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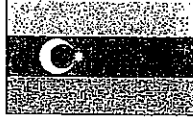
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MODERN AZERI LITERATURE

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The Azerbaijani literature that started under the Western influence in the eighteenth century has today different names: Modern Azerbaijani literature, New Azerbaijani literature, Azerbaijani literature, and Soviet Azerbaijani literature. The Soviet Azerbaijani literature that improved particularly after 1920 has various divisions. These divisions were generally based on political developments. We are going to use the title, Modern Azerbaijani literature, since this title covers all the stages of the Azerbaijani literature that started under the Western influence. On the other hand, we hope that Azerbaijani and Turkish scholars will provide a solution to these disputes in a very short time.

The Azerbaijani literature under the Western influence started when Russians entered the Caucasus. As of the eighteenth century, the influences of the Ottoman and Persian Central Administrations over the Caucasus started to decrease. The political vacuum and turmoil in the region resulted in the emergence of small, autonomous khanates. Taking advantage of this, Russia started to enter the Caucasus in the early nineteenth century. The nineteenth century was witnessed a series of that were waged by Russia to invade Azerbaijan. Even in the early years of the century the northern region of the Aras river was invaded by Russia (1828). On the other hand, taking the control of the Caspian Sea Russia divided the Caucasus into six provinces and integrated them to "the Caucasus General Governorship" with its center in Tbilisi.

Till the early nineteenth century, Tabriz transferred its function to Tbilisi. When Tbilisi became an industrial, trade and cultural center this region became a frequented place for travelers, Khazars and statesmen. After the "Decemberist"¹ movement that took place in Russia was prevented in 1828 many revolutionaries were sent into exile in this city. Tbilisi filled with revolutionists, revolutionaries, pro-free-

doms, and supporters of constitutional monarchy. This atmosphere affected deeply the Azerbaijani officials² of the Education Ministry who lived in Tbilisi and other intellectuals.³ The intellectual movements in Europe and Russia and other innovative reforms reached Tbilisi in a very short time and from here to its environs.

As the result of the Russian invasion that started in the Caucasus in the nineteenth century, the Azerbaijani literature divided into two branches: The Northern Azerbaijani literature took a contemporary shape due to the Russian influence while the Southern Azerbaijani literature faded away gradually inside classic traditions and became the imitation and follower of the past. The classical literature maintains its popularity both in the South and in the North. The poems attributed to old prominent poets such as Fizuli and they were imitated.

As for the Folk literature, it enjoyed its most magnificent times in this century. There are hundreds of folk stories wandering minstrels told with the accompaniment of his saz, a stringed instrument. While the minstrel type tradition maintained, the number of folk poets increased very rapidly. The folk poetry raised prominent names such as Vakıf, Kasım Bey Zakirî and Elesker etc. particularly in written literature.

After the Russian invasion, Tbilisi acting as the center of the Caucasus became a cultural center too. After Russians settled in this region, the Russian schools they opened started raising the first intellectuals and scientists.

Learning the Russian language very well, this young generation started knowing and learning the European civilization with the help of men of letters in Tbilisi. The ideas such as liberty, democracy and populism etc. that emerged in Europe after the French revolution had substantial effects on this generation. However, the Western thought was not local and national like in the first modernist intellectuals in



Nizami Hamse (1446-7).
(TSM. K.H, 786, 239 b.)



Russia. This situation resulted in three different reactions. Some people became introverted rejecting the Western idea completely while some others adopted the "Reformist Westen" thoughts rejecting partly or completely the religious and national culture. Taking the intellectuals in Turkey as the model some other people adopted a "synthesist" stance.⁴

Most of the people who lived in the regions that were mostly populated by Russians or who worked for the Russian state or military adopted the reformist thoughts. The intellectuals who rejected the Russian lifestyle completely had an inclination in the Islamic reformist movements emerging in Turkey, Egypt, India and Iran. This second inclination became popular among the Russian Moslems after 1850 and gathered many supporters.

Pioneers of the Modern Azerbaijani literature were mostly the intellectuals and scholars who served in Russia. Teaching orientalism in Petersburg University, Mirza Cefer Topçubaşı (1784-1869) is one of the first representatives of this generation. Other prominent names among them are: Mirza Kazım Bey (1802-1870), Abbaskuluğa Bakıhanlı Küdsî (1774-1846), Mirza Şefi Vazeh (1794-1852), Kasım Bey Zakir (1784-1857), İsmail Bey Kutkaşınlı (1806-1869).⁵

They learned Russian language and French very well, at the same time started following closely the intellectual movements in Europe. This generation became the founder and also the first representatives of the Modern Azerbaijani literature. The first works in modern terms were written by this generation.

As of the second half of the nineteenth century, the Azerbaijani press started becoming active. The first Azerbaijani paper with the name "*Ekinçi*" was published by Hasan Bey Melikof Zerbabi in Baku in 1875. The other papers "*Ziya*", "*Ziyanı Kafkasiye*" and "*Keşkül*" followed it.

"*Educationalism*" and then "*populism*" constitutes the basic characteristics of the literature. The Azerbaijani literature became widespread with the works such as papers, novels, stories, theatres etc. In a very short time successful works were produced in these fields. Translations from European and Russian literatures were made and the first textbooks were prepared.⁶

In 1850s the reforms and changes made in administrative, social and economic fields began to be settled. Baku improved very rapidly; in the following years it acquired the qualifications to replace Tbilisi as the center of culture and civilization.

In parallel with these changes in the social life, new thoughts emerged and modern works were written in the Azerbaijani literature. After 1850s "*educationalist democratic*" thoughts started to dominate the modern literature. The works dealt with such subjects as the liter-

acy of people, social corruptions, oppression and also patriotism, populism and need for liberty.

After 1850s Mirza Fetheli Ahunzade (1812-1878) became the most prominent representative of the Azerbaijani literature. Ahundzade was a play writer, poet, thinker and reformist. Ahunzade considered that the theatre was an instrument to educate the society, remove the bad habits and social corruptions. After 1857 he dealt with the "*alphabet*" matter, which constituted the most important part of his intellectual life. Considering first reforms on the Arabic letters Ahunzade, then, rejected the Arabic letters completely after 1877 and accepted a new alphabet idea that was based on the Latin letters.

Another prominent name of this period is Seyyid Ezim Şirvani (1835-1888). Being the most important poet of the century Şirvani became very popular for his effective satirical poems. He had a unique place among the revolutionist, revolutionary and educationalist persons of the time. Broadening the modern literature with its poems he illuminated many intellectuals with his "teacher" identity and showed them the true path. He helped to raise youngsters such as Sabir and contributed to the development of modern movement in Azerbaijan.

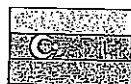


Woman head-gear, Azerbaijan

The early twentieth century is the time when important events took place in Azerbaijan and in the Tsarist Russia. Baku improved very rapidly thanks to its oil industry and became a center of culture and civilization in a very short time. The center of culture and press in the Caucasus was no longer Tbilisi but Baku. Papers were started to be published in Baku, the city acquired a European identity in a very short time.

After the Russian revolution in 1905, Azerbaijan enjoyed a wind of liberty, although partially. The censorship on the national press was lifted. Religious and national associations were established, new papers and magazines were published. Turks in Russia started establishing political, intellectual and literary relations with each other. As the natural result of these close relations common tendencies emerged. "Creating a common written language" attempt was the most striking of them. These tendencies were supported with such periodicals as "*Sırat-ı Müstakim*", "*Türk Yurdu*", "*İkdam*" in İstanbul, "*Tercüman*" in Bahçesaray, "*Hayat*", "*Füyuzat*", "*Şelale*", "*İrşad*", "*Açık Söz*" in Baku. Together with the approximation of languages mutual relations in political and literary fields reinforced the ties between the Azerbaijani literature and Turkey in the first quarter of the twentieth century.⁷

After the declaration of the constitutional monarchy in Turkey in 1908 a lively intellectual and liberal atmosphere was created in İstanbul, which affected substantially the Turks in Russia. Political, intellectual and literary activities in Turkey had their effects on



Azerbaijan after 1906. The Azerbaijani intellectuals who received education in Turkey played an important role in it.

