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THE STUDY OF SENTIMENTALISM IN AZERBAIJANI LITERARY CRITICISM

In the article some interesting facts about study of sentimentalism trend are presented. The author noted, that in Azerbaijani literary criticism sentimentalism in many cases was identified with romanticism. But as a matter of fact, sentimentalist motives always existed in all Oriental literature, in Azerbaijani literature also. Then the author points out the creativity of I. Gutgashinli, A. Divabeyoglu and other Azerbaijani writers, whose works should be included in sentimentalist literature, according their motives, author's approach to main characters description, etc. The modeling method was used to study the characteristic features of sentimentalism, peculiarities of this literary trend in Azerbaijan. Besides, the opinions of outstanding Azerbaijani literary critics about sentimentalism were presented in order to reveal the history of study of sentimentalism, comparative method and analyses was used for definition of this literary trend. In the article the existence of sentimentalism in Azerbaijani literature as independent literary trend is proved, many facts, connected with study of sentimentalism and unknown earlier are presented and analyzed. The practical significance of the study lies in the new approach to study of sentimentalism, analysis of its peculiarities, basing on concrete literary works. The theoretical results of the study contribute to the researches of Azerbaijani literature history. Sentimentalism engendered and formed completely in England, and in XVIII century became pan-European phenomenon. Most clearly sentimentalism manifested in English, French, German and Russian literature. As for Azerbaijani literature, here sentimentalism developed much later- in XIX-early XX century. This fact was conditioned by historical and political peculiarity of Azerbaijan history.

Key words: *sentimentalism, approach, peculiarities, ordinary person, lyrics.*

Introduction. Sentimentalism (Fr. sentiment) is a trend in European literature and art, engendered the second half of the XVIII century. This trend formed within the framework of the late Enlightenment and reflected the growth of democratic public mood in society. Sentimentalism originated in the lyrics and the novel; later, penetrating into theatrical art, it gave impetus to the emergence of the genres of “tearful comedy” and petty-bourgeois drama. In a certain way sentimentalism engendered and formed as definite opposition against classicism literature and all classicist art. It's known, that classicistic literature fixed its main attention on the high ideas, and the problems in such literary works looked some farfetched. The hero of classicistic works cannot imagine his existence outside of public life. He is ready to sacrifice personal interests in the name of public or state, although often such decision is not easy: it's difficult to defeat the desire for personal happiness in himself. Sentimentalists rejected subordination of a person to society or the state, and affirmed that a person is not obliged to sacrifice himself to public or state interests. From this position sentimentalism was direct opposite to classicism literature, it's pathos, heroic ideal and problem of choice between personal and public duty. On contrary,

the philosophical origins of sentimentalism go back to sensualism, which declared the idea of a “natural” man, “sensitive” person, who cognized and perceived the world by means of feelings. By the beginning of the XVIII century ideas of sensualism penetrated into literature and art. The “natural” man becomes the main character of sentimentalist literature. Sentimentalist writers proceeded from the concept that man, being a creature of nature, from birth has the basis of “natural virtue” and “sensibility”; the degree of sensitivity determines the dignity of a person and the significance of all his actions. For sentimentalist writers two conditions- the development of the natural beginnings of a person (“education of feelings”) and staying in the natural environment (nature) were most important and to their mind, only the uniting them human can find internal harmony. Civilization (namely urban life), on the contrary, is an antagonistic environment for human because it distorts human nature. The more a person is social, the more he is devastated and lonely. So, the cult of private life, rural existence, and even primitiveness and savagery (in very little degree) are characteristic features of sentimentalism. Sentimentalists did not accept the idea of progress, which was fundamental one for encyclopedists. Sentimen-

