

Husein Javid: Soviet playwright - a representative of Sufism (adherent Babism?) Romanticism, the Enlightenment?

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This lecture has the 3 blocks:

- Current to Javid ideology (Javid and his time)
- Main features of his creativity
- Why he was repressed

Slide 4 – Document about the increasing limit of number of executed by shooting

Throughout history there have been repressed *individuals*, mostly intelligentsia, repressed and deported *nations* (Hebrews; Chechens, Ingushs, Meshetian Turks, Soviet Germans during the World War II in Soviet Union), repressed *women* (as bitches during Medieval inquisition), repressed and burnt *books* (Avesta, the book by Trotsky; during Nazi) and *ideologies*. Many of them, except for women accused in witchcraft, have memorials dedicated to them.

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1. The core values when creating the Soviet Union

Values of the states

In the modern-day world, each state is based on **certain values** and on these values built its policy. Some declares *democracy* (USA), and cannot forgive any kind of democratic infringement, some declare *priority of religious foundations* (Iran), and also have no objections and averse to dictate the declared values to export, and some take as a basis *social programs*, which are *combined with the presence of the oligarchic elite*.

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Creation of the USSR was based on the motto «Proletarians of all countries, unite», and the government was called as proletarian dictatorship (*proletarskaya*

dictatura). Everything had to serve the *working class*, whose alliance with *the peasantry* was encouraged (remember the flag and the famous sculpture “*Worker and Collective farmer girl*” by Vera Mukhina on this topic, which was decorated at the VDNKH (ВДНХ– Exhibition of Economic Achievements in Moscow). *Intelligensia* was assigned a role of “*prosloyka*” (interlayer), the carrier of the ideas of socialism - a reason that Mukhina’s work became a symbol of Mosfilm (“*from all forms of the art the most important is the movie*” - Lenin said, meaning its mass character); and created movies, plays, art, including literature. And all propertied were labeled as *kulaks*, which had to be dispossessed.

Looking ahead, to this day this **relation to wealthy people still remains** to some extent in the post-Soviet space, and not being able to overcome the stereotypes that have coined over more than seventy years of the Soviet Union. It is no accident that "honorable" and "not-poor" stratum of the intelligentsia has lost all social privileges and honors in the first ten-fifteen years after the fall of the Soviet Union, although this process was accompanied by attempts to reanimate the former status of the intelligentsia.

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In an era when *there was no Internet, no mobile phones, no developed film industry, and other contemporary types of mass media*, one of the most important impact factors on mass consciousness was art, especially literature. It is no coincidence that intelligentsia also became the target of mass political repressions.

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Another important state-grounded block was the **national question**. The definition of the nation already says that it is a community of *people who share common language, culture and statehood*, which includes both *biological*, and *social factors*. *National identity* became a part of the state policy in *a modern history*, *unlike medieval period*, where *the religious community* was the dominant factor.

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2. Literature of socialist realism, and features of Javid’s work

Socialist realism, declared to be the main direction in art, served to the construction of socialism, and instilment of patriotism, respect for elders, the motto "to study, to study, and to study " (“Учится, учиться и учиться»), etc.

Azerbaijani Soviet literature, as well as Soviet literature in general, can be divided into *three phases*: period of *proletarian dictatorship*, when this realism started and formed, which explains the presence of romanticism in literature, *period of repression* since 1937 and from Second World War to the rehabilitation in 1956, and finally, since 1960, the *ottepel (thaw) literature period*, which lasted until perestroika in 1986.

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Javid was a **representative of the first stage**. Stalinist "purging" repressions, have chronologically concerned basically this period - since 1937. Life of H. Javid - Azerbaijani writer of Soviet times - **reflects various milestones in Azerbaijani history**: he was born in October 23, 1882 in Nakhichevan during tsarist Russia, and died in exile in Siberia, December 5, 1944, when Azerbaijan was in the same dominion, but with a different political arrangement. It seems that in both of these political systems - not only the Stalinist period of cleansings, but also in Tsarist Russia, Javid did not fit into the approved frameworks.

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Language of his works was a hybrid of the Azerbaijani with Turkish, like of J. Jabbarli who did not live up to repression. Russian dominion did not allow to speak about an undesired ethnic generality of people who lived at this state. In the first period of the **formation of a new country and accordingly new identity** there was also another priority, such as *mollanasreddintsy*, for example, Dzh.Mamed-Kulu-zadeh, one of the founders of the magazine "Molla Nasreddin", a follower of the *mother tongue as literary language*. All this is well shown in the film-operetta "O olmasin, bu olsun» by U.Hajibeyov.

