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## EPOS “VALEKH AND ZARNIGYAR”: INFORMATION ABOUT THE GENRE AND HISTORICAL REALITIES

*The aim of the article is to consider one of the masterpieces of ashug art, created in the diverse literary environment of Karabakh – the epic “Valeh and Zarnigar” in the context of the information genre and historical reality. It is noted that this epic is also the most perfect source in terms of reflecting the life and work of Ashug Gulably Valeh, one of the famous ashugs of the 18th century.*

*Methods and methodologies.* The author in his analysis of the informational genre and historical realities in the epic used such methods as comparative analysis, analysis of the description of historical realities, analysis of examples of oral works of ashug creativity, and general scientific research methods.

*The novelty in this article is the author’s approach to the structuring of the information genre and the description of the historical reality based on the ideas contained in this epic. It is noted that in terms of its structural level and perfection of the content of a series of love stories and legends, it occupies a serious place in the work of ashugs. The events and stories reflected on the example of the ashug also give an idea of the content of the Karabakh literary environment. That is, the mentioned information and information about the prominent figures of the ashug environment of Karabakh, which formed a complete picture of the literary environment in all its aspects.*

*In conclusion,* it is noted that the information base in the epic is determined not only by the function of transferring reality in the skill of the ashug, but also a specific picture of those in the form of a general diachrony of its environment comes to the fore. For example, Ashug Valekh’s meeting with Masum Efendi before arriving in Derbend and talking about the purpose of the trip, as well as Masum Efendi’s statements about the abilities and talent of Zarnigar Khanum determine the general course of the epic technique. The conversation between Ashug Valeh and Zarnigar khanum is characterized by the ability to reflect the greatness of the artistic tradition in a different direction, a typical example of a perfect education under the guidance of a master. An improved picture is brought to the fore from the point of view of the ashug environment, where the speech genres noticeable in the epic, the imagination formed by the canonical system, the paradigmatic level and the memory contained in the invariant image are manifested. All this clarifies the possibilities for the manifestation of serious imagination in the form of genre information and the historical reality of the epic “Valeh and Zarnigar”.

**Key words:** epos “Valeh and Zarnigar”, ashug environment of Karabakh, informational genre, historical reality, love legends.

**Introduction.** The “Valeh and Zarnigar” epic, which has attracted the attention of folklore studies as one of the perfect examples of love epic creation, has been the problem of various types of research. With its autobiographical nature and the ability to encompass the general picture of the historical-cultural flow, this saga formed a serious impression, and by being included in almost all collections throughout the twentieth century, it also brought attention to the sensitivity to it. This monument, which was created about the outstanding artist of the 18th century Karabakh Ashiq milieu, Gulabli Ashiq Valehin, has taken its place among the classic examples of the Turkish epic tradition. As it is known, the Karabakh ashik environment has made invaluable contributions

to art with its richness and masters who have grown up in different centuries. Dirili Gurbani, Sari Ashiq, Lala, Ashiq Ali, Ashiq Samad, Ashiq Gullu, Ashiq Qanbar, etc. The new breath brought to the environment by masters like The stories and legends told about them, as well as the sagas connected with their names, are a clear example of this.

**The aim of the article** is to consider one of the masterpieces of ashug art, created in the diverse literary environment of Karabakh – the epic “Valeh and Zarnigar” in the context of the information genre and historical reality. It is noted that this epic is also the most perfect source in terms of reflecting the life and work of Ashug Gulably Valeh, one of the famous ashugs of the 18th century.

**The novelty in this article** is the author's approach to the structuring of the information genre and the description of the historical reality based on the ideas contained in this epic. It is noted that in terms of its structural level and perfection of the content of a series of love stories and legends, it occupies a serious place in the work of ashugs. The events and stories reflected on the example of the ashug also give an idea of the content of the Karabakh literary environment. That is, the mentioned information and information about the prominent figures of the ashug environment of Karabakh, which formed a complete picture of the literary environment in all its aspects.

