

Perception of Conceptions Such as Tradition and Innovation in the Artistic and Theoretical View of Azerbaijan (on the Bases of Shamil Salmanov's Artistic Heritage)

Zaynalova Ragsana Hidayet

Sumgait State University, The Department of Azerbaijan Literature and Foreign Countries, /Ph.d student/

Abstract: *Innovation and modernization creates its own features in the content and form of the poetry and artistic journals which deals with the modern world. These issues on tradition and innovation of the artistic creative are investigated as the important esthetic category in the artistic and critical heritage of Mr. Shamil Salamanov, which is the literary critic and specialist.*

Keywords: Mr. Shamil Salamanov, artistic creative, literary critic, tradition and innovation, modernization, poetry and artistic

1. Introduction

Tradition and innovation is one of the main terms of literary creative and also literature study. One of them is based on inheritance principle and the other one on the modern category of artistic heritage. The unity of tradition and innovation makes complete an artistic creative in terms of idea and esthetic values. We dare say that the modern Azerbaijani poetry continues the traditions of our romantic poetry of Middle Ages. But, it is not only the modern repetition of classic works, meanwhile is also a modern poetry owned by high artistic and esthetic qualities which is able to reflect realities.

Especially, the perceivment of conceptions such as tradition and innovation in the theory of socialist realism had been a subject of investigations of his scientific heritage. Mr. Sh. Salamanov has perceived the socialist realism literature as a continuation and growth of world art traditions from the point of loyalty view in approach to reality of life, century and human being. He said accordingly: it is clear and no need to prove that the art of each former period preserves its esthetic loyalty and influence for the development process after itself by covering the public relations of the people and mental content of historical period which supplies the art with experience. In comparison with the other forms of public consciousness, the art achieved it only with the distinctive cognition which perceives the human being and life's reality in the concrete form of feeling" [1, p.8]. As shown in the above mentioned citation, the socialist realism, being a method of soviet literature, is not an occasional theory. Indeed, this theoretical system did not allow for the normal development of art because it was loaded with the certain political and ideological subjects. However, despite of all shortage, this creative method based on life realities and did not deny the pure features of its artistic traditions.

It is interesting that Mr. Sh. Salmanov does not consider the conception of tradition like the static category. Thus, the loyalty of life realities is not sufficient for the artistic creative. Because an art, being in close relations with the life, is not only becomes rich in terms of content, but also it

discovers the new opportunities and each epoch of history. The happenings of the period and the new content of the century affects on artistic creative. It means that an idea and art issues that come out of tradition meet the standards of the modern period, the history and the modern time became united, the literature and art enters to the new stage. Touching on issue of innovation in the artistic creative, the critic has not only satisfied to relate it to the content and idea, but also he investigated it as a creative principle owned specific qualities. He made wide scientific discussions about the traces and influence of innovation and tradition in the socialist realism literature when he tries to analyze the problems of tradition and innovation in the literature of socialist realism. He attempted to clarify the mutual relations of new and old experiences in the development and evolution of modern culture.

Investigating the essence of new literature and art during Soviet Union, Mr. Salmanov gets back once again to the debates which stimulate the literature and art of those periods. He opposes to unjust claims of those ones who tries to isolate the new proletarian literature from the mental values which have been obtained since the centuries. And meanwhile, he notified that the unjust attempts of futurist and proletarians did not reach its goal in this field.

Investigating the issues of tradition and innovation in the different directions, Mr. Salmanov denies the attitude of the futurists in this respect and he considered their position as nihilistic, because they deny a classic artistic heritage and do not like the creative of the famous masters such as A.S. Pushkin, Mr. F. Dostoyevski, L.N. Tolstoy and etc. Indeed, the futurist tried to influence an artistic and cultural environment in the first decades of the century. They have opposed against the old artistic forms in their mass media body such as "Газетафутуристов (newspaper of futurists)" and demanded to eliminate them out of the world. No doubt that since the socialist revolution the essence of innovation and tradition and its application to the new literature brought about the hot debates. This matter even had been discussed widely in the first all-Union conference. Mr. M. Gorki, shares about the progressive events of the world literature,

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he has recommended to use mostly this rich artistic tradition. He said accordingly: “the brilliant, most popular and perfect heroic types had been created by the people’s oral creative of the nation. [2.p.14]”.