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H. Javid (1882-1944), who lived and worked mostly under the Soviet regime, can be classified as a "*Soviet poet and playwright, author, representative of Sufism (sometimes as adherent Babism) Romanticism, and somehow the Enlightenment, and partially of socialist realism*". The only thing that unites him with socialist realism is the **necessity of revolution for improvement of life of workers**, - of course, time has left its mark on his work ("Sheyda"). Another approved by socialist realism method was the **theme of friendship of peoples**, but not in a way with *Russian* as the "great" or "senior" brother or with the peoples of the Soviet

Union, instead, *Turks* are described with sympathy, as well as a *German* family. He also emphasizes *patriotism of the Turks*. His heroes are Azeris, *Turks*, Arabs, *Germans*, *French*; geographical area, (*literary mapping*) includes Istanbul, Italy, France («Uçurum – “The Abyss or The Gulf»), the Caucasus - Azerbaijan and Georgia ("Sheikh Senan"), and Iraq («İblis – “The Demon”).

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Literary mapping of Javid's works:

Abstract space

- *The Heaven* - from where melek (angel) -Beloved is being sent, and to where hero appeals for justice.
- *Qürbə* - protected and sacred place, shrine, where Sheykh, high ranking Muslim clergyman, lives.

Real space

- *Istanbul*
- *Irak* (“İblis”) - attitude towards Arabs, who conquered Turkey, is very similar to the drama «Od gəini» (The Bride of the Fire) by J. Jabbarli, even the name with his function Elkhan are the same.
- *Baku, Georgia* - revolution (“Sheyda”) and Georgia (“Sheykh Senan”).
- *Forest, and the village* nearby Istanbul - as a place for distraction from the hardships of reality ("The Abyss"), or a place where search for a way the stray in terrestrial burdens heroes and where auxiliary heroes find a shelter.

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The *friendship of the peoples*, one of the priority themes of socialist realism, in Javid's works is given *as the equality of all people*, regardless of religion. It's not how it used to be labeled as an atheist at the pre-revolutionary (1917) time, for example, M.F. Akhundov, Sabir, if they are somehow concerned critics clergymen of religion, instead of God. Or on the contrary, when the official policy of the Soviet Union declared religion as "the opium for the people." Religion is considered as a factor, decoupling and separating of the human and was the basis for the plot outline of the drama "Sheikh Senan" (1914). To prove this commitment:

«Birsə həq, cümlə din də bir naçar, Xəlqi yalnız ayrılmış azğınlar, Hər kəs uymuş cahanda bir hissə" (Truth is one for all, whole religion is helpless, people just shared by enemies¹ (s. 67), he drinks wine to the last drop(«İçiniuz bu şərabi öylə isə» -Drink this wine, if so) (s. 67)

he (Sheik !) drinks wine to last drop from the hands of Pappas, a Christian attendant, which he takes from the Georgian Plato, the father of Khumar, Sheyk Senan's subject of platonic love.

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The play begins as in fairy tales - first appears the image of the beloved (in fairy tales - *peri*), which has never seen before, and the hero leaves to find and win her. She appears in the clouds (almost like in a dream (*röya*), because no one sees her), *she* is usually *from another country* (Rena is the Turkish, but lives in Iraq, Khumar lives in Georgia). Her name is symbolic –Khumar, meaning drunk out of love or wine and portends about the essence of the story.

This motif differs from folklore in that *he already has a beloved: Zahra* in "Sheyk Senan", Khaver in "Iblis" beloved, whom the hero kills in rage-mejnunism in "The Abyss" he has a wife Geyarchin and a baby, his wife and and he has a baby, and the imaginary lover French girl Angel with the symbolic name, who, however, appears without a precursor. Thus appearance of the beloved image through the clouds of heaven as a heavenly omen is repeated in Javid's dramas. This *peri* is usually presented to the hero as *mələk* (angel):

«Onu seşməz gözün əsla, O mələkdir, qadın deyil, haşa! ... Oxunur gözlərində ülviyyət, Sanki biur heykəli-ülühiyyət»².

"You will never notice her by eye, She is an angel, not a woman! ... There is holiness in her eyes, as if the sculpture of holiness".

