

*Jabrayilova K.,**Doctorate**M. Fuzuli Institute of Manuscripts of ANAS*

MODERNITY AND TOPICALITY IN EPISTOLARY HERITAGE OF SAMAD VURGUN

Summary. Most of the genres, theoretical problems and activities of the different representatives of Soviet Azerbaijani literature have been regularly researched. In the Soviet Azerbaijani poetry Samad Vurgun is considered one of the representatives, who possessed a rich epistolary heritage. So, to research this topic is separately urgent and expedient. S.Vurgun's epistolary heritage is very rich and varied from the subject, content and ideal features standpoint. Taking in general, the poet's epistolary heritage is rich of private way of expression. The article is dealt with the letters written by Samad Vurgun, People's Poet of Azerbaijan on different themes.

Key words: Samad Vurgun, epistolary, lover of land, South Azerbaijan, Aybaniz.

Introduction. The letters of Samad Vurgun show the boundless creativity of the poet. These opportunities are determined by the artist's personal attitude to realities, his broad outlook, deep intelligence, thorough acquaintance with events of life, profound knowledge about the complex psychological world of a human, and high figurative expression of historical facts. Undoubtedly, the richness of personality's mental outlook is the main issue for the appearance of samples of the artistic creativity. Samad Vurgun's active address to letters in his younger age – from the age of eighteen predicts about his rich and extensive outlook.

Samad Vurgun's letters are inspired by the clarity and simplicity, courage, freedom, extreme free-thinking, and linguistic fluency. The great thinker – poet demonstrates the will, high persistence, true belief and conviction, haughtiness, invincibility in his letters. The poet, at times in his life, despite had some distressing thoughts, but never hesitated to pursue his goal. The poet who from letter to letter got more staunch demonstrates an increasingly great will. Therefore, his letters along with their classic character are contemporary and actual.

The spirit of close relationships with the society, the spirit of bellicosity and innovation is evident in the epistolary heritage of Samad Vurgun. In each letter, in the concrete analysis of the individual, the time and the event is felt the throbbing of the poet's heart who cares for contemporary literature and readership. Strong and principled position, clear ideas, bright ideals, consistent struggle for the development of Azerbaijani literature give a sharp and bellicose form to these thoughts and ideas.

An epistolary heritage, the research of its history of creation and development is considered one of the serious and important questions in the study of literature. Though the letter takes equal place among other epic genres, it hasn't been sufficiently researched in the study of literature. Problems connected with the history and theory of the epistolary genre on the basis of the materials of work of arts which appeared during the second half of the XVIII century till the first quarter of the XIX century prove this fact. Dramatic events, insignificance of the old ideals, thorough innovations at people's view, renovation of convictions etc. deeply

influence on human's inner world and activity. As a result, human's character gains innovations and distinctive features, which cannot be compared with former times.

Main part. First of all the disintegration of the Soviet regime, which had lasted more than seventy years, destroyed Azerbaijani people's fictitious ideas about socialism and communism. The establishment of national independent states, formation of the principles of the open society also caused grand changes in people's inner worlds. Here, it's necessary to note the renovation of people's views. From this point of view, a poet lived during the repression period and who was compelled to serve the Soviet ideology, People's Poet of Azerbaijan Samad Vurgun's epistolary heritage now merits more analyzing and research. An optimistic mood in the social and private life, faith in future gradually take place in wider sections of the population. All these and other social psychological processes offer facilities to research Samad Vurgun's letters more exact and by the optimum alternative.

Though a lot of DPhils and Candidate's dissertations have been written up to now, but the poet's epistolary heritage hasn't been researched. Jalal Abdullayev, Doctor of Philology, Professor writes, "People's poet of Azerbaijan Samad Vurgun's activities have always been the focus of the attention of criticism and literary criticism, numerous DPhils, Candidate's dissertations, monographies, articles have been written. The poet's general activities and some fields of them, his specific works, literary-critical and aesthetic views, role in the development of the literary relations, features of mastership and other peculiarities were shown as objects of research in these works. Therefore, in our literary criticism was created a branch named study of Vurgun" [2, s. 6].