Mr. Gorki took into account the attempts of Marxist esthetics which tries to minimize the art and literature and do not avoid to criticize them in public. He wished so that soviet literature would become a part of world artistic development and opposed to those ones who tries to isolate it out of universal values. He said accordingly: Without history of culture is impossible to be a cultural person and without the past is impossible to understand the meaning of the present and the future goals.

The national and individual artistic style was in the center of attention of Shamil Salmanov. Naturally, artistic tradition is not only coordinating an artistic-historical process, but also takes an active part in the formation and determination process of individual styles. Some of literary critics, shares about individual styles, they make unjust steps to isolate it from the artistic tradition and lead the main attention to the minimization of traditional style. Meanwhile, they focus on minimization of tradition and investigate the source of innovations out of context. Shamil Salmanov denied such kind of approach to artistic event and tried to argue with the attitude of Mr. K. Zelinski. Sharing on “Eastern style” in the book of “Literature of SSSR nations”, Mr. Zelinski wrote as follows: “To make nice and fashionable speech, to make cultis the style of which is full of rhetorician, phonetic and metaphoric features, all of these is not only a merit of palace style poetry but also is a merit of democratic and people’s oral poetry”. This was a feature related to the several nations of the East [3, p.267].

In the other poem, namely in the article “October and national literature” he mentioned that the literature of Caucasus nations are similar with literature of Feudal Middle Ages. So herein, he claimed that this backwardness does not allow to those literatures to enter to the creative method of socialist realism. It means that literature of Caucasus nations should avoid its feudal and patriarchal history and must create a cosmopolitan literature. Mr. Salmanov had been taking part in the discussion in the level of all-Union and bravely said as follows to those ones who were against the artistic traditions of the East: “If we would think like this, so we would eliminate these literatures in any cases out of rich artistic traditions approved by socialist realism. Socialist realism is a new great view of progressive, useful and live artistic events and traditions of the past. It is a continuation of the development”.

But, “The eastern style”, and other such kind of conceptions, which have been legalized in the same level for all Eastern and Middle Asia, do not allow to see the richness of these literatures [4, p.22]”.

Mr. Sh. Salamanov does not accept the reforms such as “Eastern formality, “Feudal Middle Ages”. He said: “If those nations could form an innovator literature, so there were a history and the public traditions of that literature then.” The critic mostly investigated such kind of subjects and he supposed that the leading role of romantic style in the

literature of Eastern nations is not a restriction, but is an artistic and esthetic richness. Mr. Salmanov, who stood against to those ones that put an innovation against any artistic tradition, is always shared about the opportunities of aruz prosody and notified that the opportunities of aruz prosody has not been ended even in the literature of 20th century. But, at the same time he considered praiseworthy to conduct the investigations for the new forms and demonstrated that transformation into the new forms out of stable poetic rules is a positive feature. The relation and unity between tradition and innovation has always been a matter of debates in the artistic and esthetic thought of the union. The critics and literature specialists such as A. Tiagovski, B. Brext, I. Baxe, S. Vurgun, M. Auerov, M. Tursunzade, Z. Leonov, Ch. Aymatov, H. Mehdi, M. Ibrahimov, K. Jasen, which are the creators of an artistic word, they all put forward some several valuable opinions. If the classic artistic heritage had been denied fully in the first period of creation and growth of Marxist esthetics, so in the next artistic stage has been taken a careful attitude to this matter. Even, in the first all-Union conference of Soviet poets Mr. Gorki notified an importance to use a classic heritage of socialist realism literature, people’s creative, and rich artistic traditions of the world literature. Due to Mr. Salmanov the report of Gorki in the conference is a great example in order to examine soviet literature organically with the artistic development process worldwide. As we known, socialist realism was a leading creative method of soviet literature and because of that, the other creative methods, namely romanticism has been out of investigations, and the romanticism features included into its theoretical and esthetic system such sharpness, romantic, symbolism, typology of shapes had been investigated rarely.

Mr. A. Fadayevev did not think of that as a satisfactory and he evaluated the innovation literature as an important condition in term of style, creative type, diversity of form and esthetic richness. Due to Mr. Fadayevev, it is possible to speak with God in poetry allusively as well as in the poetry of Mr. I. Selvinski, and in this respect to use the legend motives of Mr. N. Hikmat would be expedient.

