

UDC 82-2

DOI <https://doi.org/10.24919/2308-4863/64-2-39>

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THE HISTORICAL THEME AND MODERNITY IN HUSEIN JAVID'S DRAMA "TOPAL TEYMUR"

Our famous dramatist Huseyn Javid is one of the personalities who made Azerbaijani literature known in the world literature arena of the 20th century with his creativity. The reason for this is that the dramatist's creativity, mainly drama works, takes the subject from the past, and at the same time, the main idea of his works serves modernity. It was also the fact that he based his creativity mainly on modernity, describing the realities of his time against the historical background of the distant past. And in this regard, even though the theme of the drama "Topal Teymur", which has been deeply researched by different researchers in every period, is the distant historical past, here the compatibility with modern events is manifested in different ways in every period, in the form of different images and events. The characteristic features of the characters of two rulers – Teymur and Ildirim Beyazit in the work correspond to the characteristics of people of almost every era, even those who stand in leadership positions. Even in events and environments, elements related to modernity are observed. To investigate all this, the mentioned work is worth reading in every historical, socio-ideological period. And from this point of view, we tried to observe the historical facts and points relevant to modernity by researching the said work. In most of the works of playwright Huseyn Javid, historical themes are renewed and become artistic. In this direction, "Topal Teymur" is more prominent. However, it is possible to say that here the playwright was not only thinking of creating a theme based on historical facts and writing a work in this direction. However, in the work in question, the playwright showed that the struggle in the character of Amir Teymur, the conqueror of the world and called by many a "tyrant", was not only built for the sake of conquest but also the great value that this person gave to Turkism and the Turkic world and the important role in his future destiny is quite thought-provoking.

Key words: dramatist Huseyn Javid, world literature arena of the 20th century, main idea of his works, the drama "Topal Teymur", Teymur and Ildirim Beyazit, historical themes, historical facts, character of Amir Teymur, "tyrant", Turkism and the Turkic world.

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ІСТОРИЧНА ТЕМА І СУЧАСНІСТЬ В ДРАМІ ГУСЕЙНА ДЖАВІДА «ТОПАЛ ТЕЙМУР»

Наш відомий драматург Гусейн Джавід є однією з тих особистостей, які своєю творчістю зробили азербайджанську літературу відомою на світовій літературній арені ХХ століття. Причина цього полягає в тому, що творчість драматурга, переважно драматургічні твори, бере тему з минулого, і водночас головна ідея його творів служить сучасності. Було й те, що він спирався у своїй творчості переважно на сучасність, описуючи реалії свого часу на історичному тлі далекого минулого. І в цьому відношенні, хоч темою драми «Топал Теймур», яка в кожному епоху глибоко досліджується різними дослідниками, є далеке історичне минуле, тут сумісність із сучасними подіями в кожен період проявляється по-різному, у вигляді різних образів і подій. Характерні риси характерів двох правителів – Теймура та Ілдірима Бєязит у творі відповідають характеристикам людей чи не кожної епохи, навіть тих, хто займає керівні посади. Навіть у подіях і середовищах спостерігаються елементи, пов'язані з сучасністю. Щоб усе це дослідити, згаданий твір варто читати в кожен історичний, суспільно-ідеологічний період. І з цієї точки зору ми намагалися спостерігати історичні факти та моменти, актуальні для сучасності, досліджуючи згаданий твір. У більшості творів драматурга Гусейна Джавіда історична тематика оновлюється, стає художньою. У цьому напрямку більш помітний «Топал Теймур». Проте можна сказати, що тут драматург думав не лише про створення теми, заснованої на історичних фактах, і написання твору в цьому напрямі. Однак у творі, про який йде мова, драматург показав, що боротьба в образі Аміра Теймура, завойовника

світу, якого багато хто називав «тираном», побудована не лише заради завоювання, але й великою цінністю, яка ця людина віддала тюркізму і тюркському світу, і важлива роль у його подальшій долі спонукає до роздумів.

Ключові слова: драматург Гусейн Джавід, арена світової літератури ХХ століття, головна ідея його творів, драма «Топал Теймур», Теймур та Ілдірім Беязит, історична тематика, історичні факти, образ Аміра Теймура, «тирана», тюркізм і тюркський світ.

