

PROBLEMS OF THE DEVELOPMENT OF AZERBAIJANI BLANK VERSE IN THE 1980S

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Abstract:

The article talks about the development path and features of the stage of the 80s of free poetry of Azerbaijan. It is noted that in the 80s, new signatures came to free poetry, and along with the poets who started their work in the 60s, young poets who started their career in the 70s and 80s created new examples of free poetry. R. Rovshan, S. Rustamkhanli, V. Jabrayilzade (Vagif Bayatli Oder, Taleh Hamid, Sayavush Sarkhanli, Vagif Bahmanli, etc.) associativeness increases somewhat in free poems. The free poetry of these years differed from the poems of previous years due to many of its characteristics. free poetry is updated and diversified stylistically, poetic imagery increases, flexible variations, positional flexibility of thought increase, emotionality and expressiveness play a leading role. The article also refers to the literary criticism of the time about free poetry, and theoretical ideas about free poetry are preferred.

Key Words: Blank Verse, Eighties, Associative, Development Path.

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Introduction:

The 1980s stage of free poetry is distinguished by its richness and the number of authors. If in the 50s there were only a few people who wrote free verse, in the 80s their number doubled. It included both those who started creating in the 50s and 60s, and those who joined the free verse train in the 70s and 80s. R. Rza, A. Karim, F. Sadig, A. Abdullazade, F. Goca, A. Kurchaily, N. Hasanzade, A. Salahzade, I. Ismayilzade and others are among the ranks of free poetry. they determined their stylistic directions and ensured the functionality of the poetic form.

M. Araz's poem "Turkish gift for Nazim" can be considered one of the best examples in terms of associative thought, artistic detailing, and breadth in the associative sphere. The fact that the poet Oshani brought a handful of soil from Turkey and poured it on the grave of a Turkish poet who died far from his homeland creates an associative thought in M. Araz and revives the fate of N. Hikmet. "They say/Oshan brought the land of Turkey/and sprinkled it on Nazim's/grave/Nazim's grave and also/Nazim's grave" The association /Kissed Nazim's heart" (1, 168) determines the maximum expression of the poetic form, and we once again understand the fate and identity of Nazim Hikmet, who said "my heart attack" throughout the poem.

From the beginning of the 70s, R. Rovshan joined the ranks of independent poets. but in the 80s, his creativity took the path of maximum use of the possibilities of poetry. The path to the book "The sky does not hold back" (1987) also determines the new form characteristics of free poetry. Starting with these poems, he took the path of synthesizing and creating a new model of national poetry and free poetry. "In the frozen pupils of the fish,/The sleeplessness of the stars leaks" ("The tale of the sea"), "I don't have enough hands for the white-sailed ships,/They don't wave ropes for me/from the walls of the ships" ("White-sailed ships"), "The land was so washed that,\When Dama died so,/Falling down and with his rough body/He is ashamed to hurt this land" ("Land", "Songs killed,/Songs/were knocking on the door of the poets: /-Open! /Let's hide" ("Year of the Song Massacre") and other poetic thoughts tended to the freedom of thought and form. In these creative examples, the poet who broke the framework of socialist realism, the thoughts of the lyrical hero in the poem book "A Rainy Song" (1972) exhibited a different worldview. The dimensional structure of the poet's poetry has a sufficient unity of form and content. there is a rhyme; no matter how free the arrangement of ideas, the size of the verse, the number of syllables in each line, all these dissonances are subject to a certain harmony. Sometimes these lines have one, sometimes two, and sometimes d It also acts independently for albadal. He is able to create unique harmony and intonation in his poems "Moonlight", "The sky does not hold a stone", "Cloud", "We cut off the head, we are a beautiful stump", "Astar vezya", "It seems that my life took a little long" etc. creates a mystical aura in his poems and takes the reader along with him. The poet discovers a new world in each of his poems and convinces the reader about it. Sometimes the poet narrates in a fairy-tale manner with an extremely poetic evocation:

Moonlight fell from the sky,
passed through my soul, my blood,
It passed through my eyes,
It went through me,
passed, passed by my heel (2, 9).

R. Rovshan does not limit himself to the aura of only one verse throughout the poem, but reveals this metaphorical image through free divisions. This is also the case in the poem "Baby snake". This type of free verse model is one of the main features of R. Rovshan's creativity. The originality of the poem's content has also spread to its structure, the boundaries of the mythical world and the real world have disappeared or been confused. Or the metamorphosis of "Flowers are born on this spring night,/what is there to die on this spring night" continues throughout the poem and thus the poet once again introduces us to the side of the world that we do not know and have not seen. Here we see the parallelism between the mystical world and the real world. Critic E. Akimova's scientific conclusion about the poet's work is completely correct: "Ramiz Rovshan's poetry, in general, is about the physiological existence of man (only man? As well as every living thing. Let's remember the poem "Snake Cub" again - G.A.) God's eternal he subjugates his existence, he glorified death in order to reach it. In these poems, there was a very familiar, intimate attitude towards death, and this intimacy connected the poet with Salafi Fuzuli more than his contemporaries" (3, 323).

