MARCH GENOCIDE IN THE CREATIVE WORK OF JAFAR JABBARLI

Günel HUMMATOVA (PANIYEVA) Saleh
Azerbaijan State Pedagogical University,
Senior Lecturer of the Department of Literature Teaching Technology, Ph.D.
https://doi.org/10.5281/zenodo.15269378

Annotation. *The article discusses the story "I reflect a short artistic description of the genocide that occurred in March 1918." The article reflects the events that occurred in Shamakhi based on the love adventures of two young people.*
Keywords: *story, genocide. March 31*

The well-known Azerbaijani playwright Jafar Jabbarli was one of the first to write a short story about the massacre of 15-30 thousand (1) Azerbaijanis by Armenian armed groups from the Baku Soviet and Dashnaktsutyun in Shamakhi, Guba, Khachmaz, (2) Lankaran, Hajigabul, Salyan, Zangezur, Karabakh, Nakhchivan and other areas as a result of the genocide committed between March 30 and April 1918 in Baku and various regions of the Baku province, as well as in the city of Goychay, and was one of the living witnesses of that event. On March 31, the Bolsheviks established a Revolutionary Defense Committee, which took over the entire struggle. The members of this committee included P. Japaridze, G. Korganov, I. Sukhartsev (left worker), and Stepan Shaumyan. At the same time, during the March battles, the chief of the Bolshevik detachment in Baku was N. Ananchenko, and the commissar was S. Martikyan. In order to use the Armenian national units in the fight against the Azerbaijani population and to attract the Russian and Armenian workers who were following the right-wing Socialist-Revolutionaries and Dashnaks to the struggle on behalf of the Soviet government, the Revolutionary Defense Committee also invited representatives of those parties. Since the Azerbaijanis in Baku saw the active activity of the Armenian Dashnak-Russian Bolshevik armed detachments, they had to take self-defense measures and were forced to take up arms. However, the military organization and ammunition of the Azerbaijanis were insufficient, or even almost non-existent. In such a situation, it is natural that the Azerbaijanis could not win the struggle. Understanding this well, S. Shaumyan and the Armenian Dashnaks began terrible massacres and robberies in Baku that were planned in advance and specially prepared.

All the tragedies took place in the neighborhoods inhabited by Azerbaijanis. The document of the Extraordinary Investigative Commission states that the Armenian armed group led by Yegisha Pakhlavuni, called the military squad of the Armenian National Committee, began to open fire on the areas inhabited by Muslims. Almost at the same time, the Armenian group of Levon Saatsazbekov opened fire on the part of the city called "Shamakhinka". Early in the morning on March 19, when the Muslims had not yet woken up, the Armenian soldiers launched an attack. The first attack of the Armenians was directed at the parts of the city called "Karpichana", "Mammadli" and "Zibilli Dere". Almost all of the population living here were Muslims. This district of the city and other Muslim districts were fired at from the sea by the guns of the military steamers "Ardahan" and "Zhanr", while the Armenians opened fire from the direction of

