

National-moral ideas in Aziza Jafarzadeh's literary prose

Arzu Huseynova

Sumgayit State University, Sumgayit, Azerbaijan.
sdu.adil@gmail.com

Abstract

The literary work of Aziza Jafarzade (1921-2003), one of the famous representatives of Azerbaijani literature, is distinguished by specificity and uniqueness in terms of ideological context. The writer's novels, tales, and short stories have become the object of comprehensive analysis and have gained deserving recognition from literary critics for their singularity and aesthetic quality. The author gave preference to historical themes. Her works "Baku-1501", "Before 'Gulustan'", "The Tears of the Khazar", "Zarrintaj-Takhira" and "Woe", written in different years, have become unique examples of Azerbaijani prose both for the urgency of the problems and specificity of form. Aziza Jafarzade in her literary activity addressed topics related to the history of Azerbaijan and skillfully turned the problems of national and moral problems into a literary text. This attitude allowed the author to depict in her work the history of the division of Azerbaijan by the hands of the imperialist states. That is why the split of Azerbaijan in two, the ideas of the unity and integrity of the nation attract attention in her works.

Keywords: Aziza Jafarzade, literary prose, historical novel, divided homeland, the problem of the national and moral integrity.

Introduction

In the rich and diverse work of Aziza Jafarzade, which has a unique literary style and image, a special place is occupied by such novels and stories as "Baku-1501", "Before 'Gulustan'", "Zarrintaj-Takhira", "From Country to Country", "The Tears of the Khazar", "Woe". In these works on a historical theme, the author tries to depict different periods of the near and far history of Azerbaijan. Naturally, during the period of the Soviet political regime, a serious censorship ban was imposed on literary works reflecting historical themes. Therefore, many topics were passed over in silence at that time, and the historical and political topics addressed by the authors were covered in a one-sided and distorted form. One of the merits of Aziza

Jafarzade's literary prose is the appeal to unknown historical events, the constant search in the literary sphere, the coverage of new undeveloped topics, the enrichment of the history of national consciousness with created works. This aspect is typical for most of the works published by the writer. The main point that distinguishes the historical prose of Aziza Jafarzade from the work of other authors is the reflection of the ethnographic memory of thunder to animate historical events and circumstances turning them into an object of literary depiction. However, the reflection of the ethnographic memory of the era is not of a casual, formal nature, but is a driving factor for the reflection of national and moral problems. The women writer, who was attached to her people, received the greatest tribute from the people – 'Mother of Azerbaijan' in the 80th year of her life. Her life was different from her colleagues'. She fought more like a man than a woman. She has always been among the people to whom she belongs. According to her, she has tasted happiness only once in her life. The day when the Kirov's Statue in the Highland Park in Baku was demolished after the collapse of the Prison of the Nations is the happiest day in the life of Aziza Jafarzadeh! She said this many times, tirelessly.

In other words, "the author presents history not only in the light of bare facts and evidence but gives it liveliness and spirit, displays the natural picture and panorama of the era, depicted through her unusual imagination. Aziza Jafarzade's novels are born out of strong love and understanding of history; high patriotism and citizenship lie in their basis and spirit. These novels are of great importance not only as a product of literary discourse but also as valuable chronicles reflecting the ethnographic folk memory" (Peculiarities, 2015: pp.12-13). It is for this reason that, no matter what era the author refers to, the basis of her literary credo is to draw the attention of readers to the division of Azerbaijan into two by the hands of foreign forces, the problem of national and moral integrity.

It is also noteworthy that the spirit of modernity is very strong in the novels and stories of Aziza Jafarzade. So, in the historical novels created by her, there are a lot of moments that are consonant with our time. All this testifies to the fact that the author does not confine herself to an artistic presentation of historical facts and events, but also thinks about the context of modernity to those she refers to. Divided homeland, problems of national memory and integrity.

It is acknowledged that in the XIX century, with the division of Azerbaijan into two parts, the political concepts of 'Northern Azerbaijan' and 'Southern Azerbaijan' emerged. After the Russian occupation of Northern Azerbaijan in the early XIX century, the southern lands of Azerbaijan came under Iranian rule. Contemporarily, the area we call South Azerbaijan is simply called Azerbaijan or Iranian Azerbaijan by both the Iranian population and official circles. The population living in the

abovementioned territory and in all other regions of the country, identical to the Azerbaijanis living in Northern Azerbaijan in terms of ethnic origin, language, religion and traditions, is called Turks or Iranian Turks. Currently, these concepts (Turks or Azerbaijanis), which determine the nationality of the population, are conditional.

