

Journal of Awareness

Cilt / Volume 4, Sayı / Issue 2, 2019, pp. 177-184

E - ISSN: 2149-6544

URL: <http://www.ratingacademy.com.tr/ojs/index.php/joa>

DOI: <https://doi.org/10.26809/joa.4.014>

Araştırma Makalesi / Research Article

ISA ISMAYILZADE AS A REPRESENTATIVE OF ASSOCIATIVE POETRY

Gültakin ALIYEVA*

* Doctor of Philology of ANAS Institute of Literature named after Nizami Ganjavi,
Associate Professor of Azerbaijani Literature Department of Baku Slavic University

E-mail: gultekin392@mail.ru

ORCID ID: <https://orcid.org/0000-0003-1100-8422>

Received: 15 January 2019; Accepted: 20 March 2019

ABSTRACT

The article deals with the poetic evolution of I. Ismayilzade as a prominent representative of Azerbaijani free rhymed poetry. It is mentioned that many young people who started their creativity in the mid-50s came to poetry with new individual stylistic colour and strengthened the position of free rhymed poetry. One of them was I. Ismayilzade. The poetic research of the poet, which started in the 1960s, enriched associative poetry in form and content. It can be seen that, free rhymed poem underwent a certain way of different stages in I. Ismayilzade's poetry and he is considered one of the creators of associative poetry. His poetry and poems also enriched and improved the development of this genre in terms of various components. In his free rhymed poems, he strives for the maximum unity of form and content, and skilfully uses new artistic imagery and expressive means. Phonetic sounds of I. Ismayilzade's poetry originated from the content and essence, enhanced its imagery effectiveness. All this has opened wide opportunities for free rhymed poetry to enter into a new stage.

Keywords: free rhymed poetry, I. Ismayilzade associative, individual style

1. INTRODUCTION

Azerbaijani free rhymed poetry has been in its new stage of development since the 1960s. There were several factors that led to the new era, but one of the key factors was to strengthen its position in poetry and the tendency of showing incentive to free rhymed poetry by new forces. Many young people who started their creative work in the mid-50s came to poetry with new individual stylistic colors and strengthened the position of free rhymed poetry. R. Rza was no longer alone in the free rhymed poem. A new period of the free rhymed poem started with A. Karim. After this stage, the possibilities and the area of the free rhymed poem expanded, and free rhymed poetry began to be regarded as a fact of art. Fikrat Goja, Fikrat Sadikh, Nariman Hasanzade, Jabir Novruz, Vagif Samadoglu, Alakbar Salahzade, Siyavush

Sarkhanli, Chingiz Alioglu and others became a full right "citizen" of free rhymed literature with their creativity.

1.1. The period of 60ths of Azerbaijani free rhymed poem

Isa Ismayilzade was one of those who enriched free rhymed poem in theme, idea, structure, style, language and intonation. Being one of the most talented representatives of the literary generation of the 60ths, I. Ismayilzade's poetry gave new breath to free rhymed poem and enriched its stylistic colors. When his first printed poem "The Letter box" was published in 1961, literary resistance was continuing against new and free rhymed poem. Taking this into account, I. Ismayilzade wrote later: "It had caused great rumors in the press for a year ("Rain ponds" poem series published in the 9th issue of "Azerbaijan" magazine in 1964 - G.Ə). In the end, Rasul Reza performed with a major article titled "Care Word and Care Self" in newspaper "Literature and Art" and later his large article entitled "Khoroshie i raznie" ("The best and different ones") was published in newspaper "Izvestiya". At that time, those who wanted to speak up were called "the khunveybins" (Chinese vulgar-cultural revolution flag-bearers) (Ismayilzade, 2006; 9). The words of Mammad Araz, who recalled the period when the poet came to the art, affirmed the poet's anxiety once again: "Now, writing these words about Ismailzade, I remember his coming into the literature -the end of the 1960s and the beginning of 1970s. (more precisely, the generation of Isa's age).

At that time, when almost all literary steps of the "separatists" led by Ismayilzade were being "fired". Such slogans as "oh, don't let it, the tradition has gone away", "the poetry is out of the path" etc. turned into a daily work of trendy environment (Mammad, 1991; 4).

