

THE PERSONALITY OF THE ARTIST AND CRITIC IN THE LITERARY PROCESS AND LITERARY CRITICISM OF AZERBAIJAN IN THE PERIOD OF INDEPENDENCE

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Summary

The purpose of the article is to determine the role of Azerbaijani criticism in the literary process of the period of independence, the personality of the writer, critic and creative process, the value of the work in the current literary process, by taking into account the reader's taste, the possibility of evaluating the artistic and philosophical essence of the work in the context of the period and time, Methodology and methods used: This topic was investigated by methods based on the philosophy of Azerbaijanism, the ideology of independence. In the course of the analysis and research, theoretical and comparative studies were conducted in the context of a comparative historical method that has withstood the test of literary and theoretical thought since the XIX century, national and moral requirements of the history of independence were taken into account. The article extensively analyzes how important the role of the personalities of the critic, writer, and artist is in the literary process. The main scientific innovation put forward: To study the direction, typology of literary criticism of the period of independence means not only to study the literary heritage in the sphere, categories and thinking of criticism, but, if we approach it in a broad sense, to reveal the history of the people, era, socio-political thought, the history of philosophical thinking. The article examines the literary criticism of the period of independence in unity with the history of socio-political, philosophical thought of the Azerbaijani people.

Key words: independence period, literary process, critic, writer personality, literary criticism, analytical investigation.

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1. Introduction

Literary criticism should have deep scientific-theoretical, philosophical-aesthetic preparation in order to properly fulfill its mission at all times, to be able to overcome the laws of development of modern life, to be able to determine the direction and perspective of the literary flow in advance. The main role in this process is played by the integrity of the critic's personality, his commitment to the creative process as a goal, a source of ideas, determination and objectivity. Critics possessing high scientific-theoretical knowledge, the power of intellectual generalization and evaluation, able to elevate the sense of objectivity from all approaches, can deeply analyze and systematize the development trends, patterns, successes and shortcomings of the modern literary process, help to expand the worldview of artists (as well as readers), to form mastery and sensory skills. One of the founders of Russian literary criticism, V.P. Belinsky wrote, as if referring to just such: "they can make noise and disgrace any person who has arbitrarily accepted the rank of critic" (*Belinsky, 1961:30*). Critics who must protect and develop

the positions of literary criticism, which is an integral organic part of fiction, from all angles, should first of all approach the literary text in no case from calculated, crudely principles, but only analyze the creative process “from their own needs and requirements.” (*Elchin, 1981:5*). The critic should be a close assistant, friend and benefactor of the writer with his clever and accurate, without any hesitation, achieve to create a general picture of a new, modern literary process, as well as help the reader to perceive the new artistic work, to understand the main purpose of the author, the idea of the work, its artistic features. In this sense, the critic has the weight of knowing works in many different directions; he must be able to convince both the writer and the readers with his deep theoretical reasoning.

2. Artist personality and literary process in literary criticism

The national leader of the Azerbaijani people Heydar Aliyev stressed with great pride that the national wealth and intellectual property of the Azerbaijani people is as well as the literature and culture of Azerbaijan: “therefore, we did not start building our independent state in an empty place. As we have economic potential, we have intellectual potential too. Literature and culture form the basis of our intellectual potential. There are people who have created it. It is our geniuses who created it. They created great intellectual potential and property of Azerbaijan with their works enriching human culture from centuries to centuries.” (*Some Thoughts on the True Citizen, Personality and Powerful Leader, 2004:58*).

Our masters of art were also in the center of attention and interests of society with their special features-artistic personalities, character integrity. The people have always accepted artists who are the expression of their spirit from two aspects – through the prism of personality and talent, and evaluated these two poles as a criterion. The artist's personality and his creative talent have always accompanied history as a double wing. The point is not only that any artist has a high talent, writes several valuable works, but also that he “deeply understands human problems, problems of his people, represents the people he belongs to with dignity and honor.

