

Research Issues of Azerbaijani Romanticism in Mammad Jafar's Creativity

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ABSTRACT

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The article elaborates a prominent representative of the history of literary and theoretical thought of Azerbaijan, the services of academician Mammadjafar Jafarov in front of Azerbaijani literary criticism, and the appreciation of Mammadjafar's heritage by Azerbaijani literary studies. It is noted that Mammadjafar Jafarov is such a giant figure of our scientific thought that the representatives of the literary school he created have rendered exceptional services in the formation, enrichment, and secularization of our literary studies. At the same time, the attitude of the masters of our scientific thought and his students towards Mammadjafar's work is also highlighted in the article.

Keywords: Mammadjafar Jafarov, academician, romanticism, critical realism, literary process

Introduction

Professor Abbas Zamanov wrote in one of his notes: "Fortunate is the person whose personality, like his most beautiful work, remains a memorial for us tomorrow and in the future. Mammad Jafar was our unique intellectual whose personality is the most beautiful work..." The most complete and perfect book about the "I" of our literature and personality is Mammad Jafar's work as a whole" (9).

Mammad Jafar was one of those giants who constantly followed the processes taking place in world literature along with Azerbaijani literature, looking for similarities and parallels. His monograph "Romanticism in Azerbaijani literature" defines scientific-theoretical principles for Azerbaijani literary studies. In the works by M.Hadi, H.Javid, A.Sahhat and other Azerbaijani romantics, while accurately expressing the opposite point of the aesthetic-theoretical principles of romanticism, analyzing and researching their works in a comparative way with world romantics such as Byron, Schiller, Lermontov, Henrich, Heine is the scientific uniqueness of Mammadjafar.

Text. Just as it is impossible to imagine the theoretical foundations of Azerbaijani romanticism without Mammadjafar, the second direction of his creativity was fuzuli studies. The two poles of the academician's scientific creativity were romanticism and fuzulism. The subtle point at the base of his research on Azerbaijani romanticism is that romance and romanticism are not the same concepts. He wrote about the concepts that are sometimes equated in classical aesthetics: "...romantic quality, romantic style, romantic manner did not belong only to romanticism, it is a general aesthetic quality characteristic of artistic creation in general; it is one of the general characteristics belonging to the nature of artistic creativity; more precisely, artistic creativity it is one of the opportunities that have been tested for centuries" (10, p. 4).

In terms of working out the theoretical bases of romanticism in the history of our scientific thought, it is necessary to show the specificity of the studies and theoretical considerations until the forties, and admit that romanticism cannot find a conceptual solution based on a fundamental theoretical-methodological principle in them

as a method, trend. In Mir Jalal Pashayev's work "Literary schools in Azerbaijan" (1905-1917), "XX century realism and romanticism are evaluated for the first time as a separate historical-aesthetic category, a literary school" (6).

It is worth remembering that even at that time, critics in literary criticism focused on the theses that events related to the school of realism or romanticism contradicted each other. But Mammadjafar Jafarov insistently expressed the fact that contradictions do not have the same expression, the same content, the same goal. He wrote about it as follows: "In 1919, Kazımoglu (writer Seyid Huseyn N.A.), who was more engaged in literary criticism at that time, published an article entitled "Open Criticism". In the article, the author only wanted to explain the young Jafar Jabbarli's stylistic features, creative features, creative method whether he is a realist or a romantic, but he could not come to a reasonable conclusion" (11, p. 5).

Academician M. Hadi wrote about him: "Mohammed Hadi put forward sweet dreams and hopes against bitter truths and reality. Huseyn Javid's romanticism, which is concretely different from them, has realist elements, is militant, "struggle romanticism". And he continued this style until the end" (1, p. 9). In Mammadjafar's thoughts, romanticism and the individual approaches of romantics were distinguished, and the requirements of the literary trend were also taken into account.

Speaking about the stages of formation of romanticism as a literary trend, the famous literary critic notes that romanticism in the years 1905-1917 should be distinguished by its style and individual qualities. Mammad Jafar could classify different approaches according to the period and the author of the idea. The literary critic specifically noted that "the content, theoretical-aesthetic principle in the ideas of the first, and artistic perception, artistic features and the subject were brought to the fore in the second" (5, p. 33). It can be said that M. Hadi, based on Mammadjafar Jafarov's approach, called the human race for freedom. He was generally against social injustice and despotism. In his approach to H. Javid, the eminent academician emphasized that Javid wanted to see a person spiritually free, he was looking for beauty and love everywhere. In one of the interesting considerations regarding Mammadjafar's concept of romanticism, the argument is that "Hadi loved Shakespeare, Schiller, Hugo-West, and was chosen because of his inclination towards the West, while H. Javid spoke more about Khayyam, Sadi, and Hafiz. Romanticism is more of a moral and spiritual phenomenon. And realism is a concrete understanding of material goods" (5, p. 33).

