

LANGUAGE, CULTURE, COMMUNICATION**TURANISM IN THE POETRY OF AHMED JAVAD****Ulviyya Abdullayeva**

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Summary

The article examines the poetic manifestations of the ideas of Turkism and Turanism in the work of Ahmad Cavad (1892–1937), one of the prominent representatives of Azerbaijani romantics. It is noted that in Ahmad Cavad's work, a certain light was shed on the path towards Turanism. The thematic scope of the poet's work, its embrace of the entire Turkic world, its research into history and culture that is not limited to Azerbaijan but addresses the whole Turkic world, and its poems on the Turk's self-awareness and future life, are among the earliest manifestations of Turanism. The fact that Ə. Cavad was stigmatised and subjected to repression during the Soviet era also shows that there are deeper reasons at the root of this attitude towards his work. The idea of Turkism, of Turanism, runs like a red thread through the poet's work. He did not merely celebrate these factors in his work. The poet also remained in life a lover of the Turkic people, a traveller on the path of Turan, and a mujahid defending Turkism. Research shows that in both his life and his various literary endeavours, the themes of Turkism, Turanism and Islamism held a central place, and the republic and its attributes were reflected in his work in the finest manner. The themes of the motherland, nation, Turkic identity, Turanism, the flag, the army, the Turkish soldier, and so on, run like a red thread through the poems written during this period, making Ə. Cavad's work of considerable importance.

Key words: Ahmad Cavad, Turanism, Turkic identity, poetic sources, republic.

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1. Introduction

The search for national identity and the formation of political thought, which had been on the rise at the beginning of the 20th century, gradually began to take shape in the second decade of the century. Following the First World War and the emergence of revolutions in Russia, nations also acquired the right to self-determination. A society that had struggled to define its national identity just a few years earlier, in a short space of time travelled a political and social path, establishing its own democratic republic—the first in the East. Literature also played a significant role in the society's political maturation within such a short period. Poetry in its flexible forms played a great role in this direction. Alongside the satirical poems of M.E. Sabir and

A. Nazim, the Azerbaijani romantics A. Hüseynzadə, M. Hadi, A. Cənəti, A. Şaiq, H. Cavid, A. Səhhət and others became a beacon on the path to national self-awareness. The rapid development of events in the Caucasus also encouraged literature to respond appropriately. In this sense, during the Republican era, poets chose the path of celebration rather than criticism. This was because the people had, for the first time in their history, gained their independence and established their republic. National consciousness had entered a new phase. Mirzəbala Məmmədzadə, in his work entitled 'The National Azerbaijani Movement', highly valued this process, writing: 'Thus, the Turkish national movement began to take shape towards the beginning of the 20th century, both in its broad sense and in the context of Azerbaijan. The early 20th century was a period when Turkic peoples transitioned from the era of tribalism to the era of nationhood...' A society that has its first newspaper in its own language is one that has begun to become a nation, having previously existed as an ethnic group. A people with a tradition of the press, however, is already an established nation..." (*Mehmetzade, 1991, p. 17*). The literary scholar A. Bayramoğlu also holds this view, stating that during this period, poetry played an important role in the formation of the people's national identity consciousness, celebrating their historical and ethnic bonds: "... The political and socio-psychological upheavals in the country's life, like those experienced by many nations, significantly spurred the formation of the Azerbaijani people's national self-awareness and psychology. The purposeful and consistent activity and struggle of our progressive figures also played a significant role in this process. The nation's process of self-awareness was further strengthened during a period of socio-political and revolutionary change" (*Bayramoğlu, 2003, p. 18*).

2. Main part

During the Republican era, poetry became one of the most agile and appropriate artistic forms for responding to events. A. Şaiq, Ə. Cavad, C. Cabbarlı, Ə. Müznib, Umğülsüm, Davud, Əliyusif, Zülfüqar bəy, S. Mümtaz and dozens of other poets celebrated the new era, the independence won by the people, its flag, its army, and Turkism. One of the most frequently celebrated themes in poetry was Turanism. The name Turan and the idea of Turanism entered Azerbaijani artistic thought at the end of the 19th and the beginning of the 20th century. The main factor in this idea becoming a theme in poetry was the political processes taking place in the world and the resulting migration of Turks from many countries. The Ottoman Empire's conquest of a large part of the world over several centuries increased the pressure against it, and imperialist powers united to begin to squeeze the Turks out of these territories. The imperialists were also preparing an ideological basis for this; the accusations of Pan-Turkism and Pan-Islamism were nothing more than an ideological attack for precisely this purpose. In fact, by doing so, they were seeking a justification for their own imperialist attacks and establishing a defensive position. The literary scholar Badirkhan Ahmadli writes with this in mind: "At a time when Pan-Slavism was taking shape with all its might, the Slavophiles had also chosen a defensive tactic for themselves. While promoting Slavic unity, they spoke of the great danger of Islamic unity, and the fear of Pan-Islamism, and the expression born of this fear, very soon became widespread" (*Ahmadli, 2019, pp. 50-51*). At such a time, Turkism and Turanism were also entering into Azerbaijani public and literary thought. However, these tendencies are most evident in the work of the Azerbaijani romantics. The glorification of the Turanism idea could often be encountered in the works of A. Hüseynzadə, A. Cənəti, A. Müznib, H. Cavid, A. Cavad, C. Cabbarlı and others. The poets here extol the past of Turkicdom and its most ideal

