

## **ROMANTIC TRADITIONS OF THE AZERBAIJANI VERSE OF THE XX CENTURY POETESS**

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### **ABSTRACT**

Article is devoted to research of romantic traditions in the Azerbaijani verse of the XX century. The author on the basis of special scientific sources delays and analyzes continuation of romantic traditions in the Azerbaijani poetry of the 20-50th years. Reveal essence of interrelation between traditions and innovation. The author draws very correct conclusion that the innovation in poetry and literature is impossible without appeal to traditions. Therefore our poetry first of all used philosophy and styles of an art form of poetry of the Middle Ages and Fizuli.

Keywords: traditions, innovation, verse, poem, poetry, romanticism, ashigs, the XX century, 20-50th years, Azerbaijan, Nizami, Fizuli, Gusseyin Jawid, Ahmed Javad, Mikail Mushfig, Jafar Jabbarly, Ali Nazim, Samed Vurgun

In general, one of the peculiarities characterizing the literature of the East, including Azerbaijan, is that it created and evolved in our literature mainly in lyrical form, in the form of verses, in verses. And the poet was a central figure in the history of literature and to him was always treated with great respect. The genius of Sheikh Nizami put the phrase "poets after prophets" in the third place after God. So, the great poet of the XX century, the folk poet Samed Vurgun, about whom we began the conversation, also gave a deep assessment of the poems and their creativity:

There are us and poems, and art,  
And respect to him!

And for all these reasons in the tradition of verse and poetry in Azerbaijan, as well as were very strong, and continued to exist for a long time. Only in the 30s of the XIX century appeared other literary types and genres. Excluding "Shikayetname" ("Book of Complaints") Fuzuli, for two centuries earlier began to form dramatic and prosaic genres. Dressed with this, the poem continued its path with the work of such great masters as GB Zakir, SA Shirvani, MA Sabir. On the other hand, the wide development of the Ashug verse reached its peak in the work of Ashug Aleskera in the XIX century. The end of the XIX - the beginning of the XX century, thanks to the development of the national press, also expanded the horizons of poetry, and in the verses significantly increased the national artistic forms, and national identity. The romantic traditions of poetry of the twentieth century came from several sources: 1. From the heart of the great poet Muhammad Fuzuli; 2. From Turkish romanticism associated with the names of Tofika Fikret, Namika Kemal, Rza Tofika and others; 2. From the Azerbaijani romanticism, which was formed as a literary movement in the early twentieth century; 4.

From the rich Ashug poetry associated with the names of Ashuga Ali, Sary Ashuga, Ashuga Aleskera and others.

In any field of humanities and social sciences, be it literature, or religion and sociology, basic history is a tradition. In one of the modern theoretical researches it is said: "History is the plane of all sciences. support for historical experience is more important ... In the East, the history of science is determined in the context of historical thinking ... Inheritance of separate classics through historical experience. Thus, in literary criticism, historicism appears in two contents, in two forms: as a problem and a principle! stands up new system of traditions. And in poetry, the tradition is not only a study of the past, its remembrance, but also a poetic-philosophical concept. In fact, in art without tradition there is nothing new, innovation. The researcher writes: "Our unparalleled national-spiritual wealth and outfit with nature is also history."

It belongs not to the past, but to us. She "dies" herself not then, when she turns in the evening, and then, when we forget her. Literary-moral vitality of history in that it is an uninterrupted source of morality and upbringing. The people who do not use their history, as well as beden and helpless, as the people who do not use their subterranean riches, natural energy reserves, forests and rivers. Only the people who have lost their memory can lose their land, folklore and language ... If we do not mobilize and history, and nature for the sake of unmistakable knowledge of the essence of modernity, aesthetic education, that history will remain only the wealth of the past, and the nature of the wealth of the inhabitants without intellect. History nurtures morality. "(2.p.56 and 61)

Such a dialectic of literary-historical heritage, artistic-philosophical tradition. History seems to be attractive only in the plains of modernity. Modernity is an elixir, a living history, a pier, where it throws an anchor. And traditions are also dreamed of in the course of history. Exactly as the history of living thanks to modernity, so and tradition lives, nurtures innovation. The theoretician writes figuratively: "As long as we rise in space, we will increase the size of the earth. The dimensions of the earth begin to equalize with the dimensions of space. Also, turning to the distant history, removing from the modernity, we are expanding and increasing the size and limits of the modernity, its territory." (3.s.55) Traditions systematize relations as between literary generations, as philosophical ideas, as well as between genres, do not give them a break. Reverence for the past demonstrates the artistic and aesthetic level of each epoch.

