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## New Azerbaijani Prose in the Context of All Turkish Literature

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#### **Abstract**

This article is dedicated to the problems of new Azerbaijani prose. Author analyzed problems of new Azerbaijani prose in the context of all Turkish literature. The features of Azerbaijani literature of XVII–XIX century are investigated through some of factors which touch nationality, religious, modernity. Examples of Azerbaijani writers' works of art are given in the article. The human conception is more criticized in works of writers.

*Keywords:* new Azerbaijani prose, Turkish literature, literary quality, peculiarity, creative work, human conception

### Новая азербайджанская проза в отношении к целой турецкой литературе

#### **Аннотация**

Данная статья касается проблем новой азербайджанской прозы. Автор анализировал проблемы этой прозы в отношении к целой турецкой литературе. Черты азербайджанской литературы XVII–XIX вв. изучались в отношении к вопросам национальности, религии и современности. В статье перечислены фамилии азербайджанских авторов и примеры их творчества. Эта литературная концепция более критически описана в научных работах.

*Ключевые слова:* новая азербайджанская проза, турецкая литература, литературное качество, черты литературы, творчество

As the experts state, “Though Azerbaijani literature possesses rich history of several thousand years as a part of all-Turkish literature, since middle of II millenium it experienced differential evolution. The researches show that for its content, ideas, poetic-typological features XX century Azerbaijani literature is continuation of XVII–XIX century Azerbaijani literature. The features are the following:

- a. nationality – all-Turkish;
- b. Muslim – all-oriental;
- c. Modernity – universal.

The features gained by inertia and synthesized in Azerbaijani literature of XVII–XIX centuries are widely explained in public-cultural, ideological though of Azerbaijan at the beginning of century. As a result literary-cultural schools, tendencies, trends denying each other were established. And Azerbaijani literature being an active part of Azerbaijan social-moral world outlook not only mediates over the question “who are we?” but also gives clear and objective answer “we are Azerbaijani Turks, followers of Muslim, citizens of world” (Jafarov, 2000).

This author also states, “Literature of Turkish nations becomes fact of world literature, when it represents all-Turkish literature context: though from XVII–XVIII centuries typology of national cultures’ relationship both in all-Turkish and in universal scale began changing, one regularity still remained – any Turkish culture entering into universal scale not in isolated form but from Turkish context, manages to embrace it and become its general fact then this culture progresses. It can be proved by Chingiz Aytmatov’s works” (Jafarov, 1998, p. 198).

These sayings don’t contradict, but on the contrary they are continuation reflecting each other’s logical and true situation. Chingiz Aytmatov being responsible for the present and future world flow and understanding impossibility of governing the world with past rules explains his authoritative, world scale activity: “... I often face with such an idea scaring me that for many reasons at present previous traditional existence dialectics used in world history development, i.e. everlasting balance of evil and good pro-

protecting good or bad world can't be relied on. To my opinion, his trusty dialectics is behind common sense and therefore can't serve to understand present society. And I ask myself: doesn't it mean that in human existence fundamentally new era for instance equal to Ice Age, is beginning?" (Aytmatov, 1986, p. 141).

In the human conception of great writer thinking on world scale at the period when "everlasting balance of evil and good protecting good or bad world" can't be relied on, a person faces moral choice problem. A person who has several choice variants chooses the one corresponding to his ethic-moral concepts, which, in fact, is his choice freedom. A thing can be chosen for one person, may be quite unacceptable for another person. In "The Executioner's Block" for Avdi "fire in the own house", drug addiction is acceptable for others, etc.

No doubt, in all these moments characters serve to reveal author's, idea and his moral code and "The Executioner's Block" is not exception. In fact Avdi, as is stated by N. Jafarov, is a character "formed from composition": "some of Ch. Aytmatov's characters are formed from composition, and some form composition; in "The Executioner's Block" Agboru exists in thought of the author till the composition is formed while Jesus is entered into the text with analogical logic (Agboru has no real equivalent, while Jesus has – Avdi). Generally in Turkish mythology character is stronger than the plot, even if the plot is forgotten the character remains and marks not only concept but also logic. The character that is a fact of other culture, in Turkish context is determined by plot or at least motif" (Huseynov, 2001, p. 202).