Introduction to the problem. Huseyn Javid devoted the main theme of the drama «Topal Teymur» consisting of five acts to the expression of the situation of Amir Teymur, a historical figure, whether during war or peace. Thus, in the work, Teymur, who is quite cruel during the war, becomes more intelligent and humane in peacetime. Javid, who managed to create an artistic portrait of the concentration of these two contrasting characteristics in one person, did not write a work about this image – a person fighting for conquest in history. It is known that it is not the purpose of the work to present Teymur as a genius and an invincible general, who shed countless human blood and built castles from human skulls in the path of conquest. The main goal of the work is to show that the struggle for conquest and selfhood is rooted in great human tragedies. And in this too, Javid's desire for a clean and peaceful humanity is visible. We observe this in the description of Teymur's situation in peace. So, as we mentioned at the beginning, Teymur is described as very humane and intelligent, wise and fair during peacetime. However, the source of this description comes from the historical works written about Teymur. According to the researchers, starting with the work «Teimurnama» written by Teymur's personal historian, in other works of this style, he was presented as the possessor of contrasting, completely opposite qualities. And Huseyn Javid, based on this tradition, describes the image of Teymur in this direction.

In every historical period, Amir Teymur's thoughts about his political views and struggles for world conquest led to the creation of legends, narratives, and even anecdotes, as well as examples of written literature – valuable literary works.

The degree of development of the problem. Many literary scholars have conducted studies on the subject. Rafiq Zaka Khanda's work called «Cavid sənəti» («Javid's art») (Rəfiq Zəka, 1981), Ali Sultanli's article «Hüseyn Cavidin faciələri» («Huseyn Javid's tragedies») (Sultanlı Ə., 1982), Teymurchin Efendiyev's work «Hüseyn Cavidin ideyalar aləmi» («Huseyn Javid's world of ideas») (Əfəndiyev T., 1985), Ajdar İsmayilov's work «Dünya romantizm ənənələri və Hüseyn Cavid» («Romantic traditions of the world and Huseyn Javid») (İsmayilov Ə., 1996), including many works related to the study of the playwright's creativity, as well as the works of the playwright consisting of five volumes (Hüseyn C.,

2005 (I); Hüseyn C., 2005 (II); Hüseyn C., 2005 (III); Hüseyn C., 2005 (IV); Hüseyn C., 2005 (V), valuable studies reflecting the analysis of these works are an indication that remarkable researches have been conducted on the subject in question.

Research methods. The works related to the topic were collected, and the conducted research was reviewed. Huseyn Javid's work «Topal Teymur» (Hüseyn C., 2005 (III): 252) was repeatedly read, the existing historical moments in the work were compared with historical facts, and the moments related to the modern era were revealed.

Aims and objectives of the research. The article aims to investigate the problem of «Historical theme and modernity in Huseyn Javid's drama «Topal Teymur»». Determining the historical moments in the work, the principled relationships related to these moments, as well as the events and characters that resonate with modernity are the main tasks.

Main part

The artistic nation of the philosophy and principles of Turkism in Huseyn Javid's world from the historical aspect

Huseyn Javid's work «Topal Teymur» is one of the works that won the first position among the works of this style in terms of its historicity. Articulating the thoughts of a person who wants to conquer the world and establish his rule in the world is not something that every artist can do. Because he was a pioneer in the struggle of ideas for the improvement and beautification of the world. No matter which works we look at, the playwright's goal is based on the desire to see a world made of beauty that serves only and only people. The blood shed by Teymur, who left his mark on history as a world conqueror, and the severe oppression people suffered on this road are immeasurable. First of all, this image of Teymur being a bloodthirsty and tyrannical king has been fictionalized both in the oral and written literature of the people. The people have created legends, narratives, and even anecdotes that reflect Teymur's bloodlust aimed at correcting deprivations. In particular, the image in question has become one of the main images of written literature and has been revived in various artistic works. Presenting the embodiment of certain socio-moral aspects in Teymur's character artistically is one of the main indicators of the writer's skill. Although we don't think of comparing it with other works, the

conquest and greed of possession in the character of Teymur in the mentioned work is a certain pathological problem of the psychological state. Teymur carries out unimaginable cruelties for the sake of conquering the world. His goal is to achieve the “honor” of the Conqueror, which he earned by conquering the world. On this road, he does not even think about which of the works are carried out and how bloodthirsty they are. For him, wars of conquest are as joyful and glorious as weddings. Even the days when he was preparing for the war brought a lot of joy to Teymur. He enjoys the joy of these days.