S. Rustamkhanli's "Thank you, Pablo Neruda", "A soldier's letter to mother", "Azerbaijani word", "Homeland", "The first spring of victory" etc. created memorable examples of poetic form in his poems. In this respect, the poem "Motherland" and other poems written in this direction are very important in terms of free poetry's appeal to the traditional subject. In this poem, the poet makes an associative appeal to the nature, history, art and artisans of the country and sees many similarities. Homeland for the poet:

Hadin's poetry market,
Fuzuli's grave abroad.
It's fate's fate,
Crane feather. (4, 65)

The poet's metaphors with the concept of "homeland" continue; for the poet's lyrical hero, the Homeland was "a hearth burning as it burns", "a dream that tastes better as it is tasted", "a valley was a spring shower", "21 Azer's blood", "Javad Khan's murder site", "Sabir's poem "Fakhriyya", "one palm cloud", "one life hope". Each of the verses here was both independent and related to each other. What connects them is one concept: Motherland! Critic Aydin Mammadov once analyzed the poem "Motherland" by S. Rustamkhanlin as the best example of the poetic form. attracted, he wrote that the concept of "Motherland" evokes a great association: "Here, the word "Motherland" is not a specific

geographical place, but a generalized metaphor, and each verse in itself is a metaphor that serves to open this general metaphor floor by floor. Therefore, as we move from verse to verse, we call from one metaphor to another, and by understanding the series of metaphors that are consistently placed and connected, we perceive the essence of a more general metaphor - the Motherland - in the form of a panorama" (5, 27).

The new artistic aesthetic principles brought by the sixties shaped the 70s and 80s. With the arrival of V. Jabraylzadeh in literature, the sphere of free poetry changed and was renewed not only in terms of subject matter, but also in terms of semantics, structure, and system of poetic thought. In one of his first poems ("Stronger than the mountains"), "What is there, what is there in this world/a baby sparrow/a person above/is bigger than the sky?!" expressed his desire to bring new poetic semantics with word groups. The lines that make up the free verse, the similes and allusions that make up the lines were new. His poems have an infectious and touching mystical-lyrical mood "caught in the moonlight". The miniature image "The sky of a baby bird" became one of the future images of the new poem. Symbols were used in the poem; here "...the sky was a symbol, a symbolic image, and it showed the original, unlimited possibility of living. It was, in fact, a moment that reflected the poetically generalized, philosophical attitude to nature of the idea of freedom" (6, 38).

Symbolism and symbolization are one of the main features of V. Jabraylzade's poetry and show certain changes in all stages of his creativity. One of these symbols is the sky and the sky. These images are among the most effective images of V. Jabraylzade's poem. "The love of poets is blue", "the sky is one poets", "the sky of a leaf", "the sky that fades in your eyes", "the sky of poets", "under the living sky" etc. symbolic images were only used in one poem. The Russian poet M. Sevetaeva was able to create associative compatibility with the idea "In this world it grows bigger than the soil/but the sky of poets..." using this image in his poem "A leaf lives in the sky" written to M. Sevetaeva. In general, the human image of V. Jabraylzade seems to be connected to the sky, he lives and breathes with it. In the main line of the poet's poems, the triad of man-earth-sky is the most important line:

Out of your sight,
the bird's wings are tired
Now the sky
the sea rose (7, 23).

In V. Jabraylzade's poems, everything is out of the ordinary and covered with a mystical aura; life, world, death are described with sublime emotions. Each line or line segment has its own poetic logic. There is no generalized judgment here, the naturalness and originality of thoughts and feelings are addressed. The structure of the free poem reaches a new modeling in the works of V. Jabraylzade; the poetic text creates a new harmony, the immensity between lines and poetic ideas reaches a new limit. In this case, it is impossible to predict how the poetic logic will be completed. The poet finds unique forms of connection between events and objects, and this is exhibited by the scope of aesthetic

thought with contrasting word combinations. The poet's literary text is told in a consistent, continuous, and sometimes plot-like way. As in his first poem "They forgot me, they forgot". In the first division of the poem, the poet informs that "the people whom I close my heart to, / the people I confide in and keep their secrets, / the people with whom I cry, the world comes and goes / I will not forget".