In the drama "Sheikh Senan", as in fairy tales, the *hero should pass the tests to reach his beloved*. And in the end the girl's father anyway is trying to spin a trap, instead of fulfilling the promise. In this drama the hero passes all the tests, but comes to the tragic end; the hero, unlike of the tale hero, the prince, is the representative of the intelligentsia, which *represents the transformation of the status of Majnun, a medieval image of classical poetry*, which leads to tragedy. Ikhtiyar, the father of killed by beloved Arif, answers to a question by Iblis, whom he wants to avenge upon:

¹ Hüseyin Cavid. *Şeyx Sənan*. - Hüseyin Cavid. Əsərləri. İkinci cild, s. 67-68

² İbid, 66

«Tanrıdan, yırtıcı sərşəmlərdən, / Bu batan qanlı günəşdən, göydən /. Heçliyin qəhqəsindən ...»

"Upom the God, upon the feral bewildered, / Upon ythe bloody sun in the sky, /. Upon nonentity's roaring laughter... »

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Religious symbols, images, mediators between the God and mankind (the Heaven and the Earth) - Beloved, granted by the heaven , but leading to tragedy; sheikhs, Papas, Fathers and Sons

As for the sheikhs in Javid's works, they act as teachers, like Molla Nasreddin or Hodja Nasreddin. There are even two generations of fathers and children in "Sheikh Senan". Usually the father of the beloved, forgotten by the hero for heavenly love, is a positive character, who suffers for his daughter.

Ikhtiyar, Khaver's father, who mourns killed his daughter, murdered by Arif; Ulug Beg, Geyarchin's father, mourns his granddaughter Menekshe (violet), accidentally killed by the maddened father Jelal.

Leaders of Sufi orders called sheikhs. Both father of the earthly beloved Zehra and beloved Senan (fathers and children) has title of sheikh in the drama "Sheikh Senan". Senan with title sheikh, Muslim leader, agreed to be swineherd, pasturing prohibited by Islam animal, and carry a cross, thus protesting against bigotry of any religion.

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But this does not mean that he takes side of religious leaders. Among his heroes are both **Sheikhs and Armenian Pappas, who transported bullets to Armenia** (in the play, written in 1918):

"Bu papas ermənidir, vəqtilə / Ermənistana daşırmiş qurşun, / Həm də İncil deyə [1]" This papas is an Armenian, Formerly transported bullets to Armenia/ And you saying the Bible [1]

Pappas, a Christian priest in "Sheikh Senan," is a negative image who **seeds discord and enmity between people:**

«İmdi isbat edib də gəl qa ndır! Heç bu mümkünmü isəvi bir qız, Bir müsəlmana varsın? »(p. 67). "Come now expound on proved ! No, how is possible if an isevi (literally: related with Isa, Christian) a girl will go to Muslim's? Anlasınız "(P. 67).

It is also a historical memory, as well as the Arab-Muslim conquest, referring to “Iblis”, which is very unpleasant to Javid.

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Or Ikhtiyar, father of murdered Khaver, refers to the heavens:

“Göyə doğru: Nerdə?..Fəqət tanrını bir göstərin/ Ah, ona var söyləniləcək sözlərim»³

"Towards the Sky: Where ? .. However show the God/ Ah, there are some words to speak him
»⁴

Mediator

Beside the **divine love as a way of comprehension of a single truth**, another not less important, was a **dispute whether mediator between God and the person** is needed. Classical Islamic Sufism, being main currents of medieval poetry, has more than ten orders. The question of how to comprehend the Divine Truth, distinguished Sufi orders. One of them was Babism, the major principles were *non-recognition of the mediator and the permission to drink wine*.

Certain rituals, and prototypes, as beloved, poet, prophet, are all considered as mediators. Iblis is also **mediator** being half and angel, but mortal

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Iblis as mediator

Iblis (1918) - Azazil (made from desert)⁵ - the Demon - Devil/Mephistopheles in Faust is an archetypal image re-created by the most famous authors such as Lermontov, Goethe and Bulgakov, and has the predecessors in world literature. Javid has built his image on the Muslim interpretation of the image.