Teymur: ... *Müharibə hazırlığı Teymuru qəzəbləndirməz, bilakis bayram tədariki qədər xoşhal və məmnun edər* (Hüseyn C., 2005 (III): 256). (... *Preparation for war does not make Teymur angry, on the contrary, it makes him happy and satisfied as the preparation for the holiday*).

Teymur sees ruling people and the earth as keeping them in fear. And that's why Teymur's enjoyment of the horrors of war is reflected in the phrase “war celebration” that comes out of his mouth with pride and proud. Indeed, using these two words, which are so opposite to each other, to the extent that they express all of their existence in one place, clearly shows the character of Teymur, which expresses his desire to conquer the world with bloodlust.

Teymur: *Pək gözəl, oturun. Aylarca Bingül dərəsində böyük şənliklər yapıq, epeycə zövq və səfaya daldıq, bir qadar da müharibə şənliyi yapsaq eyi olmazmı?* (Hüseyn C., 2005 (III): 260). (*All right, sit down. We held great festivals in the Bingul stream for months, we had a lot of fun and joy, wouldn't it be good if we had the same war festival?*).

As you can see, Teymur justifies all his brutality and oppressiveness and interprets all this as a service to humanity. The reason for his cruelty towards people was the people themselves – the existence of “crude and poor insects”; their dirty consciences can only be cleansed by Teymur's sword. In fact, this sword is a weapon of fear and enslavement in Teymur's hands; and fear always produces disgrace and slavery. That is why he boldly talks to the poet Kirmani. Teymur knows that a poet like Kirmani cannot shine in the country of bats, in the country of the blind, born under the fear of his anger and sword. It is also related to his high appreciation of him, calling him a valuable face and a sun. After all, he writes Teymurnama, he knows it is necessary to show him as a person who respects the artist, he tolerates all the poet's remarks and whims. This bloody conqueror, who builds a fortress from the heads of innocent people in unjust wars, wants to appear fair to the author of Teymurnama (Əliyev K., 2002: 168).

Motives of struggle for telling the truth are prominent in the work. And from this point of view, Javid created an interesting character in the work, Cüca (Juje), and managed to express his thoughts clearly through him.

At a time when it was difficult, to tell the truth, H. Javid tried to express his thoughts through the court clown Cüca (Juje) in the play “Topal Teymur”, and created successful and funny scenes (Əhmədli G., 2016: 144-149).

Everyone around him “benefits” from Teymur's war-loving soul. He presents his actions to people in such a way that war is not at all a symbol of disaster, as it is known. The beauty of war is in winning and losing. Both the happiness born from victory and the struggle born from defeat are considered successes of the war. Here we see not only the opening of Teymur's character in artistic language but also the terrible philosophy that has engulfed the world about the horrors of war, which always worries the poet, is also reflected. In other words, not everyone considers war a horror, not everyone is afraid of war. Some consider war a pleasure. These are people like Teymur and people around those people. But not all of them are war lovers. Although everyone around him knows very well Teymur's philosophy – his love of war, and his claim to conquest, and he accepted it wholeheartedly. However, there are those who are not able to accept all this and do not hesitate to express their hatred, which tears their hearts apart, at least when they get a little opportunity. In the work itself, this point is presented so clearly in the dialogue of the guards:

Birincin övbətçi (First guardian). Yahu bütün dünya çarpışıb vuruşmaqdan yoruldu da, şu Topal bir dürlü yorulmaq bilmiyor. (*Well, the whole world is tired of struggling and fighting, but somehow this Topal can't get tired*).

İkinci övbətçi (Second guardian). Yenə şikayətmə? Nə çabıq usandı, əzizim?! (Again complaint? How quickly did you get bored, my dear?!)

Birinci övbətçi (First guardian). Mısır və Şamda dökdüyümüz qanlar hənzur qurumamış. Şimdi də Anqara qavğası, Anqara bəlası!.. Nə demək? Beş gün rahatlanmaq yoqmu ya? (The blood we spilled in Egypt and Damascus has not yet dried. Now the Anqara fight, the Anqara disaster!.. What do you mean? Isn't it possible to relax for five days?)