In the years after 1905 the Azerbaijani literature woke up, learned about the world and acquired its own identity. In these years the Azerbaijani literature was under the influence of the literary movements and political developments taking place both in Turkey and in Russia. The Azerbaijani literature was under the influence of three important tendencies in these years: Turkism movement in relation to Turkey, Pan-Islam in relation to Turkey, Iran and other Islamic countries and finally contemporary, political and socialist movements in relation to Russia. The Azerbaijani literature followed the European literature via Turkey. In 1920s it was under the influence of socialist movements.⁸

In this context, the Azerbaijani literature in the first quarter of the twentieth century had the representatives of these three tendencies. Apart from all these tendencies, there was a literary school, its members synthesized with calmness these tendencies in accordance with the situation that Azerbaijan was in at that time, and they seemed to have chosen the most appropriate one for their country.

They are called as "Mullah Nesreddinists". They had a political and social humor magazine that was published in Tbilisi in 1906 by Ö. F. Nemanzâde and Celil Memmedkuluzâde. With this humor magazine, a group of like-minded men of letters, poets was formed. M. E. Sabir (1862-1911), Ebdürrehim Bey Hakverdili (1870-1933), Memmed Seid Ordubadi (1872-1950), Alikulu Kemkûsar (1880-1919), Ali Nezmi (1878-1946), Salman Mümtaz (1884-1937) and such other writers and poets gathered around this magazine.⁹

Hüseyin Cavid (1882-1941) was one of the most important men of letters and he was himself a school. He was a poet and play writer. He studied in Iran and then in Turkey. Although he was a romantic poet, realist tendencies were also often observed in his works. In his first poetic periods, he was affected by Abdülhak Hamid, Rıza Tevfik and Tevfik Fikret. He has such dramas as "Bahar Şebnemleri", "Keçmiş Günler", "İblis", "Uçurum", "Peygamber", "Şeyh Sen'an", "Topal Teymur" that were written in prose or verse. He was the most influential poet of his time and the most important play writer with his dramas. His works were staged in Azerbaijan for years; his language is simple and close to the dialect of Turkey.

Mehemmed Hadi and Ahmed Cevad are also among the romantic Azerbaijani poets of the time. Hadi (1879-1920) uses a very complex language and is like a star who attaches due importance to liberty and justice. He also sympathized Turkism and Pan-Islam movements in Turkey. He led a stormy, adventurous and depressive

life. Where and when he died remains unknown. He was affected by Namık Kemal, Fikret and Hamid.

Ahmed Cevad (1892-1937) adopted the National literature movement in Turkey. In this context, he wrote ebullient metrical poems in which he used a simple language. He has two poem books named "Koşma" and "Dalğa". In his poems he wrote until 1920, he appeared as the most charming and exuberant poet of the independence of Azerbaijan. Ziya Gökalp's thoughts, Mehmed Emin Yurdakul's poetic understanding had effects on him. He led an oppressed life in the Soviet era, he dealt with the new lifestyle, social and political changes. Ahmed Cevad was among the prominent representatives of the romantic Azerbaijani poem. He was also the poet of the march "Fluttering Black Sea (Çırpırdı Karadeniz)" which is still very popular in Turkey and Azerbaijan.

Abbas Sehhet (1874-1918), Abdulla Şaik (1881-1959), Samed Mensur, Abdulhalık Cenneti, Abdulla Bey Divanbeyoğlu, Seid Selmasi are other romantic names in the Azerbaijani literature. Heyat, Füyuzat, Teze Füyuzat, İkbâl, Şelale, Dirilik were the periodicals advocating this movement.

On the other hand, the prose remained inactive until the nineteenth century in the Azerbaijani literature; it didn't improve as much as poem. Ahundzade helped to improve the prose. It continued improving in the Ekinçi paper and mostly in the articles of Zerdabi. Such writers as Sultan Mecid Kenizade, Neriman Nerimanov, M. S. Ordubadi, Abdulla Şaik, Seyid Hüseyin, Yusif Vezir Çemenzeminli, E. Hakverdili, N. Vezirli etc. contributed the development of the prose.

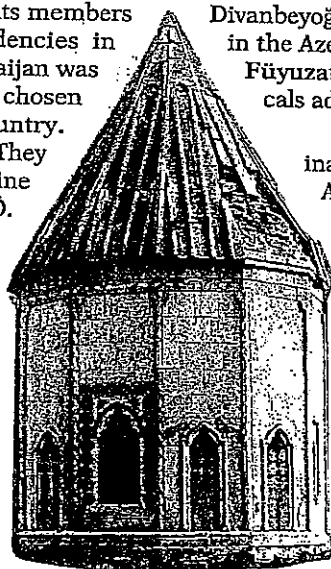
The first European novel in the Azerbaijani literature is "Bahadır ve Sona" (1896-1899) of Neriman Nerimanov. Among the first novels are Memmedkuluzâde's "Danabaş Kendinin

Ehvalatları" (1894), M. Said Ordubadi's "Bedbeht Milyonçu Yahud Rızakulu Han Firengimeab" (1914), Abdulla Şaik's "Esrimizim Gehremanları" (1909-1918).¹⁰

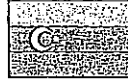
THE AZERI LITERATURE IN THE SOVIET ERA (1920-1991)

Emerging in the mid nineteenth century and developing as of the first years of the twentieth century, the Azerbaijani literature is named "The Soviet Literature" after the late 1920s. Shortly, the period between 1920 and 1991 is named "The Azerbaijani Soviet Literature"

After the Soviet Russia had invaded the National Republic of Azerbaijan on April 27, 1920 and the Soviet government had been established, the number of works with socialist-communist characters in the Azerbaijani literature increased. Publishing the works that includ-



Tomb in Dorbatlı village, Karabagh



ed romantic and nationalist elements was prohibited. All the activities and works of the Musavat Government in the areas of education and civilization were banned. Communist writers produced works taking the contemporary Russian literature as the model.¹¹

Historians of Literature have generally examined "the Azerbaijani Soviet Literature" in four parts.¹²

1. PERIOD OF THE FORMATION: STRUGGLE FOR SOCIALISM (1917-1941)

The movement overthrowing the Tsarist regime started to affect the Caucasus and finally Azerbaijan. This movement overthrew the "Democratic Republic of Azerbaijan" and dominated the region.

The Soviet government aiming to realize its own ideology embarked on the "restructuring" movement. Socialist state forced changes in every field of life to create the "time of the new men" it envisaged. The Communist Party took advantage of the power of art and literature. Intervening directly in the literature, science and art the Communist Party created a "Proletarian literature" to change the state structure completely and make people to adopt the new regime rapidly.

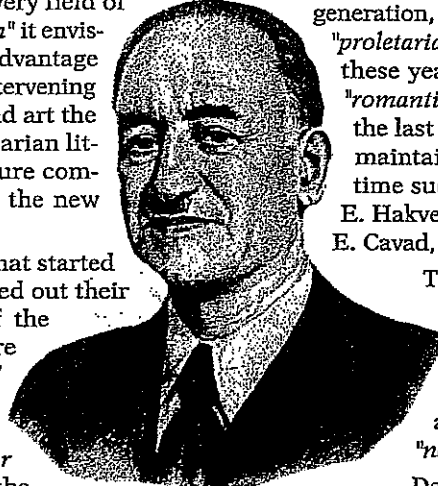
Most of these literary groups that started forming as of the early 1920s carried out their activities under the patronage of the *redaksiya*¹³ and clubs. These are "Zehmetkeş Edipler ve Şairler ittifakı" (1922), "Edebiyyat Cemiyeti" (1925), "Kızıl Kelemler ittifakı" (1926) and "Azərbaycan Proletar Yazıçılar Cemiyeti". (1928).¹⁴ Authorities of the Communist Party tried to reorganize them on June 15, 1925 due to the fact that they harmed the policies of the Party in the field of literature. When the nationalist intellectuals increased their influence gradually in these associations "Edebiyat Cemiyeti (Literature Association)" was abolished and this duty was transferred to "Kızıl Kalemler ittifakı (Red Pens' alliance)".¹⁵

The objective of this association that was founded by the Communist Party was to raise "would-be men of letters" to serve the Soviet regime without reservation. Due to the non-existence of influential and talented men of letters in the Party, these people were chosen from non-party circles. To this end, an association of "çığırdaş (contemporary)" writers was founded in addition to chief communist men of letters. Contemporary writers were those who didn't oppose the Soviet regime in principle in accordance with the understanding and ideas of the Communist Party, and were ready to cooperate with it in the field of literature. Formation of a literary group outside the party was appropriate both for communists and nationalists. Communists hoped to gain the support of some talented youngsters in this group while nationalists hoped to join this association to publicize

their thoughts and poems since they didn't have any other opportunity to publicize their works freely.