The main reason for the Ch. Aytmatov's address to Christian philosophy in "The Executioner's Block" is that a human "turns into killer of his own mythic patron – his inside and when his tragedy starts", to reveal psychological logic of guilt, pang and confession, Christianity concept provides more potential. By origin it's philosophy of slaves, it expresses life passion of a person who gave up on life, reality and is left alone with himself". For comparison we'll address "Crime and Punishment" by Dostoyevski. To suffer "great human torments" the man confesses crime – murder, which he didn't commit. It comes from martyrdom philosophy of Christianity. Therefore the author is right when he states in "The Executioner's Block" that Christian philosophy is not the main method of esthetic cognition, it exists in Turkish mythological thought and bears its typology.

Chingiz Aytmatov himself estimated this prose: “best samples of this prose arise from necessity to respond to dramatic events, to preserve moral, religious, ethic, labor traditions which endured the trials of time and to restore them under new quality and new conditions” (Aytmatov, 1981, p. 6).

“What is literature and what is it for? There is one feature peculiar to all times and nations, this feature is necessity of narration about interesting, significant and deep meaningful events and incidents. If they are not narrated, then these events and knowledge will lose their significance. As if they didn't exist at all. And the meaning of precious thoughts delivered from human to human consists of it. The word not uttered in the proper time doesn't fulfill its meaning and doesn't reach its aim. Therefore the main purpose of literature is delivery of events, thoughts exciting the author to as many people as possible and at the right time. It's painful to imagine that contemporaries living side by side don't know each other” (Aytmatov, 1978, p. 163).

Ch. Aytmatov with his novels “The Day Lasts More than a Hundred Years” and especially “The Executioner's Block” completed his 70s searches, – the world was astonished at two huge monuments of all-Turkish prose thought. We say all-Turkish, because these works were not alone for their problems and poetics. Equal to them “Ideal”, “Eternity” by I. Huseynov, “Execution Day” by Y. Samedoglu were written; we don't intend to compare these works. But the fact is even at the highest point of its progress Ch. Aytmatov's works represent Turkish prose thought, don't go beyond its limits, determines its quality and reveals its potential, – raises it to the world prose level” (Jafarov, 1998, p. 200).

The author who analyzes typology of historical processes of Turkish nations' prose with Ch. Aytmatov in the center, states: “his searches coincide in all moments with the development elements of Turkish prose... at the end of 50s, beginning of 60s Ch. Aytmatov writes his narratives “Jamila”, “My Popular with Red Shawl”, “The Eye of Camel's Calf”, “The First Teacher”, “Mother Earth”, “Farewell Gulsary!”. Looks at similarity: at this time I. Huseynov and A. Aylisli write the series of works with the same problems; and the similarity is not only in raised problems, but also similarity of thought culture, – we may say that in 60s I Huseynov and A. Aylisli could write (and in fact wrote) “Jamila”, “Mother Earth”... “People and trees” is work of Ch. Aytmatov and I. Huseynov, as well as A. Aylisli...” (Jafarov, 1998, p. 199).

With “The White Ship”, “Early Cranes”, “The Skewbald Hound Running along a Sea Shore” Ch. Aytmatov without crossing the limits of narrative, made an innovation, – it was the time when I. Huseynov and A. Aylisli were searching. The level of 60s didn’t satisfy them also. Each of them understood the development elements of prose in his own way. “Dies Irae” was work of neither Ch. Aytmatov, nor A. Aylisli; it was work by I. Fluseynov; A. Aylisli wrote alone “Trees along the Kura”... But on wider scale searches of Turkish prose didn’t split; the themes troubling Ch. Aytmatov in 70 troubled Anar, Elchin, M. Suleymanli, S. Azerin as well. In their works of this period mood similarity exists. The same mood is observed in Uzbek and Kazakh prose of 70s. In works written at the end of 50s, at the beginning of 60s by Ch. Aytmatov, I. Huseynov, A. Aylisli war pains are salient but the roots of this pain is even deeper. The grieves of 30s, i.e. repression period were included to the war grieves, thus the grieves became abstract and were saved from publicistic concreteness, turned into real fact of art” (Jafarov, 1998, p. 200). Mythological layers of Ch. Aytmatov’s works influenced Azerbaijani prose. “Execution Day” (Y. Samadoglu) with Baba Kaha can serve as an example.

