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FROM THE SPIRITUAL CULTURE OF THE POPULATION OF KARABAKH (Ethnographic study of folk tales)

Abstract. The populations of Karabakh, as a part of the Azerbaijani Turks, and our compatriots living abroad, have created rich examples of spiritual culture distinguished by their local characteristics for many centuries. Bayatis are one of the main areas of folk creativity. This inexhaustible wealth of words, which reflects the spiritual power of our people, the view of socio-political, social and historical events, is the product of the work of creative people of different times.

Most of the informants who used to tell us these stale stories are in the world of truth. Most of these bayatis attract attention with their originality.

The traditions of the people of Karabakh have not been studied from a historical-ethnological point of view. Therefore, an attempt has been made to investigate this issue and its place in the life of the population has been analyzed. The purpose of the research is to write down the characteristic features, their analysis, relevance, and analysis and description of the stales of the region that we are investigating.

In the article, field-ethnological and literary materials, the information of people who passed away and composed stale examples in the language of family members, as well as their grandchildren, were used.

Key words: Karabakh population, spiritual culture, stales, historical-ethnological research, love of homeland, bayatis.

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Introduction

Oral folk creativity, or folklore, is one of the main branches of the spiritual culture of the Turkish people of Azerbaijan, including the population of Karabakh. The age of this treasure of artistic pearls is as old as the history of the Karabakh people, who

created, arranged and preserved it. Here, the history, lifestyle, customs, worldview of the population are reflected in all its features.

Epics, legends, fairy tales, old tales, lullabies, love poetry, proverbs, riddles,

jokes, tests, beliefs, applause and curses, etc., which have been filtered from the chest of the ancient-gayim population of Karabakh, which is one of the charming corners of Azerbaijan. from century to century, from generation to generation, from memory to memory, it has reached our days. Existing examples in Azerbaijani ethnography are "oral literature", "hand literature", "hand creativity", "folk literature", "folklore" (Aliyev, 1995:10).

In order to make their works more vivid and readable, our classical poets and writers have always drawn creatively from the richness of the vernacular, the rich vocabulary created by the people – oldies, lullabies, parables, proverbs etc. (Amanova, 2020:18). Mehdi Huseyin, a prominent literary critic and writer, noted, that "the issue of using the riches of the national language has not lost its relevance for us yet. But here the personal skill of the writer should play an extremely important role. When we talk about the using of the vernacular treasure, it is not intended to mechanically bring words into a work of art. Rather, it signifies the ability to penetrate into the depths of the people's spirituality, to understand and explain the features of the people's thinking. It has already been proven that a writer who does not receive food from the people, who does not tie his own fate to their fate, and who is alien to the people in terms of his soul, cannot spread his wings and achieve real success. The greatest artists of the world – Homer, Ferdowsi, Nizami, Dante, Shakespeare, Pushkin, Nekrasov, Tolstoy, Gorky, Mayakovsky – rose to such heights and gained fame precisely because they were connected to the people's creativity and the inexhaustible resources of the people's intelligence" (Huseyn, 1989:32).

Taking into account the high scientific

importance and historical value of bayati, we have taken the initiative to investigate the meaning of the ethnological ideas expressed in this vocabulary collected from the people of Karabakh. And one of the goals was to capture and spread the light of Karabakh people's love for their country in these trailers. Along with all that we have said, we have made an effort to observe the warmth of the hearts of the people of Karabakh, their devotion to the homeland, the land, and the readiness of each of them, young and old, to wear martyr's clothes for the sake of the holy land that they opened in their heart. At the same time, we have tried to analyze the Bayatis, which are listed by clauses, verse by verse, and to reveal how wedding ceremonies are described.

Material and method of research

The Karabakh territory of the Turkish state of Azerbaijan was subjected to bloody aggression by the Armenian Armed Forces, which relied on the power of its auxiliaries. The forced population has been displaced from their ancestral homes for nearly thirty years and temporarily settled in different regions of Azerbaijan, as well as in the city of Baku. The writing of the article was based on the stories collected from our internally displaced compatriots, as well as the unpublished field materials and existing literature materials we obtained from the village population that was freed from the occupation. At the same time, the method of material collection as a result of survey, comparative analysis and live ethnographic observation, which is widely used in ethnological research, was used in the preparation of the article.