As of 1930s a party-oriented understanding dominated all the fields of art. The artists used voluntarily, or were forced to use the ideas of "the socialist realism". The Azerbaijani literature witnessed the foundation of a socialist tradition and the demolition of the former traditions and a change in the human values until World War II. In this period, most of the books were written taking a clear stand without reservation, they were deficient of literary values and were used as the pieces of political propaganda. Particularly during Stalin's reign in which each and every person hesitated to open his mouth, it was very difficult to produce works of art that included real values.¹⁶

This movement that was started around the "Communist" paper became popular among the young generation, it became very powerful thanks to the "proletarian criticism" that was established in these years. On the other hand, "realist" and "romantic" art understanding that started in the last decade of the previous century was maintained by the prominent artists of the time such as C. Memmedkulzade, H. Cavid, E. Hakverdili, N. Vezirli, A. Şaik, C. Cabbarlı, E. Cavad, S. Hüseyin.



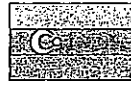
Mehmed Emin
Resulzade

These artists were against the foundation of the "Soviet Republic" instead of the National-Democratic Republic of Azerbaijan. For this reason, two main groups emerged in the arts: "proletarian men of letters" and "national men of letters".

Defenders of the national literature and neutral artists were deemed as the enemy of the regime and they were subject to the harsh prosecution. Some of them were sentenced, some were sent into exile or killed. Concerned about their lives some went abroad.

Beginning from the Tsarist period, Russia sent influential intellectuals, minstrels, mullahs and rich merchants of the regions it invaded into exile to the central regions of Russia. This situation reached its peak in the first half of the twentieth century. Exile became the destiny of Azerbaijani intellectuals, particularly poets. These exiles and escapes resulted in the emergence of the "Emigrant's Literature (Mühaciret Edebiyatı)" that developed outside Azerbaijan years later.¹⁷

In 1920s and 1930s the older generation poets such as Hüseyin Cavid, Ahmed Cavad, Abdulla Şaik, Cafer Cabbarlı etc. experienced some changes and tried to produce works, not conflicting with their life philosophies and the spirit of the time. In the meanwhile, a young generation of 1900s participated in the literary field and started to produce works in accordance with the conditions of the time. Therefore, in our opinion, it is better to start the Azerbaijani literature in the Soviet period with this generation.



Mikayıl Rızakuluzade (1905-1984), Osman Sarıvelli (1905-1990), Süleyman Rüstem (1906-1989), Samed Vurğun (1906-1956), Mehdi Seyidzade (1907-1976), Memmed Rahim (1907-1977), Mikayıl Müşfik (1908-1937) and Resul Rıza (1910-1981) are some of them.

1930s was one of the most stressful periods of the Azerbaijani literature. In these years, Soviet government completed its political structuring and increased its oppression on the poets and writers who were against the Leninist regime. Finally, such prominent figures as Hüseyin Cavid, Seyid Hüseyin, Ahmed Cevad, Mikayıl Müşfik, Yusif Vezir Cəmənzəminli, Bekirbey Çobanzade, Salman Mümtaz were arrested one night and taken out from their houses. They were charged with launching an armed rebellion, sabotaging the revolution made in the literary field and spying for Turkey. After a short trial in the special courts that were established, they were sentenced to death. Taking its place in history with the name "37 Massacre" this event had a deep impact on the Azerbaijani people.

The writers didn't have the chance of writing freely like it was before 1920. They had to write in accordance with the official and ideological thoughts. The association considered the social events and human relations from the "revolutionary" aspect that was named "socialist realism". A severe attack was launched on the old world, even the lifestyle and the Old literature as the natural result of it. Of course, the representative of the old was the association itself. Representatives of the old lifestyle didn't struggle with the Bolsheviks. The Bolshevik writers maintained completely the "dialectic fight" between the old and the modern. The attack that was started for the would-be sake of the people reached to the denial of the individual, accordingly "the human". Uneducated religious functionaries, tyrannical beys, people believing in superstitions, rich people, bourgeoisie, anti-socialists and anti-communists were publicized as the representatives of the old lifestyle. Against them were idealist communists, revolutionaries, workers, teachers, girls who represented woman rights and liberty of woman with their extra human features and efforts.¹⁸

Thus, the literary works that reflected the old-new fight were created artificially and roughly, the heroes enlivened by these works began to resemble each other. Simple slogans, unilateral ideological thought became the most important features of the controlled literature. The Azerbaijani literature was assigned to take the literature of "big brother Russians" as the model. As of the early 1930s, Maksim Gorki was the official model for the Russian people. Mayakovski and others followed him. After the "foundation period" the Communist Party advised the artists "to create works of perfect form that reflected the Socialist existence as high and multilater-

al, inculcated the spirit of loyalty to socialism into proletarians, were deeply based.¹⁹

In this period, the elucidated subject was generally the establishment of the Soviet sovereignty in Azerbaijan. Most of the works dealt with the years before 1920, that is, Azerbaijan before the establishment of the Soviet government. Scrumbling conditions of peasants, workers and young intellectuals, exploitation of religious functionaries, the rich, the illiterate and fanatic, bourgeoisie and beys were told. Then, salvation of the proletarian, the beginning of development and progress were described. The common feature of these works was heavy use of epic elements and the idealization of "revolutionaries".

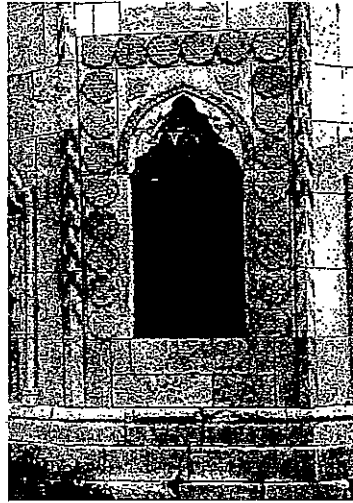
As a solution to these problems, some artists began to deal with the historical events and the events taking place in distant countries. Actually, this is the way artists have recourse to in the periods of censorship. Vezir Cəmənzəminli's "Kızlar Bulağı", "Kan içinde", H. Cavid's "Siyavuş", "Azer", "Topal Teymur", C. Cabbarlı's "Od Gelini", "Nesreddin şah", A. Şaik's "Nüşabe", S. Vurğun's "Vakıf", "Gelin Kayası", "Aslan Kayası", "Zencinin Arzuları" are the examples for this period.

In these years, such prominent artists as N. B. Vezirov, S. S. Ahundov, E. B. Hakverdiyev, H. Cavid, C. Cabbarlı and A. Şaik wrote several works.

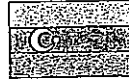
N. B. Vezirov's "Teze Eserin ibtidası" describes the Soviet foundation. Such plays of S. Ahundov as "Laçın Yuvası" (1921), "Çerhi-Felek" (1921), "Oktyabr inkılabı" deal with the discussions concerned with the Soviet sovereignty. His plays, "Karanlıktan Işığa" (1921), "şeytan" (1922) deal with the positive effect of the Russian revolution on Azerbaijan. H. Cavid's "Peygamber" (1922), "Topal Teymur" (1926) deal with religious and historical values. His "Deli Knyaz", "Siyavuş", "Heyyam", "Telli Sarı" describe the sceneries from the contemporary life and the romantic ambition of the revolution.

