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TÍTULO: Tradición poética occidental y literatura azerbaiyana moderna.

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RESUMEN: Las relaciones literarias entre Occidente y Azerbaiyán se han fortalecido y desarrollado considerablemente en los últimos años. En el artículo se estudia el arte del Parnismo y Pentecostés, así como estas relaciones literarias. Se comparan los versos de Charles Baudelaire, Tevfik Fikret y Hussein Javid, famosos poetas de la literatura francesa, turca y azerbaiyana. Se examina la inclusión de las tradiciones poéticas occidentales en la literatura turca, así como en el arte de Javid.

PALABRAS CLAVES: tradición de poesía occidental, literatura romántica, Parnasizm.

TITLE: Western poetic tradition and modern Azerbaijani literature.

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ABSTRACT: Literary relations between the West and Azerbaijan have considerably strengthened and developed in recent years. In the article, it is also studied the art of Parnism and Pentecost as well as these literary relationships. The verses of Charles Baudelaire, Tevfik Fikret and Hussein Javid, famous poets of French, Turkish and Azerbaijani literature are compared. It examines the inclusion of Western poetic traditions in Turkish literature, as well as in the art of Javid.

KEY WORDS: tradition of western poetry, romantic literature, Parnasizm.

INTRODUCTION.

Tanzimat literature can be defined as the literature of the Turkish Enlightenment, which prepared the formation of an anti-feudal ideology. The writers of the Enlightenment seize the initiative of the government, social and political problems cease to be the monopoly of individual statesmen, become the property of public thought, literature, art, and this constitutes the historical merit of the Turkish Enlightenment and its literature.

Turkish enlightenment in literature finds expression both in the emergence of new genres that Turks did not know before and in the content of the works. The prose of art (drama, novel, history, etc.) came to the fore, and for centuries, the poetry that dominated Turkish literature faded in the background. It is in prose that we must look for the visible germs of the new (Ch.Baudelaire, 2006, p.56).

A novelty in literature was a call to reality, to its problems. The subject of literature, its aesthetics, has changed. Literature was saturated with concrete ideological content. But at the same time, Tanzimat's literature has retained certain characteristics and aesthetic principles inherent in ancient literature, influenced by medieval feudal ideology and the national literary tradition (this applies mainly to poetry).

DEVELOPMENT.

Located between the West and the East, Azerbaijan has made a significant contribution to human civilization. For centuries, the spiritual culture of Azerbaijan, developing in the East, since the 19th century has merged with the traditions of Western Europe and acquired new qualities. As a result, Azerbaijani literature is enriched by Western traditions. It is also important for the synthesis of western and eastern traditions.

The gender innovations of Azerbaijani literature during this period were widely manifested in the lyric literature. The emergence of a number of genera of Western origin occurred across Turkey and Russia (I. Orujaliyev, 2017).

In the 19th century, the Ottoman Empire influenced literature, as it did in all areas of public life. In this literary world, genres of Western origin have emerged.

Westernization began in Turkey in 1839 with regulations. The trains developed between 1838 and 1860 allowed the creation of literature in the 1860s, this periodic literature (1860-1896), called normative literature. During this period, he mastered the concept of the language of poetry and prose, and also expressed his political reflections in the writings of Namik Kemal and Zia Pasha. Influenced by French literature and romanticism, Sinasi has translated and published various books by French poets.

Rajaizade Mahmoud Akram wrote new poetry and Abdul Hamak Tarhan wrote poetry in the sense of westernization. In the verses of Tarhi, with romance, the influence of naturalism is also known. In the period from 1896 to 1901, the literature "Sarvati-Funun" was increasingly influenced by romanticism and symbolism.

Tuffik Fikret is the most powerful representative of wealth. Shahabaddin and Solomon Nazif are some of the poets of that time. In the restoration of the late 19th and early 20th centuries, Azerbaijani romantic art reflected the poetic traditions of Western Europe. One of them is the famous Azerbaijan philosopher and playwright Hussein Javid (M. Kaplan, 1995, p. 71).

