

## A Historical and Psychoanalytic Study on Samad Vurğun's Play, Vagif

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**Abstract:** This piece, in which Samed Vurğun operated psychological elements in real life and took pains to write, is a mirror to psychologies and personalities of himself, Mullah Veli Vidadi, Eldar, representative of villagers, and Mullah Penah Vagif, vizier of İbrahim Khan of Qarabağ. Sigmund Freud, a doctor from Australia, sees artist as a neurotic creature. This is closely related with creating a character, writing, and speaking actions. According to Freud, an artist is a person who speaks on behalf of all people. Samed Vurğun sets the scene on the psychological state of people he went about. In his play Vagif, Vurğun showed life more real, let the houris and fairies down and used heroes with flesh and bone. Beauties of Vagif are not fairies and houris; however, they are creatures that can touch, see, hear, love, feel pain, in short, affected by life in real manner. Some scenes of the play, Vagif, are analyzed comparatively within play's context and real life according to "Historical" and "Psychoanalytical" approaches. This study will articulate these points.

**Keywords:** Səməd Vurğun, the Play Vagif, Historical and Psychoanalysis Approach

### 1. Introduction

According to the sources of Azerbaijan, Fuzuli is descended from Bayat ancestry like Dede Korkut. Bayat is now the name of both a settlement and a tribe near Kirkuk city of Iraq. In addition, Kesik Mani in Turkey; Bayati in Azerbaijan; the type of folk poetry known as Horyat (Hoyrat) among Iraqi Turkmen is the most obvious sign of this partnership. Like the Azerbaijani Turkish poets, the South Oguz Turks have done great work on the development of the language and literature of the geography in which they are located. It means that the mentioned lands have been the permanent residence of the Turkish – Oghuz people for almost a thousand years. In this context, a certain interaction can be mentioned in the language and literature. By the time of the XX century, the traces of the old showed itself in the field of literature between Azerbaijan and the Iraqi Turkmen without lose their language and works of art continued to be given. XX century in the Azerbaijani literature, with the use of the type of pies, realistic characters and imaginary elements behind them, the relationship between the elements of events-people-place and time has been established on a solid basis since the names that take part in the story plot have been recognized.

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In the “Vagif” campaign staged in Azerbaijan on October 5, 1938, which dealt with the life of Mullah Penah Vagif through DRAM, the announcement of the messages made by the people of Azerbaijan on the basis of the reasons that prompted him to write, introducing the important figures who have served the Azerbaijani people, openly expressing the feelings and thoughts he has shown. In an article Səməd Vurğun mentions about the "Vagif" play, why he mentioned manages – managed, the struggle of ordinary people to live in public trough drama: One of the tasks of the Soviet Writers is to learn the light of the dark past, the great people, and to introduce them to our people. So I wrote the “Vagif” drama” (Баһабзадә, 1982, p. 45).

Poetic expression attracts attention in mezkur play. Poetry is a wonderful dream that contains the whole past of the society, shows its status and brings special news from its future (Çetişli, 2006, p. 136). In this sense, poetry is also a different interpretation of the society with the style of telling the dream you could say. This is such an interpretation that poetry can be used to interpret income, and it may require further interpretation. In this context, poetry reveals that a society should examine and investigate the conditions of life in general. We can say that language is a practical bargaining tool in Language-Society relations. Poetry forces all kinds of language, like old Alchemists try ways that are not imaginative. Therefore, Jean Cobb makes the definition of “a special language” for poetry. The miracle of the Qur'an, which is a model of Muslim poet, is a unique way of saying, a very small word (Okuyucu, 2006, p. 8). In this play of Vagif, he mentioned that to fit a little word in a lot of meaning; joy of sorrow with little bit words.

Interest in the life and personality of the author, in the 20th century, Freud took a new and more technical form, and a new method based on psychoanalysis did a great place in art criticism (Moran, 1991, p. 134). This work, written by Səməd Vurgun, sincerely, realist and honest, bears the traces of himself and the psychology of Molla Penah Vagif. Vagif, Vidadi and Səməd Vurğun directly does not appear the subject in front of us. They now appear to be type setting in a play. But the real-life characters are mirrored. In this regard, as Sigmund Freud mentioned, the idea that the artist is a neurotic case comes to the agenda. A person who uses the “reflection” method in psychology, who does not express his or her own problems or thoughts directly, can be considered to have a few psychological problems. It is also a drama and the tragedy of life. Mehmet Kaplan also benefited from psychological data in his monograph entitled “Tevfik Fikret” which examined the psychology of the poet. We see the same situation in the psychoanalytic handling of Molla Penah Vagif of the Səməd Vurgun. Vurgun reflected the social psychology of the period with his “Vagif” work. Psychoanalytic theory tries to reveal the author's subconscious by looking at them (Kolcu, 2008, p. 201). According to this theory, the author is a neurotic case (psychological patient) The work is regarded as symbols of emotions, impulses imprisoned in the author's subconscious. In the” Vagif ” play, the writer and the type match, the match shows itself. It is not a coincidence that he showed Ibrahim Khan, Vagif and Vidadi in his play. These people were well-known and left a certain mark in the life of Azeri society, XVIII. in the Azerbaijani literature of the century, Mullah Penah Vagif, Mullah Veli Vidadi are the names of the summit. The common psychological situation of prominent literary figures from within the people and The voice of their tragedy have been raised. The fact that the characters in the play are given their own lives with the real life, and especially in the first part of the situation of Ibrahim Han and Eldar manager – managed or oppressed - is given to the psychological status of the character is reflected to the eyes of the migration.

