



“TURKIY XALQLAR ADABIYOTI TADQIQIDA INNOVATSION YONDASHUVLAR” mavzusidagi xalqaro ilmiy-amaliy konferensiya



ARTISTIC CONVENTION IN POETRY OF THE 20S-50S

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Summary. The article examines the aesthetic manifestations of artistic convention in Azerbaijani poetry of the 1920s-1950s. First, the concept of artistic convention is examined, and then its various forms in the works of leading poets of the period are analyzed. The idealization of the image of youth in Samad Vurgun's poem "Komsomol", the presentation of the artist as a symbolic image in Mikayil Mushfig's poem "Artist", and the transformation of geographical space into a symbol of freedom and longing in Suleyman Rustam's "Series of Southern Poems" are interpreted as examples of artistic convention. The research concludes that in this period, artistic convention, stemming from both the requirements of the socialist realism method and the traditions of romantic poetry, became the main means of expression in poetry.

Keywords: artistic convention, socialist realism, romanticism, revolutionary romance, poetry, soviet era.

Abstrakt: Maqolada 1920-1950 yillar ozarbayjon she'riyatidagi badiiy konventsionaning estetik ko'rinishlari ko'rib chiqiladi. Dastlab, badiiy konvensiya tushunchasi o'rganiladi, so'ngra uning davrning yetuk shoirlari ijodidagi turli shakllari tahlil qilinadi. Samad Vurgunning "Komsomol" she'rida yoshlik obrazining idealizatsiyasi, Mikayil Mushfig'ning "Rassom" she'rida rassomning ramziy obraz sifatida ko'rsatilishi, Sulaymon Rustamning "Janubiy she'rlar turkumi"da geografik makonning ozodlik va sog'inch timsoliga aylanishi badiiy konvensiya namunasi sifatida talqin etiladi. Tadqiqot shuni ko'rsatadiki, bu davrda ham sotsialistik realizm usuli talablaridan, ham ishqiy she'riyat an'alaridan kelib chiqqan badiiy konvensiya she'riyatda asosiy ifoda vositasiga aylandi.

Kalit so'zlar: badiiy konvensiya, sotsialistik realizm, romantizm, inqilobiy romantika, she'riyat, sovet davri.

Резюме. В статье рассматриваются эстетические проявления художественной условности в азербайджанской поэзии 1920–1950-х годов. Сначала рассматривается само понятие художественной условности, а затем анализируются её различные формы в творчестве ведущих поэтов этого периода. Идеализация образа юности в поэме Самеда Вургуня «Комсомол», представление художника как символического образа в поэме Микаила Мушфига «Художник» и превращение географического пространства в символ свободы и тоски в «Цикле южных стихотворений» Сулеймана Рустама рассматриваются как примеры художественной условности. В исследовании делается вывод о том, что в этот период художественная условность, вытекающая как из требований метода социалистического реализма, так и из традиций романтической поэзии, становится основным средством выражения в поэзии.

Ключевые слова: художественная условность, социалистический реализм, романтизм, революционный роман, поэзия, советской эпохи.



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Introduction. Artistic convention is one of the important aesthetic features of literature. Literature is not a direct copy of life, but a form of reality events reworked in the artist's imagination, idealized, presented with artistic generalization. In this sense, artistic convention ensures the unity of the artistic embodiment of reality and the author's aesthetic intention.

In Azerbaijani literature, the 20s–50s of the 20th century are characterized as a period when the socialist realism method dominated. Although this method is based on realism, it is rich in elements of revolutionary romanticism and artistic convention. In poetry, life events were often idealized, loaded with symbolic meanings, and presented with high pathos. In the works of poets of this period, artistic convention appears as an expression of both ideological demand and poetic traditions.

Discussion. Artistic convention is one of the important aesthetic features of literature. Literature is not a direct copy of life, but a form of reality events reworked in the artist's imagination, idealized, presented with artistic generalization. In this sense, artistic convention ensures the unity of the artistic embodiment of reality and the author's aesthetic intention.

The 20s–50s of the 20th century in Azerbaijani literature are characterized as a period when the socialist realism method dominated. “During the Soviet system, artistic creativity and literary relations were largely subordinated to the politics and interests of the ruling ideology. However, no matter how difficult it was in the literary process, along with literature that served ideology, examples of true artistic creativity were also created.” [2] Although this method is based on realism, it is rich in elements of revolutionary romanticism and artistic convention. In poetry, life events were often idealized, loaded with symbolic meanings and presented with high pathos. In the works of poets of this period, artistic convention appears as an expression of both ideological demand and poetic traditions.