1930s-40s were the years in which theatre tended to advance. The years enriched the repertoires of theatre. Being contemporary was the main subject of theatre; on the other hand, historical subjects and the peoples' reaction to the revolution were also described. In the same years, the Azerbaijani theatre held performances in Moscow, Leningrad and Kazan and thus the Azerbaijani literature developed considerably.

In the drama work, "Almaz" (1930), C. Cabbarlı describes the contemporary life. The work deals with the class dispute and the peasants' approach to collectivism. The play, "1905. ilde" describes the friendship between peoples, as for "Yaşar" (1932), it describes the life in the city. The "Heyat" play of İ. İbrahimov is the most developed theatre performed in the Azerbaijani



Detail from the window of the tomb
Dorbatlı village, Hacı, (1314)



stage after C. Cabbarlı. "Madrid" play describes the Spanish youngsters who fight with the fascist for the cause of independence and democracy. S. Rustem's "Kacag Nebi" deals with the struggle of Nebi, the hero, against oppressions. In these years, historical dramas were accompanied by new-type comedies. Sabit Rehman's "Toy" play describes the matters from a humorous aspect. The writer causes people to think while laughing. "Haşbehler" has a delicate humorous aspect.²⁰

2. WAR PERIOD (1940-1960)

World War II (1941-1946) caused the start of a big struggle against fascism across Russia and fascism was accepted as the enemy of all the people. After a very short time Azerbaijan found itself in the middle of the war.

It is possible to mention the Azerbaijani poetry of the war period in two periods: the period of 1941 and 1942 including the call for mobilization and war, the period dealing with the war after these years. Works written in this period describe the deep impacts of the war on the spirit of people, inner world of soldiers. Voiced calls and dry books started to be replaced by the expressions of spiritual thoughts and human emotions.²¹

The war was, of course, the dominant subject held in the works of World War II period. Works written during the war were aimed at giving courage and confidence to the people. A generation was raised. They participated in the war as young soldiers, after their return they wrote books including the memories, feelings and impressions of the war. In their works, "the reality of war" was dealt with, there was a contradiction in most of these works between lively and shivering elements and the unilateral approach observed in most of these works. The writers used story, novel and theatre as instruments and described the exoticism in distant countries during the war.²²

Mirza İbrahimov (1910-1993), Sabit Rehman (1910-1970), Enver Memmedhanlı (1913-1990), İlyas Efendiyev (1914-1996), Süleyman Veliyev (1916-), İmran Kasimov (1918-1981), started their works during the war and they developed their abilities after 1946 and provided the developed examples of the Azerbaijani prose of the Soviet Period.²³ Additionally, B. Bayramov, İ. Şihli, İ. Hüseyinov, H. Seyidbeyli, S. Kadirzade, H. Abbaszade are other writers in this period.²⁴

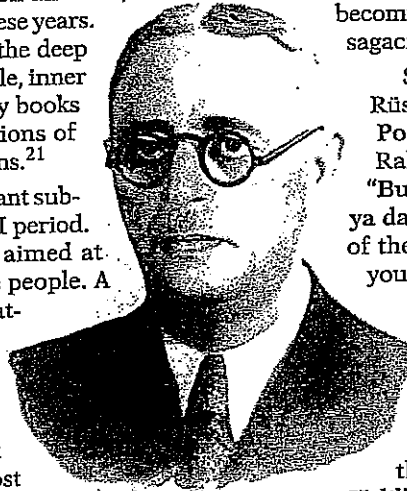
Zeynal Cabbarzade (1920-1977), İslam Seferli (1923-1974), Kasım Kasımzade (1923), Hüseyin Hüseyinzade (Arif) (1924-), Nebi Hezri (1924-), Bahtiyar Vahabzade (1925-), Kabil (1926), Medine Gülgün (1926-), Adil Babayev (1925-1977), Eliğa Kürçaylı (1928-1980) wrote poems in this period.²⁵

These poets who can be called as the 1920 generation ripened during World War II. In the first poems

written by this generation, terror of war, social and political subjects were dealt with. After the end of the War the subjects of their poetry changed to daily life, social matters, national and human problems.

With his lyrical-romantic poems, Nebi Hezri has an important place among these poets. He deals with various themes in his poems, he wrote epic and dramatic works and lyricism is the dominant factor in his works. He has an entertaining, nice language, they are based on meters. He uses the meters breaking the clichés.

Bahtiyar Vahabzade is one of the most prominent Azerbaijani poets today. Like Nebi, Hezri and İslam, he wrote drama works in addition to his poems. In his poems, we face with the thoughts of a reflective person. These are the works of a analytical mind who reflects on individual and social problems. In his poems; Vahabzade gives importance to the meter and rhyme as much as the content. He developed and tried to maintain the classical poem traditions with particular attention. His sensitivity to national matters, his becoming the voice of the people rose him to sagacity.



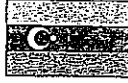
Üzeyir
Hacıbeyli

S. Vurğun's "Anamın Öyüdü", S. Rüstem's "Gün O Gün Olsun Ki", "Ana ve Poçtalyon", Resul Rıza's "İntikam", M. Rahim's "İki Kat Cinayet", O. Sarıvelli's "Bu Yer Onun Yeridir", A. Cemil's "Məni ya da Salsın" are the most valuable works of these bloody years. In this period, such young poets as Enver Alibeyli, Böyükəgə Kasımzade, İslam Seferli, Zeynal Cabbarzade, Hüseyin Abbaszade, Teymur Aliyev who fought in the fronts, and wrote their own observations and described the war from the internal aspect. The motifs and themes in the poems such as Zeynal

Helil's "Tatyana", S. Rüstem's "İldırım", R. Rıza's "Hilal", M. Rızakuluzade's "Leyla", C. Həndan's "İlk Ayrılıq", M. Dilbazi's "Məhşet", S. Vurğun's "Bakının Dastanı" reflect the inner worlds of these intellectuals. Additionally, these works describe the peoples' struggle against the enemy, traditions of historical heroism, the passion for victory, atmosphere in the front, the belief in the soldier and loyalty to patriotic ideals.

Also, in the literature of the war period, the rear front has also an important place. Calamities that happened to the people, their effects on the people in the rear front continued to be written till 1960s.

The literature of this period doesn't include only the war. When the war was over, restructuring movements started to solve the economic problems of the people and remove the heavy burdens of the war. Thus, the literature and art aimed at fighting for the people in the Soviet system, reestablishing the socialist system couldn't remain far from the events that took place after the war. In these years, the Soviet Communist Party Central Committee determined its duties and objectives again.



The artists were considered as soldiers, they had to carry out the duty assigned to them.

This situation made its existence felt immediately in the Azerbaijani literature. The national republics adopted these decisions and made efforts to advance the literature in accordance with the specified ideological demands. To this end, Azerbaijan CPCC on August 28, 1948,²⁶ took a historic decision under the title "Situation of Azerbaijani Soviet Literature and Precautions For Its Rehabilitation"

In fact, the disturbing situation for the parties was not the situation of these works, but the political position and direction of the Soviet literature. The government found the description and criticism of the Soviet reality disturbing. One of the decisions that were taken by the Central Committee was the assignment of the Soviet literature to serve the state and the party.

Politicization of the literature to such an extent led the aesthetics to weaken, which affected the prominent artists considerably. After the war, S. Vurgun's "Lenin'in Kitabı", "Köhne Dostlar", "Zamanın Bayraktarı", R. Rıza's "Lenin", S. Rüstem's "Biz Komünistlerik" and other poems of M. Rahim, O. Sarıveli, E. Cemil, Z. Halil etc. were the reflections of the political, ideological decisions of the central administration on the literature.

Instead of populism and humane values, communist partisanship and political values were stressed. Those doing otherwise were subject to harsh criticisms.

