

TURKISHNESS AND TURANISM IN THE CREATIVITY OF MUHAMMAD HADI

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Summary

The article examines the problem of Turkism and Turanism in the poetry of one of the Azerbaijani romantics, Muhammad Hadi. It is shown that his work in the magazine "Füyuzat" and being a representative of the "Füyuzat" literary school increased the opinion of Turks from the beginning of his work. The idea of homeland, nation, and people described in his articles, his attitude to the issue of literary language, and his poems were also related to Turkism. Like A. Huseynzadeh, I. Gaspıralı, H.S. Ayvazov, M. Hadi not only defended the all-Turkish literary language, but even considered it necessary to adopt the Ottoman dialect of this language. The processes that took place around Turkey during the First World War, his presence in the war, strengthened the position of Turkism and Turanism in his work, and the ideology of Turkism, which appeared in the language of his poems and articles at the beginning of his work, deepened and gained new content. In his poems written during the republic, he calls for Turkish unity. In many of his poems written during this period, the poet calls to protect the independence won by the Turkish nation and to protect the motherland from the enemy. Although the idea of Turan and Turanism are not clearly emphasized in M. Hadi's poems, the spiritual map and ideology of the image of Turan are drawn in the poetic understanding of the ideology of Turkism.

Key words: Hadi, creativity, "Füyuzat", language, Turkism, Turanism, ADR.

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1. Introduction

Although Muhammad Hadi came to the idea of Turkism and Turanism in his poetry during the Republic period and glorified this idea in his poems, he had gone a certain way before that. This path he took was almost focused on the thought of Turkism and Turanism. Only the fact that he started working in the "Füyuzat" magazine and was a representative of the "Füyuzat" literary school increases the opinion that he was a Turkic person from the very beginning of his work. This is shown by his articles, his attitude to the issue of literary language, and the glorification of the idea of homeland, nation, and people described in his poems. It is no coincidence that this quality in the poet's work was a reason for Soviet ideology to put him on the list of reactionary romantics for a long time, and only after the 50s it was possible to analyze and write about him in the context of progressive romantics.

2. Main text

It is known that at the beginning of the 20th century, A. Huseynzade's polemical writings, first in "Hayat" newspaper, and then in "Füyuzat" magazine, both about the literary language he used and the formation of the all-Turkish literary language, highlighted this problem.

Its goal was to achieve the creation of a common Turkish literary language that would unite the Turkic peoples. In fact, the All-Turkish literary language was considered one of the first stages to realize the idea of cultural unity of the Turkish peoples, which was included in the program of the "Unity and Progress" society of Turkey. A. Huseynzade also implements this idea as much as possible in the language of himself and his friends gathered in newspapers and magazines, and in his articles he often not only started a debate about this problem, but also supported it. One of the first defenders of his idea of a universal Turkish literary language, Muhammad Hadi, defended the position of a universal Turkish literary language not only in the language of poetry, but also in his articles. A. Huseynzade states that this movement started by "Hayat" has spread and affected press organizations such as "Irshad", "Ulfat", "Burhani Taraqi", "Dabistan" and called them "children of "Hayat". About the supporters of the All-Turkish literary language, he mentioned M. Hadi's name and wrote: "...Most of those who publish these newspapers or help those who publish them are former editors of Hayat. The sentences of Ahmad Beys, Abdurrashids, Hasan Sabris, Abdussalimazadeh Shirvanis are those who play with the pen in the columns of "Life" (*Huseynzadeh, 1997:205*). "Abdüsselimzade Shirvani" mentioned here by A. Huseynzade, that is, the language of Muhammad Hadi's poems was written in the all-Turkish context, and he was also one of the main defenders of this idea in the discussions in the press. Like A. Huseynzadeh, I. Gaspıralı, H.S. Ayvazov, M. Hadi not only defended the all-Turkish literary language, but even considered it necessary to adopt the Ottoman dialect of this language. M. Hadi wrote openly in his article "Bayani-tasavvur fi khusul lisan": "I don't know others, I think those who are looking for a foreign language will eventually get tired and regret it. Let's accept the Ottoman language without controversy or conflict, this is not a place to hesitate" (*Hadi, 1906:2*).