The attitude of literary criticism to great artists and master predecessors should be motivated by the experience of great successors. It should not be forgotten that, as in all other areas of art, “the personality of a critic is the main condition for the creativity of criticism. The main image of the literary-critical work is the personality of the critic himself” (*Shamsizade, 2004:191*).

Academician Kamal Talibzadeh, a prominent literary critic, who considered the integrity and stability of personality as the main criterion for a creative person, rightly noted that artists are usually recognized by their works. “His works give an idea of their personality.” Sometimes the opposite happens. The personality of the artist arouses interest in his work. The personality of the artist and critic, which the scientist presented to the reader in his book “The Personality of the artist”...here he states that the role of criticism in the literary process and the power to manage it lies in the complementarity of these two personalities:” the personality of the artist who grew up from the past literary and historical period on the one hand, his appreciation and experience for today, and on the other hand, the personality of the critic who questioned yesterday on behalf of the modern literary trend.

The role of criticism in the literary process and the power to govern it lies in the fact that these two personalities complement each other (*Shamsizade, 2004: 201*). It is no coincidence that academician Bakir Nabiyev, who focused on the personality of the critic and the importance of the potential power of his talent to work together. He demanded from scientists working in

this field that our criticism should get inspired from the founder of Azerbaijani professional literary criticism- M.F.Akhundzadeh's passion for citizenship, which is characteristic of his struggle for new literature. He wanted his fellow penmates to demonstrate a warlike spirit and principled character belonging to the prominent writer and critic Mehdi Huseyn. He wanted the criterion of the ideological and artistic quality of our criticism to be so accurate that the creators of modern literature could always perceive it as a truly objective attitude: "a critic must live a literary life, a living artistic process, be extremely sensitive to his leading trends, searches and discoveries, great achievements and flaws, and, above all, should be based on knowledge of the modern literary process" (*Nabiyev 1976:9*).

Speaking about the artist's personality and creative process, first of all, we remember professor Nargiz Pashayeva's comments about people's writer Elchin's book "Flag bearer", These comments were written in the preface which is called "the work created by sorrow. What is said in the preface called "comes to mind. Nargiz Pashayeva, who masterfully elaborates the people's writer's civic policy and life mission as a person through the prism of the idea and ideology of his multifaceted creativity, expresses everyone's thoughts in full that it is impossible to write such a work and reveal it at a high artistic aesthetic level if you do not experience the pain; "Elchin is undoubtedly a master, a professional, but we think that if you do not take the tragedy of Azerbaijani refugees to heart, it is impossible to create a work with such an emotional impact as a "flag bearer" only as a result of mastery and skillful professionalism".

In general, professor Nargiz Pashayeva, who emphasizes that the characteristic artistic features inherent in Elchin's work are sufficiently evident in all his works. It is interesting because he fully explores the power of turning into a guarantor of success achieved at the moment when the artistic personality and the creative process are united at the literary level.

The main factor determining the artist's personality and creativity is creative passion, creative enthusiasm. As a rule, the creative palette of great artists has always been enriched by a high creative passion. Great artists are valued as elite people of the world. Their literary heritage and personality and character traits have been cherished as a measure of national value in all periods of history.

3. Unity of literary work, critic and reader in the context of literary criticism

People's poet Samad Vurgun in the thirties of the last century showed that if the writer couldn't be taught and inspired while reading critical material, it means that this product was not written in a highly artistic manner (*Vurgun, 2005: 43*).

The great poet pointed out these criteria, complementing each other in two main directions, because, indeed, the style and beauty of literary criticism lie in the fact that it can awaken social-aesthetic consciousness both in the writer and in the reader. Literary criticism should be able to guide the writer to create, and the reader to love art. The main aspects that instill in criticism a principled, scientific approach, expanding the scope of its influence on literature and increasing its effectiveness, are that criticism should not "follow" the writer, "consider its work completed by the story of the brief content of a work of art, determine the ideological and aesthetic value of a particular literary work, its position in the writer's work, its role and significance in the overall literary process, to use new, specific opportunities provided by literary material, he must conduct a conversation at a high level with the reader about himself. In this way, criticism can fulfill the task of serving not only the writer, but also the literary and social opinion as a whole, especially the wide mass of readers" (*Nabiyev 1976:7*).