era, the Turan past, and express faith that this conquest will come again. However, until the First World War, such poems were somewhat rare. That is to say, Turkism and Turanism had not yet fully taken root in public and literary thought. During the Balkan War, this process was somewhat accelerated. World events gave this process a certain direction. The situation the Turks found themselves in prompted our poets to take the path of panegyric to recall their past and to restore it. The elaboration of Z. Göyalp's triple formula of "Turkification, Islamisation, Modernisation" in a series of articles did not fail to influence public opinion, and Azerbaijani public thought also made use of this formula. In fact, Z. Göyalp's poem "Turan" had also influenced the work of Azerbaijani romantics. First published in the Turkish magazine "Young Pens", the poem saw the great thinker express the geographical boundaries of Turan in poetic terms:

The feelings that beat in the pulses of history,
A deep sound each one, I am not in the pages,
In the scimitar, all the victories of my glorious, noble race, far and near,
I read them on the body of its heart,
In its pulses, I feel, I make them a hymn.
Not in the pages, for Attila, Genghis,
The brows that crowned my race with victory. (*Gökalp, 1991, p. 54*)

For the Turks, in whose veins the blood of great conquerors flowed, to unite and resist oppression, they first and foremost needed to know themselves. Z. Göyalp did precisely this, drawing a broader map to show that Turkdome was by no means confined to the Ottomans:

The homeland is neither Turkey for the Turks, nor Turkestan,
The homeland is a great and eternal country: Turan! (*Gökalp, 1977, p. 54*).

The work of E. Cavad, in which themes such as the homeland, nation, Turkic identity, Turanism, the flag, the army, and the Turkish soldier are woven throughout, is of immense importance. The Republic and its attributes are reflected in his work in the finest possible way. The eminent scholar Yaşar Qarayev, in his article "The Republican Period and Its Memory in Poetry: Ahmad Cavad", aptly expressed that the Republic is best reflected in the poetry of A. Cavad, stating: 'When one mentions "Renaissance", the first name that comes to mind is Nizami.' When one mentions "Love", Fuzuli's name is the first to be mentioned. When one mentions "Republic", Ahmed Cevat is the first to come to mind.

'There is a tricolour flag emblem in our history. The tricolour poetry was inscribed into the artistic memory by the pen of Ahmed Cavad before anyone else' (*Qarayev, 2004, p. 4*). A. Cavad had taken an active part in the events in Turkey during the First World War, was heartbroken by the displacement of Turks in the Balkans, and later in Kars extended a helping hand to the Turks displaced by the Armenian-Russian forces. Through his community work, he frequently travelled to Turkey, helping to bring refugee children to Azerbaijan. During this time, horrified by what he witnessed, the poet celebrated Turkic identity and the Turkish flag in several of his poems. " In the poem 'Çırpınırdın Qara dəniz', the poet, seeing the Turkish flag at its highest point, expressed his boundless love for it, saying, 'Ah!.. I would rather die than live, //If only I could fall at your feet.' The poet conveyed his greetings to the Turkish flag, which had been 'separated from its motherland':

'Həmidyyə', that Turkish blood!
Whose glory never ends!
Let 'Kazbek' be the first victim!
To the Turkish flag, we salute!
Breezes blowing from a friend's hand,
Bring me a poem, send my greetings!

May all our lands be
 A sacrifice to the Turkish flag!
 Make way for the Turkish flag! (*Cavad, 2005, p. 140*).

In his poems, which constantly celebrated his love for his homeland, the Republic, and its symbols, Ə. Cavad was frequently criticised, arrested, and ultimately repressed during the Soviet era for being a poet of the Republic and for his praise of it. In the poems he wrote during these years, alongside those about the homeland, the flag and the army, Turkic identity, Turkism and Turanism also featured prominently.

In the poems he wrote during these years, such as “To the Flag of Azerbaijan”, “Bismillah”, “I Had Seen Her Dream”, “To Our National Flag”, “O Soldier”, “Istanbul”, “Arise”, “Do Not Come”, “O Soldier”, and “To the Turkish Army”, in poems such as “To the Martyrs”, the themes of the tricolour flag, Turkdom, and Turanism are celebrated and depicted. The poem ‘To the Flag of Azerbaijan’ includes the following author's note: ‘It was addressed to the national flag flying over the parliament building on 10 April 1919, the first time I had been to Baku after the arrival of the British’ (*Cavad, p. 127*).

