

UDC 811.512.162

DOI <https://doi.org/10.24919/2308-4863/54-1-25>

**Seljan Kabil GAFFARLI,**

*orcid.org/0000-0002-9613-9929*

*Doctoral Student at the Department of Azerbaijani Literature*

*Baku State University*

*(Baku, Azerbaijan) selcangafarli95@gmail.com*

## THE COMPARATIVE ANALYSIS OF M.A. SABIR'S SATIRICAL POEM "THE MOTHERLAND IS" AND N. KAMAL'S POEM "SONG OF THE MOTHERLAND"

*The purpose of the article is to compare the satire "The motherland is" written by the most prominent masters of Azerbaijani satire Sabir, and the poem "Song of the Motherland" by the Turkish literature lyricist N. Kamal. Even though both poets are similar along with many words remaining the same, they are quite different in content. The article also demonstrates the common features of both poems and the main points that distinguish one from the other. Notwithstanding the fact that the main theses of the article are based on the poems of two authors the main reasons for writing the poem in a completely different style, genre and theme are discussed. We can see why Sabir chose this particular Turkish poem. The meanings of the verses of both poems are consistently analyzed; the artistic features of the idea are shown. In both poems, the idea of which the poets put forward the most, the need for profound changes in content while maintaining the same verbal-rhyme structure is explained in detail. Besides, the article also analyzes the objects of criticism in Sabir's satirical satire, examines the object of the problem, and also examines the sphere of political life of that time. Generally speaking, scientific-cultural, socio-political integration and conflicts between the peoples of the Caucasus, and other similar processes caused a stir in literature and in philosophical-political, literary-artistic meetings in general. Therefore, the number of media outlets and parties kept growing. All of the political, social, public and literary struggles demanded reality. Indeed, it was not the time for being submissive to romance and sentimental thought. Practically, the landscape was changing rapidly, replacing it with a new one. In the political sphere there were interests of Russia, Iran and Turkey for Azerbaijan. In the press and in the activities of the parties these details were clearly spotted. A real citizen, who understands the world and himself as well as respects his nationality.*

**Key words:** *Mirza Alakhbar Sabir, environment, intellectual, position, society, criticism, enlightener, education, poet, the truth, poetry, problem, people, Ottomans, Caucasians, nation, motherland.*

**Селян Кабіль ГАФФАРЛІ,**

*orcid.org/0000-0002-9613-9929*

*докторант кафедри азербайджанської літератури*

*Бакинського державного університету*

*(Баку, Азербайджан) selcangafarli95@gmail.com*

## ПОРІВНЯЛЬНИЙ АНАЛІЗ САТИРИЧНОЇ ПОЕМИ М.А. САБІРА «БАТЬКІВЩИНА Є» ТА ВІРША Н. КАМАЛЯ «ПІСНЯ ПРО БАТЬКІВЩИНУ»

*Метою статті є порівняння сатири «Батьківщина – це», написаної найвидатнішими майстрами азербайджанської сатири Сабіром, і вірша турецького літературного лірика Н. Камала «Пісня про батьківщину». Хоча обидва поети схожі. поряд з багатьма словами, які залишаються незмінними, вони досить різні за змістом. У статті також показано спільні риси обох віршів та основні моменти, які відрізняють один від одного. Незважаючи на те, що основні тези статті ґрунтуються на вірші двох авторів обговорюються основні причини написання вірша в абсолютно різних стилях, жанрах і темах. Можна побачити, чому Сабір обрав саме цю турецьку поему. Послідовно аналізуються значення віршів обох віршів, художні особливості В обох віршах, ідею яких найбільше висувують поети, пояснюється необхідність глибоких змін змісту при збереженні тієї самої словесно-римоваї структури. в деталь. Крім того, у статті також аналізуються об'єкти критики в сатиричній сатири Сабіра, розглядається об'єкт проблеми, а також досліджується сфера політичного життя того часу. Взагалі кажучи, науково-культурна, суспільно-політична інтеграція, конфлікти між народами Кавказу та інші подібні процеси викликали резонанс у літературі й у філософсько-політичних, літературно-мистецьких зустрічах загалом. Тому кількість ЗМІ та партій постійно зростала. Вся політична, соціальна, громадська та літературна боротьба вимагала реальності. Справді, не був час підкорятися романтиці та сентиментальним думкам. Практично ландшафт швидко змінювався, замінюючи його новим. У політичній сфері для Азербайджану були інтереси Росії, Ірану та Туреччини. У пресі та в діяльності партій ці деталі були чітко помічені. Справжній громадянин, який розуміє світ і себе, а також поважає свою національність.*

