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SCIENTIFIC AND LITERARY RESEARCH OF MYTHICAL ARCHETYPES IN THE WORKS OF R. BEHROUDI (BASED ON THE MATERIAL OF THE CULT OF THE TREE)

The article examines the mythical archetypes in the works of the Azerbaijani writer R. Behroudi. It is established that the myth exists in various forms and images in the literary text, both in modern poetry and throughout the history of poetry as a whole. In this regard, it can manifest itself in the text as an image, motive (usually mythological) or idea. All this can be summarized under the name "archetype". The article reveals that modern Azerbaijani poetry is rich in archetypal symbols. Any reference by an author to myths in a work of fiction also means an appeal to the symbols of mythological thinking. In all cases, the article shows these symbols as primary images, primary types of thinking, and in this sense, it is considered theoretically and methodologically appropriate to summarize all the mythical elements used in twentieth-century Azerbaijani poetry under the name archetype. At the same time, their sequence is traced and it is reported how Rustam Behroudi and his predecessors interpreted these mythical symbols. In modern Azerbaijani poetry, mythological archetypes associated with the elements of nature mainly cover such primary images as air, water, light, and earth. However, there are other mythical images and motifs that are somehow related to these basic primary images, one of which is the cult of trees, which has been present in the Turkic mythical imagination for centuries. Just as in mythology, a tree unites different strata of the world, in Azerbaijani fairy tales it performs the function of a world tree. The cult of trees is one of the most frequently used mythical images in the works of Rustam Behroudi. By involving these mythical concepts in the research, the author traces their transformation from myths to folklore, from folklore samples to written literature and, especially, poetry within the framework of the mythopoeic tradition. The article managed to show that the characteristic features of this mythical cult were anthropomorphization, that the anthropomorphic qualities of the first creative cosmogonic elements were generally present, that they appeared in mythical texts as ancestors, were objects of worship, had a saving function, were sources of news, etc.

Key words: *mythopoeics, diachronic context, tree cult, mythical representations, mythological beliefs, ideological and national significance, divine character.*

Statement of the problem. The ambiguous structure of myths has always been a source of scientific debate and debate throughout the history of human development. Questions have arisen and continue to arise about the role of myth as a bridge connecting the past, present and future of human history. But no matter how many myths we study, new questions always arise. In all his research, he continues to adhere to an abstract image.

Ismail Valiyev explains the survival of myths by their reflection of reality and their usefulness. According to the scientist, romance, allegory and fiction in myths also reflect reality and are artistically, philosophically, epically and poetically extensive [8, p. 4].

If we look at the content of myths, we will see that in all cases they are closely related to reality. Fantastic images in myths deceive us at first glance: myths seem completely far from reality. However, to see the reality reflected in these fantastic images, it

is necessary to familiarize yourself with the unique method of presenting the myth. In this regard, according to Edith Hamilton, "myths are not useless fantasies, but are based on thoughts that integrate reality into the organization of social life and faith in a future life" [10, p. 3].

It should be noted that the main factor of human imagination and inspiration is a subject with the ability to create. It is people with vivid creative imagination who are able to correctly understand the imaginary world of primitive people and the myths that are products of this world. It is no coincidence that the German poet Uhland writes that "Poets probably understand mythological texts more correctly" [7, p. 38].

The history of literature constantly confirms this truth. The existence of mythological representations and traditions in the world of modern poetry is based on the boundlessness of the imaginative world of

poets. However, this idea can be applied not only to poets and writers, but also to representatives of other fields of art. Therefore, most creative personalities continued to refer to the myth in their works. They turn to myths as a source of their imagination and inspiration, embodying their ideals and thoughts about the past, present and future through myths.

The presence of mythical motifs in modern poetry is natural and natural. The continuous development of human society requires constant consideration of the past and past experience. Myths are the most persistent and basic examples of this practice. Based on thousands of years of experience in the history of national poetry, V. Yusifli wrote that innovation, the need for innovative trends and trends are characteristic of every period of this history, that the search for innovation improves and enriches the history of literature in a meaningful and formal way. According to the scientist, it is inherent in the very nature of literature that creative people are not bound by repetitive principles, rules and models, but, on the contrary, need to change them [9, p. 40].