Thus, the Turks living in Iran call the Azerbaijanis living in Northern Azerbaijan Turks, and the latter (Azerbaijanis) call them Azerbaijanis. After the establishment of a new national state in the Caucasus, the Azerbaijan Democratic Republic, on May 28, 1918, its state parliament used the name Azerbaijan in its first official declaration. This caused protests from the Iranian side. Tehran officials believed that the leaders of the new republics intended to hand over Iranian Azerbaijan, especially Tabriz, to Turkey. The government of the Democratic Republic of Azerbaijan was compelled to use the name 'Caucasian Azerbaijan' in official state documents to eliminate this fear of Iran. After April 28, 1920 (after the proclamation of the Soviet government here), this name was replaced by 'Soviet Azerbaijan', and hence, the terms 'Soviet or Northern Azerbaijan', 'Iranian or South Azerbaijan' began to acquire political meaning.

The official circles of Tehran do not approve of the use of the term 'South Azerbaijan' in Soviet official circles, scientific literature and the media, indicating it an "export of the socialist revolution" or "interference in Iran's internal affairs.'

Literature Review

The theme of our study is the ideological context and moral content of the works of the Azerbaijani writer Aziza Jafarzade. It should be noted that the issues of literary work of Aziza Jafarzade are considered in the studies of Asifa Aliyeva (Aliyeva, 2005), Badirkhan Ahmadov (Ahmadov, 2015), Nizami Jafarov (Jafarov, 2001), Parvana Bayram (Bayram, 2013), Akif Huseynov (Huseynov, 1986), Ganjalp Guntay (Guntay, 2012). The general foundations of the literary language, themes, and the historical conditions for creating works on a historical theme are considered here. Questions of the moral character of the protagonists are covered in general terms. That is, a systematic analysis of the image of national and moral unity in the novels and stories of the author through the consideration of storylines, of the character of the protagonists has not yet been carried out.

In the studies of foreign authors, the moral content of social consciousness in fiction is considered in various aspects. In particular, Christopher Clausen studied the nature of the expression of national self-consciousness in English literature (Christopher

Clausen, 1994), Barbara Carnevali examined the traditions of autopoiesis in ancient Greek literature. Specifically, the author claims that

‘Aristotle formulated the major lines of the problem by proposing, in his *Ethics*, a conception of moral knowledge that was phenomenological and descriptive, and, in his *Poetics*, a conception of literature in which the representation of ethos was the aim of mimesis. Developing, as it does, the outlines of this Aristotelian problem, Theophrastus’ *Characters* is a “pure” example of ethopoeia, the renaissance of which in modern times, with its twofold variation involving on the one hand the psychological (the individual character) and on the other, the social (the character or *habitus* of a group), has had a determining influence on both the birth of the modern novel and the human sciences’ (Carnevali, 2010).

In addition, Tatyana A. Kostyukova and others attempted to conduct a comparative analysis of modern and traditional morality in Russian literature. The authors believe that

‘traditional moral values are, first of all, the initial values that were chosen by a certain people in the course of its history and formed its culture and traditions. Secondly, these are the values that form the basis of people’s lifestyles. They are represented in the language and customs of the people and they create the basic archetypes of the national world-view. Thirdly, these are values that make a certain national culture unique (different from the other cultures)’ (Kostyukova, 2002, cited in Kostyukova et al., 2015: p.262).

Authors-researchers of English language literature also carry out some work in this direction. In particular, Lee Oser believes that “even if the division of humanity into several species is a division among equals and not a division between masters and slaves, it will still bring with it intractable social and ethical problems. It is difficult to imagine several human species coexisting peacefully on this small and crowded planet...” (Oser, 2020). The author came to this conclusion based on a comparative analysis of several works by English authors.

Interest is also shown in questions of morality in modern poetry. In particular, Adriano Moraes Migliavacca emphasizes in this respect that “the issue of morality in art has always been very strong in the field of aesthetics. Nevertheless, it remains a nebulous and undecided issue. There is little doubt about the moral value and responsibility of the scientist. The artist, on the other hand, is obscure and

controversial. Where does morality appear in art? In its contents? In its form? In the artist's view on his or her subjects?" (Migliavacca, 2012).