Noting that critical thought always differs from other areas of artistic thought by its specific complexity and difficulty, Yashar Garayev rightly pointed out that “the influence of the critical opinion is determined by the depth of the critic's view on the essence of life and social reality, and the extent to which this depth can form a high degree of harmony with the indicators of depth in pure artistic works and poetic observations” (*Garayev, 1976:114*).

The history and experience of literary criticism shows that usually writers do not like criticism, they even fight against it. For example, Russian writer A.P. Chekhov, American writer E. Hemingway did not read articles about themselves. French writer and theorist J. Renor “Who is a critic?” “A soldier who opened fire on his own company” answered the question. Such an attitude creates an atmosphere of characteristic uncriticism in the literary process, which hinders the historical development of literature.

In the contemporary literary environment, the main reason for the reader's skepticism about the relationship between writer, poet and critic is that the critic often leaves aside the literary text and speaks at length about the author's human values and personality traits. The most painful point is that the critic is often unaware of the work he is trying to define, he just writes words for the sake of words. That's why literary criticism, moving away from scientific foundations, avoiding analysis and literary evaluation, and often contenting itself with general, appreciative considerations, causes disappointment in the reader. The reader knows in advance why such a critic talks about such a writer or work with special enthusiasm, for what reason he positively evaluates works that are not accepted by the literary community.

It should not be forgotten that fiction is the main factor that shapes the reader's taste. At a time when tastes are changing, almost changing their aesthetic direction day by day, of course, the ability to convey fiction to the reader in the desired direction is the art work, the main goal of literary criticism.

It is a true conclusion that there are three important parties in the literary process; “Writer, critic and reader. The interaction of these three parties is one of the factors that determine the value of the literary process” (*Yusifoglu, 2004:172*).

The great Russian critic V. G. Belinsky called literature without readers a very strange literature. He always focused on the problem of readership as a factor. He wrote that literature cannot live without a reader, and a reader cannot live without literature: “This is an indisputable fact, like the truth confirming that two times two is four.” (*Belinsky, 1961:29*)

For the reader, engaging in reading is a more social and important activity. According to the opinion of Professor Rafik Yusifoglu, who investigated this aspect of the issue with special precision and expressed his opinion, reading is a source of high moral pleasure and lively fascination. “Despite the excessive number of people who make up the readership, the readership itself is a kind of unified, unique, historically developing, living personality with a certain direction, which approaches things in life with a certain taste and view. Therefore, the readership does not look at literature as a random, foreign thing that fills a certain amount of books and magazines, it sees itself in it, considers it its flesh and blood. If there is a readership here, there the writers express the vital content born from their worldview, the popular content. The mass of readers, expressing their fascination or dissatisfaction with literature, shows how this or that writer was able to achieve this high goal in his work. Wherever there is a readership, there is a public opinion that manifests itself in a certain way.” (*Belinsky, 1961:30*)

Brazilian writer Jorji Amadudan highly appreciated the role of creative personality and artist in the literary process, stressing that fiction plays an extremely important role in the education of people, noting that if popular music works have a life of several years, a good example of fiction lives for centuries, becoming the reader's friend, advisor and ideal of life.

In all cases, the results of the creative process, its value are assessed not by the author, but by the reader (*Rulfo, 1982:245*).

A reader with special training who is able to draw conclusions does not, of course, consider his work finished by evaluating any work; as he reads the literary work that lies in his heart, touches his heart, and gives wings to his ideals of life, he finds answers to the questions he has been searching for throughout his life, enriches his knowledge, level, and intellect, and significant changes occur in his worldview. The fact that the reader has a certain artistic and aesthetic taste plays an indispensable role in the deeper understanding of the problems raised in the work. Despite having different aesthetic thinking and sensibility, the contingent of readers should feel the throbbing pulse of the awakening and educational nature of fiction in their hearts and souls. A real writer should not descend to the level of a tasteless, primitive reader for the sake of cheap fame and popularity, but should definitely work with special professionalism to enrich the reader's intelligence with their high level. This process is the basis of the cognitive-educational importance of literature, and every writer must first of all be able to stand with the strength of his artistic genius in the presence of the judge, who is called the reader, with sincerity, which is called an angel of kindness.