The ideas outlined above show that the way myths manifest themselves from time to time in poetry, including poetry of the 20th century, sometimes in the form of mythical "patterns" (elements), and sometimes in the form of an integral semantic line or layer, is determined by the specifics of the relationship between literature and myth. Of course, poets' treatment of myth does not follow a single pattern. Just as each poet has an individual character and an individual artistic world, his attitude to myth also manifests itself individually. However, this appeal usually has two forms: purposeful and naturally instinctive. Some artists write works inspired by mythical ideas, images, and motifs.

However, some poets do not address the myth purposefully. It's just that in a moment of inspiration, sometimes a door opens into a mythical memory, and from there mythical "patterns" seep into modern poetry. The first call is connected with consciousness, the second call is connected with subconsciousness. As C. G. Jung said, he wrote: "The subconscious world generally affects the inner world of a person and in this case acts as a reaction of typically stereotypical resources. That is, the subconscious world influences the conscious world in the form of additions and substitutions" [8, p. 60].

According to the research of C. G. Jung and his followers, various forms of elements of mythical thinking sometimes penetrate into a work of art without the knowledge of the creative subject and enhance its artistic and aesthetic appeal. From this

point of view, the ideas associated with the worship of trees (the cult of plants), which occupy a wide place in Turkic mythological beliefs, created a wide range of meanings in Azerbaijani poetry of the 20th century.

Analysis of recent research and publications.

Like all mythical cults, the cult of trees and plants in Turkish mythology reflects the way of life and appearance of the people, the mythological world of thought, the model of the world, as well as the ability to political and social construction. In this regard, the role of trees as one of the main elements of mythical creation and how they became cults in the ritual and mythical tradition were discussed in detail in the works of M. Seyidov, R. Gafarli, A. Hajili, J. Beydili (Mammadov), S. Rzasoy, I. Valiyev, F. Bayat, R. Aliyev, R. Alizade and others.

Task statement. The cult of trees occupies an important place in our national folklore, as it is closely related to Turkic mythological beliefs. The consecration of the tree can be clearly traced in the form of traces in both oral and written branches of Azerbaijani literature. In folklore, the cult of trees manifested itself in various forms. The task statement of the article is to reveal these problems in the work of R. Behroudi.

Outline of the main material of the study.

B. Ogel writes that "not all modern peoples have a rich mythological tradition. For example, the Germans and Scandinavians have a rich ancient literature. Therefore, historical and traditional research in these countries is given a wide space. We Turks also have a history and literature dating back to very ancient times" [11, p. 1].

As can be seen from this opinion of an outstanding cultural historian and mythologist, the Turkic peoples, including the Azerbaijani people, have very ancient and rich mythological traditions. Literature in all cases represents a tradition of artistic thought that began with myth and has reached our days through folklore. In this regard, mythological traditions have manifested themselves and continue to manifest themselves at all stages of the development of our national literature, including modern literature. The cult of the idealization of trees in Azerbaijani literature of the 20th century, and especially in poetry, is associated with the cult of the mythical tree.

R. Alizade explained in detail that the characteristic feature of tree worship (cultivation) is anthropomorphization (humanization), emphasizing its four main functions:

1. Mythical trees as a model of the world
2. Act as an ancestor
3. Being an object of worship
4. Be a news source

However, we would like to point out that the mythical functions of the tree can be further subdivided and divided within these terms by content. Thus, the complexity, breadth, and completeness of the semantic field of a mythological motif are directly proportional to its antiquity. In other words, the older the motif, the richer its functional meanings. In this regard, the fact that in Azerbaijan and other Turkic peoples, trees are worshipped in sanctuaries and animals are sacrificed to them is a manifestation of how widely and deeply the cult of the tree occupies a place in the national culture.

These facts about trees also exist in Azerbaijan. The trees planted in front of the houses served not only to create shade, but were also associated with ancient mythical beliefs. For example, the double cypress tree in front of the famous Khan's palace in the city of Sheki vividly preserves traces of people's worship of trees in ancient times. In ancient times, Turks considered plane trees to be sacred trees. B. Ogel writes that "The beliefs associated with the plane tree in the Anatolian region left traces in earlier cultural and religious thought... The Turkic peoples called the sycamore a "great tree" or, in the language of Dede Gorgud, a "rough tree" [12, pp. 477–478].