The style of life, the type and the character of which is Səməd Vurğun reflects to the reader in his works of world view are the mirrors of the atmosphere of spiritual thought. In the “Vagif” game, we can see the personality of Səməd Vurğun, his thoughts, his life, what should be done in the language of the characters and their performances. So much so that, as he says, the fact that the events, the reality of the character, are chosen from within the life, with the vivid depictions given, evoke the feeling that the work is far from fiction in the eyes of the reader. In fact, it can be said that the appearance away from this fiction is a collection of reasons that exist in the subconscious of Səməd Vurğun. In this regard, the Australian physician Sigmund Freud, who sees the artist as mentally ill in a way, has a close relationship with the act of character creation, writing, and singing (Kolcu, 2008, p. 199). According to Freud, the artist is the one who speaks for all people. Səməd Vurğun also presented tense, slippery, agony-filled aspects of life through the psychological state of Molla Penah Vagif as a result of a realistic psychotherapy. Vagif spoke in the name of the people where he lived, suffered and expressed his displeasure, he was been an interpreter in his language.

While Freud likens the artist to a mental patient, romantics have opened up the relationship of the artist with the concepts of genius. In this respect, their difference has shown itself not only in the works, but also in the behaviors, and these strange things have been met with tolerance. Because people believe that there is a one-to-one relationship between work and behavior (Kolcu, 2008, s. 200). In this context, the attitude of the Vurğun, except the Vagif play reflected their own behavior in the society. This form of psychological transfer has also been accepted in Azeri society. Səməd Vurğun decorated and embroidered his works with rich beyli dyes. In addition to the “Vagif” piety of Molla Penah Vagif, he wrote “Ferhad and Sirin” (1941), “Khans” (1939), “Man” (1945), “Poet's Life”, “Two Love” dramas<sup>1</sup>. In these products, we see that Səməd Vurğun and society are psycho-integrity in terms of behavior. S. Vurğun, in all of his works, we see that the social psychological state is well analyzed. Although Molla Penah Vagif's life is analyzed and exhibited in the form of drama, The psychological aspects of the society are assimilated and exhibited.

#### Səməd Vurğun's Life

Full Name : Səməd Yusif oğlu Vəkilov

Date of birth: 21 March, 1906; Birth place : Yukarı Salahlı, Qazax / Azerbaijan

Date of Death : 27 May 1956; Place of Death : Bakı (Bakü) / Azerbaijan

In 1906, he opened his eyes to the world in a family from the “Bey” family in the upper Salahlı village of Qazax City on March 21. Vekilağalılar, later referred to as the ise Vekilovs, this dynasty has a 300-year of history. The poet's mother is from the same generation. Very brave soldiers, doctors, poets have grown from Vekilagas. They lived and worked in places like Qazax and Tbilisi during czar Russia. The poet's father Yusif Agha spent the last years of his life in Qazax. He was generous, but he was extravagant, so he couldn't hold all his wealth and eventually became poor. The childhood of Little Səməd, was very difficult conditions. When he was 6, her mother dies when she was 28. He lived under the auspices of his

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<sup>1</sup> <http://Azerbaijan.dilededebiyat.net/anadilliazərbaycan-yazılı-turkededebiyati>

father Yusif Ağa and his grandmother Aise Hanım. They were known by the name “Kuhensal” in his Obada at that time. Azerbaijani poet, Qarabag Khan Ibrahim Khan's vizier Molla Pənah Vəqif (1719-1797) was also a member of this generation<sup>2</sup>. The works he wrote from time to time were rewarded in different periods. In some literary conversations, Vurgun met with writers and thinkers such as Nazım Hikmet, one of Turkey's well-known poets and poets, Aziz Nesin and exchanged ideas.



Picture 1: Səməd Vurğun and Nazım Hikmet

## 2. Psychological Characters in the Play

We see that there are two basic psychological groups in this play: the oppressing and the oppressed... Ibrahim Khan and Gacar, Shusha Castle, even if they are always fight, we see them shoulder to shoulder. The point where they unite is that both groups have embraced the persecution. The representative Vagif and Eldar are considered worthy of oppression, but there was a union against the people under these symbolic names. In the game, the names representing the people are widely passed: Vagif, İbrahim Han, Vidadi, Ali Bey, Emine Hala, Zülfikar, Teymur, Kasım, Gülnar, Gacar, Şaliko, Kürt Musa, Gürcüler... In this work, Vagif is more than just an ordinary person who expresses beauty, but also introduce as a man who represents a in society. Ali Bey is the son of Vagif. Like Vagif, vidadi is a real-life character. Molla Veli Vidadi, in 18. Century, he is one of the well-known figures of Azerbaijani poetry. He was born in Şemkirk in 1907. The literary-Bedi idea of the period had a great influence on his life with Molla PenahVagif. Aruz vezninde works gave. The internal and political inequalities of feudal derebeyes, and the calamities have shown themselves perfectly in the works of this fine-hearted poet. In most of his poetry, the Rings of sorrow and despair of separation constitute superiority. Realism is strong feelings in his works. His poems are valuable examples of Azerbaijani love-love lyric. He wrote his works in the language of speech of the people. The poet, who lived for a century, died in the first village of Qazax in 1809. As you can see, the Vidadi has a mood like Vagif. In this context, it is no coincidence that Səməd