Ermenikend. Armenian military units mercilessly and brutally persecuted Azerbaijanis under the pretext of defending the Soviet and the Bolsheviks. On the eve of the Armenian Dashnak-Russian Bolshevik forces starting the March massacre against Azerbaijanis, the Mensheviks, Socialist Revolutionaries, Cadets and Dashnaks helped them with all their might, or rather, defended the Baku Soviet headed by Stepan Shaumyan. Not a single Azerbaijani was accepted into the "revolutionary" army created by the Armenian Korganov, who headed the military-revolutionary committee of the Baku Soviet. Armenians were recruited into the newly created army and seriously armed. This fact was admitted by the Armenian authors themselves. The writer was also attacked by Armenian barbarians with his family, and since the fighting took place a little above their home, in the area called "Dzeyran Garden", he hid the women, children and the elderly in a shelter called "snow barn". For this reason, the March genocide of 1918 occupies a special place in Jafar Jabbarli's work. He wrote a poem entitled "Stop, O humiliated nation" to commemorate the victims of the genocide, who were buried in the Chambarakand cemetery (now the Alley of Martyrs), to raise the voice of justice against the murderers, and to express their protest. Young people sang this lament in chorus on the streets and neighborhoods on the seven and forty days of the massacre victims, shedding tears for the innocent people who had perished, and in fact, calling on the people to mobilize, resist, and fight against the insidious, masked enemy. Although the poem was written to commemorate the victims of the genocide, it has a deep social content. A valuable work of art dedicated to the same topic by Jabbarli, which remained out of print for many years, is the story "Ahmed and Gumru", which was published only in 1991. The main theme of the story reflects the events of 1918. The main character of the work tells about the pure and sublime love of two young people from the city of Shamakhi - Ahmad and Gumru, their great dreams, their high moral qualities worthy of each other, and the disasters that the March tragedy brought to innocent people. J. Jabbarli confronts Ahmad and Gumru, whose parents were murdered by Armenian murderers and whose houses were destroyed, in a beggarly situation in front of the magnificent “Ismailiyya” building, “with its large windows turned into black coals, its golden walls covered in mourning,” “like a skeleton of a head with its flesh spilled out.” The choice of the “Ismailiyya” building, which witnessed the unjust blood of Muslims that caused the terrible tragedy committed by the Russian and Armenian Bolsheviks, expresses the full purpose of the work and the event. The vivid narrative method, the description of events through the narration, creates conditions for the events to come to life in the reader’s imagination. Although the two lovers, who have become unrecognizable in the grip of tragedy and deprivation and barely recognize each other, rejoice at their meeting, they cannot embrace. Because the Armenian barbarians had cut off their arms. The story not only arouses the reader’s anger and hatred against savagery, barbarity, and cruelty, but also instills a sense of sympathy for truth and justice. The writer gave an artistic expression to the terrible genocide by describing a short part of the terrible scene of the March genocide in a small prose example. The author himself gave a short description of the genocide that took place in Shamakhi from the words of his heroes who were participants in the narration and events: “*...He wiped his eyes with a gray cloth, which was like a veil with torn edges and smeared with mud, and then he bowed his head to his chest, and stopped... I put my hand in my pocket.*

Meanwhile, another boy in rags, a broad-hearted man... - “Oh brother! I am wounded! I am crippled! I am a prisoner of Shamakhi!” - he said, leaning on the stick in his hand. When the girl, hearing the name Shamakhi or for some reason, raised her head and looked at the boy, the other must have looked at him too, and both of them suddenly froze. Both of their faces had taken

on a dead color. The boy could only say "Gumru!" – he groaned and staggered down the steps of the store as if struck by lightning. At the same time, the girl turned around as if to leave, saying: "Give it! Give it to him, I don't want it, I'll live!", but I don't know what he was thinking, but he turned around and cried loudly: "Ahmed! They killed my father and mother, they destroyed our house, I'm the only one left," and for some reason raised one arm. Who knows, maybe he wanted to hug the one he loved. But he didn't do it. Or rather, he couldn't, because poor Qumru had one arm amputated in March, and he only had one arm left."

Literature

1. 2. New Republics in the Caucasus", The New York Times Current History, v. 11 no. 2 (March 1920), p. 492
2. ↑ Michael Smith. "Anatomy of Rumor: Murder Scandal, the Musavat Party and Narrative of the Russian Revolution in Baku, 1917–1920", Journal of Contemporary History, Vol 36, No. 2, (Apr. 2001), p. 228
3. ↑ Jump up to:1 2 3 4 "Michael Smith. "Azerbaijan and Russia: Society and State: Traumatic Loss and Azerbaijani National Memory"". 2011-03-10
4. Vagif Abishov. Genocide of Azerbaijanis (1917-1918). Baku - Nurlan - 2007