Mr. Salmanov offered to use sharpness, romantic, symbolical forms in the socialist realist esthetic and considered that it is an important condition accordingly. Thus, it is not hard to express the life realities by the means of the different forms, and even it is very important. The critic supposed that the literature perceives the reality in the growth, it does not satisfy with demonstrating the present time, meanwhile it considers of a great importance to apply to future. The realist approach is not enough for the elimination of monotony out of the artistic creative, at the same time the romantic colors must be used as well. An artistic creative that only based on one creative method cannot achieve a success.

The leadership of realism as the only creative method in the socialist realism literature has been affected negatively on ideological and esthetic bases of soviet literature along the years. No doubt, the Marxist ideologists got known it and periodically have been trying to remove the “cracks”, took place in the soviet literature. This matter became a subject of debates in the all-Union conference held in 1959 which had

been dedicated to the socialist realism. And the literary specialist L. Novikov spoke about the diversity of styles and forms in the soviet literature. Mr. Salamnov considered of that satisfactory and evaluated it as the requirement of the life and the generalization of rich artistic experience and achievement of multinational soviet literature. However, he noted regretfully that despite of special attention on this issue in the soviet literature study, it should be taken into account the finishing of that subject as well. He stipulated one of the reasons of mistake in such a way: "For instance, when we discuss those traditions in the evolution process of the different individual styles we focus our whole attention on limited features on traditions so that the progressive and useful features of the tradition have been forgotten. The source of the trends for innovation is investigated out of the creative of the national art and traditions". [4, p.20]

Mr. Salamnov has always followed the romantic traditions of national literature and he thought that these traditions shall be continued not only in the poetry but also in drama and prose, too. The critic, who would like to see the continuation of such kind of romantic scenes, episodes even in the drama, he regretted that these traditions are becoming weak in drama of 70th. He wanted to see an incarnation of public growth and mental-intellectual development in the arena and said accordingly: "Meanwhile, it should be noted that the style of heroism and romantic tradition in our drama fairly weakened. The achievement of modern Azerbaijani literature creative is our public promotion, the top of our mental-intellectual progress and its reflection in the field of artistic mind" [5, p.10-11]

So, the citation once again proves that romantic traditions of national literature were dealt with the modern conditions of our society and mental – intellectual level of the people.

Engaging in analysis of the artistic process of the past stages, he investigates and artistic and historical process of Azerbaijan of 80th which also based on tradition and innovation criteria. The critic considered as important the unity of innovation and tradition in order to identify criteria of artistic and theoretical thought, and he said accordingly: "No doubt, the main direction of my investigations will meet the ideological and philosophical requirements of the period and modern attitude."

Mr. Salmanov has not only been in a strict position to artistic creative, he also demanded the principality from artistic criticism and meanwhile, he required a sensitive attitude to artistic tradition and innovation ideas. So, he said: "Thus, the writer has to determine an esthetic attitude and direction of idea of new literature in the artistic criticism as well as the writer should be able to adjust artistic tradition to the new conditions and should pay attention to new trends of the society."

The critic supposed that an innovation of the literature is a spirit of the period and an expression of the new form. He always relied on citation of German poet Mr. Becher as below, when he touches this matter: "The literature discovers the new events of life and when we think about essence of our life, it meets us with new the answers. When a new human or a new reality enters to the literature, so the

modern idea and conception about literature, subject of artistic creative and its goal is appear then."

One part of investigations of Mr. Salamanov about tradition and innovation in the literature covers the period of 20th century, namely 20-30th. It is great of importance to focus mostly on literary process of this period, because it would be interesting in terms of determination of methodological attitude of soviet literature. The formation of society on new ideological and political bases brings about the significant responsibilities for art and literature, too. Thus, the art of word is joining the process which reflects the realities of social life. The formation of Marxist esthetics was accompanied by the new and unique attitude to the tradition and innovation: namely, the society had under the rapid growth process and the socialist consciousness was affecting strongly on people's life. In the mean time, it played a significant role in the formation of the new artistic views and new esthetic ideas. The new life brought about bases for the conception on innovation and tradition in the artistic creative which was the actual form of the creative. Namely, the innovation and modern idea in the artistic creative has been identified initially in the artistic criticism.

An artistic and theoretical thought is not only determines the continuation of artistic traditions in the new created poems, but also runs the researches for innovations and reveals the philosophy of innovation and tradition on the bases of philosophical generalization. As it known, the different local and Turkish scholars and writers, functioning in the different high schools and mass media bodies took an active part in the discussions about tradition and innovations issue that conducted during the 20th in Azerbaijan. An impact of them on artistic environment during the first decades of the century shall be specially underlined.

