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**XX-XXI-КЫЛЫМДЫН БАШЫНДА 30-90-ЖЫЛДАРЫ ШЕКИ АДАБИЙ
ЧӨЙРӨЛӨРҮНДӨГҮ ПРОЗА
ПРОЗА В ШЕКИНСКИХ ЛИТЕРАТУРНЫХ СРЕДАХ В 30 - 90 ГОДАХ
XX ВЕКА И В НАЧАЛЕ XXI ВЕКА
THE PROSE IN SHAKI'S LITERARY SURROUNDINGS IN THE 30s – 90s
OF THE XX CENTURY AND AT THE XXI CENTURY**

Кыскача мүнөздөмө: Шеки шаарындагы адабий чөйрө узак жана жагымдуу жолду басып өттү. Булактар бул жерде кылымдын башынан бери бай адабий чөйрөнүн бар экендигин белгилешет. Бирок, советтик идеологиялык машина бул аймакта аны системалуу изилдөөгө мүмкүнчүлүк берген жок. Теманын актуалдуулугу жана илимий жаңылыгы-бул анын Азербайжан адабиятында регионалдык көз караштан алганда биринчи жолу иштелип чыгышы. Көйгөйдү чечүү үчүн улуттук көзкарандысыздык тарабынан түзүлгөн мүмкүнчүлүктөр изилдөөчү үчүн илхамдын негизги булагы жана Концепциянын негизги колдоосу болгон. Макала Шеки ВОТТУН адабий чөйрөсүнүн өкүлдөрүнүн прозалык мурасын жана кылымдын XX инсанынын алгачкы он жылдыктарын изилдөөгө арналган. Макалада шек шаарында туулган Мамед Челябинова, Телман Гамидли, Алескер Саламованын адабий таланттын калыптанышына таасир эткен факторлор каралат. Автор алардын прозалык чыгармачылыгы жөнүндө айтып берет жана алардын чыгармачылыгына так баа берет жана бул авторлордун көркөм фондусун кеңири, монографиялык изилдөө зарылдыгын баса белгилейт. Макаланын негизги максаты - Шеки шаарында прозанын өнүгүшүнө таланттуу жана чебер жазуучулар Мамед Челябиев, Телман Гамидли, Алескер Саламовдун ролун түшүндүрүү, Азербайжан адабиятынын маанилүү тармагына айланган аналитикалык анализ аркылуу анын чыгармачылыгынын өзгөчөлүктөрүн ачуу.

Аннотация: Литературная среда в городе Шеки прошла длинный и привлекательный путь. В источниках указывается о наличии здесь с начала XIII столетия богатой литературной среды. Однако советская идеологическая машина не дала возможность в этом регионе ее системному изучению. Актуальность и научная новизна темы – это его первая разработка в азербайджанской литературе с региональной точки зрения. Возможности

созданные национальной независимостью для решения проблемы были главным источником вдохновения для исследователя и главной поддержкой данного концепта. Статья посвящена изучению прозаического наследия представителей литературной среды Шеки XX и первых десятилетий XXI века. В статье рассматриваются факторы, влияющие на формирование литературного таланта известного в литературной среде Мамеда Челябиевой, Телмана Гамидли, Алескера Саламовой родившимся в города Шеки. Автор рассказывает об их прозаической творчестве, и даёт чёткую оценку их творчеству, и подчёркивает необходимость в более широком, монографическом исследовании художественного фонда этих авторов. Основная цель статьи - объяснить роль талантливых и умелых писателей, Мамеда Челябиева, Телмана Гамидли, Алескера Саламова развитии прозы в городе Шеки, раскрыть особенности его творчества посредством аналитического анализа, где становится важной отраслью азербайджанской литературы.