All this indicates that the ideological context and moral content of works of art, including those at the level of national self-consciousness, is an important direction of research for literary critics, and confirms the relevance of this study.

Results

Unlike many representatives of the literature of that time, the opportunistic shades and elements of Soviet ideology did not find expression in the works of Aziza Jafarzade. On the contrary, the writer always tried to avoid all manifestations of ideology in the literary text:

‘It should be noted that although Aziza Jafarzade created during the most difficult period of the Soviet political regime, her work did not reflect the opportunistic elements of the era, traces, and shades of artificial ideology. On the contrary, the writer, referring to historical topics, indirectly expressed protest against the ideological stereotypes implanted by the Soviet empire’ (Bayram, 2013: p.12).

In Aziza Jafarzade's novel “Baku-1501”, the image of Shah Ismail Khatai was depicted from a completely different perspective. In this novel, based on facts and evidence, the idea of the unity and integrity of Azerbaijan found its literary embodiment in a specific style. It should be noted that in the novel the problem of the integrity and unity of Azerbaijan is conveyed not in the presentation of the author, not in a journalistic form, but in the course of events and circumstances, in the reasoning of images, their actions, and relationships.

As is known, after Aziza Jafarzade's novel “Baku-1501”, several works appeared in Azerbaijani literature, telling about the life and military path of Shah Ismail Khatai. These are Farman Karimzade's novels “The Bridge of Khudafarin”, “The Battle of Chaldiran”, as well as Alisa Nijat's novel “Kizilbash”. “The path that led all three authors to this topic was in a strong sense in the life and activities of Shah Ismail Khatai of modernity, the richness of its instructive events” (Ahmadov, 2015: p.470).

The portrayal of the image of the outstanding poet, military leader, and ruler Shah Ismail Khatai, who led the religious and political movement in the Middle East and fought for the idea of the integrity of Azerbaijan, the attention to the fulfillment of national tasks by him, to the implementation of the quest for a united people, of

ethnonym, can be considered historical novels and works with a high national idea. At the same time, an important reason for all this is the struggle waged by Shah Ismail Khatai for a united homeland. But, unfortunately, the novels dedicated to him were not analyzed in a systematic form in literary criticism but were simply limited to superficial comparisons. This did not allow us to identify the reasons for the creation of the novels mentioned here in modern literature.

It should be noted that in some studies about Shah Ismail Khatai in recent years, erroneous assumptions have been made about the emergence of the Safavid state, its struggle, and its political and ideological essence (Guntay, 2012).

Of course, such studies have also influenced the public conscience. But in general, Azerbaijani researchers noted that the work of Shah Ismail Khatai and the Safavid state played an important role in the idea of an integral homeland in national state thinking.

Academician Nizami Jafarov was right when he wrote about the problem related to this:

‘There is some evidence that the State of the Safavids is not an Iranian, but an Azerbaijani state, and among them, the language and cultural policy of the state is of particular interest (especially its founder Shah Ismail I). Thus, in the palaces and army of the Safavids like Garagoyunlu and Akgoyunlu, the Turkic Azerbaijani dialect was a widespread language of communication. The transition from Turkic Oghuz culture to Azerbaijani culture also began in the Safavid period. This is such a complex ethnic-culturological process that could not take place in other, non-national socio-political and ideological conditions. As already noted, during the period of the Safavids, folk literature, and representatives of culture enjoyed special authority in the palace’ (Jafarov, 2001: p.97).

Interestingly, Jafarov notes that, unfortunately, no one of the children of the great statesman Shah Ismail Khatai continued the path laid in the field of the idea of the divided homeland, ethnocultural unity, and political and ideological movement.

It should be noted that Aziza Jafarzade did not reflect the entire life of Shah Ismail Khatai, but mostly before 1501, having managed to move away from the chronological presentations inherent in many historical novels. More precisely, the events in the novel were specifically built on historical facts related to the attack on Baku by the Safavid sovereign, and the capture of the city. However, the events

depicted in the novel reflect the hero's past, the stages of his life, and the path of struggle.