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<sup>2</sup> [http://www.edebiyat.az/index.php?option=com\\_content&view=category&layout=blog&id=117&Itemid=504](http://www.edebiyat.az/index.php?option=com_content&view=category&layout=blog&id=117&Itemid=504)

Vurgun showed Vidadi in his play. Vidadi's works match the duty he represents in his piety. Some are poems wrote :

“Deli gönül gel eyleme gurbette” (Bahabzadə, 1982, age. p. 300)

“Aylar, iller hesretini çekerem” (Bahabzadə, 1982, age. p. 301)

“Çerxi Felek zulmü ziyad eylemiş”(Bahabzadə,1982, age. p. 307)

“Yene ad eyledim keçen künleri” (Bahabzadə,1982, age. p. 308)

“Gece-gündüz oda düşüp yanam” ( Bahabzadə,1982, age. p. 309)

“Vagif, ne tez senemlerden osandı?”( Bahabzadə, 1982, age. p. 310)

What has been said that it is compatible with his character and psychology in his play.

Although Eldar Vagif may seem like a character given for help, it is actually a symbolic type of Azerbaijani people. While vagis represents the mental power of people, elder represents the physical power. Eldar also means “hand "in the meaning of the words" one of the people". We see that this name is the name given to men in the Turks of Ahiska, Uzbekistan and Tatar, who were forced to leave Georgian settlements such as Ahiska and Nalchik, most of the Central Asian Turks. It is strange that these geographies have recently been seen as places where class distinctions are common in society. In this context, psychological and sociological reasons are a separate research subject that affects the naming tradition. Vagif chose this name (Eldar) and used the psychological aspects of words. Vagif and Eldar are complementary types of people's psycholinguistic reflections.

Vurgun wrote in 1938 and in the same year 5 October M. Azzizbeyov stepped into the drama realm with the “Vagif” poem presented to the show at the Azerbaijan State Drama Theater. Vurgun's “Vagif” poem, XVIII. it is a historical drama that deals with the life of Mullah Penah Vagif, one of the Azerbaijani poets of the century (Vahabzade,1982, p. 42). It is not a coincidence that the first drama that Vurgun wrote was “Vagif”. Their lifestyles, their tastes, in short, are similar in both ways.

Another important service in the history of Azerbaijani literature, which has started to renew in terms of language and form, is that it brings the living man, the people who enjoy life, to literature with all his feelings and excitement. Vagif, grief, sorrow, separation, disloyalty, complaint, my site, resentment, etc. the joy of living in front of classical poetry rooted on its rings, overflowing with the love of life and calling for pleasure from life, has put an optimistic, joyful poem. The poet didn't come to the drama all of a sudden. His works, up to the “Vagif” Play, constituted a ground for drama, especially the “Komsomol poem”. So much so that the “Vagif” poem has taken its roots from the “Komsomol poem”. In the”Komsomol poeması”, the confrontation of events and characters, the tension in the content, and then such an author of a work, sooner or later, will enter the realm of drama. As you know, the poems of Vurgun can be studied in the form of lyrical and epic poetry with its writing style. The poems such as “Talistan”, “Yeter” (enough), (The Morning of the Village), “the Dastan of Baki”, “Eternity's book”, are lyrical poems with the poet's feelings and feelings being composed of sweat. “Komsomol Poeması”, “

Death Row”, “Lion's goal” and “Aygün” are epic poems (Vahabzade, 1982, p. 41). In poems, people from within life are woven into their works. The fate and destiny of the people, their wars with life, their work is flesh and bone. The truth is, the poet has been interpreting the languages of the heroes in these works. When we read the works, we see the heroes and hear their voices. Some are loved, some are touch, some are hated. The poet's conception of drama is shaped by this type of epic heroes. As in Vurgun, when the majority of poets and writers read their works written during the youth period of life, it is seen that they are more enthusiastic. Keeping this hadith pen intact can be seen as normal in terms of grip. Because in the young heart, enthusiasm prevails, the feeling is overwhelming. Poets like this, as their age progresses, see the realities of life better, not only their way of life, but also touch the poor reader. They start looking at life through their window. Abstract concepts such as desire - desire, love – hate, presence – absence begin to reflect psychology. While the feelings dominated by youth display lyrics with lyric content, with age progression, this lyric meal begins to take its place in order to give epic works. This approach may be a personal approach, of course. For example: it is observed that Fuzuli has always given lyrical works throughout his life. Huri in Fuzuli, the Vagif instead of the Fairy, made life more realistic and took down the fairies living heroes. Vagif's beauties are not romantic fairies, they are beautiful people on the ground. The beauties of Azerbaijan with a tall, thin, crystal-bodied body... has a distinct place in Azerbaijan literature.



Picture 2: Vurgun is in front of Fuzuli's portrait...