Abstract: The literary environment in the city of Sheki has gone a long and attractive way. The sources indicate the presence of a rich literary environment here since the beginning of the XIII century. However, the Soviet ideological machine did not allow its systematic study in this region. The relevance and scientific novelty of the topic is its first development in Azerbaijani literature from a regional point of view. The opportunities created by national independence to solve the problem were the main source of inspiration for the researcher and the main support for this concept. The article is devoted to the study of the prose heritage of representatives of the literary environment of Sheki of the XX and the first decades of the XXI century. The article examines the factors influencing the formation of the literary talent of Mammad Cheliabieva, Telman Hamidli, and Alesker Salamova, who were born in the city of Shaki. The author talks about their prose work, and gives a clear assessment of their work, and emphasizes the need for a broader, monographic study of the artistic fund of these authors. The main purpose of the article is to explain the role of talented and skillful writers, Mammad Cheliabiev, Telman Hamidli, Alesker Salamov in the development of prose in the city of Sheki, to reveal the features of his work through analytical analysis, where it becomes an important branch of Azerbaijani literature.

Негизги сөздөр: Мамед Челябиев, проза, жазуучу, Шеки шаарынын адабий чөйрөсү, сатиралык каарман, аңгеме.

Ключевые слова: Мамед Челябиев, проза, писатель, литературная среда города Шеки, сатирический герой, рассказ.

Keywords: Mammad Chalabiyev, prose, writer, literary surroundings of Shaki, satirical hero, the story

Introduction. In the literary surroundings of the Shaki, *prose* additionally evolved alongside poetry, whilst representatives of the literary world were using extra narrative genres in prose within the twentieth century and at the start of the twenty-first century. In the 70s and 80s, Zaman Garayev and Mammad Chalabiyev's literary creations additionally addressed the narrative genre even inside the overdue 90s of the twentieth century and the primary decade of the twenty-first century. Thrilling examples of the novel genre emerged from the pen of Teymur Khalilov, Yashar Aghayev (Galbinur), and engineer Akif Salamov. Sabir Afandiyev, Lutfali Hasanov, Mammad Chalabiyev, Zaman Garayev, Mammadiya Suleymanli, Nizami Nabiyev, Tofiq Gaffarov, Alashraf Shayan created in the field of prose throughout the researched period. During this period satirical-realist prose occurred in the literary pieces of Lutfali Hasanov, Mammadiya Suleymanli,

Alashraf Mammadov (Shayan), Tofiq Gaffarov, Mammad Chalabiyev, Nizami Nabiyev, Sabir Afandiyev, Teymur Khalilov, Zaman Garayev, Telman Hamidli and the other writers. The area of artistic creation of commented literary people manifested itself as genres often emerging as stories and feuilletons within the borders of Shaki's literary scene.

Results. In the 50s and 70s, the narratives and stories of Mammad Chalabiyev, one of the famous prose writers of the Shaki literary environment, stood out for his sensible and realistic content. In 1987, the "Yazıçı" ('Writer') publishing house printed the writer's book "A Summer Day". The stories "Gulasar", "I am the 11th Table", and "A Summer Day" were included in the book. In the mentioned works, moral purity, human dignity, love for work, problems in the background field during battle years, self-sacrifice demonstrated by people, and friendship among countries are described. The hero of the story "I am the 11th Table" is Vugar. The narrative describes Vugar's life period from his high school years to his military service and subsequent events. In the story, the mother figure - Mina gives a greater exhausted effect. Mina is taken aback when she hears that her son had an accident. She feels agonizing pain for her son with all her being. The writer describes a mother's love with tremendous skill. The reader follows Vugar's lifestyle and hobbies in the course of the story and observes him inside the hospital. After the accident, Vugar's confidence, optimism, and soldier endurance are described with bold lines [1]. M. Chalabiyev's stories "Gulasar" and "One Summer Day" additionally entice interest in the belief of the gifted writer's pen. In the "Gulasar" narrative, we're confronted with the image of a girl who pioneers innovation, and who incorporates tremendous love for the land and her hometown in her heart. Gulasar is a highly educated Azerbaijani woman who lost her parents in childhood. This woman continuously maintains the reader's interest in herself as a symbol of moral purity and virtuousness in the course of her doings. Gulasar is a young girl who's even equipped to sacrifice her happiness for the well-being of the farm. Thus, at the same time, she is engaged to Mohsun the son of the "influential collective farm chairman" Motal's son Jabbar. At the general assembly of the District Party Committee, she confronts her future father-in-law's mistakes and criticizes him for now no longer being capable of managing the farm. Thanks to Gulasar's open critical attitude Motal's son Jabbar, who's conversant in careerism, no longer remains unpunished. He returns the girl's engagement without reason. However, Gulasar never pulls away from the proper path, fights in opposition to Jabbar, and wins. At the end of the novel, Motal's son Jabbar's wrongdoings are revealed, and he is dismissed from his position being prosecuted for his criminal actions.