The direction of Turkism is increasing in the artistic works of Mohammad Hadi; influenced by the creativity of Turkish poets such as Tofik Fikret, Namiq Kamal, Abdulhag Hamid, he changed his subject and problems. If at the beginning of his work he mostly wrote about school and educational problems, he turned to human problems under the influence of Turkish poets. During the First World War, he went to Turkey and worked in newspapers and then participated in the war, which made the poet turn his face to the Turkish world. With the establishment of the Azerbaijan People's Republic, the idea of Turkism and Turanism began to be glorified in his work. This period can also be evaluated as the period of the Republic. Literary critic Y. Garayev characterizes this period as the third renaissance, the third period of national-liberation romance in Hadi's poem after "...world sorrow". (*Qarayev, 2005:6*). Until then, romantic descriptions of the idea of homeland and nation were quite common in the poet's works. In dozens of poems "Amal", "Bir amalim", "poor nation" and others, the poet wrote about the nation's present and thought about its future. In the poem "Bir amalim", the poet's lyrical hero thinks about his homeland, the nation, and wants its destiny to be good. One of the most sacred deeds and actions of a lyrical hero is to see his people and nation happy:

Ey vətən! Ey pəriyi-viddanım!
Kəsmə bizdən nigahi-şəfqətini,
Eylə ilqa dilə məhəbbətini,
Səni sevmək deyilmi imanım?

Dili məhzun edən bir halətdir,
Qıldım izhar iştə həsrətimi,
İstərəm bəxtiyar millətimi
Qəlbə bəslənən bu biyyətdir (*Hadi, 1906:55*).

As the lyrical hero of M. Hadi thinks about great ideals, he also fights for these ideals. He is looking for ways to eliminate oppression and liberate the people. The fate of the nation is always higher than the fate of individuals, and the greatest desire of the lyrical hero is to uphold the fate of the homeland and the nation. The romanticist scientist Vali Osmanli, referring to this ideal of the poet's lyrical heroes, writes: "Hadi's special romantic hero types are certain in the themes of homeland and nation. Each of them carries some high ideal in his romantic nature." (*Osmanlı, 2014:94*).

With the establishment of ADR, a new stage in the creativity of M. Hadi begins. At this stage, the poet glorifies the implementation of the idea of the homeland, the nation, which he has glorified in his poetic and publicistic works until now, and the direction of Turkishness with open text. "Turk's song", "Victory-toward the end", "Mamayi-kaninate", "Life-inspirations of our present", "Foreign country in foreign countries", "The voice of time and the word of life", "Martyrdom-dedication to the spirit of our freedom", "In his poems "Mafkureyi-aliyamiz" (Azerbaijani state-novzadina), "To our soldiers-volunteers" etc., he described the newly won national independence. But most importantly, he expressed great confidence in the future of the Turkish people and nation. At this stage, he called the people by his name and took their struggle for freedom and national independence as a part of the Turkish race. He confidently stated that Turan consists of the spiritual unity of Turkish peoples and that the blood shed by Turkism for this unity and path will not go in vain. In his poem "Turkun nagmasi", which he wrote on September 15, 1918, in the early days of independence, he praised the blood shed by Azerbaijani Turks for independence:

Türkün tökülən qanları bihadə gedərmi?
 Diqqətlə düşün, yoxsa bu qan həpsi hədərimi?
 Dörd ildə verilmiş bu qədər can hədəər olmaz,
 Məfkurə yolunda tökülən qan hədəər olmaz,
 Qiymətli olan xuni-şəhidan hədəər olmaz,
 Dul qalmış olan noheyc-nisvan hədəər olmaz,
 Bax sən sonuna, himməti-türkan hədəər olmaz,
 Bədbəxt olan əfgani-yetiman hədəər olmaz (*Hadi, 1918:2*).