talists looked at the perspectives for social development with pessimism and the concepts of “history”, “state”, “society”, “education” had a negative meaning for them. In differ from classicists, sentimentalists were not interested in the heroic historical past: they were inspired by everyday impressions. In sentimental literature the reader instead of exaggerated passions, vices and virtues saw familiar human feelings. The hero of sentimental literature is quite ordinary person. As a rule this character comes from the third estate, sometimes he is of low position (servant) and even an outcast (robber). At the same time in terms of the richness of his internal world and purity of feelings such personage is not lower, but often even higher than the representatives of the upper class. The denial of class and other differences imposed by civilization constitutes the democratic (egalitarian) pathos of sentimentalism. Appeal to the internal world of man allowed sentimentalists to show its inexhaustibility and inconsistency. They refused from the absolutization of any separate feature of personage’s character and the unambiguity of the moral interpretation of the character. It was characteristic for classicism. As for sentimentalist hero, he can do both bad and good deeds, have both noble and low feelings; sometimes his actions and inclinations cannot be evaluated decisively. Since a good, positive beginning is contained in a human nature and evil is the result of civilization, no one can become a complete villain – he always has a chance to return to his nature. Retaining hope for the self-improvement of man, sentimentalists, despite all their pessimistic attitude towards progress, remained in line with Enlightenment thought. It is the reason of didacticism and sometimes pronounced tendentiousness in their works. The cult of feelings led to a high degree of subjectivity . So, sentimentalism is characterized by an appeal to genres that let show the life of the human heart most fully, specifically, e.g. an elegy, a novel in letters, a travel diary, memoirs, etc. Sentimentalists rejected the principle of “objective” discourse, which implies the removal of the author from the subject of the image: the author’s reflection on what is being described becomes the most important element of the narrative for them. The structure of the composition is largely determined by the will of the writer: he does not follow the established literary canons that constrain the imagination so strictly, he constructs the composition quite arbitrarily, and is generous with lyrical digressions.

The main purpose of the article. In the article the researches on sentimental literature are studied and forming of sentimentalism as independent literary trend is proved.

The main material. Its known, that all national literatures pass through the same stages of literary development – sentimentalism, romanticism, realism, naturalism, modernism, post-modernism, etc. In different national literatures these trends engendered in different historical periods of national history and it was connected with the difference in historical development. So, Azerbaijan isn’t exception in this sense. Here it should be pointed that sentimental motives always existed in Azerbaijani and in all Oriental literature, especially in poetry. But as independent literary trend sentimentalism formed in Azerbaijan much later than in Europe and in Russia, due to historical and cultural reasons. Azerbaijan was a national region of Tsarist Russia and the European ideas came here by means of Russian literature, its translations. At the same time, Azerbaijan was never isolated from world cultural processes. In Azerbaijan the representatives of national intellectuals had very close cultural contacts both with Russia and Europe. E.g. outstanding representative of Azerbaijani sentimentalism I. Gutgashinli wrote his famous sentimentalist work-story “Rashid bey and Saadet khanum” in French. As a matter of fact, this work became classical sample of sentimental literature, it was close both to European and Russian sentimentalism, and at the same time it was quite national literary work and had a novelty character. By this work I. Gutgashinli from one side widened the contacts of Azerbaijani literature with European literature, from other side, acquainted European readers with Azerbaijani literature. In mentioned work I. Gutgashinli united traditional exotic Oriental narrative style with realism principles. As a result, contradictive and very interesting phenomenon was created: outstanding writer managed to suppress the exotica by exotica itself. Academician F. Gasimzadeh carried out most successful analyses of this literary work and pointed out, that “the author (I. Gutgashinli) in his work in some cases uses lyrical digressions and philosophical meditations, which are typical for sentimental literature, but he never pulls away from main line of plot, on contrary, returns to the matter of narration. The nature descriptions, deep love to family, tears of Saadet khanum, her complaints about her life, the heartache are the features, which allow to consider this literary work as sentimentalist one” [3, 131] Actually, the story “Rashid bey and Saadet khanum” fits with all demands of sentimentalist trend and here writer himself is sentimental. In this work the writer used all characteristic features of trend- the unhappy love, nature descriptions, emotional stresses, sufferings and others. So, the character of Saadet khanum can be compared with character of poor Liza in novel