Western poetic tradition and Hussein Javid.

The famous poet and dramatist of the time, Hussein Javid (1882-1941) studied at the Literary Department of the University of Istanbul. During his stay in Turkey from 1905 to 1910, the poet, who had close ties to Taufik Fikret, also learned about European literature through Turkish literature and Turkish novels. Back in Azerbaijan, he successively wrote poetry and poetic dramas. Trying to

create a synthesis between Western culture and Eastern culture, Javid revealed it in his works.

The poet's work traces the social and political life of Turkey, which focuses on the influence of social and political ideologies in Turkey, as well as on the theme and expression of Turkish literature when he was in Turkey. The cultural source of Javid's artistic life, which closely follows the atmosphere in Turkey, is the richness of thought and ideology of Turkish literature, brought up to date by European understanding.

In the 19th century, the Ottoman Empire influenced literature, as it did in all areas of public life. In this literary world, genres of Western origin have emerged. Westernization began in Turkey in 1839 with regulations. The trains developed between 1838 and 1860 allowed the creation of literature in the 1860s, this periodic literature (1860-1896), called normative literature. During this period, he mastered the concept of the language of poetry and prose, and also expressed his political reflections in the writings of Namik Kemal and Zia Pasha.

Influenced by French literature and romanticism, Sinasi has translated and published various books by French poets. Rajaizade Mahmud Akram wrote new poetry and Abdul Hamak Tarhan wrote poetry in the sense of westernization. In the verses of Tarhi, with romance, the influence of naturalism is also known.

From 1896 to 1901, the literature "Wealth Fortune" was increasingly influenced by romanticism and symbolism. Tuffik Fikret is the most powerful representative of wealth. Shahabaddin and Solomon Nazif are some of the poets of that time. In the restoration of the late 19th and early 20th centuries, Azerbaijani romantic art reflected the poetic traditions of Western Europe. One of them is Hussein Javid, a famous philosopher and playwright from Azerbaijan (G.Lanson, 1951, p. 54).

The transformation of the cultural image of the Church and the formation of a modernist ideology play an important role in the formation and development of Turkey. Simple storm, outdoor tradition, other - Modernization. Innovations and forms of memorable traditions not to be missed at this point

or to the point of an unimaginable failure, the tradition of the most recent, the appearance of the moment.

The earth and the radio are in the right place so that they cannot be transferred to the center of literature or to the point of the poem.

Aesthetically, even the source of the system is a French auto-aesthetic and philosophical system of the 18th and 19th centuries. Get rid of Montesques, Fontenello, Voltaire, European philosophical aesthetics, modern 19th century composition in Turkey. As soon as it is thrown away, it becomes clear that the ordinary, exact and modern liturgy is one in which respect for the law is self-proclaimed (A.Uchman, 2004, p. 12).

Professional mission, to the detriment of the detachment or the essence of another group. We are about to leave the road, in the opposite direction to our position. Because of generally accepted wisdom, imagination, a modernist or European aesthetic center. The poetic idea of Western Europe and the Western poetic idea are not unimaginable for not seeing the perfectionists.

In short, the master of our poetry hitherto "necessarily" immediately fell in all areas. In no time did the training environment and the dreams of life take their place of culture in such a short time. And as it was originally, he draws portraits of ordinary people. On the other hand, faced with life and destiny, an individual has a position which is not at all characteristic of antiquity. Enter a strong sentimentalism before fate in a new position and a new behavior, which are not at all a continuation of antiquity" (Ch. Baudelaire, 2017).

Naturally, the impact of socio-political processes gives an even greater impetus to transformations. Because, as noted by scientist A. G. Tanpinar: "Art is an expression of society. In the strong sense of the word, he constantly pursues him from far or near. "These transformations occur in the literature because they are directly linked to the Tanzimat reforms, Turkish literary researchers rightly call Tanzimat literature or Ottoman modernization (A. Tanpinar, 1937).