M. Hadi believed that today and tomorrow of the Turkish race are in safe hands and that this future is through freedom and independence. One of his main duties is to fight and win victories and protect the independence of the Turkish race so that it does not return from this path it has taken. Literary critic Alkhan Bayramoglu comes to the following conclusion about the formation of this clear goal of the Turkish nation, the ideology of independence: "Hadi declares with the pride and courage that comes from within that even though the world is turned upside down and comes out of its destruction, the Turk himself is "direct-action", his own action. He will not turn back from moving forward. What makes the poet's chest swell with pride is that, historically, the knee of the Turks did not tremble in any battle, including the war of independence" (*Bayramoglu, 2003:34*). In his poem "Turkun Nagmasi", the poet did not mean only the war of independence of Azerbaijan, but the whole Turkish area. Thus, the withdrawal of Turks from a large area during the First World War, as well as the national independence struggle of individual Turkic peoples, made the poet think about the entire Turkish race. All the Turkic peoples are connected to each other today, as they were historically. This connection determines the formation of Turan, the spiritual unity of these peoples in terms of language, culture and ethnicity. The poet poetically evaluated this spiritual unity as follows:

Qan ilə qazandıq zəfəri, verməyiz əldən,
 Xof eyləmədik atəşi-dəhhaşə-düvəldən.
 Bir zərrə belə qorxmayırız dəsti-əcəldən,
 İstərsə cahan çevrili, varsın da təməldən,
 Türkün üzü çevrilməyəcək səmti-əməldən.
 Türklər geriyə dönməyəcək müslih əməldən.
 Yüksək yaşamaq istər ikən cümlə miləldən (*Hadi, 1918:2*).

M. Hadi glorifies the Turk's victory in his poem "Zəfəri-nəhaiyəyə doğru...". By saying "Mərd olan əsgərliyi təqdir edər əzyan ilə, // Əsgər olmaq bir şərəfdir hər möminə Quran ilə" (A brave person appreciates military service with courage, // Being a soldier is an honor for every believer with the Quran), he makes the people worship the Quran he believes in, and in this way he says that it is honorable to die for the country, the nation, and the people. Because the Turkish nation has always protected its "honor" through its struggle. Since this is historically the case, they are not afraid because they have a glorious history. Millions of Turks are ready to "sacrifice with their lives" to protect their history, honor and dignity:

İştə bax! Türkün hilali nuri-bəxş şərqrdir,
 Şərqi-tənvir eyleriz əlbət məhtaban ilə.
 Millətim uğrunda çıxsa belə qəbrim qarşıma,
 Qəbrimə qarşı qaçardım: çöhrəyi-xəndan ilə (*Hadi, 1918:2*).

The Turkish crescent and stars became one of the main descriptive objects of many of the poet's poems, and he constantly glorified it. In the poem "Mehtab-shetta", he once again thinks about Turkishness and the Turkish nation, and expresses his hope that "this nation, which needs a free life", will get rid of humiliation. While looking at the moon in the sky, the following words inevitably come to the poet's lips: "Türk aləmi yıxılmaz, bənzər dedim bu dağə" ("The Turkish world will not fall, I said it is like this mountain.") The poet wants to say that the Turkish nation will always exist as this mountain existed millions of years ago.

In M. Hadi's poem "Mafkureyi-aliyamız" dedicated to the state of Azerbaijan, he again faces the glorious history of the Turkish world and expresses his belief that hope will shine on the face of the Turkish nation saying "Qaldır səmayi-şövkətə nəcmü-hilalınızı, / Göstər bu ərzin əhlinə caylü-cəlalınızı" (raise your flag to the sky, show your power to the world). Although he calls the Azerbaijan state a "Turkish state", he does not separate it from the Turkish world and world, he calls this world to renaissance, development and independence:

Aç kainatı-rüfətə şöhbəli-irtiqə,
 Saç kainatı-millətə ənvari-etilə.
 Türk aləmində parləsın ənvari-intibah,
 Gülsün həyatımızda da izhari-intibah.
 Olsun bu yurdumuz çəmənərayı-mərifət,
 Əhli-vətən də bulmalı iqbalü-məsədət (*Hadi, 1919:2*).