**Mine matters.** In general, the creation of the love epic brings ethnocultural intelligence to the fore with its entire formula and content covering all spectrums of thought. It is connected to a perfect function of being able to reflect the chronotopes of those who have been since "Kitabi-Dada Gorgud". "Creation", "Shu", "Arganakon", "Grey Wolf", "Move", "Torayish", "Oguz Kagan", "Manas", "Alpamysh", "Grey Guy", "Edige", "Corabatır", "Forty girls", "Uralbatır", "Maday Kara", "Koroglu" and others. The love epics, which are connected to the tradition of masterpiece epics, have accompanied history at all levels, and are rooted in ideals with the aim of reflecting the people's moral-spiritual, philosophical worldview and life ideas. This dynamic landscape, which is connected from the primitive imagination to the mythological world view, and from there to the epic thinking, brought to the fore attention at the level that is the basis for carrying the archetypes to the future and the next stages.

**Love creation and epic tradition.** Ashik creativity comes from shaman, gam, ozan, varsag, ak, etc. it is characterized by standing on the diachrony of history with those who came, but also by the ability to reflect the cultural clichés of different stages. By shedding light on the spiritual world of the people for thousands of years, he always possessed it and gave a kind of direction to its life and movement. Community thinking, culture, national self-images, etc. served as a benchmark for all the activities of the lover. Ashiq was the beating heart of the people, the babbling lute. People's poet O. Sarivalli paid attention to the essence by saying "a lover takes his breath away" [8, p. 156]. Gurbani, Abbas Tufarganli, Sari Ashiq, Ishtab Gasim, Varkhianli Mohammad, Ashiq Samad, Ishbat Hasan, Ag Ashiq, Ashiq Ali, Ashiq Alasgar, Ashiq Gambar, Ashiq Jalil, Choban Muhammad, Ashiq Najaf, Poet Mammadhuseyn, Hussein Shamkirli, Ashiq Asad, Poet Aghajan, Poet Nabi, Khindi Mammad, Huseyn Bozalganli, Ashiq Mirza Bayramov and dozens of others directed the

development of art in different centuries and rooted themselves in the mission of self and existence of the society with their music and words. "The art of Ashiq is a syncretic art that combines many fields of art, while remaining faithful to its ancient roots and traditions. As it is known, the lover adds poetry and creates atmosphere. While telling a story, he goes from role to role like an actor in love. He makes each image speak with his own style and language and conveys it to the listener. When Ashiq tells a story or performs lyrical poems, he adapts to the demands of musical instruments, dances, sings songs, and sings songs, as a result, in a way, he incorporates the syncretism of art as a screenwriter, director, and conductor" [5, p. 9]. All this is realized by the creativity of the lover and the magnificent imagination at the level of the epic, and here it is seen that art, from the origin of art as a whole, has the power to encompass everything in the sense of culture and history of the people. "Valeh and Zarnigar" also comes to the fore as a masterpiece monument of such wealth that appeared in the 18th century Karabakh love environment.

The exceptional role of epics in the rich cultural and artistic imagination of the Turkish peoples has always come to the fore in all time periods, and also includes the function of being a mirror of the ethnos' path. "Kitabi-Dada Gorgud", "Oguz Kagan", "Manas", "Alpamysh", "Koroglu" and others. such monuments are a classic example of this. Masterpieces such as "Ashiq Gharib", "Tahir and Zohra", "Gurbani", "Good and Love", "Abbas and Gulgaz", "Asli and Karam", "Valeh and Zarnigar" are also in this list. "Valeh and Zarnigar", formed in the richness of Karabakh love environment, as a whole epic formula, from the smallest episodes to the colorful motivations reflected in its essence, attracts attention with a perfect imagination at the level of tradition and originality. Here, the master artist's life, creativity, connections, connections, place in the art tradition, etc. as much information about him as he needs. In general, "the strengthening of the lyrical tendency in the epic tradition also results in the creation of epics related to the motive of love. Medieval love literature brought together the real and symbolic-philosophical-mythical meanings of love and created love epics with unique artistic qualities. Love epics are original epic folklore examples with a specific plot and composition" [6, p. 83]. The epic "Valeh and Zarnigar" is also in this order and is characterized by serious content and unique possibilities of epic formulas and paradigmatic level.