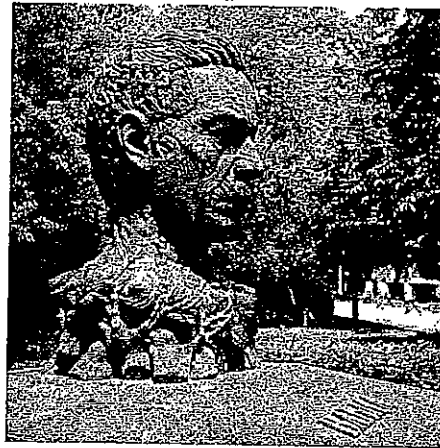
In spite of these, some developments took place in the Azerbaijani literature. In this period the novel emerged as a very powerful type, which was a new start for the successful description of national realities and the new sides in the social life. After the war, such works as S. Rehimov's "şamo", M. İbrahimov's "Gelecek Gün", M. Hüseyin's "Abşeron", E. Ebulhesen's "Dostluk Kalası", M. Süleymanov's "Yerin Sirri" can be regarded as the aesthetic success of the Azerbaijani literature.

Again in this period, poetic²⁷ style became popular in addition to the lyric poem. After the war, S. Vurgun became popular with his various poems. Among them were "Aygün", "Zencinin Arzuları" and "Muğan".

The theatre during the war period was an important instrument used generally to provide morale to the people. The events in the front and rear front were staged. Such dramas as M. İbrahimov's "Mehebbet", R. Rıza's "Vefa", Mehdi Hüseyin and İ. Efendiyev's "İntizar", Z. Halil's "İntikem", M. Tehmasib's "Aslan Yatağı" can be given as examples. Although the subjects of the works were different, the main theme was to overcome fascism and save the country.

In these years, translations were made from the Russian theatre, the efforts of the central administration to develop the theatre repertoire caused the subjects of the theatre to change and young writers to emerge. This development broadened the horizon of the Azerbaijani literature. However, the main theme of the theatre was to educate the new generation in accordance with the spirit of communism.

The subjects of these works were the situation of the Azerbaijani proletaria, social and family matters, historical matters, the modern man, problem of positive hero, lyrical-psychological sides and humorous subjects. Among them were İ. Efendiyev's "Işıklı Yollar", İ. Kasimov's "Hezer Üzerinde şefek", M. İbrahimov's "Kendçi Kızı", S. Kehlman's "Eligülü Evlenir", "Yalan", B. Vahabzade's "Vicdan", Ş. Kurbanov's "Sensiz", M. Şamhalov's "Kaynana", İ. Efendiyev's "Bahar Suları", E. Memmed Hanlı's "Şirvan Gözeli", "Od içinde", İ. Kasimov-H. Seyidbeyli's "Sen Ne Üçün Yaşayırsan", A. Şaik's "Bir Saat Helifelik", E. Abbasov's "Akıl ve Sevinaz", Z. Helil's "Genç Ustalar", H. Seyid Beyli's "İmtahan", N. Genceli's "Şelale", İ. Ezimzade's "Anacan", "Aprel Seheri", "Nesreddin", "Komşular", S. Dağlı's "Menziliniz Mübarek", "Oyun Bitdi", "Kölgeler Pıçıldaşır", Anar's "Karavelli", "Adamın Adamı", S. Kedirzade's "Gurultulu Mehebbet", C. Memmedov's "Kaçırılmış Kız", A. Memmedov's "Ulduzlar Görüşende" and "Deli Dumrul" comedy inspired by the Dede Korkut epic.²⁸

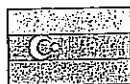


Monument of Aliaga Vahit, a famous Azerbaijani poet

3. THE NEW STAGE IN THE LITERATURE (1960-1970)

Khrushchev, who came to power after Stalin's death, exercised rather relaxed policy. War criminals were forgiven, banned old poets, writers and thinkers were released. This softening period that started in 1957 had its effect on the literature as of 1960 and thus the national revival started. This literary understanding that developed in 1960s, in fact, started in the late 1950s and developed gradually in the society. Such works as "Kara Daşlar" (M. Hüseyin), "Yarpaklar" (B. Bayramov), "Böyük Dayak" (M. İbrahimov), "Yanar Ürek" (İ. Hüseyinov) that were published in the late 1950s tended to reveal the social problems in the society. In "Kızıl Gül Olmayaydı", R. Rıza dealt courageously with the "kırgın (i.e. red terror)" matter taking place in 1937. In these works, the writers described the realities of life more seriously and created the image of oppressive communists in the body of persons used.²⁹

Thus, the totalitarian effect of the regime weakened. Aesthetic thought, analytical spirit, reality feeling became more effective. Due to the social changes in the society and new humanist thoughts, the search for lyri-



cal-psychological style in the literature revealed. The desire to analyze one's personality, his internal "me" was marked as the new duty of the literature. Such novels and povests³⁰ as İ. Efendiyev's "Körpüsəlanlar", "Söyüdlü Arh", B. Bayramov's "Serinlik" are the representatives of this literature.

Human, his spiritual beauty and sincerity started to become the main subject of the literature. Innovation and philosophical depth understanding in the poetic thought started with R. Rıza and it developed with various styles in the works of B. Vahabzade, N. Hezri, Kabil, B. Azeroğlu, C. Novruz, E. Kürçaylı, E. Kerim ve Memmed Araz.

The main aim of artists was to broaden the scope of life with the subjects of the literature. Emergence of real characters in the literature led to the ripening of human characters. If these searches were to be successful human and life had to be rediscovered. Names such as İ. Efendiyev, İ. Kasimov, B. Bayramov, H. Seyidbeyli can be considered in this context. B. Bayramov is one of the writers who did his best in the literary prose. His novels and povests played an important role in the development of the prose in these years. In "Serinlik", "Yarpaklar", "Gün Batanda", "Ayrılık", he describes bad life conditions, social and spiritual problems in Azerbaijan, he also reflects the historical reality as regards the contemporary values.³¹ Novels such as İ. Şıhlı's "Deli Kür", İ. Hüseyinov's "Mehşer" should be added to it.

1960s was the start of a new period in the Azerbaijani literature. Contemporary Azerbaijani literature, contemporary human were described, realist works with different techniques and description methods were written far from ideological approaches. This generation, at the same time, didn't experience the war and political strife, they generally received adequate education and knew the Russian language very well, thus became familiarized with the world literature. Unlike their preceding generation, they had the chance of reading, analyzing the classical works of the world literature, thus didn't become narrow-minded artists.

1960s-70s was an important period for the Azerbaijani literature. In this period, new works emerged. Themes and ideals were re-defined. Traditional demands of the preceding period were ignored. The relation of the literature with life and human changed. The characters started to speak from more realist and critical aspects.

In World War II, the Soviet Army entered into Iran, which caused the representatives of the divided Azerbaijan to establish new relations. This direct contact resulted in the awakening of the national consciousness, thus a national tendency emerged in the Azerbaijani literature and this has continued up to the

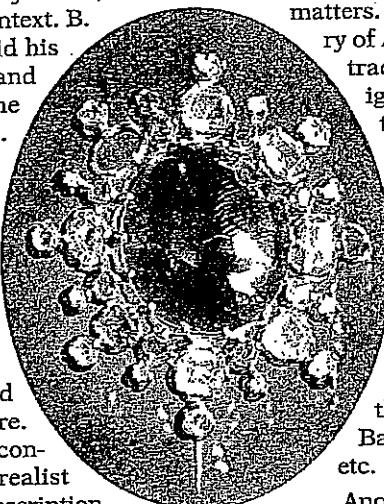
present day. The main concern of this tendency was to describe the unity, independence and development of Azerbaijan. In the beginning, this tendency was in accordance with the Soviet enlargement policy. The Southern Azerbaijan fell close to communism with national feelings. This development was considered as a reason to invade Iran completely. The Northern Azerbaijani poets reflected the national feelings in Stalin's period and took shelter in the "Cenup mevzuu (Southern matter)" and revealed their feelings. Thus "the Southern matter" went too far from the Soviet ideology and became an instrument to reveal real national feelings and goals. With the national movements that took place in the recent years this spirit became apparent.³²

The reforms and developments that started in the literature in 1960s continued deepening in 1970s. In this period, the Azerbaijani poetry started developing in three directions from the thematic aspect. These were National matters, life of the Soviet society and general human matters. As the national matters, life and history of Azerbaijan were dealt with. Meanwhile, traditional historical heroes were not ignored, works were written about such thought and sword heroes as Babek, Nesimi, Sabir and Settar Han.