Analysis

One of the important and widespread branches of the spiritual culture of the

people of Karabakh, as among the Turkic inhabitants of other territories of Azerbaijan, is bayati. A number of our scholars and writers have expressed valuable opinions about bayatis, which are notable for their brevity and brevity and express deep philosophical, moral, and social ideas. As Academician Teymur Bunyadov wrote, the stalemate was the life of our people, our history, our fate, a companion, a confidant. The world of wisdom that has passed through the centuries, left an indelible mark over the millennia, and is full of hope for the future, was the masterpiece that our nation gave to the world. The favorite of the Turkic-speaking peoples, it was the temple that kept alive the name of the Bayat tribe, which lived in a large area, became famous from the early Middle Ages, gave the world Muhammad Fuzuli and Molla Panah Vaqif, and extended its life. One name is melody, song, and the palace of poetry and art (Bünyadov, 2004:3). Professor M. Allahmanli's approach to the issue of bayati is also interesting. He writes that staleness is not written, it is created. It is formed by the expression of fragile feelings, emotions, wishes and desires, love, the pain of alienation. Here there is a stirring of the soul, as it is popularly called, a touch of the yellow string. Our elders were able to reflect all of them with an example of stale verse. Therefore, bayati in itself has the effect of a miracle of poetry and the Turkish spirit (Allahmanlı, 2018:176).

The social and political life of the people and spiritual meetings formed the content of the stales, which were created by different people in different periods and passed from language to language. That's why the stales related to people's life and daily life are also considered as ethnographic sources. We can see the place and importance of bayatis in people's life

from the conversation between the 18th century Azerbaijani poets Vagif and Vidadi:

Külli-Qarabağın abi-həyatı
Nərmə-nazik bayatıdır, bayatı.

Professor M. Allahmanli writes that it is no coincidence that M.V. Vidadi said that "the public life of the entire Karabakh is soft and tender stale, stale". This in itself is the assessment of bayati, the determination of its specifics, and finally, it is the image in the public's mind (Allahmanlı, 2018:175).

The reason for the wide spread of bayat was that it was more related to music. Since the music fits the melody and its brevity is more suitable for music, the people took almost most of the texts of their songs from bayati or based on the bayati form in every new text they created. For example, "Karabakh shikastesi", "Shepherd bayati", "Bayati Shiraz" etc. Folk tunes like that were born from staleness. It was almost a kind of educational art school for stale lovers. Lovers learned to write tajnis from bayatis (Aliyev, 1995:32).

In the stales that arose and spread among the people of Karabakh, which is considered the cradle of Azerbaijani musical art, the people's love for the country, family life, traditions, economic life, outlook, longing, desire, love, joy, etc. reflected:

Mən aşiqəm Qarabağ,
Şəki, Şirvan, Qarabağ.
Aləm cənnətə dönsə,
Yaddan çıxmaz Qarabağ.

Əzizinəm qara bağ,
Qara örkən, qara bağ.
Özgə yerdə tapılmaz,
Bir dənədi Qarabağ.

Əzizinəm qara dan,
Qara gecə, qara dan.
Qarabağı bizlərə

Çox görməsin Yaradan.

Qarabağda qalan var,
Boynuna qol salan var.
Vətən, sənə qurbanlıq
İgid-igid balan var.

Those who created the above bayatis expressed their love and prayers to their native land - Karabakh, along with erecting an artistic monument through this treasure of words loaded with deep thoughts.

Weddings and funerals were mainly embodied in the traditions created by the population we studied about family life. Ethnographic materials show that all Azerbaijani Turks, including the people of Karabakh, would choose a girl for a boy who was going to get married at the wedding ceremony or at the spring. An intermediary was used to know the chosen girl's behavior, cleanliness, manual skills, work skills (Aliyev, Amanova, 2023:361).

The parents tried to make sure that the bride who came to the family was flawless, and at the same time, a daughter of a noble land. It is no coincidence that the old saying that reflects the current opinion is spreading among the people of Karabakh:

Əzizim gözəl alma,
Yeməyə gözəl alma.
Çirkin al, əsli olsun,
Bəd əsil gözəl alma.