Mullah Penah Vagif and Mullah Veli Vidadi, even though they had excellent knowledge of Persian and Arabic, turned their faces into folk literature. They did not only change poetry in terms of shape, but also to bring it closer to the people. In particular, Vagif was able to escape the magic of Fuzuli whom he deeply knew and loved his art and ended the period of “literary failure” after Fuzuli and established a new summit on Azerbaijani poetry, a new literary tradition and poetry school (Bozdoğan, 2005, pp. 34, 91, 115). inspired by Molla Penah Vagif Since Vurgun took the rule of a kind of Vagif's follower, he was placed in a special place in Azerbaijani literature. Vurgun wanted to introduce the great poet of Azerbaijan, Vagif, in a poem, and even wrote. But he did not succeed in this, he attempted to write the Vagif Play.



### 3. Prominent Characters in the Play

The beginning of the events in the play begins when one of the people enters the stage in the form of Eldar. Until then, there is no visible problem between Ibrahim Khan and Vagif. This is a humane and moral duty. This is the opportunity for Han to somehow take out his hatred inside him. Han takes this opportunity to enter into a fight with the Vagif. The audience knows that Vagif is a public defender, but they want to see it out loud. One of the people is immediately thrown forward:

“Unuttun öz ana beşiyimizi”<sup>3</sup> says.

From there, Vagif won't be too late to answer that. Because the people recognize the Vagif, they must certainly respond to this statement, the people think that he will not deny the lands he grew up in, they wait for reaction, and they look at the Vagif.:

“Men orda olmasam, gan çıxar dize,”<sup>4</sup>

Guşlar da ağlayar ellerimize”<sup>5</sup> says, Vagif.

It is such a moment, when all the characters will face it, when the strong will come together to put their teeth on the weak, and the time will calm ... It is the wedding of Ali Bey, son of Vagif. Ibrahim Khan was one of the guests and was established. It was where he deserved it. Until this moment of the game, the middle milk port, like the other guests, congratulates the Ibrahim Khan in his friendly manner.:

“Vezir<sup>6</sup>, heyirli işiniz heyirli mubarek.”

he said, " the light of the eye." It even starts to looked more intimate and

“Ne geder men sağam, keyf çekeceksen”<sup>7</sup> says. The audience, who witnessed these words and did not recognize both sides, can not speak of any hostility between the Vagif and Han, and even envy their friendship. However, these words of good will do not last much longer, with the arrival of Eldar on the stage, the real face of the in emerges, the mask falls.

“Bu arada Eldar, çiyinde bir guzu, içeri, daxil olur.”

In fact, it is an entire people in the name of Eldar. Eldar came with his wedding gift on his shoulder in his day-to-day suit. In this way, he represented a brave and heroic young man from Azerbaijan. There is certainty and simplicity in his words besides Eldar walking with certain steps. He speaks not the language of a person, but the language of the Azerbaijani people. He salutes the guests. The gift he brings is very meaningful. Because according to the Azerbaijani people, the most beautiful wedding gift is Aries or a sheep. Ibrahim Khan is very angry at the arrival of Eldar. It is the time to shed the hatred. The shepherd

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<sup>3</sup> Unuttun öz ana beşiyimizi: Our homeland, our land; the land that the person was born and raised.

<sup>4</sup> Men orda olmasam, gan çıxar dize: if I'm not there, people will kill each other, because of me.

<sup>5</sup> Guşlar da ağlayar ellerimize: Birds cry to us.

<sup>6</sup> Vagif is not vizier. Vagif always implies that he is a normal person.

<sup>7</sup> Ne geder men sağam, keyf çekeceksen: While I'm alive, you'll enjoy this world

begins to humiliate the Eldar in his clothes. Play Vagif came face to face with the Han, at that moment, the parties are been certain:

İbrahim Khan,

“Vezir, çoban-çolug meclisidir bu?”<sup>8</sup>

Vagif,

“Düzü<sup>9</sup>, gözlemezdin<sup>10</sup>heç sizden bunu.”

İbrahim Khan,

“Nece<sup>11</sup> gözlemezdin, lap yersiz<sup>12</sup>, nahag<sup>13</sup>

Yox, bir başa geysin çiyinde<sup>14</sup> çomag.”

Vagif,

“Eziz gonağım<sup>15</sup>dır, dostumdur Eldar.”<sup>15</sup>

İbrahim Han,

“Xanın huzurunda, ne ölümü var?”<sup>16</sup>

Vagif,

“Bu benim evimdir, siz gonagsınız<sup>17</sup>,

Gonağı severler, lap nahagsınız.”<sup>18</sup>

İbrahim Han,

“Gonağı, gonağı, gonağa bir bax,

Her yoldan öteni<sup>19</sup> başa çıxardag?”<sup>20</sup>

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<sup>8</sup> Vezir, çoban-çolug meclisidir bu?: Vezir, what is that ?,child, children;Is this place sheepman place or not ?

<sup>9</sup> Düzü: in fact

<sup>10</sup> Gözlemek: to wait

<sup>11</sup> Nece: how

<sup>12</sup> Lap yersiz:it is unnecessary. “lap” means that very..

<sup>13</sup>Nahag: unfair

<sup>14</sup> Çiyin: shoulder

<sup>15</sup> Eziz gonağım<sup>15</sup>dır, dostumdur Eldar: Eldar is my best friend and guest.

<sup>16</sup> Xanın huzurunda, ne ölümü var?: He want to die ?

