-liked her. There was such respect among the employees, as if she was the director. She was very demanding. If she could see someone smashing his cigarette in the ground and entering inside without cleaning his boot, she would report. It was difficult for her to find fault." [Valiyev S, 1983]. In general, the writer does not portray image art without a portrait. In general, Suleyman Valiyev's work can be viewed as a portrait gallery of people of his time.

One of the elements that play an important role in Sulayman Valiyev's expression style is the landscape. The writer often refers to landscape works, noting that he is not alone, but as the natural background of events and the continuation of the mood of the characters. In the work of nature, nature is revived as a human activity and landscape. Successful boards are an

expression of both the artist's own and the hero's feelings and emotions. In this regard, each of Suleyman Valiyev's works can be seen with dozens of examples of nature as part of events. Nevertheless, the novel "The Fountain of the Stone", which is based on the relationship between human nature and the humanization of nature, is particularly popular. The direct depiction of Siberian land and taiga forests is one of the characteristics that determine the ideological and artistic effects of the work. In addition to analyzing and commenting on the creative style and poetry of Suleyman Valiyev, the study examines the creation and implementation of the concept of a human struggle in Suleyman Valiyev's creative work and examines his works on the international subject.

Conclusions

The creativity of Suleyman Valiyev occupies a special place in XX century Azerbaijani literature. The writer, who lived through the contradictions of the Soviet era, not only brought about the innovations of the structure, but also described the difficulties of his life, reflecting the

history of the national life of more than half a century. As a result, Suleyman Valiyev's creativity created a unique concept of human struggle, reflecting the struggle of the time with the human, his aspiration for the future, his self-determination and freedom. Suleyman Valiyev has written four novels, dozens of narratives, over a hundred stories and essays, and has created his own creative style.

Suleyman Valiyev, who has witnessed great historical events, has always stood in the way of modernity and has spoken the word of time, he was able to create the unity of history and modernity in his artistic works. Formation of the writer's original creative poetry is directly related to his active attitude to time. Just as it is possible to learn the historical scenes of the XX century from the works of Suleyman Valiyev, the image of struggling human beings created are relevant and meet the requirements of modernity. Suleyman Valiyev's creative style reflects the simplicity and beauty of the Azerbaijani language, the richness and variety of the means of expression. The creativity of the writer is distinguished by the genre, the plot and

composition, the depth and the artistic excellence, the depth of the artistic conflict and the integrity of the expression. The modernity of the writer's ideas is reflected in vivid human characters, characters and types, and still maintains its relevance and importance today.

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