³ İblis, Əsərləri, ikinci cild, s. 313

⁴ İblis, Əsərləri, ikinci cild, s. 313

⁵ The Jinn were created from the “searing desert wind” – called *Simoon* (in Arabic- semum yeli). – **Author** Spirits and prophets in Islam. - <http://web.uvic.ca/~rpn/files/iblis.html> Compare also with the word Əzrail, angel of death

Thus, in homonymous tragedy, like in his other dramas, a special place occupies a parallel world, which is represented by the flying images of the real, but yet far beauties, peri (peri, nymph), dreams (röya), and grows into the main images of the play. "The spirit Iblis is a Jinn, which are "mischievous" spirits of earth who reside in a universe **parallel to the human world** while maintaining the ability to interact in both realms [1]»⁶.

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In addition, Iblis "uses the evil intent" as in Lermontov's "Demon", confronts brothers (Arif and Vasif), using a girl as an apple of discord - Rena, and incites Arif, his main opponent (Arif means wise):

"Fəqət, yazıq! Əmin ol,
Bəklər səni bir yığın cinayət,
İzlər səni bir yığın fəlakət"⁷

"But, poor fellow! Be sure that,
I will wait for a pile of criminal,
A mass disaster will trace you "

By the similar features are allocated also to Lermontov's Demon, when Demon, enamoured of Tamara answers:

«И, чудо! из померкших глаз
Слеза тяжелая катится...
Поныне возле кельи той
Насквозь прожженный виден камень
Слезою жаркою, как пламень,
Нечеловеческой слезой!..»⁸

"And, miracle! From the dimmed eye
A heavy tear rolls ...
Still near the cells
Is visible a hardened stone
By tear as hot as a fire,
Superhuman tears! .. "

⁶ *Prophets and Spirits of Islam: Iblis*. – Web – November 20, 2002- <http://web.uvic.ca/~rpn/files/iblis.html> 2

⁷ Hüseyn Javid. *Əsərləri dörd cilddə*, ikinci cild. Bakı: Yazıçı, 1982, s. 293

⁸ Михаил Лермонтов. *Демон*. – Web – December 20, 2009 . <http://lib.ru/LITRA/LERMONTOW/demon.txt>

And: «Тамара
Нас могут слышать!..

Демон
Мы одни.

Тамара
А бог!

Демон
На нас не кинет взгляда:
Он занят небом, не землей!»
"Tamara
We can be hear! ..

Daemon
We are alone.

Tamara
But God!

Daemon
He will not throw the sight to us:
He's busy with skies, not the land! "

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His other name is **genie (jin)**. It is no coincidence that Ashig (beloved) sometimes becomes Majnun, who lost his mind of love. "Majnun" has the same root with the word "genie". Ashig (bard at the Muslim people) goes back to the word *eşq* (Azerb, from Arabic) - love. In the medieval Sufi (classical Muslim) poetry Iblis does not present as separate image , there is love - Ashig (Beloved) - Beloved (meshuga)⁹, and Majnun , who debilitated mind of love.¹⁰

⁹ *Meshuga* (English, derivative of Hebrew) - cranky, mad, insane (compare: archetypal hero *Majnun* in the same value - the *madman* from love)

¹⁰ *Debilis* [Latin] (weaken)- *Iblis* [Arabic] has the common root.

Majnun of Love is Javid's works Sheikh Senan in his eponymous drama, as well as Jelal and Arif, performing inadequate actions in the name of love for a Christian girl Khumar, composing the plot of the tragedy. In the drama "*Iblis*" it is certainly expected the tragic final, since the drama is named after him.

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As it is noticed, Iblis is made of **desert wind, burning as a fire**, as the Muslim doctrine says. To a **correlates of light / darkness - fire** is devoted dialogue between Iblis and Arif:

"Mən indi bir atəş, fəqət əvvəlcə mələkdim, Həp xaiqə təsbit idi, təhlil idi virdim ... Adəm kimi bir sayğısız axır ləkə vurdu.»