In modern poetry, mythological images and motifs are widely found in the poems of Rustam Behroudi. You can even go further and call the artist's work mythological poetry. In R. Behroudi's work, the features of mythical images present in primitive archaic thinking are embodied in the author's ideas, which are actualized in the process of describing modern social events.

The famous Turkish scholar A. B. Argilasun, speaking about R. Behroudi's poems, notes that he is a like-minded person of the great poet of the Turkic world Abdulhak Hamid, who said: "My real poems are what I feel, not what I write". He notes: "I have pains that don't turn into songs. / My tongue, yearning for the word inside of me... Complaining to God, Hamid wants to explain the insufficiency of words, words. However, he still manages to bring us to the deep roots of our subconscious. It seems to me that Rustam Behroudi is a poet who lives above time... The roots of Rustam's poetry lie deep in the millennia. The poet is a myth of the people, reviving the age of legends" [2, p. 7].

From this idea, it becomes clear that mythical motifs and images occupy an important place in R. Behroudi's poems. The harmony and unity of myth and poetry in the poet's work are very attractive. The emotions and psychological climate caused by the wars waged in the name of free values in the

20th century contributed to the appearance of original mythopoeic ideas in R. Behroudi's poems and the embodiment of modern philosophical thoughts through mythical images. In this article, we will first focus on the cult of the tree, which is considered one of the leading mythological images in the poet's work. In this regard, the artist's work "Hello, Gallows", published in 1986, caused a resonance in poetry and the literary community as a whole. The artistic appeal of this work is undoubtedly based on its commitment to mythical traditions:

*Yolunu gözlədim hər səhər hər axşam,
Salam, Dar ağacı.
Əleyküm salam.
Əcəllə ölməyə doğulmamışam,
Salam, Dar ağacı
Əleyküm salam* [2, p. 5].

Addressing a tree, greeting and addressing it, communicating with it, praising it, threatening it, and similar motives are manifestations of communication patterns characteristic of myths, and have passed from myths to folklore (epic, fairy-tale, narrative, and legendary texts). These traditions have penetrated from myths into epics about heroes, folklore, and later into literature, including poetry. The archetype of the tree created rich semantic layers in the epics "Kitabi-Dede Gorgud" and "Asli-Kerem". In these epics, we see Uruz, the son of Kazan, and Kerem, the lover of truth, conversing with a tree. Jafarli described Uruz and Karam's appeal to the tree as a dialogue. According to the researcher, this type of communication raises questions about the ritual and mythological structure of the model of human-nature relations at a comparative level [3, p. 122].

The role of mythological motifs from the epics in glorifying the mythical tradition associated with trees in the poem "Hello, Gallows" is undeniable. We also observe the dialogue between man and tree in the Central Asian epic "Gundogmush". In this regard, the dialogue of the lyrical hero of the poems Uruz, Karam, Gundogmush and Rustam Behrudi with a tree is realized as a manifestation of a single metapoetic tradition by repeating each other. Of course, there are differences between the dialogue of R. Behroudi's hero with the gallows and the dialogues of epic heroes due to the type of thinking. The poem "Hello, Gallows" plays an important role in preserving mythological traditions in modern literature and realizing their existing potential in the context of written artistic thought.

Of course, the poem "Hello, gallows" demonstrates a modern lyrical and communicative model of the

relationship between man and a tree. But no matter how modern the poem may be, the underlying model of poetic communication goes back to the mythical tradition. R. Behroudi elevates the gallows to the level of identification with the world tree. In this regard, we observe the following ritual and mythological characteristics of the archetype of the tree in the poem:

1) The anthropomorphization of the image of the gallows (the tree is hailed and praised as a man ("The neck pierces the sky". This metaphorical image embodies the height of the tree, its vertical integrity in the plane of the model of the world).

2) Don't be a burden to the tree, don't share your troubles with it.

3) Talking to a tree (exploring the reasons for what happened and what will happen in the life of the Turkish people).