Textual information on "Valeh and Zarnigar" saga. In the saga, the natural landscape of the Karabakh love

environment, as well as the general harmony of the historical and cultural environment as a whole, the art tradition and the ethnographic stream of the society takes place with all its aspects. As it is known, the 18th century Karabakh literary environment, as well as the socio-political landscape of the environment, comes to the fore with diversity and tension. Ashiq Samad, Ashiq Gullu, Ashiq Junun, Ashiq Qanbar, Ashiq Ali, etc. This environment, where dozens of artists like M.P. Vagif grew up, achieved much needed success and created conditions for horizontal and vertical approaches. Here, the most episodic moments of the master artist's life take place, as well as the dynamics of the epic tradition at that time become a reality as a whole. "Where should I inform you, who should I talk to, from Valeh. Old people narrate that there was a merchant named Khaja Yagub in Demirgapi Darbend. This merchant had no offspring except for one daughter named Zarnigar. Khaja Yagub read Zarnigar in every language and had all the sciences memorized. When the girl reached the age of seventeen, messengers came to her from everywhere. However, Zarnigar did not marry any of them. They say that Yaqub gave the right to marry the girl herself.

At that time, there was a man named Shahbandiyar, the great lord of Darben. The nephew of this Shahbandiyar aga also wanted Zarnigar khanum. Mrs. Zarnigar didn't want to go to him either" [7, p. 357]. As can be seen, the situation and situational internal consistency also bring to the fore the paradigmatic view of epic potency.

Situation I: It is characterized by bringing the information about the charm to the attention.

II situation comes to the fore with the expansion of horizontal and vertical information. These are realized in several ways:

- a) transport of the elderly (this transport is connected to the principles of ethnic incitement);
- b) providing information related to Demirgapi Darband and Khaja Yagub;
- c) General content of information related to Ms. Zarnigar;
- ç) study and study in any language, reach the age of seventeen, etc.
- d) the arrival of messengers and no consent;

The sequence of events in situation III brings another direction to the fore:

- a) Information about Shahbandiyar Agha, the great lord of Darbend, and its content;
- b) The request of Zarnigar Khanum Shahbandiyar Agha's nephew;
- c) Mrs. Zarnigar's indifferent attitude towards this love, etc.

In general, Derbend, as one of the historical-geographical places of Turks, has always come to the fore with a serious texture. Those in the oral and written wing of literature, or rather, examples of legends, narratives, tales, epics, as well as historical events, are a clear example of this. Everything from the information layer in Demirgapi Darbend in "Kitabi-Dade Gorgud" to those found in "Valeh and Zarnigar" is connected to the mobility of those who have an ethnocultural mindset.

Azerbaijani folkloristics has made various opinions and considerations about Ashiq Valeh and the "Valeh and Zarnigar" saga, and has encouraged analyzes related to its content lines and the genre level it contains. Folklorist P. Efendiyev, in his analyzes of the series of master artists, especially emphasizes that there is an epic called "Valeh and Zarnigar" based on Valeh's poems. That epic has been published. A number of episodes from Valeh's life have been preserved here. In the saga, it is shown that Valeh's master was Ashiq Samad. It is described in the work that there is a famous and witty lover named Zarnigar in Darband. No matter how many master lovers come to Darban and compete with him, no one can win, on the contrary, they lose" [4, p. 274]. Ashiq Alasgar, one of his last students, brings an episode to the fore in his memoirs about his master, Ashiq Aghayar, and expresses the opinion that "only Valeh's tale contains poems with good meaning" [3, p. 514]. If the richness of the literary and cultural environment of the 18th century Karabakh is realized in the literary environment, or rather, in the classical tradition, with M.P. Vagif, it comes to the fore in the form of Ashiq's creativity with Ashiq Valeh. "Valeh and Zarnigar form a fundamental idea as a fundamental example of this. Because the poetic examples created by the master artist in various forms, addressed appeals (to Abdullah Janizade, Molla Panah Vagif, Ashiq Qanbara, etc.), hell and body name, as well as his high creative intelligence reflected in their layers of content are also "Valeh and Zarnigar" is connected to the saga.

Issues that draw attention to the uniqueness of the epic are the paradigmatic level and the arrangement of those at the genre level as a whole. Here, the interesting, comprehensive and also informative aspects of the master artist's life take place, so that it is possible to pay attention to the details related to the period, the environment, and the creativity of the artist. "The masters report that there was a young lover named Valeh in Abdal-Gulabli village of Karabakh district. Valeh was the grandson of the famous Poet Muhammad. He was in love since

childhood. He was a lover of justice. No lover in the world could stand before him. Ashiq Valeh had a student named Samand. Samand Ashik learned about falling in love from Valeh, he wanted to fall in love like Valeh. Samand went to weddings and parties with Ashiq Valeh, called and made rounds.