**Ключові слова:** *Мірза Алахбар Сабір, середовище, інтелігенція, позиція, суспільство, критика, просвітитель, освіта, поет, правда, поезія, проблема, народ, османи, кавказці, нація, батьківщина.*

**Introduction.** Sabir, who went through difficult life path and rose to the level of master, which led to the conquest of the hearts of millions and opening a new era in the history of Azerbaijani literature with his lively and realistic works, created a school that will undoubtedly live in perpetuity in our literature, like Nizami, Fuzuli, Seyid Azim. Sabir, a person "not living without khamsa", who having learned from Nizami without imitating him in the future, derived benefit of Fuzeli's works, for whose ghazals later did also he write parodies, became a disciple of Seyid Azim and opened a new way beyond his path, proved his greatness in his oeuvre. What is more, Sabir has always been associated with classical literature. Sabir's work is divided into two major stages: Sabir, who followed in the footsteps of his predecessors, and Sabir, who started his own new and unique path. The researchers of Sabir usually talk about the second version mentioned above, and always overshadow the first one.

Sabir, who used to say "the basis of pulpit" till the age of forty-three and did not live far from the neighborhood where he lived in fame, then all of a sudden in his work said: "Ha-ha-ha, you are strangely funny, you ruined the native land!", then he changed his direction, whilst there was another incident in the world at the same time". Yet the change of social position took place within the great poet himself. It is all the more important to mention the forty-three years of writing elegies, ghazals and odes. "So, at the age of forty-three, Sabir, the member of Mullah Nassreddin, who defined his place in poetry and was later considered a giant and unique by researchers, was born precisely in the first version of Sabir, whom they did not care about" (Xəyal, 2002: 6).

**Artistic features of both poems.** Generally, speaking, scientific-cultural, socio-political integration and conflicts between the peoples of the Caucasus, and other similar processes caused a stir in literature and in philosophical-political, literary-artistic meetings in general. Therefore, the number of media outlets and parties kept growing. All of the political, social, public and literary struggles demanded reality. Indeed, it was not the time for being submissive to romance and sentimental thought. Practically, the landscape was changing rapidly, replacing it with a new one. In the political sphere there were interests of Russia, Iran and Turkey for Azerbaijan. In the press and in the activities of the parties these details were clearly spotted. A real citizen, who understands the world and himself as well as respects his nationality.

**M.A. Sabir's satirical poem "the motherland is".** In Sabir's speech there is so much elegance and tenderness, so that he moved to laughter with crying and moved to tears with laughter. Mirza Alakbar

Sabir was a poet of grief. Nevertheless, as we get into his grief ... In fact, Sabir was not in poetry, but grief. At the end of the XIX century showing off the grief required courage. Sabir's distress lay within the nation's shortcomings, which he wanted them to get rid of. He looked to Europe with hope. Thinkers of that time possessed the same aspect in his famous *tazyane*. Sabir wrote a verse shown below:

*A foreigner goes out in balloons,*

*But driving is foreign to us* (Sabir, I c., 2004: 30).

Poetry helped him to express his thoughts, which he wrote in a satirical style. At the end of the XIX and the beginning of the XX century, there was a revival in the world: a new, more catastrophic phase of revolutions was beginning. Because this process was not followed by cognition, albeit all who followed in the footsteps of Sabir tried to change and direct the nation through enlightenment, sparing no effort.

It was "Mullah Nasreddin" magazine that revealed the nature of Sabir. Although Sabir worked on the literary front, he also touched upon socio-political issues. His works also touch on the socio-political problems of the East in his time. In Sabir's satire, there is harshness, sharp and uncompromising criticism. "He was a martyr of the nation. He lived with the distresses of his nation. His poetry did not really look like anyone else's poetry of his time. Even now it does not look like anyone's poetry. This is the uniqueness. Thus, Sabir, by instilling revolutionary content in satire, raised it to a higher level, and, hence, created a new school in our poetry – the school of revolutionary-satirical poetry" (Hüseynov, 1990: 33).

One of the sharpest satires of Sabir's poem "Our aim, our thought is deprivation in the motherland" published in Mullah Nasreddin magazine. Thus, M.A. Sabir was closely acquainted with Turkish life and culture. Many of his poems are based on the poems of the famous Turkish poet of XIX century Namiq Kamal. Namiq Kamal was a prominent poet of the whole Turkic world, and his literary heritage reflects the realities of Turkey in the XIX century in detail. Sabir wrote the satire "Our aim, our thought is deprivation in the motherland" in reference to his poem "Song of the Motherland". In this article, we will compare and analyze Sabir's satire and Namiq Kamal's poem. Namiq Kamal's "Song of the Motherland" consists of 4 verses. Not only in Turkey was the poem spread and memorized, but also abroad, and was repeatedly published in various newspapers and magazines.