The writer describes the hero portrayed by her not only as a commander but also as a sovereign and a poet, which makes it possible to fully convey the inner moral qualities of the image. The author, trying to depict a real, accurate portrait of Shah Ismail Khatai, for whose life and struggle she showed great respect, does not reflect historical events in detail. But the historical and literary images portrayed along with the image of Shah Ismail Khatai attract attention from the point of view of conveying a truthful, real picture of the era.

The section "Epilogue" in the novel "Baku-1501" is presented as the last monologue of Shah Ismail Khatai. In this scene, he talks about his mistakes related to the Battle of Chaldiran: "You, wise men, have been bequeathed three valuable things – our language, honor, Motherland – take care of yourself, take care of them" (Jafarzade, 2016: p.341). This statement through the mouth of the image determines the overall ideological direction of the novel.

The critic and philologist Akif Huseynov, generalizing his scientific and theoretical arguments about the novel by Aziza Jafarzade, wrote:

'Portraying the complex character of Shah Ismail, she was able to avoid not only impartiality and special treatment, but also, along with the positive features of the image, its merit, showed its shortcomings, and managed to pay attention to the reflection of the national identity of the hero, his sense of patriotism. In the novel, the ruler of Azerbaijan Shah Ismail is characterized as the establisher of the Azerbaijani state' (Elaidi, 2017: p.221).

Of course, one cannot but agree with the critic's considerations related to the peculiarities of the idea and problems of the work.

Aziza Jafarzadeh's novel "From Country to Country" (Jafarzadeh, 2006) occupies one of the special places in her work. This novel is characterized as a revised and supplemented version of the story "Welcome, Traveler." The novel tells about the life path of the famous Azerbaijani traveler Zeynalabidin Shirvani. The writer tried to create a broad panorama of the life and activity of the great traveler and thinker, who spent thirty-seven years of his life traveling to different countries. Given against the background of Zeynalabidin Shirvani's travels, the historical and ethnographic information is also valuable in terms of drawing attention to national and moral values.

The writer managed to artistically describe the traveler's longing for his homeland, his ordeals during the years of travel to various countries, as well as the maternal suffering of Shirinbeyim, who was forced to live far from her son.

Aziza Jafarzadeh, while working on the novel "From Country to Country", turned to the well-known work of the traveler "Riyazus-seyaha", written in the form of a travel diary. This, of course, allowed the writer to describe the depicted facts and events in real terms.

Aziza Jafarzadeh's story "Woe" (in the latest edition, its genre was marked as a novel) tells about the strife between various Turkic tribes and communities in Iran during the reign of Mahammad Khudabanda, who is a descendant of the clan of Shah Ismail Khatai, and the attempts of the wife of the ruler Mahdi-ulya to turn the country into the realm of farces. In the epilogue of the story, the title of the work "Woe" is explained as follows:

'Stop! Do not close the book, my long-suffering sister, my long-suffering brother. Fathers, brothers, husbands, and sons returning home to your children, to families in despair, without a piece of bread. You have my last word. What conclusion did you and I come to after reading this book? Were there no protests against sectarianism, were there no victims? Who are they? After all, since then this trouble has not left the people; black clouds over it still preserve. They won't dissipate. Yes, Hamza Mirza and Shah Ismail II were victims of this misfortune. After that, trying to put an end to the division of the people into sects, such a powerful sovereign as Nadir Shah Afshar, who ended the Safavid dynasty, and the Safavid Khanate, also became a victim.'

The novel "Bela" tells about a stage in the history of the Safavid state - the coming to power of Muhammad Khudabend and the events that took place during this period. The work describes the character of Khudabende, the eldest son of Tahmasib I, being a man of God, not liking war and blood. Although he was the Shah (sovereign in Iran), his power was in fact ruled by his wife, Kheyranisa Beyim who was as brave as men. However, the people were very hopeful about him:

'Khans and servants of emir from their native cities and villages joined the ranks of the six cavalry troops, and talked about their native lands, their parents, their houses and relatives. But everyone was thinking the same thing. Everyone was saying one thing: may our Shahenshah be an emperor so that we can live in his shadow.'

May the oils be expelled from our lands, may there be peace and tranquility. May the bloody tribe end its massacres. -Amen! Amen!'