Baba Kaha is symbolic character embodying the main idea of the work. Baba Kaha is “extraordinary, magic and powerful imaginary creature expressing the author’s belief that bad persons, two-legged animals, insidious and traitorous human will get its punishment. The spirit of everything and everybody that dies and is annihilated is gathered to Baba Kaha and when the moment of justice’s revenge and execution day comes, the entire world of spirits turns into huge and inevitable flow, storm and invades the world.

At the beginning of the novel the mythic character is described: “... in very remoteness, somewhere on the other part of the world a wind gets up from his bed, in the darkness of Baba Kaha it stretched, left this place and heavily, on all fours was making deep furrows in the land and preparing to act against this unfortunate world. Everyone here heard from a long distance cry of the wind that was preparing to attack: hey two-legged creatures I wish you were uprooted!” (Samadoglu, 1987, p. 5). Together with using nation’s mythological outlook, the author also benefited from descriptive and expressive means peculiar to Western modernist literary schools and trends. For instance, here we often meet materiality, obviousness of abstract moral concepts (joy is turned into pure white light, while scream – Into fringed ice, etc.).

The most interesting and new for Azerbaijani novel feature of “Execution Day” is that literary time and space is tree-layered, i.e. both present days, near past and ancient history is described. The novel has three narration layers and the main hero of every period. The hero of present days is Khasta, hero of near past is Sadi Efendi and hero of ancient past is Hokmdar.

Such three-layered literary time and narration is met in Chingiz Aytmatov’s novel “The Executioner’s Block” and Mikhail Bulgakov’s “Master and Margarita”. Though similarity in plot and characters system is observed in all three works, they are products of very original literary thoughts. As the authors look from different angle at life of people and societies at different periods instead of outer similarities in poetics we meet completely new literary world in all three works.

In the novels of Chingiz Aytmatov “The Executioner’s Block”, Y. Samedoglu “Execution Day” the characters of our contemporaries act as bearers of ethic values and from the context of nation’s historic memory. Generally, modern processes occurring in world literature, including former All-Union literature are fully reflected in these two novels. Both in “The Executioner’s Block” and in “Execution Day” ethic and politics are presented in disharmony. The most valued feature of these novels is that they recall for renaissance of moral values forced to be forgotten.

In these work having common idea-thematic outlook choice of the hero before time, environment and nature becomes most important moment of their life. “Both Avdi Kallistratov / “The Executioner’s Block” / and Sadi Efendi / “Execution Day”/ are not just new characters of this literature they are bearers of nation’s historic memory, unforgettable, permanent universal trait.

As in “The Executioner’s Block”, in “Execution Day” at the joint of three times – remote and near past, present period the processes happening in the inner-moral world of hero and accompanied with dramatic tension play the main part. In “Execution Day”, which is an original work in our literature from poetic form standpoint, influence of “Master and Margarita” is felt. As is stated in critics in both works we can meet similar features and characters. It’s clear for us that different time layers are not connected in Y. Samedoglu’s novel or rat typed characters existed in our literature be-

fore. To our opinion “Execution Day” doesn’t course interest for newness of poetics” (Huseynov, 2001).

Though allegorical Kirlikir plays an important role in the novel, naturally adapting to tough realist descriptions it doesn’t harm homogeneity, entirety and wholeness of the text: because everything that is connected with Khasta (sick man) happens together with miraculous, contrasting thoughts of dimming and clearing brain and mind throbbing between fever, dream and reality, vigilance and dream, reality and phantasmagoria.

Using of extremely various literary descriptive and expressive means in the novel is not intended for deliberate complexity or experiments, they are caused from author’s aim, depth of literary purpose, versatility and text itself. These means serve to present a certain feature of author’s idea, intention.

Literary critic Bakir Nabiyeu determining context coherence with mythology-folklore literary expressive means in works of M. Suleymanov, S. Ahmedov, I. Shikhli, as well as Y Samedoglu, etc., states:

“(Ihiiiacters of mythical thought, phantasmagoria., changes peculiar to folk art, conventionality were vast source to provide effectiveness of literary descriptions, colorfulness of character drawing” (Nabiyeu, 1977, p. 49–50).