But imperfect research of S.Vurgun's epistolary heritage hasn't been giving opportunity this branch to become complete, yet. Most genres, theoretical problems, activities of different representatives of the soviet Azerbaijani literature were systematically studied and researched. But in these researches were mainly approached the essence of our literature, its subject, content and ideological peculiarities. From this point of view, there is a great need to research the Soviet Azerbaijani literature, especially, the epistolary heritage, which takes particular place in the rank of such problems. That's why recently, either in different scientific articles or comprehensive research works has been given special attention to the solution of this problem. Samad Vurgun's epistolary heritage is considered one of the richest one in the Soviet Azerbaijani poetry and just for this reason, researching this subject separately is very topical and expedient task. S.Vurgun's epistolary heritage is rich of theme, content and ideological features and varied. His epistolary heritage is entirely rich of main points and individual ways of expression. Samad Vurgun's letters show that he possessed inexhaustible abilities of activity. These abilities define with his lofty theoretical attitude to the reality, wide world outlook, progressive thought, deeply learning the events of life, close acquaintance with the human's

complicated psychological inner world and expression of historical facts with great figurativeness.

Undoubtedly, the existence of the person's outlook and knowledge of life is a main factor in presenting the artistic sample. Nowadays, the number of creative people is getting growth, but Samad Vurgun began to address to the genre of letter when he was eighteen and that informs about his reach and wide outlook. The main features, which take place in Samad Vurgun's letters, are the lucidity of mind, simplicity, courage, freedom, unbounded free-thinking, and fluency of language. Though the poet used to feel some anxieties, get pessimistic during certain periods of his life, never gave up his own ideals and goals. Writing letters the poet gradually used to display fortitude and will. From this standpoint his letters are not only classical ones, but also new and topical. Besides his interesting and varied epistolary heritage, S. Vurgun also engaged in great social and vital questions, realistically elucidated them. By the use of his own letters, the poet with great enthusiasm embodied the noblest human characteristics, like pure love, humanism, heroism and patriotism.

First of all Samad Vurgun is a lyrical poet. The main subject of his activities is love. He praises romantic and lyrical feelings, which grounded on the reality. Artistic searches and findings are also in great number in the poet's letters. We can meet new images and means of artistic representations in his letters. Lyrical poet is a large, complicated and multi-valued notion. This notion is the embodiment of the power of humans' mind and thinking manner, kindness and sincere relations with people, goodwill, nobility, modesty, humanism and noble behaviour and other good characteristics. Sincere relation must take special place in the human's thinking manner and activity. The formation of the professional creative person having great ideas must be the cell of our literature and culture.

Saying, "lucidity and modesty are real national characters" [4, s. 185]. Samad Vurgun just meant the culture of the creative intercourse. In his all letters the poet is appeared as a sincere, sociable person, staunch friend, head of the family, considerate man and noble statesman. S. Vurgun's letters are the main points of knot for researching his activities. Sometimes these points of knot are not correctly elucidated. Even now mistaken opinions are often expressed about his works. The poet's epistolary heritage creates an opportunity for studying and appreciating his services in our literature, activities' main principles by stages, the position he took in the history of our culture as an immortal person. The main feature of S. Vurgun's letters is an artistic and historical reality. Sticking to the principles of his activities, the poet was close to his homeland, nation and influenced on the cultural development of his country and social consciousness. Close relation with the society, bellicosity, and innovative spirit are protuberantly reflected in S. Vurgun's epistolary heritage. Concretely analysing individuals, time and events in each of his letter it feels the poet's heart beat worried about today's literature and reader. A position of principle, clarity of ideas systematic struggle for the development of the Azerbaijani literature make these thoughts, ideals more bellicose. Being a well-known representative of the poetry of the modern world gave valuable samples – letters to the treasure of the Azerbaijani literature. During the research process, some new facts were found on S. Vurgun's activities, life and epistolary heritage and some of them have been included to the VI volume of the poet's selected works (1972), "Lover of his land" (1996), "To Khavar" (2003) and "Aybaniz" books. So, it was possible to compile a perfect chronicle named "Lover of his land" based on those letters. All these facts obviously prove the ne-