4) The connection of the tree with death ("You are my blood, my blood has the right to give you water", "May your leaf turn the color of my blood" (in myths, the leaves of the world tree are also represented as people).

5) The tree is designed not to be proud ("don't be proud... I'm everywhere").

6) Do not threaten the tree, do not frighten it. In the poem, the lyrical hero, struggling with a tree, experiences fear: "I'm not afraid of anything, the sky has gone crazy", "I'm the one who came to settle the score", "Either I'll defeat you, or I'll defeat you".

At this point, the hero of Rustam Behroudi's poem "repeats" Uruz in "Grandfather Gorgud". Uruz also threatens the tree on which he will be hanged, saying: "I will order my black Indian slaves to cut you down" [6, p. 48].

Although Uruz does not want to hang (die) on a tree, R. Behroudi's character wants to hang on a tree branch and die. Because he knows that the gallows is the tree of death that will transport his hero to the realm of eternity. Therefore, the hero greets the tree, praises it, and sings its praises. However, both Uruz's requests and the requests of the hero of the poem to the tree symbolize life and love of life. Because in the Turkish mythical view, the tree is also the creator of life.

According to B. Ogel, in the mythical view of the Yakuts, the great tree is the creator of all creatures. Even the goddess of birth Kubey-khatun herself sat on this tree [12, p. 482].

According to mythological beliefs, just as a person is born from a tree, his death also ends on a tree (in a wooden coffin). We see a similar motif in R. Behroudi's poem "The Tree". In this poem, a person's life in this world is also connected with the tree, with its entire space-time chronotope. The tree

participates in the birth of a person together with his parents. Traces of this are clearly preserved in the epic "Dede Gorgud". Just as Basat had human parents, he also had animal and tree parents: Kagan Aslan and Kaba Agach. The tree that R. sings about. Behroudi also draws his entire poetic philosophy from the world tree in ancient Turkic mythology:

*İlk gəlişim – ağac beşik,
Son gedişim ağac – tabut,
Nə anladır bu boş yöyrək
O ac tabut? [1, p. 28].*

As you can see, the tree in the poem, with all its poetic attributes, is connected with the mother tree in mythology – the world tree. While a person in this world is separated from his mother when he dies, a tree never leaves its mother: the mother tree does not leave a person alone, neither in the coffin nor in the grave, but cherishes him with her lullabies.

Here is expressed the poet's original philosophy of death. R. Behroudi interprets death not as death, but as birth, saying that the tree sings a lullaby to the person in the coffin. In other words, as a person comes into this world with a lullaby, so he goes to the other world with a lullaby. This marks his rebirth. As can be seen, in the Azerbaijani poetry of the 20th century, the image of a tree, as one of the primary elements of creation, embodies the most elementary indicators of the existence of the world, the universe, the structure of the world, the relationship between Man and God, Earth and Heaven, and acts as an eternal tradition of our national poetry, rooted in the depths of historical millennia. The work of R. Behroudi is also an example of the preservation of this tradition. It should be noted that the mythopoetic tradition in the Azerbaijani poetry of the 20th century manifests itself in the work of the studied artists in various contents and forms. However, it can be safely said that among these artists, Rustam Behroudi stands in the forefront of poets "reaching" Turkish mythology. His work can even be considered a living manifestation or "resurrection" of Turkish mythology in our modern era. The poet, who revived the mythopoetic tradition that had existed for many years and gave it a touch of modern artistic thinking, created examples of poetry that are capable of awakening the memory of modern people with their inimitable mastery. In many of his poems, he addresses aspects that express the spirit and spirituality of the people with the help of mythological visions and motifs. As the prominent mythologist M. Seyidov, who paid special attention to this issue, wrote: "The Turkish mythical way of thinking, the idea of Turan, Turkish nationalism were revived at

the end of the 20th century in the poems of Rustam Behrudi" [4, p. 13]. In the poems of R. Behrudi, the mythopoetic tradition and modernity form a unity. Reflecting many current problems of the 20th century, the poet elevates mythological views to the rank of a weapon that instills memories. In these poems, he does not repeat mythological views in their true sense, but rethinks them through his own philosophical reflections. Noting that in the poems of R. Behrudi the flow of thought and philosophical bias are stronger, and that in his poems, motives of worship and attachment to all mythical and real roots, signs and symbols of the Turk are clearly traced, prof. V. Yusifli opposes the presentation of R. Behrudi's poems as examples of purely political lyrics and writes: "Rustam turns to mythical images and meanings associated with the existence of the Turks, he seeks the cause of many of today's historical troubles in ancient divisions" [9, p. 177–178].