Like it was before 1970 poems included subjects such as self-sacrificing work of workers, peasants and intellectuals in Azerbaijan, those conquering the Caspian, founders of new socialist cities, village life, education matters, great war for the homeland, heroes of this war, heroes struggling for the case of socialism-communism, 26 Baku Commissars, men of party and state etc.

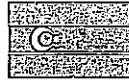
Another point to stress about the poetry written in this period was the revealing of morality and conveying of the nicest moral ideals. The meaning of the life he lived, love for profession, self-sacrificing for the homeland, virtues of being a sincere friend, ways of conserving traditions in the society were told to the reader.³³ These works aimed at encouraging the "communism morals" were in fact the continuation of a movement that was started in 1920s. In these years, criticism and communication of morals in the old society and the bourgeoisie became popular subjects.

Since Azerbaijan was a multi-ethnic structure new subjects emerged in the literature. In these years, it became popular to deal with the Soviet social life, Socialism, success of Lenin's policy, political, economic, spiritual friendship and unity with other Socialist nations, international influence of the Soviet State, struggles for the sake of peace, policy of the Communist Party in the Soviet State. Brother nations in the USSR were described with various poems. In another word, geographical dimension of the poem expanded, life of the brother Turkish nations in the Middle Asia and Caucasus,



Brooch,
Azerbaijan,
(16th century)





calamities they experienced, brotherhood ties were also dealt with in the poem.

Also, nations that struggled for independence, calamities of Vietnam, African and American Negroes, the Azerbaijani poem, international political and social events were described. In general terms, the poem turned to world affairs, international events, fortune of peoples and nations, fortune of human-individual.

In 1970s, "translation" activities increased very rapidly. Western and Eastern Classics were translated and presented to the literary world. This situation would lead to new areas of interest in the literature in the following years.

Close relationship between life and technology increased these searches. Each new system of expression created its own form. Like the innovations, richness after 1950, aesthetic form and individual style improved in the Azerbaijani literature. The poets used such styles and types as "epic", "lyro-epic", "poem", "süjelli şe'r (subject evil)", "political-philosophical lyrical", "ballada", "koshma", "rubai", "sonnet", "miniature", "representation" and used both the forms of classical poem and free poem.³⁴

The free poem was used for test purposes in the early 1920s. This style acquired its real identity with Vitmen, Mayakovski and N. Hikmet. N. Hikmet played an important role in the development of this style in Azerbaijan. Those using classical forms were called as "anenechis" (traditionalists) and those using free forms were called as "yenichis (modernists)". Feverish disputes were made between these two groups.

Innovations and liveliness were observed in the image systems of 1970s. As regards the literary description instruments, esthetic thought, expression of thoughts and ideals, new metaphors were used. In this context, sea, Caspian, Aras, parts of the year, mountains were used as an instrument for metaphors and descriptions. Meanwhile, tendency to the folk language, folklore and traditions continued. Another important feature of the period was the large number of "love poems". "outdated album lyrica" and "epikon kazelhancılık" had effects on these poems. Another feature was the large number of poems "describing the situation". Poetic "I" in these poems often changed to individual "I".³⁵ "Edebiyyat ve incesenet" paper and "Ulduz" magazine were the publication organs of the literary world in this period.

In 1970s "intellectual poem" and "thought poem" became active. Poetic talent was assigned to integrate the scientific-philosophical understanding with literary openness. Instead of "inspiration", "thinking and contemplating" were adopted as the popular understanding. It became compulsory for the poetic talent to pay atten-

tion to the life events of the century and the spiritual world of persons and Marxists understanding was placed in the intellectual spirit of the poem.

To sum up, in 1960s-70s the Azerbaijani Soviet literature reflected the spiritual and psychological life of the society very deeply and widely.

The most active area in the literature was theatre. İ. Efendiyeu's plays with contemporary subjects such as "Sen Hemişe Menimlesen" (1964), "Unudabilmirem" (1966), "Mehv Olmuş Gündelikler" (1968), "Menim Günahım" (1967) and his romantic dramas such as "Mahnu Dağlarda Kaldı" (1971), "Natevan" (1978) became popular. Life material and human characters were mostly used in these works. Human's spiritual seeking continued in theatre. Ş. Kurbanov's "Sensiz", İ. Kasimov's "İnsan Mesken Sakır", M. Hüseyin's "Alov" and B. Vahabzade's and N. Hezeri's plays were successful examples. Şiheli Kurbanov's "Eceb İşe Düşdük" (1961), "Özümüz Bilerik" (1962) were also successful

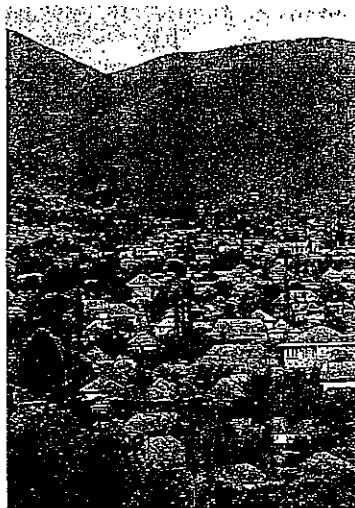
in this period. In these types of works negative sides of the social life and human character were dealt with and they approached the individual for the moral aspect.³⁶

Another important event of this period was the start of literary activities by the new generation of writers in the Azerbaijani Soviet literature. This new generation was accepted by the literary world in a very short time and they formed their own styles, they also benefited from the traditions of the preceding generation and their aesthetic and literary principles.

İsi Melikzade (1934-1996), Yusif Samedoğlu (1935-1997), Ferman Kerimzade (1937-1992), Ekrem Eyllisli (1937-), Sabir Azeri (1938-), Elçin (1940-), Anar (1938-), Mövlüd Süleymanlı (1943-) were among those who started their works in the late 1960s and developed their styles in 1970s and 80s. Anar, Elçin, E. Eyllisli and I. Samedoğlu were in this generation of 30s.³⁷

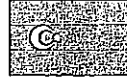
Ali Kerim, Fikret Koca, Fikret Sadık, Alekber Salahzade, İsa İsmayilzade, Tofik Bayram, Helil Rıza and Memmed Araz were the prominent names in the poetry while Ekrem Eyllisli, Anar, Çingiz Hüseyinov, Maksud İbrahimbeyov, Rüstem İbrahimbeyov, Blçin, Ferman Kerimzade, Yusif Samedoğlu and Sabir Azeri were the prominent names in the prose.³⁸

Meanwhile, there was a generation that entered the literary world by writing works before 1960s and continued their works in 1960s and 1970s. They are İsmayıl Şihli (1919-1995), Hesen Seyidbeyli (1920-1980), Azize Ceferzade (1921-), Hüseyin Abbaszade (1922-), Salam Kadirzade (1923-1987), Gülhüseyin Hüseyinoğlu (1923-), Bayram Bayramov (1924-), Şiheli Kurbanov (1925-1967), İsa Hüseyinov (1928-), Çingiz Hüseyinov (1929-), Sabir Ehmedov (1930-).³⁹



A historical view from Sheki city, Azerbaijan





This intermediate generation is different from the 1960s generation with regard to literary traditions. İ. Şihh and İ. Hüseyinov became active with their creativity among them. This intermediate generation included those who lived in World War II at young ages. Therefore, the war made this generation ripened and affected the literary persons of 1960s to a great extent. The war subject was no longer used in the works of the writers in this period apart from some exceptions. Post-war problems, working life in villages and cities and physical and spiritual world of workers started to be described.

The most important feature of the 1960-generation was that individual feelings were reinforced with emotional richness and being intellectual in the poem, great social feelings were filtered with thoughts and feelings of the "lyrical character". Constant seeking for new forms of expression was observed in their poems. Recourse to the meter and free style poems confirms this situation.

