

Azimova A.Y.
**M.F. Akhundzadeh and it's
woman images system**

In the article facing with such ignorance odoured mysery laws muslim women's playces in society her confronted rightlessness, violents, temporary wedlock distroying many muslim women's lives, forced marriages, forced marriges of underage women with old men etc. and reflection of these in our literary literature had been researched. Simultaneously opportunities like women value in islam religion, women rights its possessing equal right with men etc. had been spoken in the research. Also ancient turkish women's heroism, knight, had been researched in the article.

In research paper founder of Azerbaijan playwrighting famous playwright, writer M.F Akhundzadeh's creation muslim woman's life, their faced violonce, victims of ignorance and uneducation muslim women's lives try to enlighten. Simultaneously, playwright tried to show muslim women's defects in their world sight, ignorance uneducatedness, called them to education and culture.

Akhunzadeh skillfully using the type to speak own language style, recovered their defects. In this research simultaneously, touched the opportunities like muslim women's pure love, her faithfullness to her spouse, lover, conserning for her pare, being upset etc.

Key words: Azerbaijan literature, Oguz woman, muslim woman, playwright, tradition.

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**Мирза Фатали Ахунзаде
және оның шығармаларындағы
әйелдер образының жүйесі**

Мақалада мұсылман әйелдерінің қоғамдағы ролі, атап айтқанда, құқықсыздық, зорлық әрекеттер, уақытша неке мен мәжбүрлі неке, мұсылман әйелдердің өмірін ойрандаған, құқығын таптаған заңдар, қысым жасау, кәмелетке толмаған қыздарды үлкен адамдарға күштеп қосу, құқықты таптаған заңсыздықтар мен надандықтардың Азербайжан әдебиетінде көрініс тауып, сипатталғаны туралы баяндалады. Мақалада сондай-ақ исламдағы әйелдерге деген көзқарас, туралы зерттеледі, оның тең құқығы мен қоғамдағы орны туралы зерделенеді. Көне түркі дәуіріндегі әйелдердің батырлығы т.б. мәселелер қарастырылады. Осылардың барлығын көрсету үшін нысан ретінде Азербайжан драматургі және сөз шебері Мирза Фатали Ахунзадениң көркем мұралары таңдалып алынды. Ахунзаде өзінің бүкіл әдеби қызметінің өн бойында мұсылман әйелінің өмірін суреттеуге тырысты. Олардың қорлық пен зорлықтың, надандықтың құрбаны ртеінде көрсете білді.

Түйін сөздер: Азербайжан әдебиеті, әйел, Оғыз, мұсылман әйелі, дәстүр, надандық.

Азимова А.Я.
**Мирза Фатали Ахунзаде и
система женских образов
в его произведениях**

В статье исследуется роль мусульманской женщины в обществе, бесправие, насилие, временный и принудительный брак, разрушающий жизнь многих мусульманских женщин, выдание несовершеннолетних девушек за стариков и другие подобные унижительные законы и невежества, с которыми она сталкивается и отражение всех этих недостатков в Азербайджанской литературе. В статье в то же время изучены отношение к женщине в Исламе, ее правах, о равноправии в обществе, храбрость древнетюркских женщин и другие вопросы. Для исследования всех этих вопросов объектом было избрано художественное наследие великого Азербайджанского драматурга и прозаика Мирза Фатали Ахунзаде. Как известно, Ахунзаде на протяжении всей своей деятельности старался отражать жизнь мусульманской женщины, как жертвы невежества, а также насилие, направленное против нее. Драматург, в то же время отражая необразованность и невежество мусульманской женщины, а также все недостатки ее мышления и мировоззрения старался призывать ее к просвещению и культуре. В данной статье также были затронуты такие нюансы как искренность, чистая любовь, верность супругу и т.д. мусульманской женщины.

Ключевые слова: Азербайджанская литература, женщина, Огуз, мусульманская женщина, драматург, традиция, невежество.