İkinci övbətçi (Second guardian). Pəki, Qarabağın çiçəkli ovalarında, Azərbaycanın o cənnət qədər gözəl ruhlu bir guşəsində sürdüyün zevq və səfalar yetişmədimi? (Well, haven't the delights and pleasures you spent in the flowery plains of Karabakh,

in a corner of Azerbaijan with a soul as beautiful as heaven, matured?)

Birinci növbətçi (First guardian). Nə demək! Biri üç ay yaşayışdan zevq alırsa, altı ay da hər bətətəlimi? (What to say! If someone enjoys living for three months, should he do military service for six months?)

İkinci növbətçi (Second guardian). Şuna baq, müharibə kəndisi də bir zevq deyilmi ya? (Look at this, isn't the war itself a pleasure?)

Birinci növbətçi (First guardian). Biraq Allahu sevərsin. (Bir neçə adım aqsayaraq yürür.)

Şam ətrafında vuruşurkən ayağıma bir ox dəydi də hala aqsıyorum, hala gecələr ağrıdan uyuyamıyorum. (Stop if you love God. (He walks a few steps limping.)

While I was shooting around Damascus, my foot was hit by an arrow, but I still bleed, I still can't sleep at night because of the pain.)

İkinci növbətçi (Second guardian). (gülərək). Zərər yox, saf mal sahibinə bənzər. Teymur da aqsadıdır, sən də... Yalnız aranızda bir fərq var ki, sən qarğasan, o qaraquş... ((laughing). Take it easy, pure goods are like the owner. Teymur is lame, and you too ... There is only one difference between you, you are a crow, he is an eagle...)

Birinci növbətçi (First guardian). (qızğın). Sus bə, sərsəm hərif! (angrily). Shut up, stupid one!

İkinci növbətçi (Second guardian). Pək gözəl, o qarğa olsun, sən qaraquş. (Very well, may he be a crow, you an eagle.)

Birinci növbətçi (First guardian). Xayır, onu da istəməm. (No, I don't want it either.)

İkinci növbətçi (Second guardian). Pəki, o halda nə istərsin? (Well, what do you want then?)

Birinci növbətçi (First guardian). Nə istəyəcəyim, baq şu Anqara müharibəsi bənim hiç xoşuma getmiyor. Nə var, nə yox, Teymur Yıldırımı yenəcəkmış... Pəki, bənim xeyrim nə olur? Mısırdə, Şamda hiç olmazsa əlimizə paradan-maldan bir şey keçdi. Burda qalib gəlirsək. (Əlini avucuna vuraraq) Söylə, baqayım, şu avcumə nə girəcəkm? Anqaranın quru, boş səhrasını? (What do I want, look, I don't like this Ankara battle. What's up, what's wrong, Teymur is going to beat Yıldırım ... Well, what's my benefit? In Egypt, in Damascus, at least we captured some money-goods. If we win here. (tapping hand on his palm) Tell me, let me see, what will come into my palm? The dry, empty field of Ankara?)

İkinci növbətçi (Second guardian). (istehzalı qəhqəhəylə). Vay, yəhudi dəlləli, vay! Sən müharibəyə yəğmə içini gəldin? (with a sarcastic laugh). Alas, Jewish broker, Alas! Did you come to war for robbery?)

Birinci növbətçi (First guardian). Nə demək! Topal ad qazansın da arada bənim canım getsin, öyləmi? (What to say! Let Topal gain a name and let my life go in the meantime, right?)

İkinci növbətçi (Second guardian). Sus, artıq yetişir; şu sözlər bir türkə yaraşmadığı kibi, bir əskərə hiç yaraşmaz. (Shut up, it's enough; These words are not suitable for a Turk not fit for a soldier.)

Birinci növbətçi (First guardian). Nə demək? Sanki əskər insan deyilmi ya? (Sinirli). Əvət, nə demək! Ölüb-öldürən biz, gülüb-əylənən onlar! Çarpışıb-vuruşan biz, ad-san qazanan onlar! Ac-çıplaq qalan biz, zevqü səfayə dalan yenə onlar! (What to say? Isn't a soldier human? (Angry). Yes, what to say! We who die and kill, they who laugh and have fun! We who collided, they who won names! We are the ones who are left hungry and they are the ones who are enjoying themselves!)