<sup>17</sup>Gonag: guest, invited

<sup>18</sup> Gonağı severler, lap nahagsınız:We love guest, you are not right.

<sup>19</sup>Ötmeg: to pass

<sup>20</sup> Her yoldan öteni başa çıxardag?: Shall we make every passer to head crown?



Vagif,

“Onun görkeminden iyrenmeyin siz,<sup>21</sup>

Bir kendli<sup>22</sup> babadır, vicdanı temiz.

Dilinden düşmeyir güzel nağıllar<sup>23</sup>

En büyük ürekler<sup>24</sup>, yetkin ağıllar<sup>25</sup>

Eller dünyasında yetişir, bilin!

Namusu, vicdanı temizdir elin!”

İbrahim Han,

“Doğrusu, yorulub bezikmedin<sup>26</sup> sen,

Ele, durup durup eller demegden.”

The scene of this confrontation in the play is seen as a rebellion against a person who loves a group of people and a person who does not know his own people in cruelty. Eldar's involvement in the stage at an unexpected time gave birth to the need to prove himself in two separate poles. The conscience of Ibrahim Khan in the manage and Vagif has emerged. We see Gacar in the later stages of the game. Gacar is an Azerbaijani Turk, but he has adopted the Persian identity. He goes on like, “Look how I bring the person you trust before your eyes, and I humiliate you.”:

“Gerek Fars dilinde yazsın senetkar”<sup>27</sup>

Behind the words of gacar lies the tapping of Vagif's national feelings into the barrel and humiliating him in the face of the public. Vagif, an artist's weight, can not too late to respond him.: “Bizim bu dağların oğluyam men de ,

Az az uydururam yeri gelende”

In addition to the fact that Vagif has gone on his way to defend his national feelings, Gacar can deny his identity for his personal interests, we see the representatives of the people in Vagif. For this reason, the Vagif, the inner enemy Ibrahim Khan, same level of hatred is the same for Gacar. In addition to his argument with gacar, Vagif demonstrated his real heroism in the face of Ibrahim Khan. Because Ibrahim Han always uses the word “El” in Vagif's conversations. It is very disturbing to him, in this word that he does not like, in fact, the people itself. There is more important and admirable fighting than the shooting

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<sup>21</sup> Onun görkeminden iyrenmeyin siz: Don't worry about him looking like that.,

<sup>22</sup>Kend: village

<sup>23</sup>Nağıl: story

<sup>24</sup> Ürek: heart

<sup>25</sup> Ağıl: mind

<sup>26</sup>Bezikmek: to get bored

<sup>27</sup> Gerek Fars dilinde yazsın senetkar: An artist should write in Persian...

of the foreign enemy Ibrahim Khan and Vagif's speech above, the "hand" in the flesh, the bone is taken. In other words, it is the fight that begins when Eldar, who represents the people, enters the stage.

"Doğrusu, yorulub bezikmedin sen,

Ele, durup durup eller demegden."

In fact, it is necessary to give Ibrahim Khan right on this stage. He has fulfilled his duty. The poet is the one who represents the people. He is inspired by the people, his spirit, his soul, his inspiration is the people. Ibrahim Han tries to ignore it because he knows that it is like this; he does not look at Vagif as a poet; he defines it as "vizier", or he wants to see it. In fact Vagif is a vizier in the palace of the inn. Ibrahim Khan, the poet of Vagif, rather than the vizierlik benefits. According to Vagif, vizierlik and Khanate are for public service. In this context, it has fallen to show Vagif a position in front of the people. We understand that Eldar is the representative of the people in the following words of Vagif:

"Bir kendli babadır, vicdanı temiz.

Dilinden düşmeyir gözel nağıllar"

Here, the cultural heritage of the years accumulated in the language of a peasant father and the portraits of the people from head to toe are displayed. A peasant man would not be grateful to anyone, perhaps he did not receive or receive his education, but he was cultivated with the culture of the people. He is a father, who loves his country. Vagif would like to introduce this person to the people of Ibrahim Khan, who is facing all the cruelty of life.:

"En büyük ürekler, yetkin ağıllar"<sup>28</sup>

Eller dünyasında yetişir, bilin!"

It is understood in the chapter introducing Eldar to Ibrahim Khan, the ruler of the golden embroidered pillow of the position, that he is also the people who make a people vizier and humiliate them.

The scenes shown continue to be taken into consideration in the world of reality of the people, the emergence of Eldar with lamb on his shoulder, the possession of the Vagif, the role of Abraham Khan's character in the natural beauty of giving the right and convincingly exhibited:

"Çoban-çolug meclisidir bu?

---Yox, bir başa geysin çiyinde çomag"<sup>29</sup>

In the later stages of the game, realist scenes, such as those that preserve the beauty of the game, are frequently encountered. It is important that Aunt Emine, mother of Gulnar, was involved in the stage from the point of view that the events were far from fiction. From the public to the conversation with Ali Bey

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<sup>28</sup> En büyük ürekler, yetkin ağıllar: Brave men and wise men who keep their eyes open...

<sup>29</sup> Yox, bir başa geysin çiyinde çomag: He can sit home like own.

and the wool sock gift he brought, these are natural scenes. In this stage, Emine and Ali Bey's conversation plays Azerbaijani culture and life in words:

Ali Bey,

“-Yaxşı, xala<sup>30</sup>, bir de görek<sup>31</sup>,

Bir de görek ne vaxtadek<sup>32</sup>

Bizden ayrı dolanıp sen,

Yalnız<sup>33</sup> ömür süreceksen?”