1.2. The poetic path chosen by Isa Ismailzade.

These attacks against free rhymed poetry do not even deter Ismayilzade from this path. He prefers not to follow the advice of "poetry training" given to him but to follow the poetic way he knows. With his first poems such as: "I want to meet", "1941", "Rain pond", "Longing", "Unnamed poem" etc., he enriches the style of free rhymed poetry. Beginning from his poems, he fitted line meters to the movement of the thought with the conventional substitution of the divisions. This was actually the poetic logic of the new associative poem, which would become more intensive in the subsequent creativity of the poet. From the names of these poems written in the early 60's to their poetic end, everything was focused on the literary solution of the main idea. At that time many poems were written about the war. However, I. Ismayilzade's poem "1941" has its own literary burden and logic. Being the first poem written in this name, the multicolor of the idea-content layer of the poem has shown that a new direction is formed in the free rhymed poetry:

The year when I was born,
Was the name and address
Of an unknown soldier.
The year when I was born,
The trenches were born,
The smokes were born too,
The year when I was born.
(Ismailzade, 2006; 35)

"1941" is the poet's year of birth, but everywhere, it is considered as the year when the war began. This figure generates the same association in everyone, but as it is the year of poet's

birth ,it makes necessary to look at it from another perspective. This figure was written by the “battlefield” and military warrior passing through the Earth with “an iron heel”. It is known that the birthday should be celebrated. But the poet does not want to celebrate that day because it was on the same day with the war. For this purpose the poet finds a certain logic:

I wish never to celebrate
The year of my birth,
For fear lest I wake,
By the clinging of glasses and noisy mirth
All those who sleep in memory’s vaults
I wish never to celebrate
The year of my birth
For sorrow will never cool
Like food long grown cold
On my older dead brother’s plate

Again, in the products of the 1960s, in these poems such as "My mother came to visit me," "My childhood without toys," "The birthday of stars", "Mushroom", "The World's Lie Day" etc. free performance and energy of his poetic text closely presents in construction of new poetry and increases its meaning . The free placement of words and phrases gives rise to the end of the thought and idea. In his poems, different sound intervals form the leading function along with content. The poem "My mother came to visit me" expresses the longing for the village. However, it is evident that, here the poet conveys the longing between mother and son, on the basis of mother’s coming to the village , refusing the traditional idea .Everything is new here, the free usage of words, phrases, the content plan of the poetic rhythms, the depth and thought-provoke of thinking are the means in the interweaving of the poetic text:

My mother came to visit me
Although it is less for weeping,
That will do enough for tears,
I've saved myself, for my mother,
From the eyes of the machines,
From the night silence,
from the street rustle (Ismailzade, 1991, 30).

In the next part of the poetic text, her son’s “longing and how he grows thin because of longing “is delivered to mother, and for this reason, “her feet want trail, her lips want -spring water, and her eyes want a deep village sleep”. In this poem poet describes rural-urban confrontation with extreme artistic language, flexible variations, and elastic thought movements. The diversity of words, expressions, the colorfulness in the thought directing and expressionism helps to open the idea and gain new content.

In the 60s and 80s of the last century, I.Ismayilzade’s books such as "Birthday of the Stars" (1968), "Brilliant Leafs" (1972), "The Song of the Land" (1977), "The Train of My Life" (1980) “Hello Earth "(1982)," Talk with my mother "(1985) etc. were published consecutively , and he closely took part in the construction of a new poem in the literary process. The language and thinking stereotypes of of I.Ismayilzade’s poetry, which develops the associative wing of

the free rhymed poetry and conveys it to a new stage, was formed. All of these are factors that enrich this stage of free rhymed poetry. Innovation in his poems proved itself in the terms of content. Intellectual poetic variations also take the main part in his poetry, alongside with the ideas and expressions which come from folk thought.

I. Ismayilzade's poetry has its own peculiarities; these features which distinguish him from other free rhyme poets are conditioned by the individuality and originality of a poet. Setting of the poems on a complex plot, creating a text by combining several plots, elasticity of language, word variations, originality of expression, etc. are the main features that distinguish his poetry. The vitality of poetical scenes and details, passing through the eyes as a movie tape etc. makes the poetic text more visual and memorable. The most interesting aspect is that in every poem there is a slight touch from poet's biography. Praising poet's originality critic Israel Mustafayev wrote at that time : "It is an interesting experience in Isa's poetry that every stanza, alongside with their poetic position, plays a great role in thought sequence and carries a part of a certain poetic idea .In such poems, as soon as one of the stanzas is extracted , disorder and incomprehensibility will be made in the structure of the poem and in an image sequence. It is also strange that we cannot extract one stanza, one part from I.Ismayilzade's poems even as an example. Because that part will not give the meaning of a poem separately, as if the lines separated from each other got naked. In all his poems, lines and the verses give a living to each other standing shoulder to shoulder. It is not so easy to create such a monolithic form and idea . "(Mustafayev, 1990, 121).