Literary generation of 1960s accepted that the main goal of the literature was to describe the human. To this end, they paid particular attention to the human. They aimed to describe and analyze human's characteristics, spiritual values instead of daily lives. Thus, they quit describing the Soviet reality, made it the serious subject of the literary thought. They described the social and spiritual problems of the human, revealed new characters. Positive aspects of life were no longer analyzed, all the realities of life and their effects on human beings were described. In this context, these kinds of works included criticism.

4. CONTEMPORARY LITERARY UNDERSTANDING (1980-)

Contemporary literary understanding that emerged in the late 1980s was in fact the continuation of the "new stage (period)" that started in 1960s. These new movements of literary thought developed thanks to the effects and results of social and political processes. In the early 1980s, on the one hand, contemporary and historical subjects were dealt with and on the other, the literature was used to solve spiritual and moral problems.

In the early 1980s, moral and spiritual matters continued to be held in all the areas of literature. Style seeking in "esthetic thought" that were felt in the Soviet geography in the late 1970s, gained speed in the early 1980s. Particularly, C. Aytmatov's "Gün Uzar Yüzölür" is the first example of this movement. In the preceding "Beyaz Gemi" novel, C. Aytmatov revealed the most deeply-rooted problem of the "contemporariness of reality" in human life and tried to solve it. In his novel, Aytmatov touched up on the history and its role and significance in the human life and also dealt with the widely known "mankurt" matter. This development had its

rapid effect on the multi-ethnic USSR and such works as "Hudaferin Körpüsü" (F. Kerimzade), "Sıyrılmış Kılınc" (C. Bergüşad), "Mahmud ve Meryem" (Elçin), "Hakani" (M. İsmayilov), "Bakı 1501" (E. Ceferzade) became popular in Azerbaijan. In these novels, historical events and figures were used not for the sake of history, but for the sake of understanding the contemporariness.⁴⁰

In the prose, life of contemporary human was described in the light of spiritual values and this movement became more and more powerful. İ. Hüseyinov's "Eşk Delisi" (1984) novel is important in this regard.

The poem also dealt with the spiritual life of human. Such works as B. Vahabzade's "Bir Geminin Sernişinleriyik", N. Hezri's "Esre E'tiraf" maintained the movement of the seeking in the area of philosophical poem successfully and a poetic character perceiving the deeply rooted problems of the century and life was created. In "Kimin Sualı Varş", N. Hasanzade approached the spiritual rank of human from the epical aspect. V. İbrahim's "Yer Mehebbeti", İ. İsmayilzade's "Bir Ses Gelir Üstümüze" dealt with the fortune of human.

In 1980s, the literature maintained the seeking of the preceding period for the subject and the character. In this context, works that dealt with the spiritual life of the society were written, the society whose political, economic and social condition worsened and that plunged into poverty and laziness was described. Positive characters of socialism who thought, suffered, got excited were dealt with in a choosy manner. In the povests such as M. Süleymanlı's "Deyirman", İ. Melikzade's "Kuyu" stagnation in the spiritual life, feelings and thoughts in the society and individuals were described with a new literary style.

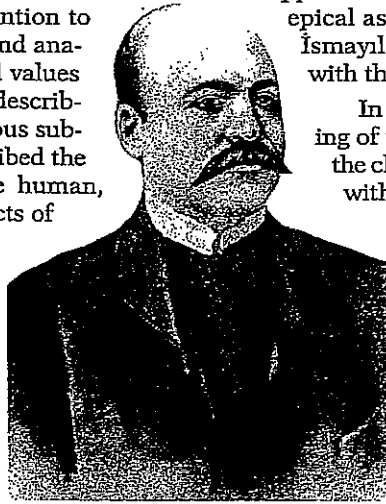
Such poets as S. Rüstemhanlı, F.

Sadık, E. Salahzade made efforts to describe the national traditions from a new viewpoint. As for the literature, feelings of independence gained strength, "individual freedom" demands of artists were expressed explicitly. Because they considered it necessary to express their feelings and thoughts.

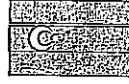
Also, in the 1970s-90s new generations were raised in the field of literature. Among them were Yusif Samedoğlu, Ramiz Rövşen, Vakif Cəbrayılzade and Rüzgar Efendiyeva.

As of the second half of the 1980s the Azerbaijani literature started taking a role in the political, social and ideological realities. Changes in the social life, development of the glasnost (openers) and perestroika (restructuring) that emerged in the Soviet society had their effects on general features of the works written in this period.

Such novels and povests as "Ağ Deve", "Ölüm Hökmü" (Elçin), "Sonsuzluk" (S. Azəri), "O Uzak Gece"



Celil Memmedogulzade, founder of "Molla Nasreddin" Magazine



(N. Hezri), "Günah Duası" (M. Süleymanlı), "Dünyanın Kopduğu Yer" (Ç. Elekberzade) and the works dealing with historical matters such as "Karvan" (B. Bayramov), "Şeyh Hiyabani" (İ. Efendiyev), "Torpağa Sancılan Kılınc" (N. Hezri), "Çaldıran Döyüşü" (F. Kerimzade) shed light on the problem of contemporariness and evaluated with a different understanding and thoughts.⁴¹

As of the mid 1980s a tendency to return to the Soviet reality started, it gained speed with the decision of "the Soviet CP Central Committee" in 1985 and so was the case with the processes that changed the old Soviet society. These movements were first aimed at the social and economic development of the country. Then, the Communist Party declared them as "restructuring". The Twenty Seventh Soviet CP General Assembly paved the way for the "democratization" process, which lead a new thought to emerge and take shape in the country. Following this, opposite thoughts and forces emerged. This tendency gradually shook the Marxist-Leninist world thought. Thus, humane values started to be appreciated in the society.⁴²

This democratic tendency were the old Soviet society and its history to be examined again, its deficient and darks sides were to be determined. Finally, the Soviet system started to be criticized. "Transparency and restructuring" movements enlivened again the "national independence" consciousness of the national republics affiliated to the Soviets. Movements to this end started. These movements resulted in the disintegration of the Soviet Union and foundation of national republics in these regions. Social, political and modern revolutions in the country became the leading factor that affected the literature. The literature prepared the society for the spiritual contemplation and also played an exclusive role in the emergence of the spiritual face of the individual. These developments resulted with "new type" works. "Stalinism" was criticized severely in the famous "Tövbe (repentance)" film that was made in Georgia.⁴³ In August, 1991, the Soviet Union collapsed together with its regime and ideology.

After 1980, spiritual and psychological sides of images and characters in theatre were revealed. Such plays as İ. Efendiyev's "Bağlardan Gelen Ses", İ. Kasimov's "Ömür Kısadır", N. Hezri's "Eks-seda", R. İbrahim Beyov's "Öz Yoluna Get" are very important with regard to new subjects and characters. Additionally, İ. Kasimov's "Dinsizin Tövbesi" and Anar's "Sehra Yuhuları" dealt with the events emerging abroad. B. Vahabzade's "Ferlad" play looked at the history from the social and philosophical aspect.⁴⁴

"Democratization process" that started in the second half of the 1980s led the national consciousness to rise in Azerbaijan. When Armenia maintained bringing up

the Nogerno Karabagh matter and even demanded land, this movement gained speed. This movement had its rapid effect on the literature. Such men of letters as İ. Efendiyev, B. Bayramov, İ. Şihli, Anar, B. Vahabzade, S. Rüstemhanlı and N. Hezri wrote very motivating and courageous articles.

As of the 1990s, this movement became stronger and insurmountable and unavoidable. On January 20, 1990, Baku was invaded by the Soviet army. Azerbaijani youngsters lost their lives under the Russian tanks. However, the national struggle in Azerbaijan couldn't be prevented. Then started the Karabagh War. With the support of the Russian soldiers, Armenians invaded one-fifth of the Azerbaijani territory. 30-35 thousand people were martyred, more than a million Azerbaijanis were left homeless and became refugees.