cessity and topicality of the systematic and scientific research of this chronicle. The first period of the poet's epistolary heritage that is tentatively classified include sixteen letters. One of them was written to Sharif Mursal oglu Baghierzadeh, poet with the penname "Shikasta" in 1924, the second one to the famous poet Suleyman Rustam in 1928, the third letter to the Department of Education of Quba Region in 1929, the next one to his friend Gurban Abdulla oglu in 1930, the fifth letter to his acquaintance named Ismail Humbatov in 1930, two letters written to Akram Jafar, literary critic in 1927, four of them to the poet Osman Sarivelli in 1930, 1931, and finally, five letters were written in 1928 and 1929 to the poet's brother Mehdikhan Vakilov. The first letter included the epistolary heritage of the poet was composed as a poem and addressed to Sharif Mursal oglu Baghierzadeh who used to write poems under the penname "Shikasta" [1, s. 215].

The reality of life in this letter revives the event mentioned, bares the character, as a result, we are amazed at the poet's talent. Samad Vurgun's poetic power, technics of representation and mastery of giving details make his descriptions indispensable. This letter, which he wrote at his early ages, distinguishes him in the Azerbaijani literature from the standpoint of the mastership on *qoshma* descriptive genre. It is important to emphasize that the specific peculiarities also seriously influenced on the poet's character. In the years of adolescence Samad Vurgun was a witness of the conflicting and complicated period, the bitter truth of that period and the fight of the two parts of the same people divided into fronts of enemies. This problem deeply influenced on the poet, made him a pessimist, so it displayed in his first letters. Mirza Ibrahimov, academician wrote, "The profession of a teacher strengthened Samad Vurgun's relation with people, hard-working men. One of the important features of his childhood and youth was his unquenchable interest and love to the folk literature and music. In his childhood the poet possessed a retentive memory. Samad knew *ashug* poems, *gozallamas* written by Vaqif by heart. Straining the *saz* three-stringed, national musical instrument to his breast, he used to sing melodies close to the people's spirit.

So, S. Vurgun's heart was full of hot feelings, he had got a lot of dreams, when he began to the activity. Most of his dreams were connected with his nation and life" [5, p. 8].

The number of the letters in the second period of Samad Vurgun's epistolary heritage is twelve. Being one by one, each of them was written to the poet Osman Sarivelli in 1932, Mir Mehdi Seyidzadeh, well-known dramatist in 1932, writer Seyfulla Shamilov in 1936, Director of "Azerneshr" Asad Akhundov in 1936, collaborators of "Literature" ("Edebiyyat") newspaper in 1938, Mirjafar Baghirov, First Secretary of the Azerbaijani Communist (Bolsheviks) Party in 1938, acquaintance Javadov, pedagogue in 1938 and to Chakin, executor director of the State Publishing of Literature in 1939. Only four letters among these ones of that period were written to the poet's wife Khavar Vakilova in 1932–1939 years.

During that period, the poet wrote without a break several works, which were interesting and important works for the Azerbaijani literature. S. Vurgun couldn't spend much time for other works, because he used to engage in activities and social works. These facts also influenced to the poet's epistolary heritage and the number of his letters.