Emine,

“-Nece<sup>34</sup>? Sizden ayrı niye?

Ali Bey,

Bir gulak as men deyene.<sup>35</sup>

Doğrudan<sup>36</sup> da kendde teksen,<sup>37</sup>

Çox eziyet çekeceksen.

Daha besdir gariş<sup>38</sup> bize,<sup>39</sup>

Göcünü çek evimize.”<sup>40</sup>

Gülnar,

“Ana gurban olam sana,

Gel, bizimle yaşa ana!”

Emine,

“Bele ağ gün göresiniz.

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<sup>30</sup> Xala: aunt

<sup>31</sup> Görek: let's look

<sup>32</sup> Ne vaxtadek: until what time?

<sup>33</sup> Yalnız: alone

<sup>34</sup> Nece: how?

<sup>35</sup> Bir gulak as men deyene: listen to me.

<sup>36</sup> Doğrudan: in fact

<sup>37</sup> Dorudan da kendde teksen: really you are alone in the village.

<sup>38</sup> Garişmak: katılmak

<sup>39</sup> Daha besdi, gariş bize: enough live with us...

<sup>40</sup> Göcünü çek bizim eve: come our home.

Hoş devranlar süresiniz.

Başımızdan bir tük bele<sup>41</sup>

Pay olmasın gara yere.”<sup>42</sup>

Gülнар,

Yox, ay bala,

Devranımı çox sürmüşəm,

Gızımı da köçürmüşəm<sup>43</sup>.

İndi<sup>44</sup> dünyam guru sesdir.

Kumaçığım mene besdir.

Bir de size budur sözüm,

Alışmışdır gönül gözüm

Ata-baba yerimize.

Kend yaxşıdır yene bize.”

As it is understood in this mutual conversation, Gulnar is Emine's daughter. She was only one. He had to live alone in the village after his daughter had come. He doesn't look too nice on his offer to stay together. It is understood from his state that he cannot leave the land where he was born and raised, where he shares his joy and sorrow, and where he works. This scene shows itself in the people of the Turkish nation, the father of the patriarchal family type, and the Azeri Turk of the non-abandonment of the kococağının. Gülнар's silence and the heart of his husband Ali Bey, after the invitation of samimane, we can see that the word is mixed. We don't just respect your wife at this invitation. In our society, he is the ancestor, the master, the saint, the master. We believe that an old man in a house will bring abundance to that house. We sense the respect for his mother-in-law in Ali Bey. The prayer of mother-in-law with pure language and heart is for the maintenance and protection of family ties. Vagif, who was a vizier in the palace, could have married the daughter of one of the Khans, or the rich, to his son. But he doesn't do, he chooses one of the people. She could have married the poor and orphan Gülнар. The only guarantee of Gulnar is his mother.

Let's leave this scene like this, and let's go back to the wedding procession one step further. Ibrahim Khan leaves the wedding procession in his roar. Huroman, the wife of Vagif, revives the role of herself on stage,

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<sup>41</sup> Başımızdan bir tük bele: even a piece of hair...

<sup>42</sup> Pay olmasın gara yere: don't drop.

<sup>43</sup> Köçürmek: to get married

<sup>44</sup> İndi: now

is thrown in the corner somewhere, and wants to tell you that you have to bow down to what is going on, turning back to Vagif.:

“Kişi<sup>45</sup>, bu ne işdir?”<sup>46</sup>

she gets angry with her husband. Because huraman feared that her husband would be expelled from the vizier. Here, we can understand that huraman is a man who is obsessed with Makam, where his hopeless, life view is not like Vagif. Is this pessimistic view of huraman, because he could not get what he expected in life, because of the negative impact of society? We don't know if it's a pressure. What we know is that Vagif's worldview and his wife Huraman's Worldview are very different. The Vagif, who felt this worldly love in huraman, returned to his wife:

“Gözüm su içmeyir<sup>47</sup>heç Huramandan.

Onu başga ruhda böyüdüb zaman.

Deyesen şöhreti çox sevir gadın,

Ah menseb!... Ah şöhret! Yaranmasaydın<sup>48</sup>.”der.

He finally states that he does not trust his wife, whom he has put on the same pillow for years. We understand that he doesn't look like him, saying, “Onu başga ruhda böyüdüb zaman” He comments in his own way, and he's surprised that he loves fame “Ah menseb!... Ah şöhret! Yaranmasaydın.” Authority, why do you have authority? In his word, thinks of why the authority exists and is created, and shows a grievous attitude. A place where he was born and grew up, a feeling of remorse from his vizier hood awakens.:

“Düşüb düşmeyeli bu saraylara,

Hele rast gelmedim vefalı yara,

Çekin boğazımdan meni min dara,”

Çobanlar yaylağı yadıma düştü.”