1.3. Special features of I. Ismayilzade's poetry.

One of the main features of I.Ismayilzade's poetry is its visibility. If, first of all, we take into consideration the free rhymed poem as an eye poem then the essence of his poetry will be clear. The visibility of the poem also makes it necessary to think about its meaning layer. The agility of poetic text, its appearing in different situations, substitutes for each other as a movie shot. Sometimes this mobility happens in one example. The poem "The bullets did not say ..." which was dedicated to the young men who did not return from war, performs this function .The meaning of the poem beginning with the information: "They went ,they went whistling ,they went to wash the horses without taking us....." has a deep meaning layer. The young people of the village do not take the children even "to collect asparagus, raspberries." But one day, when the news about the outbreak of war came, they went to war. The poet describes this scene as follows:

When we joined he see offers,

They began to pour out loud words and say:

"Go back ... return, go back,

Go back to wash horses,

Go back to gather asparagus and raspberries ... "(Ismayilzade, 1991; 112)

Every single line has its own meaning burden and visibility. When the young men went to the war, they did not take those children whom they didn't even take to collect asparagus raspberries at that time" and ordered them come back and "collect, asparagus, raspberries." After they had gone to war, those children whom they once considered as little children, were washing the horses and collecting asparagus, raspberries instead of them. In the meantime, while the "missiles, bullets" were whistling, they also were shoveling the soil and looking forward for those who went to war. The poet comes to a poetic conclusion by increasing the informative burden in poetry with the help of alliteration:

They went, went towards Berlin,
They went ... they went towards the death ...
The shrapnel didn't say come back,
The tars did not say come back,
The bullets did not say return,
You are still a child, what age are you in ... (Ismayilzade, 1991; 113)

Thus, the people of the village, where the poet grew up during the Great Patriotic War, understood why the young men took them for little children and didn't take them to war, as in the second part of the poem they linked it with their going to war.

Nobody says "come back, "what age are you in ?" In fact, the poet writes the poetic history of the tragedy, the young people, who wash horses" and "gather raspberries" in the village today, do not return from war. The philosopher Asif Efendiyev, who analyzed the characteristics of his poem "Bullets did not say..." writes about the psychological aspects of the fact, as young people go to war facing the contradictions of life: It is a dialectical outlook that draws our attention to the works of Isa and other young poets. Contradictions of the century, complication, shaking moments, dramatics is also felt in their works. This is a very praiseworthy feature, because true optimism and a real faith are not one-sided glorifications of life. (Efendiyev, 1973; 57)

Almost at all stages of I. Ismayilzade's creativity, this unity was maintained. In his poems : "Motherland, do not believe in stepsons", , " Sea lies with open eyes", "Let me pass through Garayazi plains", "My toyless childhood", "The birthday of stars ", "My city sank deep in my eyes", "Wait, I will return to the world", "Silent weddings" , "My eyes are looking towards the roads" etc. the contradictions in human morality and life, the complexity of their characters, and sometimes the double-mindedness is involved into analysis in a poetic way. In the poem "Wait, I will Ireturn to the world," there are no declarative ideas about life or the world, and it is based on such a poetic logic that was attained through the experiences he went .The poem enriches poetry not only in terms of content and ideas, but also in terms of form:

I have to return to this world ...
I have to wake up,
The flowers on my grave,
And those sleepy, cold soil and rocks
I have to wake them up,
from the silence of death.
Maybe with flowers, maybe with the grass,
Maybe with a tree or a cloud,
I can not say ...
Maybe with mad cries or silence -
Shaking the mountains from their place
I can't say..... (Ismayilzade, 1991; 104)

The poet is convinced that he would return to this world a hundred years later, perhaps a thousand years later. Because he is convinced that the "the horse of the River Kura", "the sound of the water" and "the magic mirages" will bring him back to this world one day, waving their hands back to him..

One of the main features of I. Ismayilzade's poem is to create an image of the event, to capture its image and to transfer it to memory. In most poems of the poet the visibility plays a key role, alongside with the plot . Thus, when describing any event, the poet can create the movement of thought along with physical visualization .The poetic style of the poet is mainly formed by this factor. Criticist Yashar Garayev, meaning it as a key feature of Ismailzade's stabilized poetic style , wrote: "These are poems created in the search of meaning about the subjects of life and relations among these subjects ,but not merely about these subjects itself . "Inspiring of the subjects and making them alive " are also needed for that purpose .Many of these poems are based on a single image,on a single epithet "(Garayev, 1973, 62).