İkinci növbətçi (Second guardian). (gülərək). Yahu, sayıqlıyormusun, onlar kimdir, əcəbə? (laughing). Oh my God, are you talking nonsense, by the way, who are they?)

Birinci növbətçi (First guardian). Onlar, iştə saraylarda keyf sürən azgın padşahlar, dəli xaqanlar... Sərvət və səadət içində gülümsəyən qurnaz vəzirlər, yaramaz vəkillər... Eyşü-nuş ilə vəqt keçirən hoppa şahzadələr, çulğın dərabəylər... (They are crazy kings who enjoy themselves in palaces, crazy Khagans... Sly viziers smiling in wealth and happiness, villain lawyers ... Frantic princes spending time enjoying, crazy geniuses...) (Hüseyn C., 2005 (IV): 304).

The reason for the victory of Teymur's bloody wars for the sake of conquering the world is that he looked at war as a source of pleasure and focused his entire existence and mind in this direction. But in the work, no matter how much the author exaggerates Teymur as bloodthirsty, he also applies a concept to this character that he is always loyal to. Javid's famous slogan is that in every darkness there is a ray of sunshine, in every darkness, there is a light. The author gave a place to this concept in the image of Teymur, which he created with perfection. In the character of Teymur, who built fortresses out of human heads for the sake of conquest, sometimes his features that completely contradict the said character are visible. In fact, these are the result of Javid's romanticized sensibilities rather than Teymur's own characteristics. In most of Javid's works, we observe the desire for a just ruler. Although there was no question of justice or mercy in the work about Teymur. But Javid still adheres to his concept that "in every darkness there is a ray of sunshine, in every darkness

there is a light” and he looks for sunshine and light in the bloodthirsty conqueror Teymur. In general, some call Topal Teymur a “symbol of Turkism” based on his wars and struggles for world conquest.

There are also features in Teymur’s character that are the source of conquest. These characteristics are the preference for cunning, cruelty, and the like, which are against humanism. Thinking that cunning plays a big role in winning, Teymur thinks of using such cunning features for the sake of victory. Teymur turns his rule, the goal of everyone to follow him, into his soul persona as his victories increase. This spirit personality of his – the second me is already the conqueror of the world! Obeisance and respect for him are a must. Teymur never forgives those who think and act contrary to his laws. He does not forgive those who do not stand helpless in front of his judgment. Teymur pays great attention to the qualities of those who oppose him. Teymur very well understands the blow to human honor caused by wine addiction, which is not accepted by the Muslim world. From this point of view, if even the strongest knight in the world has a weakness such as wine addiction, then he is powerless in front of Teymur’s rule. All the strengths of a wine addict are lost in the shadow of wine. In this case, Teymur is happy to know that his opponent is a wine addict. And he confuses this joy with the joy he gets from the pleasure of war and even hides the name of this joy with great skill. Because Teymur always boasted that he defeated his opponents with his own strength. And he skillfully hides this weakness of his opponent – his attachment to wine and the inner pleasure he gets from it so that no one knows that somewhere there is a weak spark of fear in a personality like Teymur who lives for the sake of conquest!

Teymur: Saymazlıq və soğuşluq...Nə gülünc həqarət! Ah, saymazlıq və soğuşluq...Nə böyük cəsarət!... Bən ondan qardaşca məhəbbət bəklərkən iştə aldığım cavab! Qara Yusiflə Əhməd Cəlayir bəni gözəl tanıyorlar, fəqət Yıdırım!... Yıdırım isə şərab düşkünü!...Zərər yoq, o da ayıldıqdan sonra tanır. Bən İrana ayaq basdım, ən böyük cəngavərlər qarşımda durmayıb Mzandaran çaqqalları kibi ormanlara qaçdılar. Moskofa hücum etdim, rus knyazları qorqudan şimal ayıları kibi ürküşüb dağılmağa başladılar. Hindistana yürüdüm. Sultan Mahmud ordusu Qanj nəhri kənarında kibi qaplanlar kibi oqlarıma şikar olub diz çökdülər. Əvət bir gün gəlir ki, məğrur Yıdırım da paytaxtı Bursada Topal Teymuru qarşılar və o zaman...ıştə o zaman sərxoşluğun nəticəsini və bənim kim olduğumu haqqilə anlar (Hüseyn C., 2005 (IV): 263).