The third period of S. Vurgun's epistolary heritage coincided with the years of the Great Patriotic War, that's why most of his letters are in this theme. Each of these letters was sent to the conference of the Union of Azerbaijani Writers in 1941, his friend Mir-

gassim Afandiyevev in 1941, Malik Khaif, poet in 1941, Israfil Mammadov, the first Hero of the Soviet Union of Azerbaijan in 1942, Ali Valiyev, well-known writer of that period in 1941, fighter Mohsun Poladov in 1942, famous researcher, literary critic Aziz Sharif in 1942, fighter Idris Valiyev in 1942, lawyer Shamistan Askarov in 1943, art critic Leyla Vakilova in 1943, fighter-partisan Babash Dadashov in 1943, Heydar Husseynov, well-known philosopher in 1943, his friend, poet Osman Sarivelli in 1943, Zarifa Mussayeva, inhabitant of Zakatala region in 1943, two of the letters to his brother Mehdiqhan Vakilov in 1942 and 1943, to his wife Khavar Vakilova in 1942, Mirjafar Baghirov, First Secretary of the Azerbaijani Communist (Bolsheviks) Party in 1943 and 1945 and to Alexandr Fadeyev, chairman of the Union of Writers of USSR in 1943 and 1945.

The letters, which S.Vurgun wrote during the war, glorify the courage, displayed by the heroes of our people and our mothers, women's labour in the rear on the background of those events. Most of the letters written by S.Vurgun during those years draw attention with their complete contents and ideas and high artistic value. These letters are rich of human and high poetic senses. Their power of influence is expressive and long-standing. Though these letters were written in the concrete historical condition, even now they take an important place in Samad Vurgun's epistolary heritage:

"To Babash Dadashov

My honourable partisan Babash, when I was in Moscow, I got to know by Fadeyev that you still fight heroically. Even I saw the radiogram you sent. I was very glad... Babash, you know, there is a proverb, "an ox will die, its hide will be left, a brave will die, his name will be remembered". I wish you every success. I squeeze your hands.

Samad Vurgun" [1, s. 248].

Most of Samad Vurgun's letters were connected with the fourth period of the poet's epistolary heritage. Being thirty three, each of them was separately written to "Assembly of the poets from Tabriz" in 1946, newspaper of Quba region named "To our native newspaper" in 1946, his friend Mazahir Abbasov about Gulhusseyn Husseynoglu, young poet in 1946, Mammad Baghirov, first secretary of Party Committee in Salyan region in 1947, well-known philosopher Heydar Husseynov in 1947, Presidium of the Academy of Sciences of USSR in 1947, I.V.Stalin, former leader of USSR in 1949, Georgian poet Giorgi Leonidzeh in 1951, writer Qilman Ilkin in 1952, newspaper "Way of Komsomol" of the teacher's training college of Lankaran in 1952, poet Zeynal Jabbarzadeh in 1952, his acquaintance Ramiz Mammadzadeh in 1952, pedagogue Imran Abilov in 1952, his friend Firuza Hajizadeh, teacher in 1953, poet Suleyman Rustam, another friend in 1954, writer Imran Gassimov, editor-in-chief of the newspaper "Literaturni Azerbaijan" in 1955, well-known scientist Yussif Mammadaliyev in 1956, popular writer Abdullah Shaiq in 1956, collaborators of Azerbaijan State Russian Drama Theatre, participants who organized his fifth anniversary in 1956, in pairs to V.M. Molotov, vice-chairman of the Council of People's Commissars of USSR in 1946, producer Ismail Hidayatzadeh in 1946, his friend Osman Sarivelli, poet in 1952 and 1955, A.A. Fadeyev, chairman of the Union of Writers of USSR in 1953 and 1954, three letters to Mirjafar Baghirov, First Secretary of the Azerbaijani Communist Party in 1948 and 1952, and two letters to his wife Khavar Vakilova in 1955, 1956 years.

"South Azerbaijan" topic also take important place in S. Vurgun's activities. This is the most sensitive subject of his activities. With the South languor in his heart the poet wrote several poems and literary-critical articles on it. He used regularly connect with the poets and writers lived in South Azerbaijan.

The poems "To the beauty from Tabriz" (1935), "Twenty springs" (1940), "Burnt books" (1947), "Longing of the bridge" (1948) and a letter in verse named "To the assembly of poets from Tabriz" (1946) are poetical expressions of S.Vurgun's South longing.

