

The Artistic Reflection of National-Moral Memory in Yousif Samadoglu's Creativity

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Abstract: *Yousif Samadoglu has lived with national-mentality, freedom of mother-land, sovereignty feeling standing on Azerbaijani position in social political position all along his creativity. The value and lessons of his works on the point of saving and delivering the national- moral values, and national ethics to the young generation are very strong. He,-writing his story on vital themes, has caught the time pulse and touched the important problem of the day. The writer's works-highlighting moral-social problems of his lived period and environment to the exposure and criticism target can save their actuality for every time because of being written on the base of Azerbaijani ideology.*

Keywords: Yousif Samadoglu, Khazri, forgotten words, the room No 220", national-moral memory

1. Introduction

Every people's history is as much as his national-moral memory. Azerbaijan people is not exception too in this meaning. The rich and various creativity way of Yousif Samadoglu –who possesses unique innovation and development of Azerbaijan literature especially prose, has always been selected with national features and creation spirit in all stages and opportunities. Yousif Samadoglu has lived with national-mentality, freedom of mother-land, sovereignty feeling standing on Azerbaijani position in social political position all along his creativity. The value and lessons of his works on the point of saving and delivering the national- moral values, and national ethics to the young generation are very strong. He,-writing his story on vital themes, has caught the time pulse and touched the important problem of the day. The writer's works-highlighting moral-social problems of his lived period and environment to the exposure and criticism target can save their actuality for every time because of being written on the base of Azerbaijani ideology.

The strong bonds with national values in writer's creativity successes gained in prose are deniable. The national coloring contains the inner essence of his creativity besides a subsidiary means, affecting to the writer's artistic outlook from outside. As it is known, national-philosophical opinion finds itself in fictional literature. The fictional literature has a big role in creating the custom and tradition, national spirit, national qualities and national features. In Yousif Samadoglu's works – reflecting the national- ethnic memory, national identity, family problems, national self-return, national history by various artistic means and methods carries specific case.

Categories possessing conceptual meaning capacity as national self-perception, national morality, historical ethnical memory serve to artistic embodiment of national characteristics in Yousif Samadoglu's novel "The Killing day". "The killing day" is modern work, today's novel. History passed time serve to the modernity in this novel. All the events, characters, and images are connected with each other tightly, and clarify the modern human character. The social content of the story proof that the work is monolith

and had been created by the way of great artistically expression of writer's humanist thoughts, human love embodiment, desire of human refining, purifying, highlighting.[1]. "Killing day" acquired the author as one the unique creators assuming actuality in our prose in every time. In the "Killing Day" identifying the unity of memory and spirit, synthesis of memory and contemporary, the artistic opportunities of ethnic-historical identity takes a special place in the work signs and indicators acquiring national – moral memory are not introduced directly, simply and as author's word but in more compound content and various forms. "The killing day" is artistic praise of Yousif Samadoglu's Azerbaijani position with either idea position or content – meaning. In the novel the connection of parallel themes-reflecting national character in three various time periods –in one line is vividly shown as nationality in the idea position.

Yousif Samadoglu's artisan position reveals itself with all tenderness in story creativity and can nicely achieve in connection the original creativity style content with mastery shape, the motley of artistic aspect. In Yousif Samadoglu's stories the theme variety is typical case. The description of human destiny, mutual attitude in rowel sight backgrounds forms the main merit of his stories. The Azerbaijani stands on the ideal position of these stories born from the unity of artistic imagination, creativity fantasy and exact writer observation. In- artistically approaching to life realities stifling in damned soviet regime people's moral qualities and psychological cases-writer's works – the description of intellectual class's isolation in morally and spiritual not accepted society with its unique features and in dramatic tension carries specific cases. Yousif Samadoglu's is a writer having his own style in story genre development in Azerbaijan literature. Always rich with struggle motives for love full life, kind and happy life and human had always made him to think even in the beginning from the story "Bloody bread" story he wrote when he was in the tenth class. Human and keep alive him, desire to erection , eternal struggle of the rising to the heavens and reptiles on the Earth, motherland love-those ready to sacrifice themselves to motherland when saying "motherland and those ungrateful attitude to native land, national language, the end of the Earth-war threats of criminals joint birth of death and

love, greave and joys as contrary polarities, those diverging from their galactic, consigners their destines to spontaneous flow of life, destruction of not yet grown love in jewelry and ceremonial life, fickleness and human lost, sad results born from imbalance between parents' descendants love and forgetters of parents' debt, domestic difficulties etc. are main themes of Yousif Samadoglu's stories.[1]