The literature of socialist realism and the characteristics of Javid's work.

The main trend of art was declared socialist realism, which was supposed to be used for the construction of socialism, to instill patriotism and all that follows, such as "studying, studying and studying", respect for the ancients, etc.

Azerbaijani Soviet literature, as well as Soviet literature as a whole can be divided into three stages: the period of the proletarian dictatorship, when this realism was formed, which explains the presence of romanticism in literature; the period of repression and the Second World War until the rehabilitation of 1956; and finally, from the 1960s, the literature of the thaw period, which lasted until perestroika.

Huseyn Javid Rasizade was a prominent representative of romanticism in Azerbaijan in the early twentieth century. The famous Azerbaijani poet and playwright was born in 1884 in the city of Nakhchivan. His father was an Achund - a spiritual person. Having studied in his hometown, Javid leaves for Tabriz and enters a religious school - the madrassah. Here he studies Arabic and Persian languages and classical literature of the East. After one year, due to an eye disease, Javid is forced to leave school; he returns to Nakhichevan, where he is constantly engaged in self-education.

In 1905, Javid went to Turkey and entered the literary department of the University of Istanbul. In Istanbul, he meets prominent Turkish writers and poets. In 1909 Javid returned to his homeland and long taught the Azerbaijani language and the history of literature in the Azerbaijani schools of Tiflis, Ganja, Nakhichevan. In 1918 Javid moved to Baku.

The first poem by Javid was published in Baku Fiyuzat magazine in 1906; in 1913, the first collection of his poems was published - "The Days Past", printed in Tbilisi in an Azerbaijani printing press. In 1917, a new collection, "Spring Dew", was published in Baku. Already in the first works of H. Javid, social motives associated with social reorganization and contradictions, the situation of the poor and disadvantaged is felt. And although, as the poet admits, his "god is beauty and love",

but life, with its deep contradictions and problems, invades the world of its poetic meditations, prompting you to think of many things and many, in particular, to those who condemn themselves in search of food to hard and inhuman work in the oil fields (G. Lanson, 1951).

For the humanist poet, the “black hell” of craftsmanship, as well as the madness of the outbreak of the Second World War, his “monstrous noise” are unbearable. The cataclysms of the century, its contradictions and events lead G. Javid to the need to overcome abstract and political conclusions and ideas, to pose and solve the most important problems of our time, to turn to the past of his people and other countries in order to discover the nature of the contrasts and contradictions of the century on the historical and legendary material, promised to be an era of progress and development of civilization, but, alas, turned out to be full of social and other crises, upheavals and misfortunes, prepared for a worker.

H. Javid revealed the power of the dark forces and contrasts of the time in his dramatic works "Sheida" (1913), "Sheikh Sanan" (1914), "Devil" (1917-1918), "Prince" (1929), "Siyavush" (1933), Khayyam (1935) and others, presenting in them a whole gallery of extraordinary heroes, strong and Protestant, rebelling against injustice, tyranny, arbitrariness. It is these pieces that have become an important achievement of Romanticism, its main genre, preserving for decades the charm and the ideological and aesthetic world of this trend, which has emerged in Azerbaijani literature.

However, how to explain the development of a whole romantic tendency at the end of the 19th - beginning of the 20th century, when romanticism in Europe and in Russia was already in the past, giving way to realism?! What is the secret of the appearance of romantic poets of this period like A.Sikhkhat, M. Khadi, G. Javid? .. Was it justified by the "local" conditions or was it only an echo, even very impressive, but other romantic blows, swept across the European literary horizon?! These questions arise when reading plays and tragedies by H. Javid, from which a new and romantic world opens up, so familiar with the books of Pushkin, Lermontov, Byron, Hugo and other classics (R.

Wellek, 2005, p. 53).

