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Karabakh in the work of 19th century Polish Caucasian poets

Karabakh in the creative inspirations of Polish Caucasian poets of the XIX century

Introduction

One of the first in Polish literature to address the topic of Karabakh was the Polish poet Tadeusz Lada Zabłotsky (1813-1847). Exiled to the Caucasus for participating in the anti-monarchist movement, T.L. Zabłotsky, a graduate of the Faculty of History of Moscow University, a member of the secret society "Association of Lovers of Native Literature", was arrested in 1833 and exiled to the Caucasus in 1837 after a long trial. Thus, began the difficult ten-year period of his exile. The stages of Zabłotsky's travels are clarified thanks to the dates of the creation of his works: the station Safe, Sudden, Royal Wells, Khazry - Dagestan, Cuba, Shemakha. In 1842, having bypassed the Caucasus from the southeast side, Zabłotsky visited Tiflis, Dzvaris Ahmarti, Lars. In 1843, in a letter to R. Podberezsky, he writes: "I visited Erivan, Nakhichevan, Ordubad, Echmeadzin, in a word, along the border of Persia and Turkey. Impressions of this trip are written down by me and are still in my wallet" [1, p.111]. The records ordered by the Polish poet, unfortunately, have not survived to this day. T. Zabłotsky, fascinated by the mountainous nature of the Caucasus, reflected it in many of his poems. The poet studied the languages of the Caucasian peoples, collected Azerbaijani folk songs, which at that time were called Tatar. In 1845, T.L. Zabłotsky was appointed manager of the salt mines in Kulpah, not far from Mount Ziyaret-dag. In 1847 he died of cholera. The poetic heritage of Zabłotsky was published by R. Podberezsky in St. Petersburg in 1845. The list of subscribers to the poet's collection of poems included his countrymen from Kovno, Belaya Tserkov, from Guman, Kamenets-Podolsky. Among the subscribers were also representatives of the Caucasian intelligentsia - his Georgian and Azerbaijani friends, including Prince Sulkhan Baratov, Prince Alexander Bekhtabekov, Kipiani - adviser to the royal Court, Nina Chavchavadze and Abbas Kulikhan Bakinsky, about whom the following is written in a note: "The famous poet and historian in the East under the name "Qudsi". Qarabağ Azərbaycandır! 2 Main Part / Main Part "Poet and Historian" is an outstanding Azerbaijani educator, philosopher, who played a special role in the work of T.L. Zabłotsky. Thanks to the close creative and human friendship of representatives of the intelligentsia of Europe and the East, Polish romantic literature was enriched with the best examples of Azerbaijani oral folk art, translations from the Koran. It should be noted that T.L. Zabłotsky was the first translator of A.K. Bakikhanov's scientific treatise "Gulistani-Irem" into Russian and Polish. Thanks to A.K. The anti-monarchist orientation of Vagif's poems was close to Zabłotsky, who devoted all his revolutionary and creative activity to the fight against tyranny and arbitrariness perpetrated by all kinds of rulers over disenfranchised, honest, hardworking people, over the people. "This poem is "A song for the death of Agha Mohammed Khan, who was killed in Shusha, in Karabakh in 1797." Mulla Vagif composed it for Vidadi-bek of Karabakh" [2, p.111]. "Oh Vidadi! Look at the changes in the insidious world. Look at fate, at what happened and its result. Yesterday



Qarabağ Azərbaycandır!

morning the flame went out. How happy the evening was for him, how unhappy the morning! When the proud head that had risen so high above the crowd parted from the crown, the dirty feet of the rabble trampled upon it and insulted it. Poor man! An example for you. Agha Mohammed Khan, do not dream of being either Sultan or Khankyar!" [3, p.12-14]. In a footnote to the word "Khankyar", the Polish poet explains its meaning as follows: "This is how the Persians call the Sultan of Turkey." The era of Molla Panah Vagif is complex and tense in the history of Azerbaijan in the 18th century. It was a period of internecine wars, due to fragmentation and lack of unity between the khanates. Vagif was the court poet of the ruler of Karabakh, Ibrahim Khalil Khan. Vagif was glorified not only by his poetry, but also by his scholarship: he was well versed in astronomy, architecture, and pedagogy. Ibrahim Khan was also a smart ruler. Among the Azerbaijani khanates of the 18th century, of which there were about ten, the Karabakh khanate stood out positively both economically and politically. Vagif was the vizier of Ibrahim Khan. In 1796, Shah Agha Mohammed went on a campaign to Karabakh. Vagif defended the Karabakh land with a weapon in his hands. Exhausted from encroachments, constant invasions of the enemy, the people trembled, Ibrahim Khan left Karabakh. Vagif remained in the vicinity of Shushi. They ordered the poet to be executed on the morning of the day following his victory. However, that very morning he himself died at the hands of his servants. Vagif, having been released, was shocked by what had happened and turned to his friend, the poet Vidadi, with a letter in verse, in which he shared his joy at the punishment that befell the hated invader. Such is the history of the creation of this poem, translated into Polish by Tadeusz Lada Zabłotsky. The nephew of Ibrahim Khan, Mammadbek Javanshir, came to power in Karabakh, a conservative and a narrow-minded person, at whose hands the great poet died - Molla Panah Vagif in 1797. *Qarabağ Azərbaycandır!* 3 Vagif's poetry was close to the oral folk art of Azerbaijan, it is distinguished by a joyful perception of the world. In his poems, sometimes there is a caustic irony about the bitter fate of a person in the feudal world, the poet was against the enslavement of his native people by the exploiters, fought for the establishment of his native Azerbaijani language, the development of national poetry.