The people knew that "his greatest wish was to gather together the fragmented parts of the nation, to grieve the wretched children of a mother, to embrace each and every one of them, and to pull them out of a collar." Using artistic means in her works on the national-spiritual idea, Jafarzadeh connected the formation of hereditary relations between the generations with this idea:

'Relatively young emirs listened to the old man's words with the sweetness of a grandfather's tale, ignored the deep meaning of the words without bringing death closer to them, and carried and pressed their hands on the daggers and handcuffs. However, the emirs of the older generation already felt the need to come to an agreement, and therefore listened to the words of the old man with pleasure' (Jafarzade, "Bela").

The great poet of the 19th century, Seyyid Azim Shirvani, even sacrificed the fate of his children to put an end to all this. One of them he named Aisha, the other Osman, and the third Omer. With this, he fell into contempt. After his death, these names were also changed. The first part of the trilogy "Vatana qayit" ("Return to the Motherland") tells about the life of Nishat Shirvani, who lived and worked in the late XVII and early XVIII centuries. The important events in light of the Seyid Azim Shirvani's and Abbas Sahhat's life were indicated in the work "Alemde sesim var menim" ("I have a voice in the world"), and the third part of "Yad et meni" ("Remember me"), respectively. The most important periods in the history of the Azerbaijani people, full of struggles, are described around the lives of these prominent people. A close acquaintance with the artistic thinking of the people helped the writer, and therefore in "Vatana qayit" ("Return to the Motherland") was able to give the reader a complete picture of the historical period in which the events took place. From this perspective, From this perspective, the beginning of the roman – the story "Besh qiz idik..." ("We were five girls...") - is especially interesting. The described event takes the reader to the past to study the tragic life of the people. The fact that the beautiful daughter of a good symbol of chastity Surayya khanum, Nisabeyim burned with her child instead of falling into the wrong hands, shows the endless anger of the people. Neither Asir Sumaya, nor Shahid Gulshad with poetic nature, nor the beloved old -womanish, who expresses the wrath of the people were forgotten by reader and the main character of the work Najaf. (Jafarzade, "Vatana qayit" ("Return to the Motherland"). "Be vigilant, my reader, be vigilant!" (Jafarzade, 2016: p.122).

Aziza Jafarzade's call at the end of the story to the reader's vigilance makes the reader think and is due to the manifestation of the writer's civic aspirations. Against the background of depicting events and incidents that develop throughout the plot, the author looks for the roots of the events experienced in today's depths of history, reveals similar moments between the past and the present.

One of the well-known researchers of Azerbaijani historical prose, Doctor of Philology, Professor Yavuz Akhundlu, in his collection of articles "Pages of Literary Memory", analyzing the above-mentioned work, writes:

'Although the story is small in volume, the problem that rises in it is big. The indifferent attitude of the people to the fate of the country, especially the intelligentsia, the predominance of personal interests over national ones, silence "in response" to ongoing events is a misfortune. It is precisely these questions that lead to the tragedy that occupies a special place in the plot. Therefore, this story on a historical theme is so vital and resonates with the present' (Akhundlu, 2020: p.36).

The story of Aziza Jafarzade "Woe" is also of interest from the standpoint of the objective perception of its ideological and aesthetic essence in statements of the writer and publicist Mammad Oruj about the work:

'What led Aziza Khanum to this distant journey into the relatively early history of our statehood? Sorrow ... What made the historical figures of the sixteenth and seventeenth centuries, portrayed by the writer, speak the language of the "heroes" of today? Grief again... It needs to be shared, it needs to be talked about. And Aziza Jafarzade created her "Grief", sharing it, talking about it' (Oruj, 2000).

The place is the same - Azerbaijan. The people are the same - Azerbaijanis. However, four hundred years have passed since that time... Four hundred years... But nothing has changed. Both the crisis in the government and the reasons that led to it are known.

What united the thirty-seven tribes living in this geographical space? Common language. There are those who strive for a single belief and idea, but the existing government is afraid of this unity. It sees its tomorrow in setting these tribes, or rather their leaders, against each other (Oruj, 2000).

In the novels of Aziza Jafarzade "Before 'Gulustan'" (Aziza Jafarzade, 2016 (1)), "Zarrintaj-Takhira" (Jafarzade, 1996), "The Tears of the Khazar" (Jafarzade, 2006)

and others, the ideas of the divided homeland and the integrity of Azerbaijan are put forward. "As in her previous works, the writer tries to recreate events from a different angle and achieves this. Of course, it is not possible to analyze each of these works in detail. Therefore in this article, we will limit ourselves to general considerations.