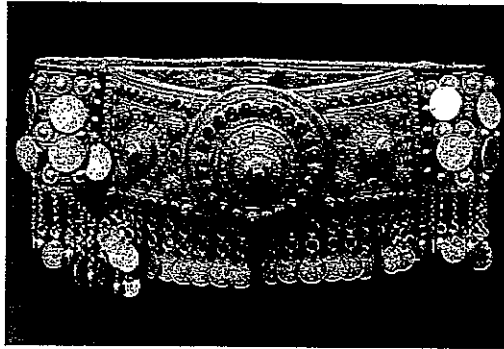
As of the early 1990s, the Azerbaijani literature became the literature of the struggle for the "National Independence". The literature of the 1990s was freed from the principles of "socialist realism" and started dealing with the social realities that Azerbaijan was in. B. Vahabzade's "Şehidler", N. Hezri's "Salatın" poems and E. Eyllisli's "Yemen" povest and other poems that were written by other poets dealt with the Bloody January and Karabagh events.

H. Rıza's book, "Devam Edir 37" (1992), became the voice of this movement and reflected the sufferings of thousands of Azerbaijanis who were expelled from Armenia and Karabagh and the spirit of January martyrs.

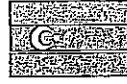
Meanwhile, the efforts that were made in the early 1990s

in order to evaluate the 1918s-20s objectively were publicized by M. Emin Resulzade and other prominent figures of that time. Social, political and cultural sides of the period started to be discussed. The Azerbaijani Emigrants' Literature of the twentieth century was evaluated from the literary and scientific approach.

Among the contemporary poets who gave the works of ripeness period and shared the burden of the Azerbaijani poem considerably are Fikret Sadık (b. 1931), Eli Kerim (1931-1969), Neriman Hesenzade (1931-), Helil Rıza (1932-1996), Rüfət Zebioğlu (1932-1983), Memmed Araz (1933-), Tofik Bayram (1934-1998), İlyas Tapdık (1934-), Mestan Eliyev (1935-), Kemale Ağayeva (1936-), Musa Yakub (1937-), Memmed İsmayıl (1939-), Memmed Aslan (1939-), Vakıf Samedoğlu (1939-), Refik Zekâ Hendan (1939-1998), Vakıf Nesib (1939-), Abbas Abdulla (1940-), İsa İsmayılzade (1941-1996), Elekber Salahzade (1941-), Vakıf İbrahim (1945-1983), Nüsret Kesemenli (1946-), Ramiz Rovşen (1946-), Sabir Rustemhanlı (1946-), Eldar Bahuş (1947-1996), Vakıf Cebraýılzade (1949-), Zelimhan Yakub (1950-), Adil Cemil (1954-), Vakıf Behmenli (1955-), Rüstem Behrudî (1956-).⁴⁵



Belt buckle, Azerbaijan, (19th century)



NOTES

(*) Translated by Başar Batur

- 1 It is a movement, which was started against absolutist rule by a group of nobles in Russia on 14th December 1825. It is known as Dekabrist's Revolution. See. Sadıkov, Murtuz. (1966): Dekabrist Yazıcılar ve Azerbaycan, Bakü. (in Russian).
- 2 It was effective in seventeenth and eighteenth centuries in West Europe. It was a movement which criticized Feodalism. It aims to inform public. Shortly, it symbolises education, development and progress.
- 3 Akpınar, Yavuz. (1994): Azeri Edebiyatı Araştırmaları, Dergâh Yayınları, İstanbul: p. 36.
- 4 Hacıyev, Abbas. (1981): Tiflis Edebi Muhiti, Bakü, p. 17-26.
- 5 Akpınar, (1994: 44-49).
- 6 Akpınar, Yavuz. (1977): Türk Dili ve Edebiyatı Ansiklopedisi, Azeri Edebiyatı article, Dergâh yay. İst. p. 262.
- 7 Akpınar, (1994: 69-70).
- 8 Mütellibov, Tehsin. (1978): XX. Esr Azerbaycan Edebiyatında Edebi Mektepler, Bakü, p. 21-33.
- 9 Hüseyinov, Firidün. (1978): Molla Nesreddin ve Molla Nesreddinçiler, Bakü, p. 25-35.
- 10 Akpınar, (1994: 74).
- 11 Akpınar, (1977: 263).
- 12 Although some man of letters are generally against this kind of arrangements, they add titles such as Muhaciret Edebiyatı, Represiya ve Edebiyat, Edebiyatı Yeni Merhale and Muasır Edebiyat. We think that it is appropriate to combine some parts in some situations and use new terms in some situations when exlmining Soviet Azerbaijan literature. For more information see Azerbaijan literature Histories and works that were written recently. Ş. Salmanov, (1996): Edebiyat XI (Orta Mektepler için Derslik), Maarif Neşriyatı, Bakü, p. 52, 104, 243.
- 13 A unit which guides the press units' preparation to publishment.
- 14 Kommunist, 3 March, 1925, p. 4.
- 15 A. I. A.,: Azerbaycan Sovyet Edebiyatı Tarihi, v. 3, Bakü: p. 38.
- 16 Akpınar, (1994: 66).
- 17 We can mention these names among the most important names in Azerbaijan Muhaciret Literature: Alibey Hüseyinzade, Ahmed Ağaoğlu, Samed Ağaoğlu, M. Emin Resulzade, Mirza Bala Memmedzade, Alimerdan Bey (Topçubaşı), Ceyhun Hacıbeyli, Ahmed Caferoğlu, Ebdulvahab Yurdsever, Gültekin (Emin Abid), Hamit Dönmez, Ali Usta, Almas Yıldırım, Banin (Ümmülbânü), Mehmed Sadık Aran, Hüseyin Camal Janar, Teymur Ateşli, Musa Zeyem, Nağı Geyhzamanlı, İbrahim Arslan, Ali Azertekin and many others.
- 18 Akpınar, (1994: 74-75).
- 19 Akpınar, (1994: 66).
- 20 For more information, see. Azerbaycan Sovyet Edebiyatı, Maarif Neşriyatı, Bakü, 1988, pp. 33-38, 128-131.
- 21 Nebiyev ve Salmanov, (1996: 141).
- 22 Akpınar, (1994: 76).
- 23 Akpınar, (1994: 76).
- 24 Nebiyev ve Salmanov (1996: 256).
- 25 Akpınar, (1994: 83).
- 26 Nebiyev ve Salmanov, (1996: 145).
- 27 In "Azerbaycan Dilinin İzahlı Lügatı", it was described as versed short story genre. In his "Azeri Edebiyatı Araştırmaları", Yavuz Akpınar used the term versed short story or versed novel for poema. It is known as poem in Turkish literature. Because of this we are going to use "poem" in our work.
- 28 Azerbaycan Sovyet Edebiyatı, Maarif Neşriyatı, Bakü, 1988, p. 243-247.
- 29 Nebiyev ve Salmanov (1996: 247).
- 30 It is a literary work which is more simple and bigger than mentioned novel.
- 31 Nebiyev ve Salmanov.
- 32 Hendan, Cefer. (1987): Uğur Yolu-Cenubi Azerbaycan'da Edebiyat, Maarif ve Medeniyet-Azerbaycan Edebiyatında Cenub Mevzusu, Bakü, p. 12-24-33.
- 33 Ceferov, (1975: 126).
- 34 Ceferov, (1975: 130).
- 35 Ceferov, (1975: 133-135).
- 36 Nebiyev ve Salmanov, (1996: 202-203).
- 37 Akpınar, (1994: 79).
- 38 Nebiyev ve Salmanov, (1996: 256-257).
- 39 Akpınar, (1994: 78).
- 40 Nebiyev ve Salmanov (1996: 301).
- 41 Nebiyev ve Salmanov, (1996: 306).
- 42 Nebiyev ve Salmanov (1996: 304-305).
- 43 Nebiyev ve Salmanov, (1996: 305).
- 44 Nebiyev ve Ş. Salmanov, (1996: 248).
- 45 Akpınar, (1994: 83-84).

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