“Poor Liza” by N.M. Karamzin. In general, the story “Rashid bey and Saadet khanum” is written in sentimental spirit: both heroes of story belong to aristocratic estate but they are aristocratic pauper. So, these two young men are confronted with great difficulties and in the story for description of psychological condition of characters all specific sentimentalist means were used. In general, the story “Rashid bek and Saadet khanum” by I. Gutgashinli is considered as absolute sentimentalist work. At the same time, F. Gasimzadeh considered literary activity by I. Gutgashinli mainly form position of spreading of Enlightenment philosophy in Azerbaijan. As for sentimentalist trend, it’s peculiarities in Azerbaijani literature, this issue is only touched in superficial manner in some works and articles of Azerbaijani theorists of literature. In particular, the other outstanding scientist, S. Asadullayev pointed out, that “by creating the story “Rashid bek and Saadet khanum” I. Gutgashinli enriched Azerbaijani prose. In this work, the influence of European and Russian sentimentalism is seen clearly, at the same time it’s not simply repetition or copy. On contrary, while reading this story, it’s Eastern, Oriental matter is felt strongly [2, 34]. S. Asadullayev also emphasized very serious and important problem, connected with different criterions and methods of literary creativity. So, formulation presented by S. Asadullayev is of great importance of study of different literary trends, including sentimentalism. Basing on scientist’s statements, we can say with certainty, that sentimentalism in Azerbaijan was separate literary trend and developed independently, had its national peculiarities.

At the same time we have to mark with concern, that as independent literary trend sentimentalism in Azerbaijani literature is one of the less studied problems in the literary studies, besides, Azerbaijani scientists spoke up quite contradictive opinions in connection with sentimentalism. For a long period, this literary trend was identified with the romanticism or was considered as one of the stylistic gradations of that trend. Indeed, many of the writers and poets who represent the literary trend of romanticism in Azerbaijani literature started their artistic creativity as sentimentalists. As a matter of fact, the ideas, expressed in the article “How a new poem should be” (1905) written by Abbas Sahhat, whose creativity later became the part of romantic literature, actually reflected the peculiarities of sentimentalism rather than romanticism: “When we write, we must obey the sacred feeling first of all. There are two types of feeling – reasonable and natural. Feelings of ignorance cannot have an effect on everyone. Feelings

are of main importance for human and it is natural that the contents of a written poem that affects others are as precise as a painting” [6, 79]. After that, due to the influence of social-political events that took place in society at the beginning of the XX century and definite literary and cultural processes the ways of romanticism and sentimentalists parted. It should be noted, that “Fiyuzat” magazine which began to be published from November 1, 1906, was the literary voicer of romanticism, and in the first issue of “Füyuzat”, edited by Ali Bey Huseynzadeh, the article entitled “Hayat” (“Life”) was published. After that publication those who glorified “happiness – morality” and declared the manifesto of romanticism, became romanticists, those who accepted “feeling-natural” as basis of creativity choose the path of sentimentalism. Alibey Huseynzade, who expressed a clear position on mentioned issue, said: “if an individual and a society, even whole humanity have not enthusiasm, doesn’t aspire to whole happiness-morality, that individual, that community, the whole humanity should be considered as dead. So, the main duty of writers and poets is to form highest morality and best human feelings among readingship. Thus, the principles of “happiness-morality” and “imaginary-spirituality” (thoughts arising from dreams), which are the essence of romanticism, separated it from sentimentalism, based on “emotional-natural” [3, 91].

