

Huseynova A.

National Academy of Sciences of Azerbaijan

ANALYSIS OF THE REFLECTION OF THE SOCIO-ECONOMIC SITUATION IN NATIONAL DRAMATURGY

The main objective of the article presented in the study is a mutual analysis of dramatic situations and contradictions in modern Azerbaijani drama. It is noted that some works of the development of this genre are based on the socio-economic status of people and their way of life. It is emphasized that the significance of each image is measured and compared with its attitude to its time and contemporaries. Since, the correct interpretation and reading of images requires skill on the part of the writer. Although each work is based on the fates of individual characters, it is able to depict the fate of the masses.

Research method and methodology. *The article is based on the application of systematic and theoretical methods of the research field. The article widely used general descriptive and comparative methods, artistic and expressive means of realistic-romantic method, and especially methods of hyperbolic analysis.*

Novelty of the article. *The novelty of the article lies in the fact that the works included in the study interpret the socio-economic situation at a level that creates the drama of the situation. The process of bringing a thoroughly researched article to the Azerbaijani and foreign literary community lies in the ability to confirm its novelty.*

Results. *Finally, in the mentioned works the author characterizes the socio-economic situation as a factor that creates the drama of the situation and highlights its important aspects. It is noted that the main purpose of the study was determined by the examples conducted on the above works. Reflecting the realities of today and interpreted by the public from different points of view, these works retain their relevance, occupying a unique place in Azerbaijani dramaturgy.*

Playwrights such as Elchin, Ali Amirli, Firuz Mustafa, Elchin Huseinbeyli, Agshin Babayev, Agarahim Rahimov, Azhdar Ol and Aygun Hasanoglu won the sympathy of the audience by translating the socio-economic situation prevailing in the society into dramatic situations. Each work that creates a cultural conflict in the formation and development of the national theater, in fact, carries a certain content from the point of view of today's reality.

Key words. *Azerbaijani dramaturgy, socio-economic situation, comedy, problem, society, family.*

Relevance of the problem. Social criticism is the main direction of Azerbaijani dramaturgy. The multifaceted creative inertia of modern dramaturgy is of particular importance, each of which is interpreted separately. A number of significant works on Azerbaijani literature differ from the traditional approach both in content, volume and essence. This difference is not fixed, it is dynamic, changeable. It is of practical importance, as it is formed on the basis of the realities of the epoch. The works included in the study are supplemented by criticism of the modern paradigm of socio-economic development, justification of the need for its renewal and the specific setting of the creative attitude.

Analysis of recent research and publications. The change of socio-political formation – the transition from socialism to capitalism – caused sharp upheavals in human society, and socio-economic,

moral and political cataclysms brought new form and content to Azerbaijani dramaturgy of the independence period. These innovations, of course, also differentiated dramaturgical style and language, created completely different, new characters and literary heroes, and the modernity of themes and problems strengthened the artistic impact of theater art. In the works of Elchin, Ali Amirli, Firuz Mustafa, Elchin Huseinbeyli, Agshin Babayev, Agarahim Rahimov, Azhdar Ol, Aygun Hasanoglu and others, the dramaturgical structure is more based on the events and social problems of the transitional society and shown in the family and domestic circle. For this reason, it can be said that the characters and the idea of the work reflected the new system of social relations.

From this point of view, Elchin Efendiyev's dramaturgy is a work characterized by polyphony and adequately responding to social processes, summa-

rizing the atmosphere of the independence period: *"Defining the stages and problem classification of Elchin's dramaturgy, it is impossible not to dwell on the richness and diversity of genre poetics. ... Elchin's dramatic works significantly enrich Azerbaijani dramaturgy in terms of genre poetics"* [1, pp.24-25].

His first comedy "Ah, Paris, Paris..." (consisting of 21 scenes) is of special interest from the point of view of artistic solution of social and moral problems of the transition period in Azerbaijani society. The events in the work unfold in the chaotic period of 1991, on the eve of the collapse of the USSR – in Baku there were slogans "To resign!", "We want to leave the USSR!", "Shame on the traitors among us, servants of the empire!", "Garabagh is the beating heart of Azerbaijan!". This coincides with the time when slogans like "In such a situation, when the socio-economic situation has deteriorated and money has lost its value", the examples of Babirzade, Polyanichko and Iskanderzade families reflect moral decay in the real colors of life.