(Teymur: Ignorance and coldness... What a ridiculous insult! Ah, recklessness and coldness... What great courage!... The answer I received when I was expecting brotherly love from him! Kara Yusif and Ahmed Jalayir know me well, but Yıdırım!...And Yıdırım is a wine lover!...No harm, he will recognize me after sobering up. I set foot in Iran, the greatest knights did not stand before me and fled to the forests like jackals of Mazandaran. I attacked Moscow, the Russian princes started to disperse with fear like polar bears. I went to India. Sultan Mahmud’s army fell on their knees like tigers on the banks of the Ganges. But one day the proud Yıdırım will meet Topal Teymur in Bursa, the capital, and then...that’s when he will understand the consequences of drunkenness and who I am).

As can be seen from the presented part, Teymur is not at all happy that his opponent is a wine lover. He is already convinced that his wine-loving rival is already defeated. That is why Teymur is eager for the next fight with the desire to win. And it is concluded that Teymur was deeply familiar with the human psychology of his time.

The symbolic burden of the image of Amir Teymur – conquerorship and its connection with Turkism

Hüseyn Javid, as one of the main ideas of “Topal Teymur”, while explaining Teymur’s struggle on the path of conquest to write history, his main goal on this path, also highlights his dreams and ideas about the future. The dramatist conveys to his readers the importance of the great Turkishness to shine in the future through the conqueror Teymur and also justifies the image of the ruthless and merciless Teymur to a certain extent. Historically, the unshakable power of the Turks in the future is presented as Teymur’s greatest wish. Turks, as owners of ancient culture, can rule the world. Therefore, it is difficult to defeat the Turk. The history of the nation whose culture is ancient is also ancient. It is very difficult and complicated to suppress and defeat the great historical one. This nation can only be brought down by betrayal and hypocrisy, and these qualities are unacceptable and unforgivable for Teymur. Hüseyn Javid also described with high professionalism how Teymur conquered the world and proved the long-lasting power of the Turks, who are the owners of ancient culture, and dedicated his life to this path, and conveyed to the world that it is important to take steps in this way in the future in terms of the Turks being one of the smartest and most cultured peoples among all the peoples of the world. Teymur says that the Turks’ influence and rule over simple nations is natural. Turks are also very humane. And this point is expressed in Teymur’s speech by Javid as follows:

Teymur. Avropalıların dilləri başqa, yürəkləri daha başqadır. Hərr halda məmləktimiz arslanlar yurdu, qartallar yuvası olaraq qalmamalı. Bəlkə dünyada ən parlaq maarif və mədəniyyət ocağı, ən zəngin sənaye və ticarət mərkəzi olmalıdır. Əvət, qoy düşmənlərimiz görsünlər ki, türk evladı yalnız basıb-əsməkdən deyil, yaşamaq və yaşatmaqdan da zevq alır. Yalnız yaqıb-yıqmaq deyil, yapmaq və yaratmaq da bilir. Bununla bərabər apdıqlarımız hiç bir şey deyil. Bu, yalnız mədəniyyətə doğru bir addım, gələcək için bir başlanğıcdır. Bizim başladığımızı gələcək nəsil ikmal etməli. Yalnız beş-on şəhər deyil, bütün məmləkət tərəqqi və gözəlliklər için birər nümunə olmalı. Əvət, biz tәмəl daşı atıyoruz. İştə bu tәмəl üzərində möhtəşəm binalar qurmaq və bu şüarı çiçəkləndirmək...ancaq yeni nəslə, ancaq sarsılmaz gəncliyə aiddir (Hüseyn C., 2005 (IV): 265).

(Teymur. Europeans have different languages and different hearts. In any case, our country should not remain a home of lions and a nest of eagles. Perhaps it should be the brightest center of education and culture, the richest industrial and commercial center in the world. Yes, let our enemies see that Turkish children enjoy living and letting live. He knows not only how to destroy, but also how to make and create. However, what we do is nothing. This is only a step towards culture, a beginning for the future. The next generation should complete what we started. Not only five or ten cities, but the whole country should be an example of progress and beauty. Yes, we are laying the foundation stone. Building magnificent buildings on this foundation and flourishing this motto...only belongs to the new generation, only to the indomitable youth).