In the poetry of the 1920s–30s, the glorification of youth, revolution, and heroes of labor is one of the main forms of manifestation of artistic convention. “Samad Vurgun's lyrics are distinguished by their uniqueness and were very much in tune with the spiritual world of the people.” [6] In Samad Vurgun's poem “Komsomol”, the selflessness of the young generation and the spirit of new construction are idealized. Although the image of the hero here is taken from real life, he is no longer a specific individual, but becomes a symbol of the entire youth. This is the application of artistic convention at the image level. In Vurgun's poem “Komsomol”, the image of youth is presented in an idealized manner. Here, the Komsomol youth are described not only as a social group, but as a symbol of the



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future of an entire people. The poet presents them with poetic expressions such as "flaming hearts" and "flooding flood". These images are not real people, but examples of artistic convention that summarize the selflessness and invincible spirit of youth. In the work, youth is not only a participant in the historical period, but also rises to the level of an ideal heroic image. This is the result of the poet's intention to strengthen the goal of the revolutionary romance in the reader.

In the poems of Mikayil Mushfig, another prominent representative of the 20th century, images of life and nature are presented with symbolic shades. Mikayil Mushfig's poems glorified the inner world of the Azerbaijani people, their spiritual connection with nature, and their purity with lyrical colors. [6] In his poem “Love of Life”, every moment of life is associated with joy, innovation and freedom. The images of “sun”, “flower”, “spring” here become symbols of human creativity and love of freedom, rather than a realistic depiction of nature. At the same time, the artistic tableau described in the poet’s poem “Artist” not only reflects life, but also expresses the power of art and the creativity of imagination. This is the poetic form of convention. In Mushfig’s poem “Artist”, the image of the artist is not a description of a real person, but a symbolic expression of art itself. The poet presents the artist as an image that “soars on the wings of his soul”, “carries the sorrow of the people in his brush, instrument and word”.

Here, the artist is not a person living in real life, but a symbol of creative power, of divine imagination. The images of nature “sun”, “wind”, “wave” also join this poetic tableau and describe the artist’s power in a more generalized, conventional way. This is also an example of artistic convention achieved by creating a symbolic image.

If we consider Suleyman Rustam’s “Series of Southern Poems”, here the Southern space is used in both a real and symbolic sense. The poet presents the South with the images of “a brother groaning in chains of slavery”, “a bird spreading its wings for freedom”. The images of “bird”, “chain”, “light” and “morning” here constitute symbolic poetic details of artistic convention.

Although in reality, the South refers to the compatriots of Azerbaijan living on the Iranian side, the poet does not limit them only to a geographical concept; this space as a whole becomes a conventional symbol of freedom and longing for the Fatherland. In Suleyman Rustam's "Series of Southern Poems", artistic convention is combined with romantic pathos. Here, the South is not only a geographical space, but also a poetic symbol of freedom, national identity and longing for the homeland. The poet idealizes real events, turning them into a symbolic expression of the people's



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struggle aspirations. A patriotic poet who loved his native land, he reflected his love and sympathy for his homeland through artistic depictions in most of his works. [1]

Artistic convention is especially strong in the poetry of 1941–1945. Defenders of the homeland are presented as "steel-hearted" and "flame-breathing" figures. The goal here is not to show the horror of real battle, but to raise the people's determination to fight. In this regard, the image of a soldier in Samad Vurgun's poems on the theme of war is presented as both a hero and a symbolic figure.

Conclusion. Artistic convention in Azerbaijani poetry of the 20s–50s stemmed from both the ideological requirements of socialist realism and the romantic worldview of poets. This convention allowed poets to present life events in a more ideal, generalized and symbolic way.

Samad Vurgun's idealized hero images, Mikayil Mushfig's symbolic images of nature, Suleyman Rustam's romantic depictions of the South, Mammad Rahim's generalized war heroes show that artistic convention was manifested in poetry in various forms at that time.

Thus, artistic convention became one of the main means of expression that ensured the aesthetic unity of reality and ideal, fact and imagination in Azerbaijani poetry of the 20s–50s. Artistic convention in Azerbaijani poetry of the 20s–50s stemmed from both the ideological requirements of socialist realism and the romantic worldview of poets. This convention allowed poets to present life events in a more ideal, generalized and symbolic way. Thus, artistic convention was one of the main means of expression that ensured the aesthetic unity of reality and ideal, fact and imagination in Azerbaijani poetry of the 20s–50s.

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