In the novel "Before 'Gulustan'", which occupies a special place in the writer's work, a literary panorama of historical events and tragedies experienced against the backdrop of the conquest of Azerbaijan by the Russian Empire is created. With great artistic skill, she creates the image of a hero who rushes to the struggle for the territorial integrity of Azerbaijan and shows great heroism and valor along the way using the example of Mustafa Khan.

The author tries to create an artistic panorama of the period of the khanates and depict a peculiar image of the ruler of Shirvan Mustafa Khan, who is one of the Azerbaijani khans. At the beginning of the novel, the writer introduces the character of Mustafa Khan to the readers, relying on historical sources: "According to the palace historian Keshfi, Khan's close interlocutor, the Khan, singing mugham, reciting poetry in a beautiful voice, loving science, treating people and family very fairly, was a real Rustami-Sani with his courage and valor. However, if he was dissatisfied with something, such a fierce fire burned in his eyes, as if lightning flashed not on the top of Mount Fit, but of Mount Baba" (Jafarzade, 2016: p.9).

Discussion

In general, Aziza Jafarzade, who "managed to truly recreate the character of Mustafa Khan" (Aliyeva, 2005: p.76), in a particularly artistic manner, displayed the historical and political events in the novel "Before 'Gulustan'", especially the Kurekchay Treaty, many unknown moments of the seizure of Azerbaijan by Tsarist Russia, the heroic defense of the city of Shamakhi, etc. It is this that explains the fact that the novel aroused great interest in the literary environment and became the material for many scientific studies.

It should be noted that in Aziza Jafarzade's novel "Before 'Gulustan'", the first agreement, the "Kurekchay Treaty", in which Azerbaijan was divided between Russia and Iran, found its literary reflection. Interestingly, the Kurekchay Treaty in the novel is given in the original language - Russian. This was of great importance in terms of bringing to the attention of the Azerbaijani public a historical document that had been hidden from it for a long time, ensuring the authenticity of the novel written on a historical theme, and the author's devotion to the facts and sources used.

Aziza Jafarzade's novel "Zarrintaj-Takhira", tells about the life and military path of the poetess and social activist from South Azerbaijan Takhira Gurratuleyn. In the example of this historical figure, who became the hero of the novel for the first time, the author raised the problems of freedom, the impossibility of development and progress in a society where women live in deprivation and lack of rights.

The heroine of the novel, Tahira Gurratuleyn, is not at all afraid of the struggle and perceives life without an idea as moral death. At the end of the work, she is offered to renounce her beliefs in exchange for her forgiveness, but the heroine, resolutely refusing this, prefers death.

It is noteworthy that Aziza Jafarzade, as a writer, "is concerned about one of the important issues during the whole novel - the fate of the motherland. The writer is very worried about the loss of most of Azerbaijan, which historically occupied a vast territory, as a result of the aggressive policy of neighboring states. This problem is given several points in the novel as necessary" (Elaidi, 2017: p.45).

Aziza Jafarzade tries to embody her reflections on the fate of the motherland in the example of the main character of her novel - Zarrintaj Gurratuleyn:

'I realized that faith, beliefs... all the main things in them are connected with Motherland. If the Motherland is shattered into parts, is split, and her sons lose their honor and disperse each in different directions, having lost their freedom and independence, it means there already is nothing' (Jafarzade, 2016: p.143).

On the last pages of the novel, Zarrintaj Gurratuleyn expresses her thoughts related to the Motherland in this way:

'Now there is no place in my heart for parental, matrimonial, or maternal love. There is no place left for anything but the desire for the freedom of my homeland. It is said that when Majnun's hand touched the blade, the flowing blood formed the word "Layli" and when they touched his pulse, it beat out "Layli, Layli". My flowing blood can write "freedom", and my pulse can beat out – "independence." I have no other desire, no other wealth' (Akhmedov, 2015: p.144).

It is also necessary to remember that later, at the subsequent stage of the author's creative search, as a continuation of the work "Zarrintaj-Takhira", the novel "Towards the Light" was written by the writer.

The author, devoted to the same ideals, in her last work tried to draw attention to the fact that the ideals of freedom and independence are very important for humanity.

Aziza Jafarzade's novel "The Tears of the Khazar" reflects the events of the banishment of Azerbaijani citizens of southern origin from the northern regions of the country to Iran in three days, according to the decree by I.V. Stalin of 1938. These events, which became the source of many tragedies, for many years were not reflected either in the historical-political literature or in fiction. From this point of view, it is of great interest that the writer turned to this topic in her novel.