Who should I tell you about, an old woman named Kharzan. This woman had no one but her grandson named Gulendam. He wanted to give his grandson Gulendam to Samand. However, he was afraid of Valeh and could not say a word to him, he wanted to keep Samand away from Valeh with a trick" [2, p. 568]. As it can be seen, here the motivation, situation and situation between situations form a perfect image of the master artist.

The fact that the information about the life and work of Ashiq Valeh, as well as master artists, is not recorded in time makes it difficult to create a complete picture of them. Qurbani, Abbas Tufarganli, Sari Ashiq, Illat Gasim, Lala, Ashiq Ali, Ashiq Huseyn Shamkirli, etc. The creativity of artists like The most reliable source for clarifying details about them is the information contained in the epics and poems.

Epic structure and genre characteristics. The structure of the epic is realized with speech genres in the unique formula "masters report" in genre information. If it contains an initial, medial yang level in the general flow, it is noteworthy for its paradigmatic picture, but also for its power to set archetypes in motion. Here, the inter-situational situation is tied to the tradition at the genre level with a typical character order.

a) information is provided about the geographical location where Valeh opened his eyes to the world;

b) Abdal-Gulabli draws attention to a typical scene that happened during Valeh's youth;

c) conveys information about genealogy (the poet is a grandson of Muhammad);

ç) reflects his artistic ability, ability and talent ("he himself was a lover of truth");

d) creates an image of the master/disciple tradition, exhibits a perfect lesson from the master as an example;

e) is an example of the consequences of failure to grow as an artist;

e) verifies the symbolism of the image of the old woman in folklore memory, etc.

The structure of the epic is defined with such a magnificent and detailed possibility that the content it covers seems to have the power to preserve within itself even those at the level of the environment. As is known, "Valeh and Zarnigar" reflects the first period of the master's life. This high-level epic-lyrical art

example has been popular among the people for a long time, it was loved and loved at wedding parties, holidays, and heavy gatherings. Folklorist H. Alizade wrote it down for the first time in 1927 from Shair Vali, who lived in Tovuz region" [1, p. 79]. In later times, the epic was repeatedly recorded from the repertoire of master artists and delivered to the general public. In all versions, the information given about Ashiq Valeh's student Ashiq Samand, master Ashiq Samad, Masum Efendi, Zarnigar Khanum, as well as other ashigs brings to the fore the content of the processes taking place in the polyphonic landscape of art at the XVIII century level. It creates conditions for typological analysis in the example of Karabakh ashig environment, Darbend ashig environment, as well as Shirvan ashig environment. The trip of the sick Gasim to Darban and his meeting with Lezgi Ahmed, as well as Ashiq Valeh's call to Darban ("if you are in love, this happens") and his meeting with Zarnigar khanum mold this region into a center of culture and art in the model of ethnocosmic thought. "It is impossible to think of the art of Azerbaijani spoken word without epics. "Epics are the living history of a large mass of people to learn about the people's past full of struggles, as well as the artistic way of thinking in different centuries, their attitude to social structure, family, morals and household issues" [9, p. 298]. The epic "Valeh and Zarnigar" attracts attention not only in the image of a master artist, but also with the possibilities of creating a full picture at the level of the environment and period.

Ashiq Valeh's visit to Darban at the invitation of Mrs. Zarnigar and the people, artists, as well as geographical places he met on the trip. all of them are expressed in their own colorful ways and forms. The master's artistic burden, various aspects of his life, Zarnigar Khanum's tying of thirty-nine lovers, Ashiq Samand's departure to Darban with the desire to meet him and win, etc. it takes its place in the stream of the genre throughout the entire saga. One of the important issues here is that Ashiq Valeh received permission from his parents and master Ashiq Samad in preparation for the trip. This is connected to the national-spiritual values of the ethnos, morality, spirituality, philosophy of life. "Valeh warned them about the story and said:

– A girl named Zarnigar appeared in Darband, tied up all the lovers and sent them away. Now he writes a paper and calls me. I will go, either God will give it to me or to him.