The Vagif is the people of that same village like Eldar and Gulnar. Obviously he regrets what the Queen did in the palace. One loyal friend in the Palace tells me that he can't find any wounds. He can't accept the events because of what he saw and he says, “Çekin boğazımdan meni min dara,” as he says, " hang me, a thousand trees." What was that safiyane Shepherd, Shepherd's platoon? With his thoughts, he has expressed his longing for the clean-hearted peasant who is not in high places. The village, where Vagif left behind, compared the life of the peasant and the palace. Vagif is remembering his youth his village, clean heart, people who do not know evil:

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<sup>45</sup> Kişi: person

<sup>46</sup> Kişi, bu ne işdir?:Sir, what is that?

<sup>47</sup> “Gözüm su içmeyir” I dont trust

<sup>48</sup> Yaranmak: sucking

“Men ki çox keçmişem sonalı<sup>49</sup> gölden,<sup>50</sup>

Min etir<sup>51</sup> çekmişem her teze gülden,<sup>52</sup>

Vagif, ayrı düşdün obadan, elden,

Ömrümün ilk çağı yadıma düşdü.”<sup>53</sup>

With this pace, the piles will be involved in a new hero's plot while continuing in this braid. As a pure and clean heart, this person is the guardian of the Vagif. This person is Vidadi, one of the well-known figures of Azerbaijani literature (Molla Veli). Vidadi is not just a self-conscious person. He speaks for all mankind... and whatever he speaks for all mankind ... he's transcended himself. When you pray, when you come to gacar for a request, we witness that you do not want anything for him. This is evident in conversations with Vagif. In one place of the work, vidadi's prayer shows the direction of his conscience.:  
“Huda ya!<sup>54</sup> İnsanın halı yamandır,

Neler çekdiyimiz sene eyandır.

Me'nası var mıdır min teriğetin?

Aç, aç gapısını sen hegiğetin.

Ne olur bir yeni ışık ver bize,

Bizim kor yaranmış gözlerimize.

Belke de yaxşını seçək yamandan,

Ta ki, gansız geçen bir güzerandan

Biz de ilham alag, sevinek barı.

İşıklat bu dıbsız garanlıkları.

Yazıgdır dünyanın eşrefi insane

Böyükxen, adilsen, geç günahından.

Goyma ki, yerlerde sürünsün beşer,

Dünyada galmasın ne pislik, ne şer.

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<sup>49</sup> Sona: duck which has green head.

<sup>50</sup> Men ki çox keçmişem sonalı gölden: I walked lake which has green duck.

<sup>51</sup> Etir: nice smell

<sup>52</sup> Min etir çekmişem her teze gülden: I have smell hundred smell from each fresh rose.

<sup>53</sup> Ömrümün ilk çağı yadıma düşdü: I have remembered my childhood.(before come to palace...)

<sup>54</sup> Xuda ya! : God!



Yaxşılıq insana bir senet olsun,

Dünya başdan başa goy<sup>55</sup> cennet olsun...”

We do not see their problems, their wishes as it is understood from the above prayer, leaving their problems, their wishes aside and thinking about their people. He talks about people's difficulties that are not at the level to be able to bear. Makes empathy peoples problems, people are the Masters of their community. In his eyes there is no love of paradise, no fear of hell; it will be enough for his people not to suffer. Vagif does not select the vidadi character of the game, so that only the game can fill the list of characters; he chose this vidadi alive in history, who lived and became a good example to his surroundings, Mullah Veli Vidadi, a folk hero. We should consider this as the beauty and innovation brought by Samed Vurgun in Azerbaijan literature. This character is new for Azerbaijani literature. Vidadi is distressful man: “Meni bele her kim görer, bil, ağlar,

Dağ, daş yanar, ulus, oymag, el ağlar,

Cismim sızlar, göz yaş töker, dil ağlar,

Öz başıma yalğız döyer ağlaram.”

Vidadi is a complainer here, too. Because he just doesn't want people to cry when he gets beat up. A mountain, a stone crying in front of him, of course, is the person who has a very big problem. Vidadi complains about being misunderstood. This event cannot make Vidadi happy; it is married to someone with a contrasting character. Tukeziban, who understood Vidadi, saw him comforting in some parts of the game. In some parts of the game, the wife of Vagif, Huraman - eyes, in the world, tukkiban, compared the character.

Vagif play, remind them of their hate feelings towards the end of some heroes, to make the audience look more vicious in the eye? Unknowingly, he brings Gacar, one of the leading heroes of the game and the King. Gacar orders the captured Georgians to fight among themselves.:Gacar,

“...soyunun, vuruşun, şertim var yalnız,

Soysun derinizi dırnaklarınız,

Görünsün gözüme gıpgırmızı et,

Goy alsın üreyim bir yeni güvvet!

Sabah hücum vardır.

Tez olun, döyüşde sağ galan nefer

Azad olacagdır.!”

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<sup>55</sup>Goy:to leave

What about the audience's thoughts in the face of the brutal demand of gacar? Gacar wants to break his brother. The character of Gacar chosen by Samed Vurgun adds a privilege to the work. It is not known whether he intended to evoke the question “wonder” in the audience. The reasons for this thought could be the decision Gacar made as a result of his suppressed feelings. Or look at the past, wonder what the Gacar character suffered in his youth, or how did he reach where he came from in life, or how did he get to the place where he came from? What kind of family arrangement do you have? Does he have a child? Here gacar appears on any stage, but immediately shudder the inside of the audience. Indeed, Vagif has worked and presented the character of gacar here.