In this tale, the author illustrates the chairmen of the collective farm who gathers his patrons around him and embezzles state property with the image of Motal oglu Jabbar. He creates the image of Jabbar's son Mohsun who is the embodiment of the young generation living worthless lives spending their parents' money and wasting property. With the creation of the literary image, the chairman of the village council Bahadır Kishi the writer impersonates the progressive men who fight for the social-political progress of the village and promote the well-being of the residents and workers on the farm and are capable of objectively evaluating events and happenings there. Additionally, with the literary character Mukhtar, the author generates an overview of the humble hardworking village residents [2, p. 231].

The story "One Summer Day" reflects the events related to the years of the Great Patriotic War. In this literary work, the writer gave ample space to the criticism of the political figures with poor morality who escaped the army during.

The writer's narrative "Tamkin" is dedicated to the activity of a young journalist in the regional newspaper. "Silgat Tamkin works as a department manager in a newspaper in a remote

region where people are engaged in cattle breeding, sheep cultivating, and tobacco growing. He takes an irreconcilable position against the drawbacks he encounters in the economy. He is often represented in both local and central press with his critical articles. Thievish and parasite, tyrannical forces are trying to obstruct him by all means. However, it doesn't take long for the principles and courage of the young journalist to expose the antipodes" [2, p. 235; 3;].

The writer's story "Cranberry Trees" was planned to be published by the "Youth" publishing house in 1989, but the work was released in 1998 by the publisher. "Mutarjim". The events in the story take place during the Great Patriotic War. The work reflects the negative situations existing in the society, the corrupt Soviet leaders in the person of Chanta Jalal, and the dishonesties in the military commissariats. While reading the following lines from the work, the reader cannot help but be impressed by the fearlessness of the author: "They were talking in villages that Chanta Jalal was culprit of the military commissar). The bloodsucker asked for fifty thousand manats to help a man escape from the army, and after much haggling, he agreed to thirty thousand with solicitation" [4, p. 19-20]. It required great courage from the writer to likewise express these ideas for his time.

The narratives "Tarlan is Getting Married" and "Haronna's Bride is Coming" also occupy an important place in Mammad Chalabiyev's prose creation. The human future is taken as the main description item in each work. Tarlan, the hero of the story "Tarlan is Getting Married", is a young man who lost his father while he changed into a toddler and grew up under the upbringing of his aunt Huner. His grandfather Nasib and uncle Nurgalam are professional barbers. Besides being a skilled barber Tarlan is also known as a talented photographer and works as a photojournalist and reporter for the local newspaper. However, Tarlan is in no hurry to get married. He makes the impression of a romantic boy and considers that he will find his fate and what he seeks. The editorial staff places an announcement in the Latvian newspaper about Tarlan's desire to find a girl to marry on his behalf without his knowledge. After learning about it Tarlan gets furious and marries away a typist girl. In the story, Hunar, the Hero of the Soviet Union Hamid, a teacher Yusif, and Tarlan's sister Afat, who mothered her make a positive impression on the reader.

There are a few numbers of negative literary personages in this narrative. Tarlan's father, Abdulbar, ignores his mother tongue and makes his appeals in Russian, by his actions, he arouses self-hatred among the readers.