In the plays of H. Javid, there is also a unique agitated hero, endowed with strong passions and anxiety who is in tragic disagreement with society and the whole world, very dramatic conflicts are presented. One after the other, in his work, appear images inspired by the legends of the ancient East and the romantic traditions, learned by the poet not only from books, but also following a direct observation of the reality that generated them during his stay in Turkey, Iran, Germany, Georgia, native Azerbaijan. It is Sheikh Sanan, Siyavush, Khayyam, the devil (Iblis) or images generated by time itself: Shade, Prince, other characters interacting with them in the plays of the same name.

The complex, contradictory and tragic nature of conflicts, gaining universal proportions and a universal essence, is associated with H. Javid who, unlike European romantics, who painfully experienced the collapse of feudalism and the establishment of bourgeois relations, which turned out to be "bad", A bitterly disappointing caricature of the brilliant promises of the Enlightenment "(F. Engels), his work became a kind of philosophical focus replacing itself fairly quickly replacing both cataclysms of the time. The collapse of feudalism in Azerbaijan, the ruins from which new bourgeois tendencies were born, and after two or three decades after that, the complete collapse of the old and the emergence of a new Soviet system, born accompanying the roar of the First World War and the civil wars.

H. Javid's vision of the romantic world incorporated this relatively rapid change in historical landscape, causing nervousness, tension and drama in his plays and his quests in general. The sequence of historical events which opened new social perspectives is due to its creative evolution, to its fluctuations of pessimism, to the confusion in "Sheikh Sanan" and "Devil" (by the way, the translation of this name is not, not entirely exact; in the original ("Iblis") is ambiguous: it is both Satan (Lucifer) and the Demon, which comes close to the romantic tradition in general, because it causes reminiscences with the famous images created by Byron and Lermontov) of optimism and

hope in the plays *Siyavush*, *Shade*, *Prince* and others.

The name "Iblis", that is to say "Demon", was supposed to provoke an association with famous images of world literature like Satan Milton, Mephistopheles Goethe, Lucifer Byron, Lermontov's *Demon* ... Let the theme of Iblis fits into this gallery of portraits of the "demons" of the world, there is nothing unusual. After all, H. Javid, as a romantic, is close and understandable to feelings and attitudes of this type, and among them are the grounds for disappointment, world sorrow, cosmic distress, which have been expressed in the European romantic poetry born from the start from the 19th century.

Even the fact that a wave of romanticism in Azerbaijan occurred at the end of the 19th century (a fact, by the way, still makes no sense in our literary criticism) has not reduced attention with which Javid turned to these motives. On the contrary, it is perhaps precisely the aggravated historical cataclysms of his time (World War I, eve of the revolution, etc.) which enabled him to see personally in these events the truly tragic incarnations of Satanism, which matured at a time in the "experimental flasks" of romanticism, giving birth to everything but heroes of the Mephistopheles type (T. Fikret, 2004).

1918 - the year of Iblis' creation - was largely significant, if not critical. The events of the "era of evil", reflected in Iblis, have ended. The end of World War II, the fragmentation of nations, universal alienation, devastation and death, human grief and savagery - these were the results of this diabolical alliance of truly demonic forces unleashed by the unwillingness of leaders (R. Wellek, 2005, p. 71-73). Of course, G. Javid "did not repeat", recreating this eternal image of world literature. He only brought the Demon closer to life than all of his great predecessors, forcing him to partake of what was unsightly in it. If, for example, Satan in Milton and Lucifer in Byron were expelled by God for the love of freedom, and Lucifer de Byron was presented as a subverted of divine institutions, and the demon of Lermont, "linked" to the Caucasus in the last edition of the poem, embodied "an ardent

passion" is love, then G. Javid, like Iblis, has a specific objective - to reveal the root cause of the vices which plunged people into the abyss of 'innumerable troubles which made them cruel This is the meaning of the philosophical theme of the play (T.Fikret, 2004).