This ideas of the critic contain the essence of I. Ismayilzade's free rymed poetry.the. The poet's "Handless Orphan Pockets", "Sculpture is Orphaned", "Silent Weddings", " "City is wearing its nightdress", "Dawn dream of the Sea", "I'm a Thermos Glass", "Graves", "The day divided into two parts" etc. poet recalls poetic details made on a certain poetic element. The poet writes his biography in his poem "I'm a Thermos Glass." He vivifies the thermos bottle and gives a philosophical poetic sense to it. Feeling like a "broken into pieces " thermos bottle, "the lyrical I" of the poem gives the reason for its breaking up. But nobody cares for its breaking up. And the crushed crumbs of hero's heart can turn into a shrapnel and shoot his "friend", "acquaintance" and "wish." One day, somebody's hands can gather these crumbs of crashed thermos bottle and put them together side by side . The similarities between the life of the lyric hero and the glass of thermos opposes two fates :

I'm a thermos glass ...

Again and again

for crashing it again,

for burning it again

I will fall on a daze

like a stone ... (Ismayilzade, 1991; 215).

Criticist V. Jusifli ,also praising the visualization of I. Ismayilzade's poems, writes: "In other poems that Ismailzade writes in the same way, abstract moral concepts, movements and processes are clearly defined, and in these poems, the artistic constructive mission is fulfilled" (Yusufli, 2009 ; 351).

The poem genre also plays an important role in the creativity of I. Ismayilzade. In his poems recalling different sceneries of poet's world , such as : "Icheri Sheher", "Birthday", "Magnified photos", "Talk with my mother", "1937", "One life night", " The pulse of the Earth beats " etc. the possibilities of both free rhymed poetry and poem genre is extended. The image of the ancient city, which became increasingly up-to-date, is created in the "Icheri Sheher" (Inner City) poem. In such parts as" The Lost Song of the "Icheri Sheher", "My past with Icheri Sheher ", " The Dream Song of Icheri Sheher, " The Song of Icheri Sheher winds " and others , a spiritual world image of Ichari Shahar was created alongside with its historical past. The poet describes Icheri Shahar as a world of fairy tales and wants to preserve it, and wants his readers to love this fairy-tale. Naming Icheri Sheher as "bundle " also hints at protection of this "bundle and treasury":

There is a bundle in Baku,
Its name Icheri Sheher
Inside of it ,
There are blind alleys ,
Twisted and twined together ,
Eye-to-eye turnings ,
looking at each other ,
All corners are knotted here
Trails are knotted here
All numbers are knotted here ...
(Ismayilzade, 1991; 40).

The "Magnified Photos" poem differs in its novelty in regard with both structure and free rhymes. The poet, along with the painter of the village, strives to describe the fate of the lost or killed people in the village. Dumb painter comes to village to magnify the pictures of the soldiers of the village. He collects all the pictures of those soldiers who hadn't returned from the war, and returns with magnified pictures a few days later. He puts the pictures on the ground in a row. However, this row does not replace the real row of soldiers. The poet gives significance to these row of photos and sees the soldiers' returning to the village twenty-five years later:

25 years later, photos came to this village
Photos more faded away from the distance,
Photos looking forward to roads
They came with starred caps and gilded epaulets
They came instead of the brother, instead of the grandfather,
Instead of the father, instead of the son
Like tired soldiers in the battle,
like soldiers who are tired of the war
They leaned on the rock, silenced and rested ... (Ismayilzade, 1991; 128).

Conclusion it can be seen that, free rhymed poem underwent a certain way of different stages in I. Ismayilzade's poetry and he is considered one of the creators of associative poetry. His poetry and poems also enriched and improved the development of this genre in terms of various components. In his free rhymed poems, he strives for the maximum unity of form and content, and skilfully uses new artistic imagery and expressive means. In his poetry, new poetic thinking stereotypes of events and processes have been formed. Phonetic sounds of I. Ismayilzade's poetry originated from the content and essence, enhanced its imagery effectiveness. All this has opened wide opportunities for free rhymed poetry to enter into a new stage.

REFERENCES

- EFENDİYEV A. Lyric hero and time. "Star" magazine, 1973, N3, p. 56-57
- GARAYEV Y. Signatures and hopes. "Ulduz" magazine, Baku, 1973, N3, pp.51-52
- I.ISMAYİLZADE. Selected works. Poems and poems. Baku, Azerneshr, 1991
- ISMAİLZADE I. Wait, "Wait,I will return to the world",. Baku, Law publishing house, 2006, 520 p.
- MAMMAD A. The fate of the poet. I.Ismayilzade. Selected works. Poems and poems. Baku, Azerneshr, 1991, p. 3-6
- MUSTAFAYEV I The writer's ideal and artistic truth. Baku, 1990
- YUSUFLI V. The ways and years of poetry (1960-2000). Baku: "Adiloglu", 2009