The artistic expression of feelings, suffering, tears, moans and cries, unrequited love, misfortunes has been the leading theme of the sentimentalism literary trend. As professor Huseyn Hashimli has rightly defined, sentimentalism has brought its own genres to Azerbaijani literature also. Truly, in addition to purely sentimental genres such as letters, diaries, memoirs, poetic poems, laments (mersiye), elegy, etc., the representatives of this literary trend expressed their sentimentalist views in well-known genres: stories, narratives and plays. At the beginning of the XX century, Abdulla bey Divanbeyoglu, Ibrahim bey Musabeyov, Rza Zaki Latifbeyov, Ali Sabri Gasimov, Alakbar Garib Abbasov, Agababa Yusifzadeh, Nemet Basir, Bagir Jabbarzadeh and many others wrote literary works in accordance with single rules of sentimentalism. Those works became serious facts in the literature of the of XX century beginning and played an important role in forming of Azerbaijani sentimentalism. Sentimentalism was also manifested in works of writers, who worked in other literary trends: early dramatic works by Jafar Jabbarli, such as “Faithful Sariya, or Laughter through Tears” and “Faded Flowers” show that at the beginning of his literary creativity outstanding playwright was in the same position

with the sentimentalists. Sentimentalist writers and poets mainly united in “Shalala” and “Iqbal” newspapers, debated about literature problems, declared and defended their creative position. So, the study of the sentimentalist writers and poets works, written in the beginning of the XX century and published in various press agencies and publishing houses help to form more clear perspective of early XX century Azerbaijani literature. To our mind, there will be no doubt that in Azerbaijani literature sentimentalism exists as an independent literary trend. Huseyn Hashimli has signed many important works connected with Azerbaijani sentimentalism. In addition to researching the life and creativity of Ali Sabri Gasimov and Alakbar Garib Abbasov, the scientist also collected and published their artistic works. In addition, Huseyin Hashimli has found out the story “Mejnoun’s Love for Leilah” by Abdulla Bey Divanbeyoglu, novel “An Orphan’s Lament” by Bagir Jabbarzadeh, poems of Alipasha Sabur Huseynzadeh, and Nemat Bashir and represented them readers for the first time and this activity of scientist should be continued. Huseyn Hashimli carried out serious works in sphere of sentimentalist writers creativity and publishing them. In any case, the preparation and publication of the “Azerbaijan sentimentalist literature anthology” would be one of the important projects that must be implemented.

Alakbar Garib, one of the main creators of the sentimentalism literary trend in Azerbaijan, was a writer-publicist and translator who lived and worked in the late XIX – early XX centuries. A brief portrait-essay about this writer is included in the “Sentimentalism” section of textbook “Azerbaijan writers of the beginning of the XX century”, published in 2004. It became a serious step towards the teaching of the subject “History of Azerbaijani literature of the beginning of the XX century”. Alakbar Garib, was born in Nakhchivan in 1893, but the date and place of his death has not yet been determined. Alakbar Garib studied at Gori Teachers’ Seminary in 1909–1913, worked as a teacher in Baku. In 1918–1920 Alakbar Garib worked in the newspaper “Gelegak” (“Future”, Azerb) and in the magazine “Home of the Youth” published in Tbilisi. During the World War I, together with his friend Ali Sabri Gasimov, he took active part in providing assistance to Turkish refugees in Eastern Anatolia Province and Batumi in support of Baku Charity Society. In period of Soviet rule, Alakbar Garib worked in the editorial office of “Yeni fikir” (“New idea”) newspaper published in Tbilisi, he edited “Yeni Shafaq” newspaper and “Dan Ulduzu” magazine. After 1927 Alakbar Gharib lived and worked in Baku