In many of V. Jabraylzade's poems, the subject and the form appear in unity; The magical, magical thinking in his poetic lyrical world at this time happens to tragic events and objects. Sometimes he chose a tragic figure as the hero of his poems and talked about big issues. The main character of the poem "Donurdu Hadin's hands" was like this. It is no coincidence that the great romantic poet Hadi chose his tragic fate as the hero of his poem. but the poet does not approach the character in a traditional context, he focuses on a simple detail of his life and introduces us to his identity. The hometown poet who raised Hadi said, "The cold has started in an orphaned country,/The poor man ran away and hid/in his rags during last year's cold./The cold bear passed through his skin,/It didn't pass through the poor man's rags,\- Our eyes are clear!/The poor man is angry with the cold!", from his introduction. The "poor-cold" symbolism of the events in this country continues in the subsequent division. At such times ("when everyone scurries and hides"), when "even the devil's foot" withdraws from this world, the cold of the world comes to the poets "like a newspaper stuck to broken windows". But what to do; in the next section, the poet warms Hadi's frozen hands in the mouth of the rider's horse, and the fire coming out of the horse's mouth warms Hadi's hands as the rider whips the horse. Daja then takes out Hadin's poems that he couldn't sell from his heart and sets them on fire; "there his hand touched his heart,/there his heart was in his hand/his hand was in his heart".

In the 80s, the poet tried to bring a new functionality to the poem and started writing his poems in this direction. According to him, poetry should not be explained, it should explain more. In other words, the poem, with its influence, should destroy the known world and open a new world to the depths where the subconscious works and works. The poet operationalizes the mission of the poem in this way: "There are things in the world/Your eyes,/They are only/There are sounds in the world/You can hear with your ears closed, they are only/There are loves in the world/They breathe with you,/Not yours but,/They were once "Even when you are not in this world, he will live with you in this world". Such texts brought epic and prose elements to V. Bayatli's free verse.

Thus, the processes occurring in the unique development path of the 80s phase of free poetry can be grouped as follows:

1. At this stage, free poetry is stylistically enriched and expanded;
2. With the arrival of new forces, individual poetic styles multiply;
3. Associative poetry expands and asserts itself;
4. Flexible variations, positional flexibility of thought are more characteristic and effective for free poetic form;

5. Operative perception and rhythmic organization, intonation come to the fore in free verse;
6. Compared to the previous way of development, the freedom of free verse is slightly increased:
7. In free poetry, poetic imagery, expressiveness, emotionality enters a new stage.

In the 80s, the field of free poetry expanded a little, its ranks increased, and its poetics became richer. Successful examples pave the way for national-style poetry, increase the freedom and diversity of the poetic form. In particular, the poetic form enters a new stage with the creativity of young poets such as R. Rovshan, V. Jabrayilzadeh, E. Bakhish, N. Kasamanli, C. Yusifzadeh, V. Bahmanli. However, in this poetic form there were also examples that it is difficult to say that these examples enriched it in terms of verse and sound division, speech grouping, and intonation. Even in the 80s, S. Abdullayev criticized the fact that such poems did not bring additional "dividends" to the poetic form. He wrote M. Rzaguluzade's "The First Statue in Space", F. Goca's "Indifference", "Okuzler", A. Salahzade's "Fire Statue", R. Rovsha's "Kim Bilier", J. Yusifzade's "Pai-Pyada", etc. wrote that his poems did not bring anything new to free poetry. In these poems, sometimes the associative idea is not substantiated, or the distance of the association does not give rise to it, in some of them the evil of shallow rationalism and ideology is manifested, and in some poems, the images are excessively abstracted. S. Abdullayev criticized such examples of poetic form. wrote: "The abstractness of the poetic image dries up free poetry, significantly weakens the effectiveness of poetic information, makes reading difficult, and creates a communication barrier between the reader and the artist. Especially when the poetic text cannot be composed in a solid practical intonation, the style of tehki creates a real communication danger" (8, 37). Of course, in free poetry, abstraction does not belong only to the image, but when it is combined with tehki, a more difficult situation arises, what the author wants to say is sometimes not understood. At such times, sometimes it is not clear what the poet wants to say, artistry is lost, poetic communication gives way to incomprehensible rationalism.

One of the more noticeable defects of free poetry at this stage was the artificial intellectualization of free poetry, its involvement in "scientific-mathematical" logic. Extreme "scientific", informative manner reduces the sincerity of the poem and leads to a decrease in the weight of the artistic word. Just as there is no artistry in such poems, it does not bring any "good" to the poetic form. However, these defects are not systematic in Azerbaijani free poetry. Taken as a whole, Azerbaijani free poetry is somewhat closer to and integrated with the free poetry of many peoples of the world.

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