This «atəş" (fire) does not shine and burn, as opposed to «nur" (light), thereby fire of Iblis contradicts light, on the contrary, there is a darkness through fire, represented by Iblis:

«Uymam sənə, hər məl'ənətin mənə əyandır, Dəf ol da, get, azğınları, satqınları qandır. Hürriyyətlə əsla məni sən irdirəməzsən, Bir *zülmət* ikən nuri-həqiqəti verəməzsən»¹¹

"I will not be deceived by you, You every incitement is obvious, go away explain your villain thought to traitors, You can not entice me with freedom, and being the darkness you cannot give me light of the truth."¹²

His plays unite the **dichotomy of reality and divine** world that is visible only to the main hero. Similarly, sounds Lermontov:

Language priority as literary language : *elite, sacred and folk language* in Javid's works

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Let's notice, that Javid adhered to the Turkish side, which that in the end of 1930 years was called **Pan-Turkism**, and **romanticism in his works is not**

¹¹ İbid, p.258

¹² İbid, p.258

influenced by Russian culture, in contrast to the same MF Akhundov, who also knew Turkish and Arabic. But different backgrounds such as working in the Russian Defense Ministry by M.F. Akhundov, and educating at Istanbul University by Javid have predetermined priorities. Leaving aside the question of any society somehow is faces with the question of the language priority determination, either to use *elite, sacred and folk language* at different stages of its development¹³ let's try **Javid's preference of literary language and how it looks during Stalinist repression period.**

Dichotomy in Javid's works:

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In Javid's works can be identified:

- The **following dichotomy**: spirit-body (ruh-bədən); light-fire (nur işıq, eşq - atəş), hatred, savagery-abhorrence (vəhşət-nifrət); imagination, dream – reality (xəyal, röya - reallıq); betrayal – devotion (xəyanət-vəfa),
- The following **symbolic images**: Arif (wise), Geyarchin (dove), Menekshe (violet), Rosa (rose), Angel (here: the imaginary, which turns out to be pseudo-lover), Iblis (daemon), etc.
- The following images of **religious ranks**: sheikh, dervish (p.) Pappas, rahib (p. 289 - "Iblis")
- The following **pairs**: Jalal - Geyarchin and Angel (French), Sheikh Senan - Zahra and Humar (Georgian), Arif - Khaver - Rena (a Turkish girl living in Iraq), Rose (German) - Shade - Ashraf (he studied in Europe)
- The following **topics**: revolution, religion (which creates hostility, except the Sheikh¹⁴), war (as a violence, sowing death and as a false way to show valour), Europe, the equality of people regardless of religion, majnun status, love
- The following **geography** (literary mapping): Baku, Georgia, Istanbul, Turkey, Iraq, forest, village (at Istanbul), tekye of the Sheikh, the sky

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Part 3. Criteria for repression

¹³ Even contemporary Europe faces with this question in somehow, starting from the language of the pop-culture till the official languages of the official international organisation.

¹⁴ May be because of his theologian family

After the analysis of the main points of his tragedies, we will now try to understand why Javid displeased political regime. As his daughter Turan Khanum, who for many years was the director of the Javid's museum in Baku writes:

«My father had never been a member of any party. He had never been involved in any political organization. The KGB accused him of being a founding member of a counter-revolutionary organization which was preparing a coup. That was not true but it was impossible to prove otherwise. He never admitted to those accusations. They always pressured the people they arrested to admit to false charges. Some of them gave in when they were tortured but my father never admitted to being involved in any counter-revolutionary organization. There was no legal criteria for what they were doing in those days. They arrested Mikail Mushfig when he was 29, though he had written poems praising socialistic reality.¹⁵»

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Summing up abovementioned points:

Husein Javid was not a politicized person, and as an intelligent and educated person, to some extent concerned historical memory and expressed his relation to the depicted events as a philosopher. Being successor of the literature of the classical tradition, he followed to the strong literary language, preferring Turkish **(in Medieval literature- Arabic, Farsi, Turkish-Azeri)**, alike his contemporary writer, poet and playwright Jabbarly J. and Ali Bey Hussein-Zadeh, the founder of the magazine "Fiyuzat," who is known as opponent in this issue to the position of the authors of the journal "Molla Nasreddin", led by J. Mamed-kulizade.

Another tradition of classic poetry in the works of Javid was philosophy of Sufism, with its religious and other symbolism and poetic genres, as meraj (Ascension of Isa and Beloved), resembling some plots in sacred books.

Among the reasons that were detrimental to Javid, can be called factors, which in the language of political realities called *Pan-Islamism and Pan-Turkism*,

¹⁵ *The Night Father Was Arrested. Husein Javid (1882-1994).* By his daughter, Turan Javid (1923-2004). - Azerbaijani International, Spring, 1996 (4.1.), pp. 24-26

accordingly their *agent*, what in his time called the mention of Turkey. These labels, which have become stereotyped in the second half of the 1930s, is not quite accurate, but only a pretext. Thus, only the 1936 has been removed "türk" as nationality data in the passport, and although bilingualism was encouraged throughout the existence of the Soviet Union, which is assumed only Russian.