**M.F. AKHUNDZADEH
AND IT'S WOMAN
IMAGES SYSTEM**

Woman's place in the society caused great thinkers, writers and philosophers to think and was one of their researching problems. It's uncausal that in the center of thoughts through century was standing woman. From the first view, woman with man is two equal member of one unit. So, woman with man's being half of wholeness theory is ratified. Woman was granted with mystic power by nature. Because woman is creature able to give new life. The prophet Muhammed's famous proverb 'Paradise is under the mothers' leg is obvious ratified sample for this. Considering the East as the cradle of ancient civilization in its time ancient Turks giving great values to the woman. We can be witness of their different attitudes to words the woman from other nations. To prove this it is enough only appeal to the great epos of Turkish notion «Kitabi Dede Gorgud». In the «Kitabi Dede Gorgud» epos woman possess great influence. Oguz considered woman saint creature «Mother justice – God justice» was equal. Oguz women's being honored and faithful, they were not always behind Oguz men according to their bellicose and braveness. Turkish woman had been free in her choice. Girls and woman in Turkish land always hold high their chastity and honour from old. Oguz woman also differed with their heroism. Oguz women were also selfless. Turkish women were in their choises. Mother's love to her child, to sacrifice everything for him, bear to all difficulties, also woman's faith fullness to her spouse to sacrifice everything even own life for him, was reflected in «Kitabi-Dede-Gorgud» Oguz woman also always differed from other peoples for their beauty. Hero spirit of epos is obviously seen in women images behaves. In this epos mother is valued as «motherland». Oguz women galloped wrestled as oguz braves if we look through from «Burlakhatun till Banucichak» images, we always see them close friends companion in arms of their husbands, fiancés. Here woman besides being lady of her home, she is also protector of her motherland, hater for enemy, if it is necessary. Just that is why, Turkish history is rich with hero and knight womens' names. We can proudly name as Tomris, Nigar, Hacar etc. are women. Generally actual problems as woman ignorance, woman lawless, muslim, woman's role in society and in family was always in the attention center in all stages of literary thinking. In foundation of Azerbaijan playwright famous writer Mirza Fataly Akhundzadeh's works woman theme

took leading place. Saying honestly he worked for people and left great literary school after himself. At that time one of the significant problems forcing the realist playwright to think was woman freedom problem. M.F. Akhundzadeh sees East Woman's unbearable case and her torture better than all, feels their miserable cases. In M.F Akhundzadeh's plays struggle against old family society styles takes significant place. Playwright finally rebelled against polygamy, religious marriage fees insulting woman dignity underage girl forced marriage cases. Great playwright one of the attended problems was against the wail which was incarnation of woman misfortune.

M.F. Akhundzadeh specific characters of play making principle especially obviousness principle his ideas prefer to describe in this genre especially comedy genre. Playwright comedies were created on the realist principle. Considering this, we can say that every image written by him took it's source from real life. Playwright reviewed real life events with convincing natural figure. M.F Akhundzadeh noticed the depth of every real story (life events), and typified it in his writing. His created Dervis Mastali Shah, Sharfnise khanim, Khanperi, Parzad, Zalkha images are today's types in society too, one opportunity of Akhundzadeh greatness his touched themes being actual address problems not for only his period and also for all times. We see two persuasions, contrary outlook struggle in play righter's works. In one hand new ideas supporter – education, science education, culture essence understanding innovators, in the other hand all traditions, violent enemies of innovation reactionaries stood. Simultaneously Akhundzadeh appealing to the modern used of his time called them to learn worldwide sciences, get acquaints with Europe culture and to be educated. In the time of widely violated of East women's human rights Akhundzadeh created Muslim woman images in his comedies. He endeavored to prove woman to be free individual in society simultaneously possessing the equal rights with men. In playwright's creativity actual problems as attitude towards the woman, woman's plays, role in society, Muslim woman's ignorance intellectual attitude changing her to the victim of old tradition took special place. He approaches to woman as an individual of society. Differing from his predecessors, playwright doesn't praise the woman's external beauty and appearances, he comes down to the woman inner essence, in the background of nuances as outlook, thinking style and etc. represent her special even motive power in society. One opportunity of playwright's working

specification is his created woman images belonging to different section and possessing different thinking abilities. Taking attention to the woman's plays in society M.F Akhundzadeh tried to enlighten significant problems as her ignorance lawlessness, uneducation etc.

