



Aygun Bagirli

Ph.D. in philology, associate professor

The portrait of Khurshidbanu Natavan in literary and artistic memory

Khurshidbanu Natavan, the most prominent figure of the 19th-century Karabakh literary environment, the founder of the "Majlisi-uns" literary assembly, which gathered many talented personalities of the century, has an image in Azerbaijani literature, social life and memories. Wise, noble, benevolent, compassionate "Khan's daughter", a poetess and artist with a gentle soul, a kind and gentle woman-mother. Khurshidbanu's wisdom and arrogance did not come only from her family (she was a descendant of the Javanshirs on the one hand, and the Ziyadoglu Qajars on the other, and was the daughter of the last Karabakh Khan, Mehdigulu Khan).

Natavan took lessons from special nannies and tutors from an early age, and when he was 18 years old, he was entrusted with the management of the villages and estates owned by the family. Making smart decisions in difficult situations, successfully evaluating the situation, fighting with the "stronger" when it is necessary, the hard life he lived brought him fullness and maturity and caused his name to remain forever as a personality in the history of Karabakh. Natavan earned the nickname "Khan's daughter" and the status of mother and carried both with great responsibility and dignity until the end of her life. Fate gave the poet an equal share of happiness and kinship.



If she had a delicate and gentle soul, the talent of poetry and painting, the power to realize the ideas he wanted to do and the things he wanted to do were his happiness, the untimely loss of his relatives, including his son, the unfair criticism he faced, and the theft of his property were the relative aspects of his fate. Writers and poets who pay special respect to the poet's work and her role in the social life of Karabakh created the artistic image of Khurshidbanu, the spiritual heir of the Karabakh Khanate, known as Khan's daughter, and immortalized her portrait in history and memory in literary examples.

People's writer Ilyas Efendiyev in the play "Khurshidbanu Natavan", Aziza Jafarzadeh in the series of stories he wrote about the poetess based on the memories he read and heard, Mammad Rahim, Huseyn Arif in his poem "Natavan", Samad Vurgun and other authors created an artistic portrait of her in their works. In these works, Natavan appears as a philanthropist, a leading figure in the social and cultural life of Karabakh, a talented poet and artist. Natavan saw his personal happiness in making others happy, was extremely compassionate and kind, had a broad heart and a rich spirituality. As we



Qarabağ Azərbaycandır!

have mentioned, his rich reading and education, at the same time, the genealogy he has, has given him the impetus to grow as a true personality.

Natavan's untimely loss of a child brought sadness and grief to both her life and creativity. Those who created the image of the poet paid attention to these details and described her as a troubled mother and woman.

The appeal to the image of Natavan was mainly due to two reasons: the first is that the poetess herself has an interesting destiny as a personality, and the second is the interest in the history of Karabakh. So, in these works, we also get acquainted with the historical past, literary and cultural environment of Karabakh.

People's writer Aziza Jafarzadeh Khan published a series of stories based on the memories she heard and read about her daughter in 1963. In these stories "The sea... oh the sea", "A man comes to the world", "A girl without a dowry", "Tax", "On the road to Agdam", "Khan's girl's spring", "Today I saw your age" tell about various moments of Khurshidbanu's life, mainly his activity, helpfulness, and wisdom were highlighted. Helping several young people who want to start a family, own a house, but their financial situation does not allow it, dowry for those who don't have a dowry, bread for those who don't have bread, jobs for those who don't have a job, and the difficulties he endured to find the most successful one with a thousand hardships on horseback is the main theme of these stories. In these stories, it is also mentioned about his kind treatment with his subordinates, how they took care of themselves and their children, and when he found time from management and farm work, he transferred his tender feelings to paper, canvas, and sometimes embroideries.

I want to draw attention to one point in the story called "Tax". Khurshidbanu, who was sitting in her room and engaged in creativity, went out to the noise on the street and saw an Armenian cobbler who owed taxes being beaten by the bailiff. Reprimanding the bailiff, Natavan brings the Armenian and his grandson home. Natavan, whose anger had cooled, was sitting on the balcony, sitting on his lap the little girl whom Gulzama had dressed in new clothes. She was eating the sweets she bought from the girl, and looked up and down at this kind aunt with dark eyes. She had even forgotten to be happy about her chichi dress.

The day is coming for Mrs. Natavan, who is a symbol of compassionate and generous Azerbaijani ladies, not only her hand, her village, the mansion where she lives, but even her grave will be destroyed by the descendants of Hayganush, whom she sat on her knee, clothed her naked, and gave bread to her hungry stomach, and her bones will be tortured. The gunned down monument has been waiting in the capital for 30 years for the day when it will return to the homeland.



As we know, Khurshidbanu Natavan married Major General Khasay Bey Usmiyev, originally from Dagestan, and after living in Tiflis for a while, they moved to Shusha. After several years - about 15 years, Khasay bey leaves Shusha, Khurshidbanu and their children and returns to Darban to his compatriots who are waiting for him in their ancestral home and who need him. In the play "Khurshidbanu



Qarabağ Azərbaycandır!

Natavan" by Ilyas Efendiyev, we see that Mr. Khasay did not endure this separation for long, he comes to Shusha and says to Natavan that I also wanted to implement what I learned from you in my homeland, I sent poor young people to study abroad, I did a lot of charity and improvement works. but I was accused of nationalism and persecuted. I don't know why we are here when we have Paris and Petersburg in front of us, let's join hands, go to another country and go after our happiness. Natavan says - future generations will condemn me, no, I can't leave - he chooses to stay in Shusha, to be with those who need him, rather than his personal happiness. When the Khan daughter said the next generation, she meant us. We - today's generation - would not blame him for choosing his personal happiness, this is another topic, but if Khasay had gone with Mr. Natavan, the image of Natavan in the literary-artistic and historical memory would not be as complete and whole as it is today.