Being great master of poetry, thinker and humanist of our people Samad Vurgun lived and created in very complicated period from the social-political standpoint – it was a repression period. The poet's epistolary heritage reflects his wide outlook, thoughts, economical, social-political and cultural life of the period he lived. S.Vurgun was a man of great erudition, engaged not only in poetry, but also in philosophy, pedagogy, philology and politics. With epistolary heritage he enriched the history of the social-political thought of Azerbaijan.

Conclusion. S.Vurgun is a poet who possessed a private manner of activity and poetic style. Owing to such features, he was a distinguished man in the general view of Soviet Azerbaijani Poetry and played an important role in the formation and development of the epistolary heritage of the XX century in Azerbaijan. Looking through attentively S.Vurgun's letters it becomes obviously clear that he wasn't only an active member of the social-political life of Azerbaijan, but also acted with his own style and had great success to the end of his life. Even today his successes didn't lose their importance and live without any extraneous influences.

The main point of Samad Vurgun's letters is the reality. This feature creates an opportunity to reflect the complicated events and inner worlds of his contemporaries on the realistic plan.

Conducting ideal-subject and artistic-aesthetic researches in Samad Vurgun's epistolary heritage and analyzing them with comprehensive explanation, we find that they are matchless samples in creating ideas about artistic thought. These letters samples once more prove that epistolary heritage is a representative of our social-moral thought and culture. Being a great master Samad Vurgun immortalized the traditions of the epistolary heritage and it is a message to the researchers that this field takes an important place in our scientific-cultural development.

Samad Vurgun's social-political views are mainly reflected in his letters. Though sometimes he used to touch social-political questions in his poems, but just the letters written by him protuberantly present his social-political ideas.

References:

1. Lover of his land. Vurgun's life in the letters. Baku: AAMM publishing house, 1996, 368 p.
2. Bayramov A. Samad Vurgun: National and international. Baku: Sada, 2006, 316 p.
3. Anthology of the literature of South Azerbaijan, II volume. Baku: Science, 183, 580 p.
4. Samad Vurgun's aphorisms, Baku: Azerbaijan State Publishing House, 1987, 96 p.
5. Samad Vurgun. Works: In 6 volumes, I volume, Baku: Azerbaijan publishing house of AS, 1960, 331 p.
6. G.Lomidzeh. Unity and variety. M.: Soviet writer, 1960, 527 p.
7. Jamalzadeh E. M.F.Akhundov's epistolary heritage. Dissertation work on PhD in Philology. Science, Baku, 186 p.

Джабраилова К. Современность и актуальность в эпистолярном наследии Самеда Вургун

Аннотация. Многие жанры и теоретические проблемы азербайджанской советской литературы, творчество разных представителей изучено и исследовано. В азербайджанской советской поэзии Самед Вургун – один из тех представителей, оставивших богатое эпистолярное наследие. Именно изучение этой темы актуально и целесообразно. Эпистолярное наследие С. Вургуну богато и многообразно; со своеобразными идеями, темой и содержанием. Все его произведения богаты индивидуальными выражениями и вопросами. В статье рассматривается сущность писем с различным содержанием азербайджанского народного поэта Самеда Вургун.

Ключевые слова: Самед Вургун, эпистолярный, актуальность, наследие, современность.

Джабраилова К. Сучасність і актуальність в епістолярній спадщині Самеда Вургун

Анотація. Багато жанрів і теоретичних проблем азербайджанської радянської літератури, творчість різних представників було вивчено і досліджено. В азербайджанській радянській поезії Самед Вургун є одним з тих представників, у яких багата епістолярна спадщина. Саме вивчення цієї теми актуальне і доцільне. Епістолярна спадщина С. Вургуну – багата та різноманітна, зі своєрідністю ідей, тем і змісту. Всі твори його епістолярної спадщини багаті індивідуальними виразами і питаннями. У статті розглядається сутність листів з різними змістами азербайджанського народного поета Самеда Вургун.

Ключові слова: Самед Вургун, епістолярний, актуальність, спадщина, сучасність.