One of the Akhundzadeh's touched actual problems was pure love praise, reflecting this as pure divine creature is one of the specific characteristic of playwright's creation. There is no still any error and tragedy elements in Akhundzadeh love story: Sona khanim, Sakina khanim, Shole khanim, Sharafnise khanim never made mistake doesn't flop into the dream and there love fate doesn't change into the public charges and exposure means [6, 295]. Here love is not analyze style to the society.» Given this thought doesn't socialize Akhundzadeh's love theme, and we are the witness of changing this into our society's any shortage character. We have to note one opportunity that as if playwright didn't want to touch to the purity of love, and gives this as divine pure creature. Because we don't meet any mistake in love reflected Akhundzadeh's creation, any opportunity contradicting society's roles and unappropriating with mentalities. As his educated predecessors playwright saw the unique way of getting rid of from all these negatives in education science and tried to enlighten and show this view in his plays. Preferring worldwide education and science Akhundzadeh tried to show the religious education almost being the ignorance. We can't agree with this thought took place in some researches. Because Islam religion calls people to development and science not to ignorance. As for me playwright criticized the changer Islam into prejudice. M.F Akhundzadeh showed to adopted worldwide sciences with religious sciences. Let's look through to the great playwright C. Mammedquluzadeh's – considered as Gogle of Azerbaijan Literature thoughts: «Mirza Fatali firstly put on the east woman on the stage made her to speak, laugh, cry and firstly made her body expression among men » we observed Akhundzadeh's brilliance in M. Calil's thoughts. [5. page 12] Truly, he approached to the Muslim woman as independent individual of society and changed her into his century hero.

We observed above mentioned thoughts in Akhundzadeh's famous play Darvish Mastali shah and Cadugeri Meshur. Playwright in his play created woman images (Sharabanu khanim, Sherefnise, Khanperi) putting them in different situation tried to show there lawlessness their places in our society ignorance and their inner worlds. In the comedy Sharabanu, Sharafnise and Khanperi images was

taken as laughter targets but besides changing the woman images into main critic target, also expressed a powerful sympathy to them. Although, writer criticizing these images ignorance, he shows their moral qualities and inner purities. From this point of view let's see below woman images: Sharabanu khanim compiles in herself typical characteristics belonging to existed time. She is the image valuing national mentholated and joining characteristics belonging to Turkish woman. Sharabanu khanim is symbol open-hearted nitwit woman. Playwright 'These Europeans are what thankless people. They haven't understood any goodness. I mindless again in Gods everyday Missyojordan must have cream for breakfast, plouff, bozartma for evening because for him not to tell in his country that Garabakh people women impolite not knowing how to respect' [4, 49] In this piece from saying Sharabanu language we are the witness of definite positive characteristic hospitality and taking nation zealous author's image's besides negative quality ignorance in experience. Although Sharabanu khanim being close to her family mother affording everything for her descendant's happiness attracts attention. We can give attention to the opportunity about Shahrabanu image that at that time women tried to say their words relatively. As in all dramas in this play playwright choice the style of recovering the image by its own language e.g.: «Does Allah accept that Shahbaz goes to Paris for his fun, my fifteen years flower faced child sighs sadly, fades out» [4, 55] – author's given words from Sharabanu language ones more prove women's miserable fades at that time. Here M.F.Akhundzadeh touched the problem of underage girl's marriage. One of the main images of play Sharafnise had been created relatively elegant, gentle, pettish, pure-hearted, naïve woman in the work. She sheds tears from the moment that she learned about her fiancé's will of going to Paris and thinks her being desperate. This was thinking style of mostly all women in M.F.Akhundzadeh's live time. Simply playwright tried to be their reflections in his plays. She signifies her fiancé's willing of going to Paris according to her thinking style. Writer as if here faces staleness with innovation, ignorance with education. We see as if «Leyle's hopelessness in Sharafnise's hopelessness». Simultaneously Akhundov represents Sharafnise as figure uneducated, helpless, seeing the salvation of problems in witchcraft superstition. In this play we feel Akhundzadeh's being against Muslim woman's veiling herself. As if playwright against to this faces them with Paris girls compare them with their clothes, ethic behavior. One of the woman images