In the XX century on the basis of Azerbaijani romanticism as one of the literary and artistic trends, as well as the traditions of the romantic verse, the poetry of the genius poet M. Fuzuli stands. Candidate's dissertations on the influence of Fuzuli's poetry on romanticism of the twentieth century by the quiet Namik Babayev, on the poetic traditions and influence of Fuzuli in our poetry by Professor Gulshan Aliyeva, and the corresponding " 1996) and "Contemporary Poetry and Classical Heritage" ("Modern Poetry and Classical Heritage"). The second work was dedicated to the traditions of Fuzuli in modern Azerbaijani poetry. However, the author's attention leads more to the problem of influencing the art of Fuzuli's poems, the poetics of the poet on the Azerbaijani verse of the 60-80s of the XX century. We are more interested in the influence of Fuzuli's romance on the poetry of the new era - 20-50 years, especially in the work of such luminaries as S. Vurgun and M. Mushfik. But in general, in order to study this problem, we must briefly consider the relationship of literary-theoretical thoughts, artistic-philosophical thoughts to the classical poetic traditions, including and to the romantic tradition of the new tradition in 1926-193.

There is an important drawing, which distinguishes the eastern, among which is the Azerbaijani artistic thought from the European-Western artistic thought: the western artistic thought has a leap-like process of character, a new original character. And for the eastern (especially in the Azerbaijani thought!) Characteristic evolutionism. That is, one stage prepares a new one for itself. There are different reasons for such a strong, conservative approach to the tradition in the East. Visible scientist-orientalist IS Braginsky explains the reason for the first - the main:

"Traditionalism, which is one of the components of the culture and aesthetics of the East, is not connected with the" special spirit "of the East, and with a real socio-political factor - a long domination of feudalism in all spheres."

Thus, feudalism, which spread in Azerbaijan for about 10 centuries - from the IX to the XIX century, contributed to the continuation of traditionalism and poetic evolution. It should be noted that Aruz, which is a particularly advanced teaching, beginning in the XI century, with the first monument, written in Turkish in Aruz - the work of Yusif Khasa Hajiba Balasagunlu "Gutadguchi" "Gutadgu"

poetry. The scientist-aruzoved Tarlan Kuliev writes: "Aruz is such a complex size and an advanced system that here even has an excess of meaning and lack of sound ... Khalil ibn Ahmed came up with and created aruz with mathematical mouse". (6. p.47)

In the 20-30s of the XX century, Soviet-Russian science and local Marxists, defending the position of the proletariat, declared the unpopularity of Eastern traditions in culture and poetry for the new culture and poetry, especially those who did not like it. Let us mention a few facts: for example, the critic Mustafa Kuliev in his book "October and the Turkish Revolution", published in Russian in 1930 and in his articles entitled "For new literature, for new content, the old form is not enough" came from the old Persian Sufi form " , " Ways of development of the Azerbaijani musical culture "(1928) : "The syllable has become old, it brings monotony and monotony to poetry. It is less rhythmic and emotional. syllable. (7.p.50) Of course, it was an expression of proletarian nihilism - an ancient hereditary inscription. that vulgar-sociological attitude came from the administrative-governmental organization RAPP, which in the life of the policy of the Communist Party in the field of literature and from the well-known motto of its leader A. Fadeleva " - то есть, долой романтизма! ", one of the articles of the same name. This article was written by everyone. to us and to this day was not expressed in artistic form. It was not created such works, which we read many times with love, so that these works excited our pupils and students, brought them pleasure. The real reason for this is the influx of new content in the old "burdyuki", the expression of new thoughts through the old means of expression, old images and motives. "(8) Demonstrating an objective thought from the other side, he wrote: "Of course we can't say as some comrades say" our "in our old culture. Whoever we were, we must fight against them, who wants to destroy us with this path "(9.)