An exciting range of images attracts attention in the story "The Bride Comes to Haronna". The story narrates not only the warpath of Shaki but also of Armed Michel - i.e. Ahmadiyya Jabrayilov from Okhud who used to become an honorary citizen of Azerbaijan. "Don't Take a Bride to Haronna" illustrates one of the intelligence operations organized by Ahmadiyya Jabrayilov against the fascist forces. In the work, the author created an image of Feuer to show that, along with other nations, the German people themselves stood in the fight against fascism. He plays an important role in the abduction of Armed Michel from fascist captivity. Fearless women like Valentina, Aunt Janna, Julietta, and Suzanne also draw attention to the story. There are also negative characters in the story, such as the cruel and arrogant major Hoffman, and his servants Wachner and Schabner, who are hated by the reader. The stories "Tarlan is Getting Married" and "The Bride is Coming to Haronna" were published in hardcover in 1998. The genre of story and feuilleton also occupies an important place in Mammad Chalabiyev's literary creativity. His stories and feuilletons "Portfolio Gasim" [5], "Defender" [5], "Our Tenant" [5] "Children's Father" [5], "A Bowl of Buttermilk" [5], etc., depict the lifestyle of hard-working people, Shaki's economic system, the life of different classes, and the problems intellectuals face. Some Stories and tales devoted to

the economic and political life of the town carry deep, thorough skillful artistic effects. In his stories, as in narratives and drama works, he did not just only describe the events but connected each occasion to life.

The characters at the center of the satirical stories of Telman Hamidli, who has been an active member of “Sabuhi” since the 70s of the XX century, are people who the writer closely knows and meets in everyday life. Literary man’s stories “Mailbox”, “Zakat”, and “Import” are of this kind.

“Mailbox” is a story composed by Telman depicting an event specific to Shaki’s social life. At first glance, the title of the story reminds us of Mirza Jalil’s “Mailbox”. While getting familiar with the content of the literary piece, the reader observes that the writer replaces the “Novruzali” story with a new, more real-life plot.

The story narrates the deceitful activity of post offices, and the attempts of post office heads to deliver to newspaper editors manipulating news by getting bribes as well as illuminating their “activities”. In the work, the conversation between the new head of the post office and the reporter expresses the author's purpose, the idea of the work: “I met the new head of the post office on the street. After the goodbye, he said: “- Friend, your pen might have lost its effect. We no longer see your signature. Let`s take the post office that I lead. Do you know how many good things we have to be written and published in the newspaper?” [6, p.147]. With the dialogue from the story, the author exposes the managers who try to gain a reputation and name through self-promotion. At the end of the work, the writer delivers information emphasizing the corrupt service provided to the public at post offices quoted in the language of the negative literary image. “- Forgive me, friend! As you say, the lock of the mailbox where I put the letter is broken. We just forced it open. My letter is also here” [6, p.148].

In his humorous story “Import”, Telman Hamidli explained the attempts of trade workers to deceive the public with an interesting plot line. In Mamish’s store, which works in one of the city stores, there is left unsold salt and baking soda piled up. Rain falling from the roof of the warehouse made these products unusable. Mamish bitterly cares for spoiled goods. The “smart” advice of the inspector who came to the store seemed handy for him. After receiving a bribe from Mamish, the inspector instructs him to describe the remaining goods as “deficit” goods and to say that they are “imported” goods as well. Mamish repeats familiar games as Molla Ibrahimkhalili's literary image by M.F.Akhundzade did by playing a trick on Shaki residents with salt and baking soda operation. He refuses to give two kilograms of salt to a woman who comes to the store and asks for salt, increasing her interest by saying that the salt is insufficient and “imported”. No matter how much the naive woman begs, Mamish does not give her more than one kilogram of salt and says that if she comes in half an hour, he can give her one more kilogram. Thus, Mamish`s solidified salt in the warehouse is sold as honey under “import”. No matter how much the customers who come to the store beg, they cannot buy more than one kilogram of this “imported” product. The writer makes even the speculator feel sorry for the situation of the innocent and naive women. As soon as they hear the word “imported”, the customer`s eyes shine. Mamish`s hardened salt in the warehouse is sold as honey under the tag “imported”. No matter how much the customers who come to the store beg, they cannot buy more than one kilogram of this “imported” product. The writer makes the speculator feel sorry for the situation of the common woman: as soon as he heard the word “import”, the customer`s eyes sparkled. He began to beg: “- Brother, I am begging you, if possible, give me an extra kilo. Honestly, I felt sorry for her. I wanted to take the biggest pieces of salt and give it to her” [6, p. 23].