In April 1919, M. Hadi wrote two poems with the same name, that is, "To our soldiers-volunteers". The first poem was published in "Azerbaijan" newspaper on April 22, and the second poem was published on April 23. However, the poem published in the April 23 issue is not a continuation of the previous poem. Although M. Hadi published this poem with the same name, he brought the lines of the Turkish poet Namig Kemal "Arş iləri, bizimdir fələh, // Arş yigitlər, vətən imdadınə!" as an epigraph to the second poem. The meaning of the poet dedicating two consecutive poems to the soldiers was great. The homeland was in trouble; The homeland had just become independent. But there were great threats to the independence of the Motherland; to eliminate these threats, everyone

had to come to his aid and protect him. A lot of march poems were written during this period. In these poems of M. Hadi, the style of the march showed itself. The poet called on all representatives of the people and the nation to protect against invasion. Of course, soldiers were the first to protect the country's independence. The poet turned his face to them and wanted them not to be frightened by the fact that the Motherland is in trouble, and that danger is imminent:

Millətin namusu sizdən çox şücahət gözləyir,
Dövləti-növizadi-Milli qalibiyyət gözləyir,
Bəkləyir sizdən zəfər: atimiz, istiqlalımız,
Şanlı qeyrət, şanlı himmət, şanlı cürət gözləyir.
Bir baxın nisvani-iffətpərvəri millimizə,
Dideyi ümmid ilə sizdən həmiyyət gözləyir.
Pəyiməli-düşmən olsunmu çəmənəri vətən!
Yurdumuz sizdən bu gün çox ali hikmət gözləyir (*Hadi, 1919:2*).

The poet believes that his zealous, patriotic compatriots will protect the independent homeland with determination and will not allow the enemy to touch it. The poet's poem of the same name, written a day later, is larger in volume. It seems that the poet found it necessary to turn to the soldiers and volunteers on this difficult day of the motherland and called them to defend the motherland. "Qorxutmamalı bizləri yollardakı əngəl, //Məfkurəyə doğru: yürü, qoş, durma çapıq gəl!" (We should not be afraid of the obstacles on the roads, //Toward the ideology: go ahead!), – the poet says that the people will not forget his struggle for the nation. The poet assures him that their protection of the motherland from the enemy will not allow "the hand of a stranger to touch the motherland". The poet makes his request in the plural form, adding himself to that line: "Amalımıza doğru şitaban olalım, gəl!// Millətlə vətən rəhinə qurban olalım, gəl!" (Let's step towards our goal, come!// Let's be a sacrifice for the nation and the motherland, come!) (*Hadi, 1919:2*). To die on the path of the homeland also meant to die on the path of ideology. If you want to see your country free and independent, you must protect it from enemies and foreigners. This poem of the poet fully contains the ideology of Turkism and wants unity, equality and everyone to stand up for the salvation of the threatened Turkish homeland. His lyrical hero sometimes calls for protection, sometimes he sees himself as a volunteer soldier, and sometimes calls them to protect freedom saying "Bil ki, vətənin sevgili candır, //Vermə bunu əğyar əlinə, rəhm et, amandır"(Know that your country is a dear soul, //Don't give it to the enemy, have mercy). Because:

Millət yaşamaz yurdunu zəbt eyləsə düşmən,
Gəldikcə xəzan fəslə sönməz rəvnəqi-gülşən,
İstərsən əgər yurdumuz olsun da: işıq, şən,
Göstərməliyiz düşməyə bir cürəti-rövşən,
Qurban vətən olmalı: bir can ilə bir tən,
Ən ülvə səadət: vətən olsun tənə mədfən (*Hadi, 1919:2*).

The melody of these poems of M. Hadi is based on the rhythm of war, battle, and march. The poems of this period specifically describe the Azerbaijan Republic and its independence, as well as the ideal and ideology of Turkism. In many of his poems, the poet refers to the Turkish world, remembers its glorious past and boasts about it. However, this stage does not last long, both in terms of time and in terms of the number of poems, this stage is very short. Because the unfortunate life of the poet ends tragically, and for a long time it is not even known where his grave is.

3. Conclusion

Thus, at the beginning of M. Hadi's work, the ideology of Turkism, appearing in the language of his poems and articles, deepens and acquires new content. The tragedies that befell the Turkish world during the First World War drew the poet's attention to it, and his poems describe the glorious past of the Turkish nation. In his poems written during the ADR period, he again calls for Turkish unity. In many of his poems written during this period, the poet calls to protect the independence won by the Turkish nation and to protect the motherland from the enemy. In these poems, the most important issue of the poet is the formation of the ideology of Turkism. He tried to give a poetic understanding of this in his poems. It is true that although the idea of Turan and Turanism are not clearly emphasized in M. Hadi's poems, the spiritual map and ideology of the image of Turan are drawn in the poetic understanding of the ideology of Turkism.

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