and continued his work in “Azerneshr” Publishers. He paid special attention to the work of translation. In particular, “Romeo and Juliet” and “Othello” by William Shakespeare, “The Robbers”, “Intrigue and Love” by Friedrich Schiller, “A Hero of our Time” by Mikhail Lermontov, novel “Mother” by Maxim Gorky were translated into Azerbaijani by Alakbar Garib together with Aziz Sharif. Alakbar Garib joined the group that prepared the first “Russian-Turkish dictionary” in Azerbaijan. Novel “Sword and Pen” by Mammad Said Ordubadi was published in Baku in 1938 under the editorship of Alakbar Gharib. There is still no information about the following years of Alakbar Garib’s life. The monograph “Forgotten writer Alakbar Garib Nakhchivanli” (2020), written by doctor of philological sciences, Huseyn Hashimli let receive detailed scientific information about this interesting writer-translator. As mentioned above, Huseyn Hashimli also published Alakbar Garib’s artistic works in the form of a separate book under the name “Haqq divani” (2020). It should be noted that Alakbar Garib himself named the first book of stories published by the Orujov brothers in Baku in 1914 “Haqq divan”. In the book of the same name, except the stories by Alakbar Garib Huseyn Hashimli, presented writer’s story “The Sultan of My Heart”, collected his literary-critical and publicist articles, his translation of “Poor Lisa” by Nikolai Karamzin into Azerbaijani, and his letters to his contemporary Aziz Sharif. Many interesting facts are also presented to the readers in a preface. This work is the unforgettable and important merit of Huseyn Hashimli in Azerbaijani literature and the science of literary studies. Alakbar Garib started his literary creation while he was still a student of Gori Teachers’ Seminary, the story “School Girl” published in the issue of “Zaqafgazye” newspaper published in Tbilisi on April 8, 1910 was his first pen experience and first printed work of this seminary student. In this story, published in Russian, very serious and actual problem for that time is touched. So, Huseyngulu agreed to allow his daughter Tarlan to study at school, but he did it at the insistence of his son Muzaffar. Then he feels deep regret for it and makes efforts to stop his daughter’s education, decided to forbid Tarlan to go to school. In this story, not only the steps taken by the Huseyngulu to realize his intention are described. Here father’s internal feelings and excitement connected with this issue, the wish of his daughter Tarlan to get an education are presented in accordance with the idea-aesthetic features of sentimentalism trend. However, while the plot line in sentimentalist works is mostly based on family-domestic relations, love adventures,

misfortunes and failures, in the story "School Girl" the young author talked mainly about the of enlightenment problem. First of all, enlightenment was the leading problem of all literary trends of the XIX and early XX century, independently of difference in idea-aesthetic principles. The critical realists called to decide the problem of enlightenment by attacking everything that opposed the development of science and education; the enlightener realists propagandized the study of science and education, and the romantics helped to realization of enlightenment progress by imagination of light future. In the literature of sentimentalism, the deep regrets and sufferings, tragedies caused by ignorance are reflected. To sentimentalists' mind ignorance is the main reason of all misfortunes in life.

For example in story "School Girl" by Alakbar Garib, the feelings and excitement of young Tarlan, her trouble about being removed from school by her father, is a sign of backwardness and one of the misfortunes of the time. It is true that, since this story was this first pen experience of the young seminarian, he did not fully socialized the event he described. Afterwards Alakbar Garib diversified the plot line in his following stories and narratives, hy managed to penetrate deeply into the essence of his heroes' feelings and emotions, and added social content to the subject he addressed. His stories "Poor Aunt Leyla", "Sister and Brother", "Haqq Divan", "The Consequence of Greed" and the short story "Sultan of my Heart" are perfect samples of the Azerbaijani sentimentalism literature. So, Alakbar Garib undoubtedly can be considered as one of the main creators of the sentimentalism literary trend of in Azerbaijani literature. In the story "Schoolgirl", basing on simple plot Alakbar Garib was able to create a typical manifestation of the misfortunes of the time on a topic of people's enlightenment. It is one of the deeply regrettable misfortunes of the time that the merchant father forbid to go to school his daughter, who was eager to study. The story "School Girl" by Alakbar Garib is of great significance as one of the first samples of sentimentalism in Azerbaijani literature. At the same time, it should be noted, that the doctor of philology, profes-