It should also be noted that in the novel of the writer, written on direct live observation, there is no main character. Also, the novel was not created for an artistic embodiment of the fate of an individual. The author created a picture of the endless cruelty with which they dealt with a people split in two. "The most tragic pages of the novel are those that speak of the old woman Mashadi Gulsum, who lived all her life in Baku, and in her old age, having died on a ship was thrown into the sea, about Hafiza who threw herself under a tram, so as not to leave her native hearth, Safar who was experiencing the tragedy of separation from his relatives, Bakhish Kishi, who was exiled without the knowledge of his relatives" (Aliyeva, 2005: p.85).

The novel "The Tears of the Khazar" describes the real events based on facts, which are transmitted extremely reliably and cannot leave indifferent even the most cold-blooded reader.

Linguistic and stylistic specificity in this novel is preserved in the same way as in other works of the writer.

'On the ship, they came and lifted the old woman. No one protested, no one was able to raise their voice. From hunger, loneliness, grief, from fear for one's fate... 1937 was not yet such a distant past. Was the 37th in the blood, in the cells, in the whole being of people? Who could dare to protest? With the permission of the captain, the sailors of the ship wrapped the old woman in some kind of rug, and, together with her bundle and things, lowered her from the deck into the sea. I cannot get my tongue around to saying "dumped." They buried her in the waters of the Khazar, buried Grandmother Meshedi Gulsum. She wasn't a citizen here, and she would not be a citizen there either. She did not have land even the size of a coffin to be buried in her homeland, in her native ground. All the people seemed to be numb. They silently watched the maritime tradition, the ritual of the funeral of an old woman by sailors' (Jafarzadeh, 2006: p.86).

Undoubtedly, the most important issue raised in the novel “The Tears of the Khazar,” is the national and moral unity, historical memory, and integrity of the divided people. These problems in the work carry an ideological and aesthetic value and constitute the essence of the events and circumstances depicted. The visible and invisible lines of the interweaving of the plot in the novel serve to reveal precisely these ideas. The civic sensitivity of the writer to this topic sometimes makes the writer express her thoughts in a journalistic manner.

Although this feature to a certain extent negatively affects the artistic style of the novel, it generally determines a clear ideological and aesthetic line of the events depicted.

Aziza Jafarzadeh's novels and stories on a historical theme are distinguished by a high patriotic spirit, are based on moral values from an ideological and aesthetic point of view, and promote the ideas of national statehood and integrity.

Conclusions

As it is clear from the conducted studies, the Azerbaijani people's writer Aziza Jafarzade, who is the author of many historical novels, artistically reflected the national and moral values of the people in her works. The problem of national and moral integrity found its literary embodiment in such novels of the author as “Baku-1501”, “From Country to Country”, “Before ‘Gulustan’”, “The Tears of The Khazar”, “Zarrintaj-Takhira”, “Woe”, and others.

Although many problems of the time are covered in these works, the writer tries to pay attention to the problem of the division of the motherland, and national and moral integrity and depicts historic and historical, and political events to assess these problems. The author's good knowledge of historical events and facts allows her to create unique images of heroes which makes her novels a model of artistic skill.

The problem of national and moral integrity in the novels and stories of the writer is covered from different points of view and angles. So, on the one hand, the author presents the problem as a literary object of events and circumstances, and on the other hand, he tries to reveal it against the background of the development of the inner spiritual world of individual images and characters. The problem of the division of the motherland and national and moral integrity, embodied by the author in his works, determines their ideological and content completeness.

The problem of national and moral integrity in the novels and stories of the writer is covered from different points of view and angles. So, on the one hand, the author presents the problem as an artistic object of events and circumstances, and on the other hand, he tries to reveal it against the background of the development of the inner spiritual world of individual images and characters. The problem of fragmentation of the motherland and national and moral integrity, embodied by the author in his works, determines their ideological and content completeness.

Even though Aziza Jafarzade lived under the Soviet political regime, her novels and short stories on a historical theme do not contain ideological violations, opportunism, or political excesses. On the contrary, she was interested in solving national problems, turning to topics, problems, and personalities that were banned by the Soviet political regime.