In the piece presented above, the playwright's own wishes are also expressed. And the humanist position rises and comes to the fore. The promotion of such humanistic values as tearing down and destroying which is not fitting for humanity, enlightenment, high culture that challenges humanity, etc. is expressed even by Teymur's language, which cuts off heads and sheds blood for conquest. Even Teymur wishes for the beauty of high culture to step into the future. The playwright revives the ancient roots of the Turk here. The color of the ancient culture of Turks is enhanced with high professionalism against the background of Teymur's dreams. At the same time, it presents the presence of humanism as well as tragicism in Teymur's character.

The artistic solution of the image of Teymur born from Huseyn Javid's inner world: Javid's desire to turn to a historical figure like Teymur and make him fictional is, of course, not a feeling of admiration born of his conquest. It is known from

history, and Javid knew it better, how much Teymur cut off countless heads and shed blood for this desire of conquest. Javid, whose leaven is kneaded by humanism and breathes with the slogan "love and beauty will save the world", is more than pushed away by this cruelty, it alienates and deters him a little. However, Teymur's thoughts about Turkism attract Javid. In this regard, at many points, Javid tries to make Teymur seem less cruel than he is. Javid's Teymur is more humane than the real Teymur. As it is known, Teymur is a bloodthirsty monster for world conquest. However, it is Teymur's thoughts about the homeland, nation, and Turkism that attracted Javid. Javid's desired leader is a leader who fights for the progress of his people.

He transforms these characteristics into Teymur, protecting him from being deprived of the good ones. Javid already has an immortal motto: In every darkness, there is definitely a light of day! Therefore, in the depths of Teymur's character, Javid is looking for a person who thinks and protects the interests of the people. And he successfully expresses it artistically. However, it is possible to note that it is unimaginable that such conflicting thoughts, approaches, and characters should settle in one person. And if we consider that Javid is one of the best masters of romance, then it is not surprising to look for sunlight in the soul of a tyrant who sheds blood for conquest like Teymur.

We can add that in the work there is a huge difference and contrast between Teymur's thoughts, approaches and actions, and realities. Teymur himself, who talks intelligently about bravery, cowardice, and courage when the time comes, is often far from them. Teymur, who has blood in his eyes for the sake of conquest, uses trickery and espionage while remaining true to his deed. Although he is a partner in the talk of justice, which is pleasing to the ears, he takes it for granted to seize, occupy and plunder foreign territories. In this regard, T. Efendiyev rightly says: "Teymur pursues a selfish goal in his desire to make the country the brightest center of education and culture, the richest industrial and commercial center: Let our enemies see that the Turkish child is not only about oppressing but also about living and keeping alive." enjoys..." (Əliyev K., 2022: 169).

Conclusion. "Topal Teymur" is one of the most criticized works in the history of Azerbaijani literature during the Soviet period. Because bringing Amir Teymur, who was called a "tyrant" by the critics at the time, as the main character in the work and looking for positive qualities in him to change the opinions formed against him in a positive direction in the minds of the people could excite

those who stood in the main political position of the time and those who served this position. And due to the political demand of the time, even prominent literary critics of that time expressed strong opinions about the work. As we have mentioned throughout the article, Javid's idea in this work is not to create a feeling of envy in the hearts of his readers towards the conquering, "tyrannical" character of the character of Teymur.

One of the points that attracted Javid was the issue of Teymur giving great importance and value to the ideas of Turkism. The main goal and idea here were to always remind the people through this work that Teymur, who was mainly presented as a tyrant throughout history, was actually a person who fought for the homeland, people, state, integrity, and culture. Throughout the article, moments reflecting historical

facts and characteristic features of events and images compatible with modernity were revealed in the said work. It was concluded that Amir Teymur, as the invincible leader of the Turkic world, was a personality who fought for Turkism, a single state, and national unity. Although the cruelty of Teymur's character and its consequences are unacceptable. However, even today, the struggle for the ideas of unified Turkism is a priority in political issues related to Turkism. From this point of view, the world conqueror Amir Teymur's thoughts, and activities in this direction are also relevant for today. And the thoughts, actions, and activities of the historical figure Amir Teymur in the work of the immortal playwright Huseyn Javid "Topal Teymur" are acceptable from the point of view of struggles for unified Turkism, excluding cruelty and anti-humanist ideas born from it.

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