drawing attention in play is Khanpari. She had been given as a characteristic image of ignorant, believer in witchcraft and trying to force near by peoples to believe this too. Let's look through her dialogue given by playwright: «Mi lady, didn't he cause Kogaz's wife from Agcabedi Salimnaz to divorce and give to paramour? Didn't he Safar's daughter from Mugan marry to her lover? Didn't he kill her father not agreeing to marry his daughter? Didn't he returned back Karbalayi Qambar's daughter Shahsanam's husband from Javad from a year way in order not to marry to other women? Nothing wouldn't escape from his hand» [4, 55] Here we are the witness of deficiencies all negatives as polygamy fornication obsolete tradition, ignorance, uneducation – specific for our society at that time in the Khanpari image example. Akhundzadeh touched problems on this image example is actual theme not only for his time, but for all times. Because ignorance, ignorant people, prejudices believers, people, trying to prove it realness exist in our modern time too. This is playwright's just exact greatness. Akhundzadeh touched such a problems short coming of society that, those shortages had been actual for all times. Yes it is not surprise from this: Surprise is that men always says us: Don't believe in witchcraft sorcery. If one see with their own eyes, how can't believe this? [4, 68] Shahrabanu's saying piece we are real witness of their being in obscurantism dream.. In the end The author shows play main critic target by Shahrabanu's words: Ignorance! Ignorance! Ignorance!

Akhundzadeh tried to enlighten unhappiness causing old traditions, many problems forcing Muslim women to shed tears, making them unhappy in their society. One of the actual problems was making girls cradle betrothed. This tradition was very ancient. We meet the remains of this ignorance tradition in the «Kitabi Dede Gorgud» epos. Akhundzadeh tried to criticize this old tradition, and to show unhappiness coming from this. Playwright described every researched problem after exact investigating. He had researched cradle betrothed problem. Because this style is realized between relatives. Exactly that's why playwright's chosen person was Perzad's cousin.

Playwright touched this nuance in «Xirs Guldurbasan» Perzad had been cradle betrothed to her cousin. But she loves Bayram, her heart was beating for him. Perzad is one of the victims of this tradition, so her love to Bayram is desperate here. This tradition changed their marriage into a great hassle. Akhundzadeh also touched actual for all time economical inequality rich girl poor boy (vice

versa). This all thinking created big obstacle for women to marry with their lovers, and made them unhappy. Unfortunately, this conception remains today, rich girl poor boy problem is actual for all times. Playwright has described with Parzad and Bayram images. They are from different classes. This also changes these to young people marriage into a hassle. Playwright's created Parzad image (Hekayeti – Xirs Guldurban) has either similar or different features with other women images. She too obeys to the demand of the time, thinks herself helplessness doesn't struggle for her love. Perzad is one of the victims of reactionary forces as other Muslim women too. Zalkha image can be considered one of the playwright's created interesting women images. This image though coming from lower class was different from Perzad image according to its either point of thinking or far sight. Zalkha joins some characters as wangle farsightedness, policy in herself. Only thanks to this wangle she attracts Tanriverdi to the game and approaches her desire. After passing certain time Muslim women began to say her words. It's right, there word freedom was only inside family. We can see this opportunity in playwright's created Ziba khanim image. We can observe her rebuts saying words without fear in Ziba khanim's dialogue with her spouse. In some literary sources some Akhundzadeh's created women images had been valued as revolutionary figures. But as for us it is not right. Because, a word can't be out for revolutionary in Azerbaijan in Akhundzadeh's live time. Simply, these women images were Muslim women which playwright wanted to see. Existing of Muslim women able to say their words comprehending their rights in society were Akhundzadeh's dream. He wanted to see Muslim women struggling for her rights, saying their words without fear as an independent individual. We see to contrary poles till the end professionally facing old tradition prejudices with innovation, enlightens ideas, their struggles in Akhundzadeh's «Murafiye vekillerinin hekayeti» we can obviously observed this opportunity in Sakina khanim and Zibeyda kkanim's dialogues. Zibeyda khanim reply to Sakina khanim after hearing to marry off with Agahasan proves our opinion once again. «Sakina: – should I make myself unhappy till the end of my life in order not humming your name and décor. You give me bizarre offer aunt! By God, even if world covers with stone I will not marry to Agahasan. I say that, aware him, to give up this desire. Otherwise, by God I will call him curse him five hundred times. Will shame him as a dog. Zibeyda: – «scraped her face with two hands» Biyy... let your time turn