Special attention was paid to the chosen girl's height, her work skills, her smartness and quickness. According to the information given by the architect and scientist Rizvan Karabaglı, his grandmother, who lived for 115 years, told Gülnis, a resident of the Kurdlar village of Fuzuli district, that even the boy's parents wished that the girl they would bring to their family should have good feet and be successful, and they considered this one of the important factors. The following

stalemate also arose from this desire:

Başda xəyalı gərək,
Eşqdən mayalı gərək.
Gəlin çirkin olsa da,
Əgı sayalı gərək.

According to what is said, some parents would like to buy their son not what he chooses, but what they have taken care of. At this time, the child would tell his sister, aunt or aunt that he has a crush on someone else. The following stalemate is one of the clear examples that show the truth of the above opinion:

Əzizinəm oymaram,
Ha yüz baxım, doymaram.
O qız bəxtimə düşüb,
Onu gözdən qoymaram.

The example of Bayati above shows how high and precious a treasure human love and affection is. Here we witness a deep philosophy that belongs not only to the people of Karabakh, but to all Azerbaijani Turks. "That girl is lucky for me, I won't lose sight of her" is the judgment, mastery and faith that binds a person to life, and at the same time reminds that love is a matter of fate, a share of fate.

According to the information we received, sometimes those who fell in love with a bride whom they saw for the first time, but did not know was a husband, were also found to be shot. It didn't matter to them whether the girl was beautiful or ugly. However, the boys and girls who heard and knew that the girl was married would change their minds. Among the people, there have been myths about this:

Ağdı, göydü, sarıdı,
Hər rəng dondan varıdı.
Gözün tutan çirkin qız
Bir zalımın yarıdı.

From the phrase "a tyrant died" in Bayati, it can be understood that although the bride is provided financially and with

various decorations, her husband's nobility and negative character emerges.

Adib M. Huseyn wrote that in many bayatis dedicated to love, the motifs of loyalty, longing and anticipation are sung with great artistry. In general, it would be more correct to call the strongest examples of bayatis love lyrics. Here, delicate human feelings are always presented through deep and sincere artistic images (Huseyn, 1958:117).

Salam, a qoşa dağlar,
Gün keçdi boşa, dağlar.
Əlini mənə uzat,
Verək baş-başa dağlar.

In the following verses, the incomparable desire for a wounded woman is praised, the lover's pride over possessions and wealth. The family relations of the people of Karabakh, and the Turks of Azerbaijan in general, are very skillfully created in such stales:

Əzizim haya gəlləm,
Gün saya-saya gəlləm.
Yar, səni görmək üçün,
Bir də dünyaya gəlləm.

Qeyli-qalı neylərəm,
Üzgün halı neylərəm.
Yar canıma od salıb,
Mülkü-malı neylərəm?!

Əzizim məndə, məndə,
Can qurban dərdiməndə.
Fələk, yardan uzaq dur,
Onun var dərdi məndə.

There are enough stales of longing and waiting painfully created from the language of lovers in the obtained stales. Among them, there are objection-laden bayats addressed to the disaster:

Əzizim, atma fələk,
Başımı qatma, fələk.
Məni yardan ayırıb,

Günaha batma, fələk.

Eyləmədin şad, fələk,
Oldum sənə yad, fələk.
Mənə verdiyin dərdədən
Bir özün də dad, fələk.

Meyvə bitmir bağımda,
Maral gəzmir dağımda.
Fələk, yenə göz yaşım
Quruyub yanağımda.

Dəryalarda batmaram,
Qatar keçər, çatmaram.
Fələk yuxumu alıb,
Mən bir çimir yatmaram.

According to the elders, sometimes there would be women who had difficulties in the family, were hurt by their husbands, and were subjected to undue harassment. There are old sayings about their situation:

Əzizim naşı olma,
Başımın daşı olma.
Quru yerim ha yoxdu,
Gözümün yaşı olma.

Əzizim belə dərdi,
Dərd məni yudu sərdi.
Köhnəlmir ha, ürəyin
Ağrısı təzə-tərdi.