sor Huseyn Hashimli, who collected literary-publilicist works by Alakbar Garib, discovered in different media sources and published them as separate the book, entitled "Haqq divan", for some reason did not include his story "School Girl" in that book. From the monograph "Forgotten Writer Alakbar Garib Nakhchivanli", it seems that Huseyn Hashimli knew about the story "School Girl". However, the author did not describe the story, he limited himself only by mentioning this work. However, this fact doesn't downplay the importance of work by Huseyn Hashimli, so his scientific activity should be continued and enriched by new interesting researches. Nowadays, the sentimentalism literature attracts the researches again. Thus, well-known philologists, such as Asad Jahangir, Meti Osmanoglu paid great attention to engendering and development of sentimentalism in Azerbaijani literature, pass different opinions about this trend. Meti Osmanoglu affirms, that creativity by Abdulla bey Divanbeyoglu was also very close to sentimentalism and his famous work "The Thirst of Soul" is original sample of sentimentalism literature.

Conclusion. As its seen sentimentalism in Azerbaijani literature is one of insufficiently studied spheres of literary criticism. In Azerbaijan this trend developed under the influence of European and Russian sentimentalism, but it has own national peculiarities. Some scientist affirm that sentimentalism in Azerbaijani literature wasn't independent trend but a branch of romanticism. At the same time, there are some researches, who paid particular attention to problem of Azerbaijani sentimentalism and gave very serious arguments in favour of this trend existence and development. For example academician F.Gasimzadeh, professor S.Asadullayev, professor Huseyn Hashimli, professor Meti Osmanoglu and others pointed out the historical, political and cultural reasons of sentimentalism engendering and despite the difference in approaches and various opinions all researches were of one mind- sentimentalism in Azerbaijan (alike in West-Europe and Russia) was closely connected with Enlightenment ideology and this point was reflected in works by I. Gutgashinli, Alakbar Garib, Abdulla bey Divanbeyoglu.

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Гасанова С. Л. ДОСЛІДЖЕННЯ СЕНТИМЕНТИЗМУ В АЗЕРБАЙДЖАНСЬКОМУ ЛІТЕРАТУРНОМУ КРИТИЦІ

У статті наведено деякі цікаві факти про дослідження течії сентименталізму. Автор зазначив, що в азербайджанському літературознавстві сентименталізм у багатьох випадках ототожнювався з романтизмом. Але, власне кажучи, сентименталістичні мотиви завжди були увсій східній літературі, в тому числі і в азербайджанській. Далі автор вказує на творчість І. Гутгашінлі, А. Дівабейоглу та інших азербайджанських письменників, твори яких за мотивами, авторським підходом до опису головних героїв тощо слід зарахувати до сентименталістичної літератури. Методом моделювання досліджено характерні риси сентименталізму, особливості цього літературного напрямку в Азербайджані. Крім того, викладені думки видатних азербайджанських літературознавців про сентименталізм з метою розкриття історії вивчення сентименталізму, порівняльний метод і аналіз для визначення цього літературного напрямку. У статті доведено існування сентименталізму в азербайджанській літературі як самостійного літературного напрямку, наведено й проаналізовано багато фактів, пов'язаних із вивченням сентименталізму та невідомих раніше. Практичне значення дослідження полягає в новому підході до вивчення сентименталізму, аналізі його особливостей на основі конкретних літературних творів. Теоретичні результати дослідження сприяють дослідженням історії азербайджанської літератури. Сентименталізм зародився і повністю сформувався в Англії, а в XVIII столітті став загальноєвропейським явищем. Найбільш яскраво сентименталізм проявився в англійській, французькій, німецькій та російській літературах. Що стосується азербайджанської літератури, то тут сентименталізм розвинувся набагато пізніше – в XIX – на початку XX століття. Цей факт був зумовлений історичними та політичними особливостями історії Азербайджану.

Ключові слова: сентименталізм, підхід, особливості, звичайна людина, лірика.