At the beginning of the XX century, it was the language of Iranian martyrs. The idea of patriotism and love for the motherland is the soul of a romantic poem. It is his love for the motherland and the people, the love for the nation that inspires the romantic poet,

excites and shakes his soul. The lyrical protagonist of the romantic poem considers it his high ideal, sacred and conscientious duty to love his homeland and serve it with true innocent love.

*Our aim, our thought is triumph in the motherland  
We deserve a castle towering high on the borderland  
As adornment we ottomans own a bloody shroud  
In all fights we delight through our martyrdom!*

*We Ottomans give away lives, gain our renown!*  
(namiq-kamal).

#### **N. Kamal's poem "Song of the motherland".**

The distich at the end of each verse of the poem is repeated. The poem instills admiration for the great motherland, the Ottoman Empire, a sense of confidence in its strength, power, and invincibility. Death is being challenged for the sake of the homeland. There is pride in our ancestors, being great and fearless all over the world. Sabir's poem consists of 5 verses. Although the poems of both poets are similar to each other, even if many words are kept the same, they are completely different in content. In the first verse Sabir changed only one word and replaced "triumph" with "deprivation", but the content was taken differently. Because N.Kamal's poem is lyrical, whereas Sabir's poem is satirical. In fact, this seemingly small change made a big difference in the poem, the lyric poem turned into a satirical poem, N.Kamal's line was Sabir's, the direction of ideas and even the style of the poem differed. Sabir's poetry was written in a critical spirit in appliance with satirical works.

In satire, first of all, it is considered impossible to awaken the Motherland and the spiritual revival of the nation thru obstructing, bragging, and gaining a name with pride. The poem narrates about the deeper reasons for the country's lack of progress and backwardness. We right here feel up to witnessing the full revival of the faces of foreign influences that have taken the country back, and the faces of those who, instead of working for the nation, are seeking "award for rank". In the poem, we perceive that the future of the nation lies within enlightening, understanding its rights and achieving essential progress. Withal, we clearly descry that while Europeans have achieved enlightenment and progress, it is a great tragedy that our nation has dropped off caving in on their savage customs. In a generalized sense, we observe in the poem that the main tasks related to the national revival and development of our Motherland and our people are concentrated, and that the problem of the Motherland is highlighted.

This poem by Sabir reflects the complex issues of the late XIX and early XX centuries. Sabir, who criticized backwardness, ignorance, laziness, tyranny,

arbitrariness, treason, development and progress, and the like, could respond to N. Kamal with some of his poems if needed. N.Kamal says, "Our aim, our thought is triumph in the motherland" and Sabir says, "Our aim, our thought is deprivation in the motherland". Whilst N.Kamal says "We Ottomans by giving away lives, we gain a renown!", Sabir says: "We Caucasians obstruct, gain our renown!". Sabir's answer to N.Kamal's line "There lies one lion in every corner of our land" is as follows: "There lie a thousand foxes in every corner of our garret".

N. Kamal praises his compatriots, the Ottomans, with great enthusiasm, and is proud of their courage, fearlessness and fighting spirit. Sabir, on the other hand, satirizes the representatives of the bourgeois class, who "plotted a thousand for sake of ranks", the "thieves and chieftains, who are famous in oppression", the vagrants who boast about "drinking vodka in taverns" who do not like school and education, and those who "do not revive their nation like Europeans". He laughed bitterly at his citizens, who "fell asleep suddenly" and "punched him in the head." Their situation infuriated the poet.

*Our goal, our thought is deprivation in the motherland  
Anger in rancon and grudge is our adornment  
Talks are what we have, but not a benefit  
We delight all around thro' thralldom*

*We Caucasians obstruct, gain our renown!* (Sabir, I cild, 2004: 121).

Using the sharpest style of satire, M.A. Sabir skillfully changed Namig Kamal's phrase "We Ottomans give away lives, gain our renown!" by substituting the word "Caucasians" for the Ottomans, keeping the general pathos of the poem and drawing only the geography of events to the Caucasus. The target of MA Sabir's criticism in the poem was addressed to those whose thoughts of their motherlands were pretty negative up to devastating. Such people want their homeland to be ruined by their deeds. They consider malice and prejudice to be their glory. There was no single useful act in what they used to do, but babbling and babbling. Being in captivity seemed to be a pleasure for them. There is no desire for freedom in their hearts. Instead of fighting against the oppression of others, they consider it their enjoyment. As an educator, Sabir criticized them and encouraged them to engage in socio-political activity. The poet says in the following verses:

*On nails of us there is scorpion-like force  
Though Islam is thirsty no water in our cups  
There lie a thousand foxes in every corner of our garret  
Plotting a thousand tricks gives us a reward,*

*We Caucasians obstruct, gain our renown* (Sabir, I cild, 2004: 121).