Of course, the problem of national and moral unity in the literary work of Aziza Jafarzade is not limited to those issues that were raised in this article. There is no doubt that future research on the writer's work will also consider other aspects relating to all facets of this problem.

Aziza Jafarzadeh collected facts about her historical works in libraries of all countries that she visited and used them in her novels. Her travel diaries are very interesting for the reader. She never tired of bringing all visited countries to our literature through her works. Her private life has never been interesting for her. Women take this path very rarely. Furthermore, it is quite rare to find someone that takes this step not for brilliant business activities or any political views, but only for literary creativity. Mrs. Aziza is destined to live on a “black continent.” In 1965-1966, she went to Ghana (Africa) in due to the work of her husband, who was a pilot. The female writer, who lived in Ghana in those years, did not give up her work there either. Her travel diaries are collected in the book “Journey to the Golden Coast” which was published in 1968. In the book, the author skillfully describes the lifestyle, activities, and visible and unknown aspects of African people. Dedicating her entire life to the history of Azerbaijani literature and its study and dissemination to the general public, Aziza Jafarzadeh turned around in 2003 and looked back at the events of her youth. In her story “Tears of the Caspian Sea”, the writer described the forced deportation of South Azerbaijanis living in Azerbaijan in 1938 by the Stalin regime to Iran during 3-4 days.

References

- Aliyeva, A. (2005) *Literary Work of Aziza Jafarzade* (Dissertation for the degree of Doctor of Philosophy in Philology. Baku, p.132

- Migliavacca, A., M. (2012) 'Morality in Poetry: the New Critical Approach', *Cadernos do IL*, n. 43, p. 295–304. DOI: 10.22456/2236-6385.25302. Available from: <https://seer.ufrgs.br/index.php/cadernosdoil/article/view/25302>.
- Ahmadov, B. (2015) *Azerbaijani Literature of the 20th Century: Stages, Directions, Problems*. Baku: Science and Education.
- Akhundlu, Y. (2020) *Pages of Memory*. Baku: Adiloglu.
- Bayram, P. (2013) *Aziza Jafarzade: Life, Personality, Analysis of Works*. Ankara: Akçag Yayınları, c.200 [in Turkish].
- Carnevali, B. (2010) 'Literary Mimesis and Moral Knowledge // The Tradition of "Etopoeia" in Annales.' *Histoire, Sciences Sociales*, Vol. 65, Issue 2, 291-322.
- Huseynov, A. (1986) *Criterion of Art*. Baku: Yazichi.
- Guntay, G. (2012) *Safavids: An Extraordinary Look at the Origin of the Safavids*. Baku: Qanun, p.272 [in Azerbaijani].
- Jafarov, N. (2001) *Azerbaijanis: Political and Ideological Horizons of Ethnoculturological Unity*. Baku: New Publishing House of the 21st Century.
- Jafarzade, A. (1996) *Zarrintaj-Tahira*. Baku: Goyturk.
- Jafarzade, A. (2006) *The Tears of the Khazar*. Baku: Sharg-Garb.
- Jafarzade, A. (2006) *From Country to Country*. Baku: Sharg-Garb.
- Jafarzade, A. (2016) *Woe*. Baku: Khan.
- Jafarzade, A. (2016) *Before 'Gulustan'*. Baku: Khan.
- Jafarzade, A. (2016) *Baku -1501*. Baku: Khan.
- Clausen, C. (1994) "'National Literatures" in English: Toward a New Paradigm', *New Literary History*, Vol. 25, No. 1, 61-72, The Johns Hopkins University Press
- Kostyukova, T., A., Petrova, G., I., Sklyarova, T., V., & Simakova, T., P. (2015) 'Self-determination of Youth and Traditional Moral Values: The Role of Russian Literature', *The XXVI Annual International Academic Conference, Language and Culture*, 27–30 October.
- Oser, L. (2007) *The Ethics of Modernism Moral Ideas in Yeats, Eliot, Joyce, Woolf, and Beckett*. Cambridge University Press.
- Mammad, O. (2000) 'Woe', *Literary Newspaper*, May 19.
- Peculiarities of the Private Style (Foreword). Aziza Jafarzade. *My Mother's Tales*, London; Rossendale Books, 2015, 9-21 p.
- Elaidi, S., A. (2017) *Azerbaijani Novel of the Period of Independence*. Baku: Nurlar.