Strangely enough, the audience is asked to have a sense of pity against Gacar as it comes to the end. He tries to emphasize that gacar is a man who does not value the world's property, who does not seek fame. “Tutag ki, meşrigdenmeğribe geder

Mene herac verdi bütün ölkeler.

Ne olsun, bedbextem, bedbextem inan.

Tutag ki, İldırımlar, Çingiz, Teymur Han<sup>56</sup>

Hamısı menemmiş, ne olsun sonu?

Duyuram dünyanın boş olduğunu.”

Why would someone say that when they're standing there? I wonder! you want to yell it seems. Gacar, is he doing psychological reflection here? Is he the loser of not being the ruler of the world? Or conscience? “Burada hamısı menemmiş, ne olsun sonu?

Duyuram dünyanın boş olduğunu.”

He asks us questions, saying that everything will end with my words, even though it is mine. There's a complete lack of feeling here. Gacar, who's going to leave all the property he's earned? We work for humanity, we win. For whom? For our sons. Yes, Gacar, he's giving himself up with these words.: “Yoxdur veliehdim, bir sonsuzam<sup>57</sup> men,”<sup>58</sup>

“Ne geder küsgünem kor taleyimden!”

Here is why Gacar has no eyes on the world's goods... .. he's vicious, he has no children, he's blind. still:

“Tutag ki, meşrigden meğribe geder

Mene herac verdi bütün ölkeler.”

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<sup>56</sup>Here, this example is given because of the Battle of Ankara, which Genghis Khan destroyed and burned, went from occupation to occupation, and which Yildirim Bayezid and Aksak Timur(Leng) faced in 1402 to become monarch of the world.

<sup>57</sup> Kör ocak, dont have child.

<sup>58</sup> Yoxdur veliehdim, bir sonsuzam men:I dont have child.

It may also make us feel that the world is not a perest, even less against Gacar. It's not nice to be so focused on a lack of a human being even though it's a game. In the Azerbaijani society, the motherland has a very important feeling and there is a lack in Gacar. Focusing on the following words, it is important to reconsider the character of Gacar.:

“Çox da terifleme mene veteni, bu gılınç olmasa, yeyerler meni”<sup>59</sup> Someone who is deprived of the feeling of a homeland can do any evil. Why did gacar have to hide the shadow of the sword in his word? Psychologically, a fear of loss may be awakened. He may have prepared his end by looking for his power in his office, not from God. Not because he loves the nation, but because of the power of power's dizzying courage, but by breaking and pouring out the account of the moment, breaking the heart... There is a natural regret behind this behavior. Gacar also exhibited it in the Play. As a result, there is a refuge and an attempt to scare you.

#### 4. Conclusion and Evaluation

In his article, “the language and literature of the Iraqi Turks” for the language and literature of the Oguz Group Turks, Ahmet Bican Ercilasun said: “ We are still far from knowing even the literature of the Oguz Turkishness, which extends to the Azeri in the North East, to the Caucasian Mountains and the Caspian Sea, to Tehran in the east, to Baghdad in one reason for this is the lack of researchers working in this field and one reason is the indifference that exists in our society against National Cultural Affairs.” (Ercilasun A. B. 1987). In his words, he expressed the importance of the Turkish language and literature of the region. Qarabag and its environs, according to the strategic aspect, are also passed in the samples of the Bayati, which is the type of folk poetry, as well as in this piece.

“Çox gezdım Garabađı,

Şırvanı, Garabađı,

Bir cüt terlan itirdim,

Boynunda gara bađı.”

(Bayatı numuneleri, Azərbaycan Edebiyatı İncileri)

These Play have a different place in the literary arena where Azeri people express their life, family psychology with realistic examples, and display their traditions alive. Səməd Vurgun, psychological elements with the precision of a jeweler, like pearl beads play spaces, such as we see committed in. The “Vagif” poem, Molla Penah Vagif, s Samed Vurgun, Molla Veli Vidadi, has raised the voice of the tragedy with the common psychological state of prominent literary personalities from the people. The absence of Ibrahim Khan and Eldar in the head has brought a cycle to the work. Azeri people can describe this work as a drama. The selection of heroes in the history of Azeri and the writing of verse may also require giving a new name to the work: “Manzum drama” is an innovation in the literature of Azeri, which is one of the

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<sup>59</sup> Çox da terifleme mene veteni, bu gılınç olmasa, yeyerler meni: Don't talk about my country.If I don't have this knife, they kill me.

historical figures for Azeri Turk, the use of Mullah penah Vagif, Molla Veli vidadi, Ibrahim Khan as a character.

A piece of nature that we call beautiful, or a beautiful work of art that we found aesthetically detect, grasp it, however, in the face of this what we call the aesthetic object with a certain attitude to get wins (Tunali, 2011, p. 23). The aesthetic pleasure in the piety of Vagif is the emotional aesthetic pleasure. The person who plays the piano, the person who writes the piyah, takes a pleasure in this when he reveals his feelings, and those who read and listen to works of art that are of value, can be sad and happy together with him; he can hear the longing in his heart. In this case, he has enjoyed art, he has been influenced, he has been influenced.

The "Vagif" poem is not written in chronological order. Some may appear to be surprised by the history of the event. After the previous events, the next events have been taken into consideration. For this reason, we can not say this is the history of the work. But in terms of reflecting the psychology of that period well, we can consider it as a psychological drama.

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