Before the period of political repression, during intelligentsia was destroyed without any trials it is possible to find evidence Azerbaijani intelligentsia's appeal to Turkey (MF Akhundov in tsarist Russia addressed to the Sultan of Turkey for the reform of the Arabic alphabet) and Iran: J. Mamed-kulizade for the publication of closed by Soviet government his magazine "Molla Nasreddin" went in Tabriz, Iran. This magazine also castigated the religious leaders, and distinguished by the exigency of social support for the poor, and the preferred vernacular - "Mother's - tongue".

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In addition to already mentioned major labels "Pan-Islamism and Pan-Turkism", "***agent, Trotskyite, enemy of the people, the terrorist, anti-revolutionary and nationalist***" also were main stereotypes. No one, including praising the Soviet system Mikail Mushvig, or folklorist Hanafi Zeynalli, who translated the works of Lenin into Azerbaijani could avoid this labels One of the points of charge as an agent of H. Zeynalli was his *correspondence* with the Turkish literary critic Ismail Hikmet.

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People who founded the establishment of Soviet Azerbaijan also did not escape repressions. Among them were people, known by sculptures, names of the universities: Gezenfer Musabekov, Aina Sultanov Aliheydar Garayev Dadash Buniat-Zadeh, Genghis Ildyrym, A. Serebrovskii and others who have been accused of anti-revolutionary activities. The political "purging" touched even the ***anti-revolutionary activities***, such as in the case of the wife of "Russian starosta" Kalinin.

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Repressions at the beginning of establishment of the Soviet Union

Reprisals were exposed before the Stalinist repressions, **at the beginning of establishment of the Soviet Union**. *National army* has been abolished, the policy of '*raskulichvaniye*' (*dispossession*) was adopted, and the *ideological opponents* of Musavat – supporters of Azerbaijan Democratic Republic *were arrested*, or sent to Siberian exile.

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Speaking about the reasons for Stalinist repression, it can be concluded that in this mass action was *initially was known the victims*, and no logic could justify these victims and to cancel the sentence, as well as the sentence after admitting their own mistakes or the denunciation under torture, were not the real reason mass repression, their families, and entire nations, sentenced to deportation.

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After the Stalinist repressions

Rehabilitation begins since 1956,¹⁶ after Stalin's death. There comes a period of "thaw" (ottepel) in Soviet literature.

But the labels to some extent remained after the "rehabilitation." So, until the end of the Soviet Union in the *elite Kremlin guards* could not serve people with non-Slavic appearance. And in the national republics *of one of three secretaries of the Central Committee* was supposed to be Russian. In the language of contemporary «human rights», this is called racial discrimination. Only after the appointment of the first Russian (!) Secretary General of Kazakhstan in by half russified republic, during the perestroika period, a revolt against the principle of Party leadership was marked

Many facts about the events in Azerbaijan are reflected, among others, in the book by acad. Z. Buniatov "Red Terror".

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¹⁶ The similar policy of a survival nationality "Turk" survived in Bulgaria until to collapse of Soviet Union.

Final:

Reportedly, only in 1937 29 thousand people have been shot, and about 40 thousand members of Azerbaijani intelligentsia were subjected to repression. Among the repressed writers, poets, writers, researchers are the names the followings: Husein Javid (1882-1944), Mikail Mushfig (1908-1938), the Hanafi Zeynalli (1896-1938), Ahmed Jawad (1892-1937), Yusif Vazir Chemenzeminli (1887-1943), Sayyid Hussein (1887-1937), Tagi Shahbazi Simurgh (1889-1938), Ali Nazim (1906-1941), Amin Abid (1898-1938), Salman Mumtaz (1884-1941), Bekir Chobanzade (1893-1937) Ruhulla Akhundov (1897-1937), etc.

Thus Soviet Union was among countries which committed torture and repression to rule the people.

Show slide 4 – increasing limit

During the 1920s and 1930s, Huseyn Javid authored a number of historical epics, such as *Peyghambar (The Prophet)* in 1922, *Topal Teymur (Timur)* in 1925, *Sayavush (Siyâvash)* in 1933 and *Khayyam (Khayyám)* in 1935