It should also be borne in mind that a certain trend has already developed in world literature concerning the orientation of the dramatic work, first of all, towards the reader. For example, opinions are known about the "immaturity" of individual dramatic masterpieces, to which even examples such as Pushkin's Boris Godunov, the same Byron, although declared by the author as a "mystery", but revealing all the characteristics of a dramatic poem, have been attributed. The same thing, I think, applies to the dramaturgy of H. Javid, an important characteristic of which is the expression of the word, and, secondly, the dramatic conflict. As in a truly philosophical work, which are almost all of his plays-tragedies, in Iblis the main burden is carried by a monologue that prevails over action.

For most writers who approached the "satanic theme", the demon became a "spokesperson" who allowed them to judge and assess the image of the world from a different angle, something that came from the Orthodox faith. The vision of the traditional demon on the world order was unusual in itself, impudent and carried a destructive beginning, which always impressed the radicals of all edges and the revolutionaries of all kinds: from the small reformers of the social order to the destroyers' extremists "to the foundation ..." (A.Uchman, 2004).

The work of H. Javid allows us to imagine the origins of his romanticism, which researchers generally associate with his teachers, like the remarkable Turkish romantic poet T. Fikret. However, the romanticism of T. Fikret, like other poets, was "secondary", determined by the influence of French romanticism on Turkish literature, while H. Javid, based on a romantic line dating back to Nizami, Fizuli lived and worked at the junction of two eras, historical and literary. His work, not knowing the regional framework, was sensitive both to the original Azerbaijani literary tradition, in

which the transition from romanticism of "classical type" to neo-romanticism at the end of the 19th - beginning of the 20th century was planned, and the type of Russian and European romanticism, whose impact is clearly felt when reading his plays. And if we take into account the fact that in Azerbaijan of this period there were all the historical, cultural and literary conditions for the emergence of a "new wave" of romanticism, then it is not difficult to understand the reasons for its formation and its prosperity (T. Fikret, 2004).

This was achieved in the work of H. Javid, whose literary mission, as well as his achievements, can be explained by his synthesis of Eastern and European romantic traditions, the creation and improvement of the genre of lyric drama or dramatic poem, going back, on the one hand, to Fizuli ("Leili and Majnun"), on the other hand, to a powerful layer of European romanticism.

CONCLUSIONS.

At the beginning of the 20th century, the literature of the "wealth of the world", under the influence of French literature, played an important role in Turkish literature. As in the Turkish intelligentsia of the "wealth of the world", Hussein Javid, who thought and wrote with Turkish thought in Azerbaijani literature of the twentieth century, achieved great success.

The Azerbaijani romantics of the early 19th century, including Hussein Javid, brought to literature a new spirit, new themes and new genres, as well as a number of traditions of European literature: themes, genres, styles, rhymes and much more reflected in the poet's work. The artistic researches of the philosopher poet, who for over 750 years has transferred the genre of the sonnet, the march, the glossary to Azerbaijani literature, embody the poetic systems of East and West.

Javid's knowledge of European literature comes from his connection with the literary milieu of the Ottoman Empire, in addition to European folk artists and Ottomans such as Namik Kemal, Abdul Hamak, Taufik Fikret, Shahabaddin, who mastered European literature and created new genres. samples were studied. All this, the familiarity of the Azerbaijani literary environment with Western

literature, has led to the establishment of relationships. Thus, at the end of the 19th - beginning of the 20th century, Azerbaijani literature was enriched with European themes, genres and images. The development of Western poetic traditions in Turkey through the publication of the publication "The wealth of mushrooms" has led to the emergence of a sublime drama in Azerbaijani literature.

Expressing their feelings and thoughts using dreams and symbols, the similarity of styles in the works of K. Bodlor, T. Fikret and H. Javid is proof of the interconnection of French, Turkish and Azerbaijani literature. The penetration of poetry and paranormal poetry in Turkish literature, thanks to the work of Javid, has enriched the Azerbaijani novel with genre, painting and style, as well as an arsenal of images and expression. In this sense, the confrontation with Baudelaire, Fikret and Javid is a combination of three: French, Turkish and Azerbaijani literature, as well as three poets and three cultures.

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