Əzizim oyaq qaldım,
Yatmadım oyaq qaldım.
Düşdüm zalım əlinə,
Ürəyi qırıq qaldım.

It is known that wedding ceremonies could not pass without music. On one side, the saz assembly was organized, the epic night was held, and on the other side, the sound of the black trumpet was raised to the sky. On the morning of the wedding night, the bride would be moved to the boy's house to the sound of music. The ethnographic description of the bride

transfer ceremony typical of the so-called All-Azerbaijani Turks is also reflected in the poem "The Epic of Baku" by the folk poet S. Vurgun:

Şaqqıldadı qoşa zurna axşam çağı,
Dandan-dama haray saldı nağaralar.
Min insanla doldu yolun solu, sağ-
Gəlin köçür! Gəlin köçür! Bərəkət var!..

(Vurgun, 1961:317).

It is said that, for various reasons, sometimes the bride was not married, and she was moved without making a sound. This factor is also described in the following stalemate:

Əzizinəm oy-oydu,
Gözüm yaşımdan doydu.
Sazı, zurnası yoxdu,
Söylə, bu necə toydu?!

Əzizinəm saxla bir,
Bu karvanı saxla bir.
Toysuz gəlin ha köçməz,
Gəl bu köçü ağla bir.

Əzizim belə getmə,
Dur, dayan belə getmə.
Ərə getmək deyil bu,
Qoşulub yelə, getmə.

Let's also say that they looked very badly at the brides who moved without a wedding ceremony. At that time, one would think that something unpleasant happened in his family. Sometimes the elders intervened to prevent such an unpleasant bride migration from happening again.

Funeral ceremony is one of the most common issues in family life. According to the old people of Karabakh, the houses, yards and chimneys of people who were bedridden for a long time and had no hope of recovery were always kept clean. The patient's fingernails and toenails were trimmed, underwear was changed frequently, and the bed sheets were

refreshed. Relatives who were aware of the matter would visit the patient to be halal.

After the patient died, they would follow the necessary rules and put the deceased in the middle of the room and cry.

According to the old people, if the deceased was young, his mother, sisters, aunts and other female relatives would beat themselves, weep bitterly and call him old. This is also shown by the following sayings of old people from Karabakh:

Əzizim lala dağı,
Bürüyüb lala dağı.
Hər bir yara sağalar,
Sağalmaz bala dağı.

Tayada bəlim yandı,
Əl atdım, əlim yandı.
Bala, bala deməkdən,
Ağzımda dilim yandı.

Təndiri sən oddadın,
Sən saldın, sən oddadın.
Ürəkdə yer qalmışdı,
Onu da sən oddadın.

Arxalığı qola sal,
Qoldan götür, qola sal.
Oğul, qonağın gəlib,
Qalx bir onu yola sal.

Let's also say that mourning for the deceased, shedding tears, tearing the face, etc. It is a custom of ancient times. Poet Davdey's lament for the death of the famous Albanian ruler Javanshir also shows that this custom comes from ancient times:

Ey ilahi kəlamları xəlp eyləyən ulu
Tanrı,
Özün nəğmə-ağı söylə, yad et bizim
hökmdarı.

Elə nəğmə-ağı qoş ki, bu əvəzsiz itki
üçün

Gözümüzdən gecə-gündüz axsın odlu
göz yaşları (Kalankatuklu, 1993:147).

As can be seen from the examples given above, funeral-mourning stalemate turns into heartbreak and soul burning. Here, the hiccups and moans of the one who tied it up and wound it are heard, and tears burn his cheeks. As shown in the literary material, it is said by people who are sad, whose chest is full of words, who are excited and who have a burning heart (Efendiyev, 1992:208).

Results

The ethnological study of Karabakh bayatis is of great significance, as it reflects the way of life of the population, the hardships they endured, the impact of war that displaced them from their homeland, and, at the same time, their deep love and longing for their Motherland. These verses serve not only to convey these emotions and experiences to the broader

scientific community but also to preserve them in historical records, ensuring their transmission to future generations.