Y.Samadoglu courageously wrote the important historical event which was the tragedy of our motherland in his story "Xazry" in 1959. The story has been written with the epigraph "to my southern Azerbaijani brother". In the story the narrator saying "My brother. Do you know who I am? Listen,.." Applies to the most sensitive part of myth-ethnic memory and narration language touching the heart tries to explain itself." Remember your childhood. Do you remember/ There is a tale. One brave prince is left in the gloom of dark world by his insidious friends, passes the fire – spitting deserts, and passes over the snowy mountains, icy valleys fights against ogres and dragons. Looks for his mother land –lightly world. His mourn arises to the heaven. But no one helps him. At last he meets a giant bird . he embraces his neck and begs in tears asking him to take him out to his mother-land ,lightly world, lover. Look my dear, I am a prince, but I have no iron dress, steel sword neither my miss world lover waiting for me behind the mountains and seas. I have one sole and two eyes instead of all these. I – myself live in my country and mother – land [2.p.191].In the tale the artistic appliance of Malikmammad's way on the phoenix's wings to the lightly world from dark world in "Xazri" stories is successful. This small sized story causes to grow up I reader's mind. Recollection the known text in tale layer of memory again has explained the meaning burden of the story.. The Phoenix is described as a big bird living in Qaph Mountain in ancient myths. One of the used personages in Azerbaijan tales is Phoenix Bird. As to the legend, The Phoenix bird would give one of his feathers to his beloved people, innocent people who are in need of help and charge them to call him for help if they are in trouble burning the feather. The main assistant in Malikmammad image- our famous tale hero has been Phoenix. Phoenix- is the ancient symbol of new life, kindness, and revival in Azerbaijan mythology. Phoenix – described as an image leading from darkness to the light in tales cannot justify in "Khazri" story. "But I have been on the wings of that giant bird since I was born. We fly searching light world so much, my brother. I open my mouth-cry for help. He shouts Qa.. I open my mouth –mourn Azerbaijan-he shouts –Qu.. I have neither bread nor water. [2.p.212]. The writing date of the story and author's courage on idea position raises the further story significance in Azerbaijan prose history. "Living in the soul of his mother – land, country narrator's last word emphasizing the north wind in Tabriz and the name "Khazri" for the story directs the attention only to this word. Khazri or Baku Nord- is the name of the strong north wind on Absheron peninsular and suburban zones. Strong Khazri destruct household action creates huge waves and storm streams in the sea, Damages Sea transport and hydro-technical equipments. Khazri sharply changes the weather. In winter Khazri chills the weather , sometimes causes much snow ,blizzard and in summer cools the weather much, and sometimes makes rain. Khazri has great wind energy. [3] Yousif Samadoglu tries to reveal the historical-ethnic

unity, national-moral kindred between southern and Northern Azerbaijan on the base of artistic metaphoric method."Khazri wind In Tabriz" of impossible nature events on geographical conditions. Carrying real conceptual character contained in this small story, turns this to a monumental prose unit created by artisan.

Yousif Samadoglu's deals with the story Three young, single and handsome boys' "word game". "The forgotten words" written again in 1959. The game created for the sake of spending funny time by three people is the purpose of remembering the forgotten and rarely used words. The game is over with one of the participant's saying "Turkmanchay.1828-th year." After recollection of the word as tachycardia, adiphone and epilepsy. In the story, these three people don't smile any more after these forgotten two words. To place one people's past history, and national – moral wounds in approximate one paged story demands artistic master . the real power of Yousif Samadoglu's mastery shows itself in these moments. The weight of suffering Azerbaijan people lived tragedy and dramatize from the time of Turkmanchay contract till the time the story was written finds its reflection in the small volume of this story.