In relation to tradition, that is, in the eastern verses - especially to the culture of Aruza-Gazello and Ali Nazim, and his contemporaries-poets and theorists also took contradictory positions. Criticism of the 30s, engaging in a devious way in relation to the romantic verse, made mistakes and in traditionalism. For example, A. Nazim wrote and said: "Going against the motto" In our first verse today, first of all, we learn from the great verse of Pushkin - Mayakovsky! " follows to show the mistakes of poets, disguised as Mayakovsky or Pushkin, bring to our poetry the blindness of naturalism and exaggeration, the ugliness of feudalism. " (10.p.351) Thus, the attitude in poetry to tradition was quite complex in 1926-1936-x years of the XX century. Ignoring the fact that the creators of the new proletarian poetry with the ideological points of view, they strongly wanted to get rid of the classical eastern, including the poetic traditions of Azerbaijan, they could not do anything without class. Because literature, and especially poetry, has not always depended on socio-political conditions. Poetry often does not depend on the history of a particular element. Poems of the 20-30s could not develop without reference to the romantic poetic traditions of Azerbaijani poetry of the Middle Ages, as well as to our rich Ashug poetry of the XIX century. We will consider that at the beginning of the XX century there were such powerful romances as G. Javid, M. Hadi, such a genius satirist as MA Sabir. And those who came to literature in the 20-30s of the XX century, young Komsomol, proletarian poets S. Rustam, A. Fevzi, M. Ragim, M. Mushfik, S. Vurgun, M. Dilbazi, N. Rafibeyli, A. Javad could not do as the tradition of the Middle Ages, especially the genius of romance M. Fuzuli, and the tradition of being active at the beginning of the twentieth century, the verse of the national rebirth. Artistic and philosophical traditions of the national-spiritual verse of independence, which were formed in the early twentieth century, inertly developed until the end of the 30s, that is, until the repressions of 1937. In the 40s and 50s of the twentieth century, the totalitarian Soviet-Bolshevik-Communist ideology began to dominate poetry indiscriminately. Although some poems were written in 1940-1945, political lyricism, the theme of the war came to the fore. The romance was forced on the second plan. Victory in the Second World War strongly strengthened the romantic pathos in poetry in the 50s ...

Returning to the unusually active poetic process of 10 years - in the second half of the 20s - the first half of the 30s of the XX century.

Исследователь романтического направления в советской литературе пишет: "В произведениях романтического стиля народные массы и индивидуализированные герои изображаются в решающие , переломные моменты их жизни ... К середине 20 х годов заметен все больший интерес писателей к раскрытию психологии различных участников ревалюции , многостороннему выявлению их духовной жизни" (11. p.110) Approximately the same was the position in Azerbaijan and forcibly annexed at that time to the USSR union republics. years.

In the first two decades of the XX century, balgodarya realization as romanticism, as well as "the highest ideas in the native land" (S. Kulieva) poems by D. Jabbarly "Azerbaijani flag", "Favorite country", A. Soldier To the national flag ", " Soul, soul, soul of Azerbaijan! " and ave. became the cause of renaissance in the 20-30s of the poetic epics of Azerbaijan. Academician M. Arif, characterizing this period, and in general, wrote poetry of the first decades of the twentieth century: lilies on the old exploitative society ". (P. 269) Studies and observations show that the most romantic image of poetry in the 20s was the Moon. Although to him addressed various epithets, Luna was an image to which the poet appealed to the earthly truths. For example, MS Ordubadi in his poem "Luna" refers to this political image as follows: The essence of the poems in the denial of the moon, in the tricolor of independence:

Shining on the horizons of the night, you have taken the light,  
Well, the same thing under the stain, Luna,  
Rise, from the sun taking a new light,  
And you can't, then go already with the stage!

Afaq shines at night, taking light from you  
Oh, you're the only one under the stain  
Get out of the sun with a new light  
If you can't do that, get off the stage! (13.s.33)

The poem "Luna" by MS Ordubadi was a pure Bolshevik poem written against the Turks and the Moon, which stood on the flag of the republic. "

And in the poem "Luna" (1927) included in the Azerbaijani literature as the village poet Haji Kerima Sanyly has the following lines:

These black-and-white burns on your chest,  
They tell about grief and pain of your soul.  
Black burns on the chest  
He says he has worries in his heart.

Ascended all the more, do not give nits,  
As a kemancha do not brag about the camp,  
Do not believe in every word, do not rely on every force,  
And kiss you Luna with a five-pointed star!

Ascending, descending  
Do not bend your back to the bow  
Do not believe in every language, do not trust in power  
Kiss with a five-pointed star, Moon!