In 1942, M. Jafar's article about M. Hadi "Who will forget you!" was a solid response to the literary-historical process, to the environment that said "Reject Romanticism" on a pan-Soviet scale. Because, in the 20s and 30s, the concept of "Realism - materialism, romanticism - idealism" prevailed. It was an example of Mammadjafar's courage that he wrote in his monograph "Huseyn Javid" in 1960: "We did not have a work or a definite word about Javid. When I undertook this task and began to study Javid, I faced a second and more difficult problem. It was the problem of romanticism in our XX century literature" (7, p. 4).

Mammadjafar was the first to express the essence of romanticism as method, current and style, and clarified the structure of method-current-style in literary theory. For the first time, the prominent literary critic came to the essence of the term "reactionary romanticism" and put forward its unfoundedness, in general, he worked out the essence of romanticism as a literary movement, its theoretical and conceptual foundations. The literary critic's monographs "Romanticism in Azerbaijani literature" and "Huseyn Javid" fully reflect the development issues, reference and development stages of the national-theoretical idea of romanticism. These works appear as the main guiding factor of the scientific opinion about romantic literature in the literary studies of the 60s and 70s. The author takes romanticism as a method and trend, fundamentally involves in research its theoretical-aesthetic principles, problems of ideas and poetics, its genesis, ideological and artistic structure relations with critical realism.

In the researches of Mammad Jafar dedicated to the creativity of the representatives of XX century romanticism, the cognitive principles of this literary school, aspects related to classical philosophical concepts, as well as the scientific considerations arising from the logic of romantic works, their idea, plot, image and character analysis make this creative method a legitimate stage of national-artistic thought. gave reason to comment. In recent years, along with the literary and philosophical influences that conditioned the enlightenment in Azerbaijan, attempts to visualize the role of pantheistic teachings in the history of our national thought directly confirmed the scientific and practical importance of the concept put forward by academician Mammad Jafar as the right way to search for the cognitive foundations of romantic literature first of all in the history of national-philosophical thought. Mammad Jafar was the first to put forward the unscientific nature of dividing XX century Azerbaijani literature and romanticism into internally contradictory, opposite fronts.

In our literary studies, romanticism and realism were usually presented as opposing literary fronts. In this regard, Mammad Jafar noted that "... the difference between realism and romanticism of the period we are talking about is not primarily in their external stylistic features, but also in the content of ideas, creative method" (1, p. 18).

And clarifying the opposite opinions in this field, the literary critic wrote that "between 1905 and 1917, there were no theoretical opinions (critical literary scholars) about the characteristics of Azerbaijani romanticism. Although several articles have been written that talk about the aesthetic principles and requirements of romanticism in general, in these articles we do not find a clear idea about Azerbaijani romanticism in particular" (1, p. 5).

For this reason, the ideological-artistic characteristics of romanticism in Azerbaijani literature were not revealed until the researches of Mammad Jafar, the nature of its main branches, its position in our literature was not clarified, researchers showed romanticism as a stage after realism. For this reason, Mammad Jafar's romanticism studies define the theoretical-aesthetic principles of the literary trend, and have a unique place in the field of literary theory and scientific scale of Azerbaijan. In the monograph, along with national romanticism, the distinguishing aspects of Eastern romanticism were also characterized, and a conceptual approach to the literary trend was exhibited. Mammad Jafar's monograph is a fundamental scientific base that talks about the history, theory, traditions, representatives and followers of national romanticism in Azerbaijan, and a valuable resource that stimulates future research.