According to academician Isa Habibbeyli, the artistic embodiment of a philosophical approach to man and society plays a leading role in R. Behrudi's poetry. According to the scientist, the philosophy expressed in the poet's work does not serve as a

conclusion, but rather as a key to the world of poetic mysteries of the work. Based on this, I. Habibbeyli calls R. Behrudi's work a new page of poetry, emerging in Azerbaijan in a philosophical style [5, p. 652]. It would not be a mistake to note that his philosophical style is also based on deep mythical concepts. In general, in the work of R. Behrudi brings Turkish mythology to life with all its poetic structure.

Conclusions. In the article, we tried to show the presence of myth in various forms and images in the artistic text of the poems of Rustam Behrudi, a prominent representative of modern Azerbaijani poetry. Analyzing the cult of the mythical tree, we tried to evaluate the appeal to myth as a phenomenon of consciousness underlying the human psyche. We presented our individual approach by summarizing statistical data from the works of Azerbaijani and Turkish researchers who conducted research in this field. From the above, we can conclude that it is necessary to further study mythical images in the works of Rustam Behrudi, which opens up new opportunities for our literary studies in terms of studying mythopoetic thinking and mythical worldview.

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Султанова Ханім Рза. НАУКОВО-ЛІТЕРАТУРНЕ ДОСЛІДЖЕННЯ МІФІЧНИХ АРХЕТИПІВ У ТВОРЧІСТВІ Р. БЕХРУДІ (НА МАТЕРІАЛІ КУЛЬТА ДЕРЕВА)

У статті розглядаються міфічні архетипи у творчості азербайджанського письменника Р. Бехруді. Встановлено, що міф існує у різних формах та образах у літературному тексті, як у сучасній поезії, так і протягом усієї історії поезії загалом. Щодо цього він може виявлятися в тексті як образ, мотив (зазвичай міфологічний) чи ідея. Все це можна узагальнити за назвою «архетип». У статті розкрито, що сучасна азербайджанська поезія багата на архетипічні символи. Будь-яке звернення автора до міфів у художньому творі означає звернення до символів міфологічного мислення. У статті завжди показані ці символи як первинні образи, первинні типи мислення й у сенсі вважається теоретично і методологічно доцільним узагальнення всіх міфічних елементів, що у азербайджанській поезії ХХ століття, під назвою архетипу. У той же час простежується їхня послідовність і повідомляється те, як Рустам Бехруді та його попередники інтерпретували ці міфічні символи. У сучасній азербайджанській поезії міфологічні архетипи, пов'язані зі стихіями природи, переважно охоплюють

такі первинні образи, як повітря, вода, світло, земля. Проте є й інші міфічні образи і мотиви, однак пов'язані з цими основними первинними образами, однією з є культ дерев, що у тюркському міфічному уяві протягом століть. Подібно до того, як у міфології дерево поєднує різні верстви світу, в азербайджанських казках воно виконує функцію світового дерева. Культ дерев – один із найчастіше використовуваних міфічних образів у творчості Рустама Бехруді. Залучаючи ці міфічні концепти до дослідження, автором простежується їхня трансформація від міфів до фольклору, від фольклорних зразків до писемної літератури і, особливо, поезії у межах міфопоетичної традиції. У статті вдалося показати, що характерними рисами цього міфічного культу були антропоморфізація, антропоморфні якості перших творчо-космогонічних елементів взагалі були, що вони виступали в міфічних текстах як предки, були об'єктами поклоніння, мали рятівну функцію, були джерелами новин і т.д.

Ключові слова: міфопоетика, діяхронічний контекст, культ дерева, міфічні уявлення, міфологічні вірування, ідейно-національне значення, божественний характер.