The author skillfully reveals the speculator's internal nature by using Mamish's seductive words against the begging gaze of a buyer: "- No, sister, no way! You will put me into trouble" [6, p. 23],

Not only ordinary citizens but also higher-ranked military officers become victims of Mamish's "salt operation". After skillfully accomplishing the "salt operation", Mamish, begins the "soda operation." The notes given at the end of the story make a reader confident that the speculator's "soda operation" will also be successful: "After a while, I finished selling all the "Imported" salt. People came to buy "Imported" salt insistently. Remorsefully, I wrote a notice and hung it before the store: "Imported" salt is sold out, tomorrow there will be "imported" baking soda" [6, p. 24].

From the 90s of the XX century, in Alasgar Salamov's literary activity, who is known as a prose writer in the literary surroundings, story and miniature genre of epic literature obtained a major position. His stories are memorized for their realistic content by the reader. Based on the notes in his biography, we can discover that Alasgar Salamov started his prose writing activity with the story "You are in My Heart" written in 1985. However, this literary piece from a belletristic perspective was weak and did not meet the volume requirements of the narrative style. The writer's story "Kittens" routed the track for first his appearance in the republican press. In this story, the writer describes the life of children deprived of parental care in orphanages by creating the image of the underage named Akram.

In the story, the characters of two female orphanage caregivers attract attention. One of them is a person with a rude attitude towards children, whose name is withheld by the author for some reason. However, Anakhanim, another character, stands out from the others with her sincerity and kindness. She demonstrates real motherly care to the children in an orphanage. The reason for that is her growing up in an orphanage.

In the story the writer also reflects on the futility of the parent's hearts and considers love for their child fake, being sacrificed to voluptuous feelings by using a dialogue between the educator and caregiver Anakhanim and little Akram: "Akrem turned to the iron gate, then held his face to Anakhanim and said while crying: - "I want my home, my mother.

- How about your father, don't you miss him?

- I love my father more than anyone. That's why I wait for him every day" [7, p.96].

This short dialogue reveals many crucial points to the reader. A child whose heart is full of dreams and longing for his mother's footsteps has his eyes on the door and his hopes and dreams in his heart. Because the "mother" who brought him to the orphanage had promised to come and take him back. In this regard, the author's notes are more effective: "The setting sun and the closing iron gate shattered Akram's hopes. He clung tightly to the iron bars of the window with both hands, put his head on his arm, and cried his eyes out" [7, p.98].

At the end of the story, the writer depicts a heartbreaking picture for the reader by creating a strange contrast and compares the indifference of a conscious person to her children and the attitude of an unconscious cat and her love for her kitten, surrounded by a caring happy mother. "Everyone was staring at Anakhanim without any slight movement. Anakhanim tried to hide her tearful eyes from the children. She was looking through the window. She was jealously watching the cat and her kittens playing on the green grass of the yard" [7, p.98].

One of the remarkable stories of Alasgar Salamov is called "Urvatsiz". This work is the opposite of the work discussed above because of its content. If in the first story, the author brings to

our attention the tragedy of children deprived of parental love, in the story “*Urvatsiz*” he depicts the tragedy of parents deprived of their child’s love by writing his story “Old People’s Home”.

The main character of the story is Asgar Kishi who lives an honest life. He raised his son Israfil and his daughter Basti with honestly earned and halal sustenance, married them away, and built them a home. However, after the death of his wife Nisa, whom he called the “deer of the mountains”, the house he built with his calloused hands turned into a prison for Asgar. Due to the evil influence of his daughter-in-law, his son Israfil and his grandchildren grew cold from him. Immorally brought up daughter-in-law attempted and insistently blamed him for misbehaving, eventually he became a “rude”, undesirable person at his home. With great heartache, the author conveys this scene to his reader as follows: “...The Asgar Kishi not only buried his wife but also buried his cozy life in this house. Even though the mourning was not over yet, the bride did get along with him. She made an elephant out of every little ant. She started arguing about trifle things, making quarreling at home all the time. It was his son who suggested he go to the “Old People’s Home” (Nursing Home) [7, p. 83].