It was difficult to see and accept romanticism as a method of artistic creation and a literary trend in the difficult times of the Soviet era, and Mammadjafar Jafarov, in addition to fulfilling this mission, was not satisfied with studying the works of Huseyn Javid, the flag bearer of Azerbaijani romanticism, from the point of view of romanticism aesthetics, he created a large school of literary studies. In 1961, Mammadjafar defended his dissertation on "Huseyn Javid and progressive romanticism in Azerbaijani literature", the theoretical and aesthetic foundations of progressive romanticism were studied in detail, the forms of manifestation of the aesthetic concept in the works of Muhammad Hadi, Abbas Sahhat, Abdulla Shaik, the ideological features of progressive romanticism, the love of country in romantics, the issue of East and West, humanism, women's freedom, attitude to independence found its scientific interpretation in the work of the writer. In that dissertation, the manifestation of romanticism in Huseyn Javid's work, the influence of Mr. Javid's work on the formation of romanticism in Azerbaijan, the theoretical basis of Javid's art, and aesthetic-artistic merits were extensively explained. From this point of view, M. Jafarov's monograph "Huseyn Javid" is a great research work written at the right time by a hard-working scientist, a great respect for the personality and art of Mr. Javid, who is at a point of pain in our literature due to his relative fate and life. Mammadjafar's greatest contribution to our literary studies and Javid studies was that he founded a great school that studied Javid's personality, heritage, and artistic peak. In the Javid monograph, the academician's attempt to show the factors behind the attitude of the regime to Javid and clarify the facts of repression leads to the conclusion that in the "Introduction" the researches of Hanafi Zeynalli, Mustafa Guliyev, Mehdi Huseyn, Akbar Agayev are mentioned, and their opinions towards Huseyn Javid were not so cruel, "it was kind criticism" (2, p. 15). The second point was that Mammadjafar Jafarov did not bring figures such as Ali Nazim and Mammad Kazim Alakbarli, who had a strong relationship with Javid Efendi, into this context, and did not even feel the need to talk about them.

At the same time, the researcher not only did not touch on the studies of the critics, but he did not even need to mention their names, as he sharply opposed H. Javid in the monograph. Because these critics subvert the work of a prominent poet with the stick of Bolshevik criticism, find major flaws even in the smallest details, sometimes treat Javid's work with a hostile prejudice, not critical, and in their articles it was clear that they were criticizing on the poet's work and, in general, on Azerbaijani literature. For example; In his articles, Ali Nazim has repeatedly criticized Javid's poetry and drama creations, showing that Javid's "Sayavush" has lost itself, and concludes that "Javid has not yet given his definitive answer to the questions of whom he should be with and whom he should trust...".

H. Javid's work was studied unilaterally until M. J. Jafarov, and the poet's rich literary heritage was underestimated. In this work, as the researcher himself wrote, "The goal was to study Javid's creativity as much as possible with all its contradictions, to determine his position in our literary history, and especially to "clarify the aspects that resonate with modern ideas in Javid's poetry" (2, p. 17).

"Huseyn Javid" monograph consists of five chapters. The first chapter is called "H. Javid's life, literary environment and first pen experiences". In this chapter, the life of the famous poet, his first literary experiences, his first dramas and the tragedy of "Sheikh Sanan" are discussed, and a wide literary and scientific analysis is given.

In the monograph, a number of moments of Javid Efendi's life are written according to the source base of the time when the work was written, or the documents that are not available in the archives are discovered later, so they reveal the gaps left open in the book. Thus, the investigative materials of Javid's exile period were examined, the writer's pedagogical activity in Ganja in 1912, and his educational period in Istanbul were studied in the light of new documents, and these points were not reflected in Mammadjafar's monograph. For example, in 1938, when Javid answered the investigator's question, he stated that "in 1912, he taught at the "Madrasah-spiritual" in Ganja" (8, p.

49), or Javid not in 1903, but in 1905. He went to Istanbul in May and returned to his homeland from Istanbul in 1910. It should be noted that these dates were reflected in Javid's statements during the investigation, so they are valid as a primary source.

Javid, in accordance with the aesthetic ideal principle of romanticism, showed wars as the cause of the destruction of humanity in all his works. In the poem "Towards the Sunset" written by Javid in 1915, a well-known point is drawn into the center of attention, and the poet's anxious thoughts are reflected in the following way:

"Big heads are fogged up and fire erupts every moment
Swords, bayonets, cannons, rifles thunder and shine.
A person who is incomprehensible to each other and disrespectful!?
Officials are devastated, firestorms are breaking out.
But I don't know why these horrors, these atrocities?
Ajab khalimi insafu - the whole world from prosperity!?" (3, p. 94).

The fight for world domination, wealth and power led to the destruction of humanity in Javid's age, the "human" factor was forgotten in the center of all these wars. The poet who was amazed that "the world has become a slaughterhouse, not alas, but because of cruelty" continues the same motives in "War and Disaster";

"What is this terrible disaster? What is this terrible thing?
What is this grudge? What is this trouble?
Is the end of Tamaddud atrocity, what is it?" (3, p. 63).

In H. Javid's work, struggle, human rights, the violation of these rights, the problem of social injustice observed in the society are highlighted, the poet's anxious thoughts were expressed in poetic language. At the moment when the problems of "a new genre, a new subject, a new hero and, as a whole, a new author of poetics" and "the fate of 20th century Azerbaijani romanticism" (4, p. 11) are on the agenda, Huseyn Javid's great ideas are illuminated in his wide and multifaceted creativity, and at the same time, Javid of our literary thought, no doubt, is reflected in a wide, comprehensive and complete content in the romanticism studies in academician Mammadjafar Jafarov's romanticism researches in which the theoretical-aesthetic principles and essence of Javid's romanticism became clear.