The art views of Sabribayzade Xalid Xurram, Xalil Fikrat, Ismayil Hikmat, Mahammadali Eyni, Bakir Chobanzade and others did not meet the Marxist esthetic principles. Mr. Salmanov considered their activity as satisfactory in the artistic process of 20th. But the attitude of Mr. I. Hikmat against the art of Fizuli is considered as disputable: "The heritage and the activity of Fizuli is a scream of his heart...Fizuli tasted all kinds of love and he is the lover delighted all of these kinds [6,p.13-15]". No doubt, there is no a controversy and unknown feature in that thought. But, Mr. Salmanov does not agree with the attitude of Mr. I. Hikmat and evaluated his views as the reflection of subjective source. He claimed that herein mental and esthetic role of the poetry has been restricted by delightness , and meanwhile public –philosophical content in the lyrics of Fizuli and his manner to the period has not been demonstrated. Actually, Mr. Hikmat did not deny the above mentioned facts; he simply tries to identify the direction of divine love. Mr. Salmanov estimated his idea from the point of Marxist view and it causes of his subjective views so that it is too hard to approve his opinions in terms of modern literature study.

In this respect, Mr. Salamanov is finalizing his opinion as follows: "The opinion of I. Hikmat about Fizuli came out when Azerbaijani verse and its ideal and esthetic principles just appeared". And in this stage, when the heritage of the

great poets as Fizuli is under the examination, it is great of importance to clarify the reasons, stipulating the greatness of those who deny a modern position". [4, p.41]

Marxist esthetics applied to both classic and modern artistic heritage with taking into account the criteria of classification. Meanwhile, he rendered the same position to mystic art and divine love and looked forward for public content in the literature. Mr. Salmanov took the same position as well and attitude of him to art of Fizuli has been based on "Cultural revolution" of 20th.

He has been identifying the restricted features of the art of socialist realism and has been criticized strictly the vulgar sociological and nihilistic attitudes. He thought that the main reason of that there was not a common conception in the field of criticism and literature study during 20th. Meanwhile, he considered as a wrong position which demands unconditionally to use some clauses of Marxist philosophy in the art and literature. The critic considered necessary to express his opinion in public for two positions in classic artistic literature: The first one is that the criticism takes idealist esthetic position, the second one is extreme sociological requirements against classic heritage. Both positions had been criticized by Mr. Salmanov and he attempted to evaluate it in terms of objective and historical principles. But, it is impossible to accept "an idealistic esthetic" position of Sh. Salmanov against of Ismayil Hikmat and his like-minded which analyzed the romantic poetry from the position of Marxist esthetics. Mr. Hikmat's attitude to classic poetry was consists of mysticism and divine love, and he evaluated the creative of Fizuli from this position, too. Mr. Salmanov considered that this position is denying the possibility of relation between Eastern verse and real life, and evaluated it as a mind which supposes the philosophical basis of Eastern verse as an occasional case. Meanwhile, Salmanov's rebut to the following opinion of Mr. Hikmat is inappropriate, too: "Besides the deeds of Fizuli, his art is also devoted to the worlds. He becomes glad not only with a shining laugh in the lips, but also with shaking drops in the eyes [4, p.43]". As it seems, Mr. Salmanov is interpreting wrongly the position of Mr. Hikmat which tries to analyze the art of Fizuli, who took deep scientific position. The reason is that, all art and literature issues of that period had been evaluated taking the position of Marxist art.

Mr. Salmanov has characterized his position as "searchable criticism", which tries to evaluate the tradition and innovation in terms of modern view. The critic tried to clarify the role of that in the formation of Marxist conception about artistic literature. In this respect, he has especially underlined the role of the critics and literature specialists such as M. Guliyev, A. Nazim, H. Zeynalli, M. Alakbarli, A. Musaxanli, M. Rafili, M. Arif, H. Mehdi, and notified their big role in the formation of artistic and theoretical thought. Especially he focused on article of Mr. A. Nazim about "New life and new literature" related to the tradition and innovation problem. Mr. Nazim's view about art and new life given in the article is a right answer of the next question: How should be the new life and what is the goal of it?

To bring the novelty of life into the literature still is an actual matter of nowadays, and therefore, there is a need in order to get back to the debates accordingly.