Apparently, the poem by GK Sanyly, decorated in the national spirit with the ideal of Turkism, is in complete contradiction with the poem by MS Ordubadi with the Bolshevik ideal. Ordubadi calls the moon obscured, and Sanyly "symbolizes sorrow and pain", does not represent her without a five-pointed star. The romantic image of GK Sanyly is a symbol of Azerbaijan and Turkism. The researcher-researcher writes: "That which is often mentioned in certain verses of the poetry of the 20th century" Luna ", " star "symbolized the" flag of national independence "was the known truth" (p. 14.6). The poet of independence, the author of our national anthem Ahmed Javad was arrested in 1937 for the following line in the poem "Huck-Gol":

Your beauty is not a list,  
We found a refuge on your chest and the sun and the moon,  
You became a good nanny, Gok-Gol  
As soon as the providence arranged its holiday!

Your beauty does not count  
You gave the sun and the moon a place in your bosom

Be kind to them

Let's build a fortress, Goy-gol! (Anthology, I.str.161)

Romantic, but mysterious deep love for the Moon, the stars, the three-colored flag, decorated with symbols, still indicates the inertial continuation of the longing for national independence in the poetry of the 20s. Badri Seidzade, who appeared with such an anti-Soviet national text as "Let the diaper disappear before my eyes, II That I have not seen my friend, whether there is you", in his poem "I cry!" wrote so:

When the moon sees my face,  
When the stars are drowning in sorrow,  
I don't know if I can reunite more?  
I weep, I weep and my eyes  
Paid written words and phrases.

When I see the moon, I dream of grapes,  
I'm drowning to see the stars,  
Am I old enough to know?  
I cry and my eyes are white

The words I wrote, my words are white. (Anthology, kn. I, p.139)

A. Javad in 1923 wrote the poem "You do not cry", dedicated to the year of the drama "The Prophet" (and the poem "Luna"). In general, in these verses there is a basic drawing, descending from the verses of the 20s of the twentieth century: the unification of romantic pathos with the political ideal. Let's pay attention to one verse from the poem "You do not cry":

If I did not say, but luck  
The winds blew, the rose faded on the cheek,  
If the eyes are full of grief  
Don't cry, I'll cry, beautiful!  
(Anthology I., p.152.)

If it was not told to me, but the fate,  
The wind blew, and the pink face turned yellow,  
If out of sorrow green eyes came out,  
Don't cry you're beautiful, but I'll cry!

In the poem "Luna" the poet performs several times in public style:

Secretly as he searched  
A long night after a walk  
It's nice to meet the star in the morning  
Such days are far from us  
Someone is looking for her secret,  
After a long night,  
Meet you with the early star,  
There are days when we are far from us.  
You become invisible for a long night  
They say if you cry then secretly  
You and I know my pain

Maybe we will find comfort together.

You will be invisible for a long night,  
They say you cry then secretly,  
Our sorrow with you is known,  
Maybe together we will find comfort.  
(Anthology I, p.153)

We recognize that such celestial bodies as Luna, Zvezda, beauty, romantic attributes give a romantic verse 20 years of romantic uniqueness. The spirit of national independence dominates this romance. The main feeling that distinguishes this romance is Tosca, which arose out of the collapse of the national state. This Tosca is the highest feeling of the people, who have lost their lofty ideals.

Poems by D. Djabbarly "My God", "Hey, pre-dawn star" are expressed in such a greedy beauty, such a deep poetic-romantic longing:

The dark night is waiting for you  
I'm tired of standing up, you star!  
From looking at distant horizons  
I was almost blind, O star!  
Waiting for you in the dark night,  
I'm tired of the pre-dawn star!  
Looking into the distant horizons,  
I'm almost blind, pre-dawn star! (Anthology, book I, p. 197)

At that time, when beauty and romance disappeared and went to the second plan, two great masters of the twentieth century - G. Javid and D. Djabbarly wrote poems of the same name "My God". It was a difficult, difficult time, about which the great inspirer Samed Vurgun said: "I thought that my pen is no longer inspired by beauties." The researcher of the literary process of that time writes that in this period, that is, in 1926-1936, in all Soviet criticism and literary studies, realism was equated with materialism, and romanticism with idealism. Romance was considered the fruit of abstract imagery.<sup>1</sup> At that time, G. Javid wrote:

Every slave has a refuge in the world,  
Every soul has its own altar,  
Everyone has their love, their god,  
And my god is beauty and love.