One of the points that attract attention in Mammadjafar Jafarov's romanticism and Javid studies is the attitude and approach of Javid to Sheikh Sanan and the academician to Sheikh Sanan. Mammad Jafar looks at Anton and Simon, who want to come between Sanan and Khumar in the "Sheikh Sanan" tragedy, through the eyes of the environment, the real reality. Khumar loves only Sanan, and Sanan only loves Khumar. Javid and Mammadjafar Jafarov approach to negative and positive dissatisfaction of society, relatives and friends between two religions, two nations, two people. H. Javid raises his voice of protest against the value code of the society, which causes lovers to stay apart, the situation created by mass interests and taboos. On the other hand, the eminent literary critic tries to highlight the weakness of the opposite sides in the relations between two people, or even the lack of struggle of young people in solving the problem.

From this point of view, we can say that with this work "written against religious bigotry" (2, p. 78), Javid called people not to run away from the truth, but to find the truth, understand the truth, and self-awareness. It can be said that this work is "a collection of Huseyn Javid's universal gnostic knowledge" (8, p. 77) and Javid has shown that with this work "he was able to bring the Sufism mentality from the solitary to the theater" (2, p. 77).

It can be said that academician Mammad Jafar's attitude towards Javid's legacy is very typical, as he scientifically summarizes the attitude of literary criticism towards Javid. He writes: "We cannot give the works of "Sheikh Sanan", "Iblis" and "Sayavush" to our enemies at any time and under any circumstances. Huseyn Javid is the son of the Azerbaijani people. His poetic creativity is included in the treasury of the national wealth of the Azerbaijani people. Our duty is to give the right value to Huseyn Javid's legacy. We must approach this heritage with caution and sadness" (2, p. 15).

Mammad Jafar, who focuses on the relationship of man to man in H. Javid's works, summarizes his thoughts and emphasizes that national and religious feelings, interests, and even taboos are doomed to destruction in front of "Great human love" (1, p. 144).

Mammadjafar Jafarov was very good at expressing the theoretical foundations of the romanticism literary trend in general and every moment of the path of Azerbaijani romanticism starting from the core in a precise, detailed, complete content and expression, in a fluent style. On the one hand, because romanticism was able to easily influence the human factor of the period when it came to our literature with iron, rich, aristocratic elite. Azerbaijani romanticism was able to form a solid model in terms of embracing the values of the classical romantic worldview and

including secular essence and aesthetic principles. Because the thoughts that disturb the romantic hero in the world experience, the values and the realities of the environment that do not allow him to be happy are brought to the target of criticism starting from the first pages of the literary text, the targeted criticism that helps to define the aesthetic-artistic ideal at the same time promises great hopes to the reader by pointing out a way out formed a column. Because, in general, the relationship between man and the creator, man's understanding of his creator, and similar points occupied our Sufism literature for many centuries. In contrast to Western romanticism, the hope for a bright and pleasant future of man, people, nation and nations, which is a particle of God, had a more convincing effect in Eastern aesthetics.

Conclusion. In general, the study of academician Mammadjafar Jafarov's romanticism research creates a basis for drawing attention to a number of points.

Romanticism rises above the human factor, serves the enrichment of the spiritual world of a person, his feeling rises as a voice of passion for the taboos of the real world that hinder the enrichment of his spiritual world and his spiritual life, and this point was fully reflected in Mammadjafar's romantic studies.

In Romanticism, artistic images, life scenes served to enrich the writer's own spiritual world, consciousness and artistic thinking.

According to the romantics, romanticism was "the ideal of a desired happy future" (1, p. 43). With their bright and enlightening deeds, the owners of intelligence and understanding had deep hope for a great future and paved the way. In order to overcome the obstacles on this path, the literary hero was armed with the ideas of the author and threw himself into the field of intense struggle.

We have come across the concept of romanticism in literature in several forms. They were classified as "Classic romanticism", "Eastern romanticism", "Western romanticism", "Azerbaijani romanticism", "Classical Western romanticism" in the Soviet era, "Pure romanticism" was classified as "Romanticism", "Progressive romanticism" and a known classification has been elaborated comprehensively in the works of academician Mammadjafar Jafarov.

M. Jafarov comprehensively researched, systematized and conceptually brought XX century Azerbaijani romanticism to the scientific level as a whole concept.

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