The fact that a good writer, a true artist, is a reader is one of the main aspects in the literary process. Because the writer and poet who does not read and cannot be a good reader remains unaware of the literary treasure created by his people, examples of world literature. Thus, his literary development and maturity begins to lag behind the dimensions of world literature, becomes exhausted and simply closes in on himself. In his time, Abul Ula Ganjavi, who was the chief poet in the Ganja palace, highly appreciated the literary genius of the great poet Khagani Shirvani and invited him to the palace because he was well acquainted with Khagani's work, read it, valued his literary genius and could give a real value to this genius. Balzac, one of the great artists of world literature, wrote that every time I read Fenimer Cooper, I want to scream in admiration. The genius writer Dostoevsky wrote to his wife Anna Grigoryevna: "Anna, I thank my fate that I ended up in the hospital for debtors, and here I had time to re-read Victor Hugo's novel *Les Misérables*." This shows that the mentioned people are not only great artists, but also real readers, well acquainted with examples of world literature. People's writer Mevlud Suleymanli's story "Mill", which emerged as one of the interesting and original examples of Azerbaijani literature in the 80s of the last century, was met with strong criticism by many literary "generals". However, many prominent artists such as Anvar Mammadkhanli, Rasul Rza, Ilyas Efendiyev stood up for this work, expressed their irrevocable position that the author's high talent and the "Mill" narrative is a successful work. At that time, Heydar Aliyev, the great leader and great patron of our literature, got acquainted with this work and justified the author. All these cases were due to the fact that both the great leader Heydar Aliyev and the mighty masters of words Anvar Mammadkhanli and Rasul Rza had a high reading and high sensory ability. If, in those years, the national leader Heydar Aliyev estimated Anar's "summer days of the City", M.Suleymanli's "Mill" works like a group of pen-dwellers who were tasteless, purposeful and insidious, we would probably lose the opportunity to get acquainted with many valuable works today. For in these works, they supported, expressed their attitude to the fateful issues, problems and development of our people, at least they gave a special impetus to the historization of the lived life.

Philosopher M. Jung, who was able to convincingly reveal the psychological foundations of the reader's problem, emphasized as a result of his deep observations and conclusions that the reader cannot go beyond the boundaries of the author's idea required by the spirit of his time, he moves within the limits of modern consciousness, and at a certain stage of the systematic

reading habit, the reader's consciousness he enters a new stage in his development, in this stage he discovers new merits of a familiar work, which he reads again and again, looks at the merits reflected in the literary work from a clearer position, perceives it in terms of new values and gives its true value. It is at this stage that the reader should look and see that just as these current conclusions have led him astray, so the critic has abused his position as a reader, who has not yet hardened, and led him astray by criticizing what is not good or inculcating what is good. The reader should always feel that the critic is right, that he is saying the right thing, and should believe in the moderation of his opinions. In all cases, the critic's opinion should remain a criterion, a measure of value for the reader. When the reader feels that the critic is rightly wrong (and prejudiced) against the work, the writing, the critic's position turns into an old, useless wheel thrown into the swamp.

4. Conclusion

The article gives a theoretical explanation of the concept of the literary process, its structure is determined. It is shown that the personality of the writer plays a decisive role in the literary process. In the plane of the artistic work, three personalities face each other – the writer, the critic, the reader, These are the main creators of the literary process. Criticism organizes and moves the literary process. His role in the literary process depends on his theoretical level, on his ability to maneuver boldly, on the authority of the critic's personality, on his methodology and on how well he is familiar with artistic wealth.

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