It’s impossible not to agree with the critic who sees the power of novels like “Execution Day” and secrete of their becoming significant in literature in unity of innovation from poetics standpoint. Raising complex, contradicting problems on the joints of time layers in national-historic course, determining their place in our fate memory, real and mythical outlook on the entirety plane are the main advantageous features of the novel.

The only survived Komsomol hero Bakhtiyar of the poem and scenario (“Komsomol poem” by S. Vurgun and scenarios written on its basis by Y. Samedoglu is meant here – N.A.) in the novel and scenario “Execution Day” is presented in the character of Zulfugar. Former idea victim Zulfugar, who turns into a personality of new period, suffers from having murdered village constable Sarija oglu Mahammad by the will of Adil Gambarovich (Sari Shamistan)”: (Nabiyeu, 1977, p. 140). “I caught him at the bottom of Gan Chanagi... – old Zulfugar closed his eyes as if dozing, but didn’t stop his telling, – poor, when he saw me feel on his knees, said, Zulfugar, don’t lull me, for your children’s sake... he was all in stubble, and looked like

scarecrow. I answered, Mahammad, plenipotentiary came from Baku... Sahilov Adil Gambarovich. He says you tormented people, and you are class enemy. If now I won't bring your dead body to him, he'll exile me and I'll die under snow and frost of Siberia..." (Samadoglu, 1987, p. 32)

Obvious samples of mythic thought in modern prose (some call it "archaic way of thinking" (we don't consider it precise – N.A.) are found in works of Movlud Suleymanli ("Resetdement", "Shaitan", "Nobility of Yel Ahmed", etc.). Myth of his works is not just a single detail, character, element of composition, it constitutes the essence of his creativity. The aforesaid works by M. Suleymanli are fully formed on the basis of nation's mythical and ethnic psychological world outlook, mythological spirit and view became their integral part. Mythical perception of M. Suleymanli's literary cognition joins with folklore traditions and as a result in his creativity mythology forming wholeness of national-ethnic though embodies folklore synthesis. In novel "Resettlement" while trying to understand historical past, present, and future of one kin, nation – their fate in the world, the author is guided not by rational mind of worldly-wise old Huru nene (grandmother), but by irrational, subconscious, miraculous senses and feelings, blood memory – gene memory of small Imir. With the help of this blood memory gifted by God and his pure nature Imir possess wholeness, entirety sense of his ancestors' world and hears voice, complains of everything around: tree, grass, water, and identifies them with himself. Imir suffers, because people lost this sense and now don't consider nature alive, they don't understand that they at tempt upon living beings like themselves.

Mythological world sensation of the hero is also peculiar to the author. This feature that is seen in Imir's strange, striking apprehension, shrinking into his shell, afflatus, can be found in author's narration as well. For this purpose it's sufficient to address a small extract of the work: "Imir's breathing is heavy. It was settling secretly in the room. Darkness of black roof was slowly coming to life. Low walls were coming over Bakil. Rustle was heard in the room corners. As if darkness settled in the corners secretly bubbled and foamed and then these bubbles were opening with rustles. Unheard breathing existed. Not to get awfully frightened Bakir wanted to shout. Imir's eyes opened widely making sound" (Suleymanli, 1987, p. 131).



As we see way of thinking of the hero and narrator – author fully coincide, which creates entirety and wholeness of the literary structure. Another feature determining artistic-esthetic character of the novel is prevalence of not individualized characters, concreteness of time-space, but generalized symbolic characters, metaphorical reality. Therefore we think that those who consider the novel historic (Vahabzadeh, 1981, p. 28) are mistaken, because there is no concrete historical situation and historic personality, resettlement is taken here as a symbolic character continuing during all nation's history. Defining this salient feature of the work Akif Suleymanov writes: "Resettlement" is a symbolic prose sample, parable. M. Suleymanli addresses symbolic character not only in the text, but also the whole novel is understood as symbol and metaphor" (Huseynov, 1997, p. 184).

Critic, revealing closeness of the novel to parable genre, instead of making analysis on the features and requirements peculiar to this genre, contradicted to himself and put forward requirements not corresponding to the principles of this genre ("animating environment and time, national-historic realities though plot", "emphasizing reflection of fate of "Garakalla camp" and situations inside it as real historical process", etc.) (Huseynov, 1997, p. 185).

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