Conclusion

Our research on this branch of the spiritual culture of the people of Karabakh demonstrates the richness and diversity of themes present in this oral tradition. Among the skilled masters of this art, there were ciné-dafters (if this term is specific, it may need clarification), who possessed a unique style of recitation and composition. Additionally, the tradition of reciting and creating bayatis has been preserved in the region for many years. It has also become evident that themes related to family life are among the most widespread. The bayatis that were written down and published for the first time largely fall into this category.

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ҚАРАБАХ ХАЛҚЫНЫҢ РУХАНИ МӘДЕНИЕТІ **(Халық ауыз әдебиетін этнографиялық тұрғыдан зерттеу)**

Аңдатпа. Қарабах халқы, Өзірбайжан түріктерінің құрамында болып, сондай-ақ қазіргі Өзірбайжан Республикасының шекарасынан тыс жерде тұратын ұлттар көп ғасырлар бойы өздерінің аймақтық ерекшеліктерімен танылған бай рухани мәдениет үлгілерін жасады.

Байаттар рухани мәдениеттің негізгі бағыттарының бірі, нақтырақ айтқанда, халық шығармашылығы болып табылады. Бұл халықтың рухани қуатын, әлеуметтік-саяси, әлеуметтік және тарихи оқиғаларға көзқарасын бейнелейтін сөздердің сарқылмас қазынасы, әр түрлі уақыттардағы шығармашылық адамдарының еңбегінің нәтижесі болып табылады.

Аталмыш аңыз әңгімелерді бізге жеткізген ақпарат берушілердің көбі қазір өмірден өтті. Алайда, олардың жазып қалдырған баяттары өздерінің қайталанбас ерекшеліктерімен тарихта қалған.

Ал халықтың әлеуметтік өмірінің барлық аспектілері байаттардың түпкі мағынасын құрайды. Бұл мақалда Қарабах халқының рухани мәдениетінің негізгі және кең таралған тармақтарының бірі болған байаттардың күнделікті өмірдегі маңыздылығы талданған. Сонымен қатар, Қарабах халқының дәстүрлері алғаш рет тарихи-этнологиялық тұрғыдан зерттеуге алынып отыр. Зерттеуде отбасылық өмірмен байланысты халық ауыз әңгімелері қарастырылған. Зерттеудің мақсаты – баяттардың аймаққа тән ерекшеліктерін жазып, оларды талдау және өзектілігін анықтау, сондай-ақ осы өңірдегі баяттарды ғылыми тұрғыда зерттеу болып табылады.

Зерттеуде этнологиялық және әдеби далалық материалдар, өмірден өткен адамдардан жазып алынған мәліметтер және олардың туыстары мен немерелері арқылы жеткізілген деректер қолданылды.

Кілт сөздер: Қарабах халқы, рухани мәдениет, әңгімелер, тарихи-этнологиялық зерттеу, Отанға деген сүйіспеншілік, байаттар.

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ДУХОВНАЯ КУЛЬТУРА КАРАБАХСКОГО НАРОДА **(Этнографическое исследование народной устной литературы)**

Аннотация. Население Карабаха, являющееся частью азербайджанских тюрков, а также наши соотечественники, проживающие за пределами современных границ Азербайджана, на протяжении многих веков создавали богатые образцы духовной культуры, отличающиеся своими локальными особенностями.

Баяты являются одной из главных областей народного творчества. Они отличаются неиссякаемым богатством слов, отражающим духовную силу азербайджанского народа, его взгляд на социально-политические, общественные и исторические события, являются плодом труда творческих людей разных эпох.

Большинство информантов, которые передавали нам эти устные рассказы, уже покинули этот мир. Однако многие из записанных ими баятов привлекают внимание своей самобытностью.

Традиции, которые мы собрали у народа Карабаха, не были изучены с историко-этнологической точки зрения. Поэтому предпринята попытка исследовать этот вопрос и проанализировать его место в жизни местного населения. В то же время целью исследования является запись характерных особенностей, их анализ, актуальность, а также изучение и описание баятов данного региона.

В статье использованы полевые этнологические и литературные материалы, сведения, полученные от ныне ушедших людей и переданные их родственниками и внуками.

Ключевые слова: население Карабаха, духовная культура, сказки, историко-этнологическое исследование, любовь к родине, баяты.

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