over hey girls! You haven't had a piece of shines on your faces. Sakina, I haven't seen shines girl as you. We had virgin times too; we couldn't even raise up our heads and look at the adults. It is because of your face impudence that, cholera and plague is not missing from Tabriz. [4, 131]. In the above dialogue we see the playwright's desired Muslim woman prototype in Sakina image. Akhundzadeh has put together on Sakina khanim image some specific characters as women's comprehending their rights, not sacrificing their lives to anyone, struggler, always struggling for theirs lovers etc he wanted to see on Muslim women. Speaking about Sakina image, you must emphasized one opportunity that even if Akhundzadeh created Muslim women image he wanted to see, he couldn't socialize this image. Besides, Muslim women as modern sighted as Sakina khanim, we observe a woman image – Zibeyda kkanim representing old ideologies, seeing the reasons of misfortunes, deceases in open candor in this dialogue too. Akhundzadeh created every image put together all specific characters of their own classes. Their living environment and society formed they so. Akhundzadeh skillfully praised Muslim woman's inner world – feeling and excitement, agonies. As if their inner worlds and outer prototypes are given in one image. Sona khanim is anxious when Haydar bey not coming. She thought Haydar bey's beginning robbery again and concerned about him. We can see this opportunity in Sona khanim's monologue: – «Allah, what happened again he didn't come it is almost twilight passed, he is not yet seen. Almost sun rising, just morning is, don't know what to do?... What mad person he met, and was tricked, and taken out to rob horse, caws, he should come till know. I can't manage. If he is recognized again I should stay at home alone two years more.

One of the researchers of Akhundzadeh creation Khalid Alimirzayev aware us in his researching: «Sakina khanim as for fate and character on the same row with young girl images as Sharafnisa khanim and Nisa khanim as other women images she lives with the desire of escaping from closed father house, to form happy family with her lover and possess independent home» [5, p 135]. As for us it is not right approach. Sona khanim didn't try to escape from father house. She wanted social inequality old feudal rules bey aga reign to come to end. Because she couldn't join with her lover because of Haydar bey's material shortage. Simultaneously, Akhundzadeh couldn't scribe the understanding as «escape from father house». Because playwright possessed national mental

thought, there can't be such understanding either existing time or modern time.

«As a playwright's greatness consists of that, inside the events and problems he appealed always in literary salvation he based on national basis, life and thinking styles of his native people in the light of national thinking, mentholated inner world of his created images, recovers in the flow of thinking and tradition, taking the national cares and human ideas in unity, he described and represented [5, 85].

In XIX century economical culture foreign relationship development of Azerbaijan began to influence to the society too. Interest already increases to science education, changes occur in people's world sight, thinking, life looks. Through the history women were approached as rightless creature in the society, their duties were only to marry and care their families and their children. Akhundzadeh just was who broke this incorrect ideology, firstly obviously who showed Muslim women's lawlessnesses, their changing into the hostages of environment and society.

One of the attracting attention opportunities in playwright's creation was ending all place finishes in unexpected images. Some researchers promotes this as playwright's high craftness, but other researchers Akhundzadeh's plays unexpected finishes according for protecting himself from censure. As for me Akhundzadeh more nicely

expressed his thoughts with unexpected finishes. These literary trick rescued his plays from ordinariness. Prof Y.Qarayev wrote that: «My nation's natural ability is higher than European nation's ability with some stages differences» [6, 92]. In this meaning Akhundzadeh was personality tightened too with people and national values. He did his best for his nation's being educated far from ignorance, Muslim women's being educated, protect themselves comprehending their right places in society. For this describing any woman image besides her negative side he also show her positive qualities. E.g, Equally Sharabanu khanim's ignorance he gave her specific characters as endless love to her children hospitality, purity belonging to east women and parallelly had shown positive characters as her gentle heartness, endless love to her beloved person, merciful soul. One of Akhundzadeh's researchers Kh. Alimirzayev rightly writes that, «M.F Akhundzadeh was educated realist». As his great predecessors he too recovered social moral basis of all defects of old society and promotes his critic to front plan in his place [5, 85].

In towards the end of XIX century already some definite development was being created in muslim women's world sight, life-look, ideology. In general, Akhundzadeh saw the reason of these defects either ignorance, uneducation or rightlessness in society in uneducatedness and researched the unique solution in education.

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