In the story, the author depicts a subject that is specific to life and society. Lonely old people like Vahid and Tobacco Jalil in the “Old People’s Home” are also there as a result of their children’s neglect. The story ends despondently. On a windy night, Asgar Kishi wakes up with a fever and because of delirium, the image of his son Israfil appears before his eyes. He thinks as if his son is calling for him... As a result, this lonely old man becomes a fodder for rabid dogs.

Conclusion: The study and analysis of the literary activity of certain literary people prove that *prose* also developed in the Shaki’s literary surroundings in parallel with poetry from the 50s-90s of the XX century until the first decades of the XXI century. Along with old representatives of the literary environment such as Lutfali Hasanov, Mammadiya Suleymanli, Alashraf Shayan, Tofiq Gaffarov, Telman Hamidov, talented prose representatives such as Mammad Chalabiyev, Alasgar Salamov, Yusif Shukurlu, Aynur Tamkin and Gulara Abdulkarimova (Inci) also wrote and created. As may be visible from the content of the analyzed works, social-political, domestic, and educational issues, negative manifestations springing up from the defects and disadvantages of society were realistically reflected in the literary creations of the above-stated writers. It is comprehensible from the content of numerous works that the writers no longer hesitate to criticize the failings of Soviet society and enriched Azerbaijani literature in terms of innovative subjects. The upbringing ideals of a person, his moral education, respect and reverence for the older generation, and healthy family issues have become the main author pillars of several literary works. It can be confidently stated that the analyzed literary pieces occupy an essential place on the pages of Azerbaijani prose whose artistic examples will have a certain positive effect on the moral education of readers.

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КОРЕЙ ЖАНА КЫРГЫЗ ТИЛДЕРИНДЕГИ ӨЛҮМГӨ БАЙЛАНЫШТУУ

ЭВФЕМИЗМДЕР

ЭВФЕМИЗМЫ, СВЯЗАННЫЕ СО СМЕРТЬЮ, В КОРЕЙСКОМ И КЫРГЫЗСКОМ ЯЗЫКАХ

EUPHEMISMS RELATED TO DEATH IN KOREAN AND KYRGYZ

Кыскача мүнөздөмө: Азыркы учурда алтай тилдерине кайсы тилдер кирери толугу менен такталып бүтө элек. Талкуу жараткан тилдердин катарына корей жана жапон тилдери кирет. Бүгүнкү күнгө чейин бул тилдердин келип чыгуу булагын изилдеген окумуштуулар өтө аз. Корей жана түрк элдеринин байыркы мезгилден бери тыгыз байланышта болуп келгендиги тарыхта белгилүү. Ушундан улам тилге жана маданиятка таасир берген факторлорду анализдөө аркылуу, алардын ортосунда кандай байланыштар жана жакындыктар бар экендигин изилдесек болот. Мифтик түшүнүккө, диний ишенимге, ар кандай ырым-жырымга ишенүүгө, орой сөздөрдү сүйлөөдөн оолак болууга жана коомдо тыюу салынган көптөгөн эрежелерге байланыштуу пайда болгон жана колдонулган сөздөр табу же эвфемизм сөздөр деп аталат. Адамдын жашоосу менен тыгыз байланышкан тергөө сөздөрдү изилдеп чыгуу кыргыз жана корей тилдериндеги жалпылыктарды жана этнографиялык окшоштуктарды табууга мүмкүнчүлүк берет.

Аннотация: В настоящее время еще не составлен полный список языков, относящихся к алтайским языкам. К подгруппе языков, вызвавших дискуссию, относятся корейский и японский языки. До настоящих дней известно мало ученых, которые изучали происхождение этих двух языков. История свидетельствует, что с древнейших времен корейские и тюркские народы тесно связаны. Мы можем изучить факторы, оказывающие влияние на язык и культуру, а также их взаимоотношения и сближения. Табу или эвфемизмами называют используемые или появившиеся слова, которые связаны с мифическими понятиями, верой в религию, верой в различные суеверия, а также во избежание использования грубых слов и запретов многих правил в общественных местах. С изучением жизни народов и исследованием тесно связанных слов в кыргызском и корейском языках сновится возможным нахождение общего и этнографического сходства.