They said:

– Hey, love, don't be crazy, you can't go this far and come back, don't leave us bewildered!



Valeh did not accept their word and said:

– No, don't turn away, I'll go. If I run away from the field, I will be a coward. She writes me a paper with her virginity and calls me to change, so why don't I leave my manhood? Lap Demirgari will not be a Darband, but a güllei-gaf, I will go there" [7, p. 361]. The information of the epic is not only defined by the function of carrying the reality about the master artist, but also the specific picture of those in the form of the general diachrony of the environment comes to the fore. For example, Ashiq Valeh's meeting with Masum Efendi before reaching Darban and the conversation about the purpose of the trip, as well as Masum Efendi's statements about Zarnigar Khanum's skills and talent, determine the general course of the epic tehki.

**Conclusion.** In conclusion, it is noted that the information base in the epic is determined not only by the function of transferring reality in the skill of

the ashug, but also a specific picture of those in the form of a general diachrony of its environment comes to the fore. For example, Ashug Valekh's meeting with Masum Efendi before arriving in Derbend and talking about the purpose of the trip, as well as Masum Efendi's statements about the abilities and talent of Zarnigar Khanum determine the general course of the epic technique. The conversation between Ashug Valeh and Zarnigar khanum is characterized by the ability to reflect the greatness of the artistic tradition in a different direction, a typical example of a perfect education under the guidance of a master. An improved picture is brought to the fore from the point of view of the ashug environment, where the speech genres noticeable in the epic, the imagination formed by the canonical system, the paradigmatic level and the memory contained in the invariant image are manifested. All this clarifies the possibilities for the manifestation of serious imagination in the form of genre information and the historical reality of the epic "Valeh and Zarnigar".

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#### Набієва А. В. ЕПОС «ВАЛЕХ І ЗАРНІГЯР»: ІНФОРМАЦІЯ ПРО ЖАНР ТА ІСТОРИЧНІ РЕАЛІЇ

**Мета статті** розглянути один із шедеврів ашузького мистецтва, створений у різноманітному літературному середовищі Карабаха – епосу «Валех і Зарнігар» у контексті інформаційного жанру та історичної реалії. Наголошується, що цей епос також є найбільш досконалим джерелом з погляду відображення життя та творчості Ашуга Гюлабли Валеха, одного з відомих ашуг XVIII століття.

**Методи та методології.** Автор у своєму аналізі інформаційного жанру та історичної реалії в епосі вивчали, такі методи як порівняльний аналіз, аналіз опису історичної реалії, аналіз прикладів усних творів ашугської творчості та загальнонаукові методи дослідження.

**Новизною в цій статті** набуває авторський підхід до структуризації інформаційного жанру і опис історичної реалії виходячи з ідей епосу, що знаходиться в цьому. Зазначається, що за своїм структурним рівнем та досконалістю змісту серій любовних історій та легенд займає серйозне місце у творчості ашугів. Події та історії, відображені на прикладі ашуга, також дають уявлення про зміст карабахського літературного середовища. Тобто задана інформація та відомості про видатних діячів ашузького середовища Карабаха, які формували повну картину літературного середовища у всіх її аспектах.

**У висновку** зазначається, що інформаційна база в епосі визначається не тільки функцією перенесення дійсності в майстерності ашуга, а й на перший план виступає конкретна картина у вигляді загальної діахронії його оточенні. Наприклад, зустріч Ашуга Валеха з Масумом Ефенді перед прибуттям у Дербенд та розмову про мету поїздки, а також висловлювання Масума Ефенді про здібності та талант Зарнігар ханум визначають загальний перебіг епічної техніки. Розмова між Ашугом Валехом та Зарнігар ханум характеризується здатністю відобразити велич художньої традиції в іншому напрямку, типовий приклад досконалої освіти під керівництвом майстра. Висувається першому плані

*вдосконалена картина з погляду середовища ашуга, де проявляється помітні у епосі жанри промови, уяву, сформоване канонічної системою, парадигмальний рівень і пам'ять, укладена в інваріантному образі. Усе це прояснює можливості прояви серйозної уяви як жанрової інформації та історичної реальності епосу «Валех і Зарнігар».*

**Ключові слова:** *епос «Валех і Зарнігар», ашугське середовище Карабаху, інформаційний жанр, історична реалія, любовні легенди*