It should be noted as well that Mr. Salmanov did not consider as satisfactory the certain standards of the socialist realism in the field of tradition and innovation; he evaluated extreme requirements of revolutionary literature as a nihilistic, especially in his attitude to classic literature. The critic has not only satisfied with analyzing of our poetic heritage in terms of tradition and innovation in the artistic literature, but also he puts forward important tasks in order for explanation and interpretation of the same matter in the prose and drama. He supposed that modern category is an artistic reflection of the reality, namely is a perception of the public and mental reality. Notifying especially the novel creative of Azerbaijan while 60th from this point of view, he has strictly noted that the proses of H. Mehdi, M. Ibrahimov, I. Afandiyev, I. Shixli are dealing with our modern life and based on artistic traditions. Mr. Salmanov clarified an artistic conception of innovator poetry mostly in the articles dedicated to the creative of Mr. R. Rza. Generally, the content of innovator poetry, its poetic point and the form of it has always been in the center of the attention of artistic criticism. The consistent need for the scientific explanation of the matter in the different decades is dealt with the actuality of the problem and our modern life. No doubt, all discussions and exchange of minds in this field do not remain without results, so it helps to settle the problem.

Mr. Salmanov was a person with ability to write about different fields of creative such as artistic criticism, history of literature, prose, poetry and drama. He took a position in all his works as a professional, he approached to artistic events as an active minded critic and he has preferred to write in the scientific style. He was able to identify an innovation, contemporaneity and he made efforts to express its essence in the literature by the language of art. Because of that his most works was dealt with a conception of free verse. Even, when he writes about newly created free verse he does not forget an artistic tradition and tries to reveal the links between free verse and national traditions. He is the first one who substantiated scientifically that free verse came to Azerbaijani literature from the creative of Makayil Rafili. The matter of new literature and modern poetry brought about the hot debates in the 20th. Some critics especially noted that it is important to enter stage of innovator poetry and they attempted to prove that the traditional verse is a matter of the past. Even some writers of traditional verse tried themselves in the style of free verse and did their best to seem like innovator. The writers such as Ahmad Cavd, Almaz Ildrim, Samad Vurgun, Mikayil Mushvig and others have preferred to write in both, in traditional and free style. Especially, after the article of A. Nazim named by "We drink the sun and being sunny" about the creative of Nazim Hikmat, an interest in creative of free verse was grown up. Mr. Salmanov followed carefully all events in the artistic process of 20-30th and he achieved the formation of the certain imagination in accordance with the poetry creative of "Artistic battles" (M. Huseyn) period.

Mr. A. Nazim noted in that article that the old artistic and cultural heritage and the new features of life are the crucial

aspect for the style of modern verse. The critic considered as necessary to focus especially on issue in accordance with the impact to artistic mind caused by the innovations, which are happening in the life itself. Due to Rafili the syllabic verse is only a musical instrument. It is not useful to express the complex thoughts. It is only useful in order to express sadness and the whimpers of heart. The opportunities of free verse are very wide in order to express passionate feelings, anxieties, waving attacks and etc. Mr. Salmanov notifies his opinion accordingly as follows: “..innovation is never accepted easily and suddenly as well as the old methods, styles and expression means never leave their positions without struggle” [1, p.123]. The critic herein shows his specific and clear position towards innovator poetry and stated that this poetry is based on traditions. He stressed that all sorts of novelty researches do not lead to the innovation as well as the conception of free verse is not accepted easily in society. But the thoughts regarding the innovator poetry will remove the traditional verse form by the means of the struggle are irrelevant. Because, the time is showing that the national poetry has found a growth in the classic and traditional form, and also in the form of free verse.

Mr. M. Shahriyar and Mr. M. Mushvig’s creative have shown that it is possible to create innovator poetry even in the aruz prosody. Namely, Shahhriyar’s famous verse worldwide, produced on the bases of the old molds of the verse completely proves so.

2. Result

It became clear that in case of strong molds of verse and narrow scale of rules it stimulates the writer and affects positively on the quality of the poetry.

The conception on tradition and innovation in the art brought about different debates and discussion in all times. Nowadays, the discussions and debates are still active. And it reflects on artistic mind, its philosophical essence and finally on society. The society is developing constantly, the events of real life are changing rapidly as well as the artistic mind is innovating constantly and finally takes its position in the public and literary environment.

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Author Profile



Zaynalova Ragsana Hidayyet is a Ph.D student of the Department of Azerbaijan Literature and Foreign Countries in Sumgait State University. She is studying on her doctoral work named — “Scientific and literal heritage of Shamil Salmanov” She is a specialist in

literature. She is working at Sumgait State University.