The poet, here eulogising the Azerbaijani flag, the ideals of the Republic and the idea of Turan, takes pride in the glorious history of this flag. The poet's appeal to history, invoking figures such as the Raven Sea, the old Elkhani, the son of Elkhani, Qayi Khan, and others, demonstrates that a nation which has only just gained its independence possesses a great historical past. Delighted by the waving of his Azerbaijani flag, the poet considers this waving a great prize:

The winds of Turkestan have kissed your brow,
 Telling you its sorrow, my flag!
 May the raven send from the sea
 The reflection of your three colours as a gift, my flag!
 As you went to Turan, you appeared before me,
 Your state bird, your shadow, alighted upon my head!
 Grant that the tear welling in my eye
 May make my sorrow heard, oh, my flag! (*Cavad, 2005, p. 127*).

In this four-stanza poem, A. Cavad promotes both Turkic identity and religion, as well as modernity, poetically expressing the symbols of the tricolour flag, ‘The colour received from the Qayi Khan lineage’ – that is, Turkic identity – he also refers to as ‘the son of Ilkhan, the pillar of the faith’, thereby indicating that Islam is also reflected in it. The poet's lyrical protagonist's heart is full of emotion; the desire to kiss the “blessed ground” upon which it waves, and where its shadow falls, with “storms in his bosom”, and to nestle in its embrace, never leaves him.

In his poem “I Had Dreamed Her Dream”, E. Cevdet describes the dream of the freedom and independence he had long yearned for. From the lyricist's description of the poet experiencing the joy of the Republic, it becomes clear that he had dreamt of these “joyful times”, and in his dream, he had “plaited the hair of his beloved”. The lyrical hero also rebukes those who begrudge this day, the uneasy, and tries to convince the “faithless who do not believe” in this day. The hero, who believes his nation's capital to be inexhaustible, declares that its past is glorious and worthy of pride, and revives the image of Turan. It also becomes clear that although there are few who believe in the nation's Independence Day, the lyrical hero has always believed in it, never losing hope for a single moment:

Once, our Sun was wrapped
 In a black veil.
 When everyone had lost hope in it,

My heart grew weary.
 Forgetting the “blind” love,
 On the green willow branches
 My eye first searched
 For it on the “Turan” roads (*Cavad, 2005, p. 131*).

In his poem “Istanbul”, E. Cevad also describes an Istanbul with a “pale face”, “blue eyes”, “dreamy”, and “silken-haired”, and portrays the difficult situation it has fallen into. The poet expresses his disappointment at the plight of this beautiful city of the Turkic lands:

O Lord, didst Thou not know my heart,
 That Thou didst break the living string of my harp?!
 While a new hope was dawning for me,
 Why didst Thou disappoint the land of Turan?!
 Ah, O pale-faced, pensive Istanbul!
 Blue-eyed, silken-lipped Istanbul?! (*Cavad, 2005, p. 134*).

In his poem “To the Turkish Army”, E. Cevdet eulogises the exploits of this glorious army, recalls the day it ascended Mount Allahu-Akbar, and feels immense pride in its arrival. The poet regards the glorious Turkish army's expulsion of the Russian from Turkestan as a momentous historical event:

O glorious army of the glorious land,
 Forget not the day you entered the Caucasus!
 When you came to drive the Turk from Turan,
 Did the Black Sea kiss your foot?!
 When the first shot was fired, a single step of the old,
 Did the Kars fortress fire its salute?!
 When you did so, amid the celebration of victory,
 Did the defeated enemy frown? (*Cavad, 2005, p. 143*)

In the poem ‘My Sorrow’, the poet once again addresses the theme of Turan, sharing his sorrow. The lyrical protagonist's sorrow is heavy; ‘how strange it is to be a stranger’, ‘I have no homeland that knows my sorrow’. The lyricist's homeland is in ruins, and owls are hooting. This state of the homeland leaves the hero distraught. It seems that when the hero speaks of the homeland, he means the lands of Turan:

The old tales of Turan,
 In the blind bard's breast.
 Decline, and listen at least,
 Behold, what a tumultuous sound!
 A stallion neighs,
 May your heart burst!
 The glorious land of “Turan”,
 Where are its throne and divan?
 The torn leaf of “Yaşa”,
 Shows the way, but where is the one who is to go? (*Cavad, 2005, p. 144*).

3. Conclusion

During the Republican era, the direction of poetry was directed towards the depiction of independence, patriotism, Turkism, and Turanism. The search for national identity, which had been taking place in literary and social thought since the beginning of the century, entered a

new phase during this period. In particular, in poetry, the national consciousness directs its full attention to independence, Turkism and Turanism. In the works of M. Hadi, A. Cavad, A. Shaig, A. Muznib, Davud, Zülfüqar bey, C. Jabbarli, Aliyusif, S. Mumtaz and others, the Azerbaijani flag, Turkism and Turanism are celebrated. However, this process did not last long; with the collapse of the Republic, a new historical situation arose, and in this context, national thought, Turkism and Turanism ceased to be a subject for literature. Despite all this, during this period, those who espoused national thought and Turkism became victims of the 1937 repressions. Factors such as Panturkism, Pan-Islamism, and Pan-Uralism were cited as the reason for their arrests, and their advocacy of national thought resulted in their destruction.

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