Apparently, the poet even says most of the words in the Turkish dialect to maintain the harmony in Namig Kamal's poem: cups, reward, we gain our renown and the like.

In the poem, Sabir alludes to the false clergy by saying, "If Islam is thirsty, there is no water in our cups. "New Mullahs are born – those who memorize the doctrine, who live by the doctrine, who love the doctrine to make a living, who are self-sacrificing, who are sold for profit, who are ignorant and hypocritical. They fight against disbelief, as if they are actually looking for good in the bottom of the pot, they are able to sell, and they are able to be sold. They know arrogance as honesty, fame as patriotism, they fight for interests – they want to look like fighters for the ideal, they are listed, they fall as a heavy burden on the shoulders of the people. As can be seen from the satire, there is no religion left but the religion of money. It seems that there is no money left in Mecca except Mecca. Prostration for money has not disappeared.

Prostration for money still surpasses all virtues and glory. Those who are ranked by a thousand tricks prove it in every way. Again, freedom is equated with unworthiness, the passion for splendor overflows, and things make people rich. In Sabir's satire, he realistically depicts dancers playing in the air of pimping, atheists who are inseparable from the divinity of money – "Caucasians". In general, the words of MA Sabir in his satires are so sharp that their influence can be strong and can break the veil of ignorance: In general, the words of M.A. Sabir in his satires are so sharp that their influence can be strong and can break the veil of ignorance:

*The Caucasian name seems repugnant to the world,  
A robber, chieftain of us is famous in oppression,  
Whoever claims prosperity here, I think, is lying,  
We delight as having accustomed to jealousy  
We Caucasians obstruct, gain our renown!* (Sabir, I cild, 2004: 121).

The poem reflects all spheres of political life. The slanderous patron saints, the shield-bearer, the backbone, the violent one, who destroys his opponent with provisions, finds filth, oppresses the weak, oppresses the strong, the looter of honor, the master, the master, the airy, the fearless are not satirically criticized. Here the arbitrariness of the bandits, deceitful rank-taking, enslavement, and other matters are skillfully described, and they are chosen as the main target of satire. He changed Namiq Kamal's line "*The Ottoman's name causes shake all around*" to "*The Caucasian name seems repugnant to the world*". In fact, contradictory words. The poet expressed the main purpose of antonym compounds. While Namiq Kamal is proud of the greatness and power of his

Turkish ancestor, Sabir said, *A robber, chieftain of us is famous in oppression*"

*The Ottoman's name causes shaking all around  
Our ancestor's name is spreading all over the globe  
The nature changes, yet the same is the blood  
In all fights we delight through our martyrdom!  
We Ottomans give away lives, gain our renown!*  
(XX Azərbaycan poeziyası, 1988).

In the following verses, the poet turned ignorance and drinking wine in taverns into satire. As literacy decreased, drunkenness increased. No matter how much education was spread around the world, no matter how much science shined on the world, "Caucasians" preferred taverns instead of schools. Being in groove instead of enlightenment, being drunk instead of educated is the main source of life for them, as they are "wise Caucasians" Those who mourn „the grief of nation” mourn the grief of drinking While they consider it "disrespectful" to go to the river of science and delight the enlightenment, they consider it a symbol of greatness for them to drink vodka in a tavern.

*In no way are we fond of a lesson opening a thousand school*

*Spreading a thousand words of enlightenment across the globe*

*What respect could a school have, so there we should have gone*

*In taverns we delight by vodka being drunk all along  
We Caucasians obstruct, gain our renown!* (Sabir, I cild, 2004: 121).

M. Ə. Sabir wants his people to wake up from their slumber by comparing them with advanced nations and giving them the necessary advice.

*The European are reviving, let them be  
They are prospering their peoples, let them be  
They are raising their mankind high, let them be  
Slumbering in ignorance, we delight, abusing our name  
We Caucasians obstruct, gain our renown!* (Sabir, I cild, 2004: 121).

**Conclutions.** When dignity is silenced, the voice of evil takes over the world. When dignity is weak, guilt abounds. When hope is lost, evil opens its wings. Mankind is full of evil. We are able to be silent, dull, empty and hopeless, we live our pain in our lives, and we do not let it die. Susan Caucasians, who are lying in wait, criticize those who do not want even a drop of progress with satirical language. The poet, who loved and told the truth of the nation, described this area of the people's life as a beautiful painter, a good man, a skilled doctor who knew the disease of the people and showed the right way to treat it. But, unfortunately, it was very difficult for the masses to follow this path due to the gross backwardness prevailing in the environment.

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