One of the stories in which national- moral memory vividly reflects itself is the story "The room No 220". The critic Vagif Yousifov's thought about that story is so;" may be you can hardly remember the names of images of the story. [4.p.29] His words " Go and search them. They live in the room No 220.Dont afraid, spit on their faces" addressed to the young disavowing the originality and root of the person related of his homeland. If the writer's position, national purpose is synthesized with the writer's position that writer's works can be turned to the national- moral memory embodiment. Yousif Samadoglu writes the story" regime The room No220" in the period of Soviet socialist which had strict bans. Necessity for keeping alive the national genre in another ampoule, super historic forms; opinions memories, literature, art is created when living history for one nation is cut off somewhere and development is lead purposely to other direction by external forces. When the people remains under other empires , falls under the circle of formal affection , the real great intellectuals and keeping alive and pass the national spirit to new generation as a saving even for the cost of their own lives, burning themselves lively and peel their skin [5. p.365]. To forget and deny his mother –land, sacral beginning, culture, family is unbelievable, impossible case and is equal to indecency and dishonesty for the narrator of the "The room No220". Writer –narrator stands on the contrary position to the sentences ."Son of the late. What did you find in this Azerbaijan. Damn this Azerbaijan. You are repeating Azerbaijan, tar, kamancha as a parrot since morning"[2.p.208].Three people – Elmar, Islam and story narrator are people of separate convictions in spite of their post on according to the civil positions."Then the students years passed away one by one . Slept in a same place, woke up in a same place, all three people smoked the same cigarette , prepared for the exams till the morning all together . Every time when we got student scholarships, made a party together, sometimes joyed till the morning .A little offence happened among us and after half an hour

kissed each other and reconciled. In these years, Islam's tar did not keep silence even one day, laughed, mourned, played seyah, made our hearts to beat, shaded our eyes tears, every time reminded Baku us [2.p.204]. The conviction variety of story heroes living their romantic youth period coincided with the moral –social and political sight of the time. Refuse from Tar is represented as refuse from ethnic-memory turns to the obstacle standing in front of national self –perception. The moment related with tar can direct the reader to the beginnings of the century. The writer's purpose consists of revealing the inner face of regime who made Suleyman Rustem to write "Don't sing tar, proletar doesn't understand you", Mikail Mushvig to write "sing tar, who will forget you?" with all reality in 1930-th years and continuing the socialism –in the same essence benefitted from the effective power of artistic word till the middle of last century. One of the opportunities attracting as artistic trick in the story is the names of personages. The ethimologic explaining of the names given to the images finds out Yusif Samadoglu's power of deep and meaningful irony. In "Explanatory dictionary of Azerbaijan person names" Elmar explained as –Nation glory, head of people. Islam is explained as –Muslim, peace, abeyance [6.123;169]. In the story Elmar as not name doesn't carry the semantic weight of nation and country, personage's deny of his history and family is characterized Yusif Samadoglu's ironic views of the events he was witness of his lived period. Being from Azerbaijan doesn't consist of not only being the carrier of this name Islam's fatten, unrecognized, pudgy case concerns us, his appeal "crank Muslim" to his interlocutor using "god will give" in his speech, is based on writer's knowingly and deliberately using this name. Trampling down and smashing the national-moral values in their language of "stylist" "saxophone, trumpet century" worries the writer.

2. Result

Deep explanation is needed in every word of this story. For example,. There is ward from image Nika "Aha. so, He is patriot. I swear, If I had power, I would wipe out this "patriot" word form our language forever.. My soul, what have you found in the Caucasus? Your Caucasus people, our Tambov men... Boo. [2. p.205]. Author reminds the "Tambov men" not in vain. Comparing the Tambov men connected to their ancestors, not lost genetic memory, hardworking, grown up the people, own people lovers and saver, as courageous as rebelling against politicalOideological regime in Russian history with the Caucasian people, tried the essence being Caucasian in real. Writers and poets coping the hard mission as saving national-moral heritage and mental-moral values of his belonged people, passing genetic memory and history to the next generations by means of fictional literature gains to live eternally in that people's memory. Even in the initial periods, Yousif Samadoglu had been able to save his people's moral memory, mental uniqueness in his creativity in unfavorable political environment and with great masterly and artistic ability.

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