Every slave has a refuge in the world.  
Every family has a qibla,  
Everyone has a love, a god  
My god is beauty, love. (Anthology, I., p125)

And D. Jabbarly, the last representative of national romanticism, wrote:

When I was far from myself,  
Yesterday we found one light that annoyed them,  
Released all the old gods,  
Only one goddess was left!

I was once away from myself  
Yesterday I found a light, I put it on my soul  
I left all the old gods  
Now I have a god of beauty! (Anthology, I.str.196)

Both poems of the program character, carrying several Sufi characters, unite God and nature on the plane of beauty. And this is one of the main conditions of the romantic verse, one of the main signs of it. It is understood that in the 20s the poems and verses of proletarian poets were published, which were the complete opposite of these verses. For example, Suleiman Rustam, who called himself "son of the son of the revolution", wrote the poem "My verse" (1925). Let's see what he has for the verse? "Your imagination does not tear the chrysanthemum flowers from the garden", "From each of my poems fly countless pools on others" and finally:

My poem is the fruit that the environment wants.  
In a fiery language similar to the spirit of our people  
He has a beating heart in every verse.  
God does not beg, nor does he laugh!  
My verse is the fruit that the environment desires,  
Caressing the soul of our people with their flamboyant language,  
In each of its lines there is a beating heart,  
He does not pray to the goddess, flower and nightingale! (Anthology, I, p. 281)

Thus, the poem of S. Rustam is far from romantic, born of the Bolshevik social and political verse. Considering this the most famous critic of that time, Ali Nazim, analyzing the poems of S. Rustam, wrote that his poems are like a lost coin. He was the most critical, found a stereotype that existed in poetry of the 20s.



Tradition in poetry is such a concept that requires a great talent from the poet, who wants to take him into a new historical period, to embody in new poetic forms. The right attitude to tradition is the basis of innovation. And in the 20-30s of the XX century, despite all the negative influences of the proletariat in the innovative poetic work, especially the artistic and philosophical traditions that gave rise to the poetry of the genius Fuzuli.

An outstanding literary critic J. Karaev wrote that true innovation is based on the accuracy and specificity of the relationship to tradition.

Researching the problem of tradition and innovation in the poetry of this time, Sh. Salmanov writes in his valuable monograph: that newly interpreted in the form of answers to everyday social and political events, a number of bold searches in the field of artistic form were not evaluated on the merits. (16.st.146) (A.Nazim), and with another tried to justify lyricism and push out the need for lyricism at the same time to see it in a new form: "We need lyricism. We need lyricism, which does not inspire the passion of small bourgeois individualistic souls, but rather the aspirations, desires and spiritual experiences of revolutionary classes and the masses. This is valuable for us. I call it public lyricism. "(17.p.48)

Such an attitude to romanticism and romance, the lyric struck a blow to the effective creative search in the whole of artistic creativity, especially in poetry. Pure class-sociological approach to creativity, vulgar sociology, formal evaluation of forms did not give the opportunity to properly evaluate and romance. This situation is formulated by Ya. It turns out that the best devils of romanticism, these devils that violate the "purity of romanticism", "devils of realism" in romanticism. The result of such a relationship is not only distorted romanticism, but also reflects realism, because it descends to the level of the element ". (P. 18) points of view of the principles of realism, interfering with the parish of romantic traditions in poetry of 20-30 years, inhibited this necessary artistic and philosophical process.

Of course, Azerbaijani romanticism of the twentieth century has mastered the romantic traditions of the Middle Ages, especially in the poetry of Fuzuli in a more effective way. (19.)

The great theoretician Yashar Karaev writes that the tradition of Fuzuli's poetry was most vividly expressed in Sabira's satire: creativity, we have seen more and more of the image of the great Fuzuli ".

A historical mistake, which allowed Fuzuli's romance, realistic aesthetics was corrected by Sabir ...

Our literary studies is absolutely right, there is no connection between Sabir-Fuzuli and Sabira's gazelle and Fuzuli's gazelle. And there is a gap between the satire of Sabira and the satire of Fuzuli. "(20. pp. 214 and 228)

The romantic traditions of the Azerbaijani verse of the XX century, and more precisely to say in the 20-30s, in the period up to the Second World War were found in such a situation. Our poetry was more focused on the philosophy and style of artistic forms of poetry of the Middle Ages and Fuzuli. Beginning in the 50s of the twentieth century in our poetry, romance was formed as an artistic and aesthetic quality.

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