The plot of the comedy reflects the desire of a millionaire named Ahmed Bey to come to Azerbaijan from France and marry an Azerbaijani girl; the director of the meat processing plant, Asadullah Babirzadeh, wants to force his own daughter, Zuleykha, to marry that rich man; the actor Ivan Ivanovich Polyanichko dreams of marrying his wife, Vera Nikolayevna, to a rich man from Paris; Iskanderzade, who works in a responsible position, also intends to force his daughter, Gulbeniz, to marry that rich man. It becomes clear from the conversation between Asadullah, who works in a meat processing plant and earns well and his wife Firangiz, that despite the considerable wealth he has accumulated, the socio-political situation has now deteriorated, money has no value and the social order is unraveling: *"Asadullah. What is going to happen? What was yesterday being worse today, tomorrow will be even worse! Capitalize on the dog's suffering, save money!... Stay like this now! The value of money is dropping every day! Nothing to buy! No faith in tomorrow!... You don't know capitalism; you don't know socialism!"* [2, p.205].

Elchin's play "My Husband is Crazy" (consisting of 19 scenes) is a comedy that uses the example of a family to reflect the chaotic landscape and hardships of the difficult transition period of the 1990s and focuses on moral and ethical issues. The events unfold by creating comical situations from the everyday life of a small poor family of journalists living under financial hardship. None of the characters in the work have specific names: Husband, Wife, Son, Daughter, Professor, Friend, Neighbor, Lady, Party

Leader, etc. In the exposition of the work, it becomes clear from the dialog between the Man and the Wife that the house is in a complete state of disrepair: *"The walls are being torn down! The bathroom is in a terrible state! There isn't a hole in the kitchen for the weather to change, and when a man cooks he almost suffocates! There is not a single hole in the kitchen for us to breathe, but there is a mouse hole in every corner of the house! By God, those mice live in this house better than we do!"* [3, p.397].

The head of the family has been promising to renovate the house for seven years, but has not done so. The wife complains that there is no carpet in the house. When she leaves, she gives the man documents to pay the utility and electricity bills and asks him to buy bread. The son is a communist but dreams of a private car, the daughter is having affairs, loves Susie, gives the father a prescription for medicine so he can buy medicine for Susie's grandmother, etc. Thus, the complaints continue day by day, the problems in the family escalate, and the plot develops sharper and sharper through parody scenes.

There are many such people who come to his house to ask for help, and they are also characters from the "old" Soviet era that have become independent. The Husband is unable to fight soberly with his family members and those who come to his house to ask for help, and he finds a way out by driving himself crazy. He fights with antipodes like this: he buys back the car that his once-fraudulent businessman neighbor bought in his name, he has a politician repair his house, he makes a false nationalist named Friend buy a chandelier in Pan-Turkish, boxes come to the house, etc. However, when the man one day admits that he is not crazy, that he did it on purpose, and that he will confess to everyone tomorrow, his wife is not happy, but on the contrary, she begs him: *"No! I beg you! Don't tell anyone anything! ... No! Don't tell! Let everyone think you are crazy! You are so... so crazy! My dear! It's as if I have a crush on you again!"* [4, p.473].

Against the background of the Husband's family and those returning home, a small model of the present society is shown, in which no one is in his rightful place in this family, and in society too; His political, nationalist, pan-Turkist, business and religious views are also fake. True, each of them justifies himself by saying that he wants to live, not crawl. However, this artificiality deepens the moral crisis and undermines society as a whole. Doctor of Art History, Professor M. Alizadeh writes that Elchin's absurdism is based on the madness syndrome, and these madmen are not physically inferior, they are those who came out of

the social, moral, socio-psycho-cultural madness of the 1990s: “*Society has forced most of Elchin’s ‘madmen’ to become madmen, to hide in madness, to turn madness into a protest flag, to rebel with the help of madness*” [5, pp.14-15].

Task statement. The main objective of the article presented in the study is a mutual analysis of dramatic situations and contradictions in modern Azerbaijani drama. It is noted that some works of the development of this genre are based on the socio-economic status of people and their way of life. It is emphasized that the significance of each image is measured and compared with its attitude to its time and contemporaries.

Outline of the main material of the study. Plays of Ali Amirli, who is considered “a playwright of sudden, unexpected events, dramatic situations and temperamental characters” (A. Talybzade), have a variety of purposes for laughter and reflect the broad panorama of the times in which we live through material and spiritual trials. His play “The Rich Woman” reveals with sharp nuance the moral decay caused by the economic hardships of the time through the example of a family of scholars. The author called his work an eccentric black comedy, but critic Aydin Talybzade disagreed, drawing attention to the play’s fluidity and dynamism, openness to stage improvisations and other aspects: “... on the one hand, it is a comedy of situations, on the other hand, it is a comedy of errors: and there is nothing black comedic in it. On the contrary, I would say that the funniest, most dynamic, even ‘colorful’, rhyming shalakhoi** comedy of Ali Amirli is “Rich Woman” [11] (***Shalakhoi, Shelagoy or Shelakum is a dance popular in the South Caucasus and Azerbaijan. The rhythm of “Shalakhoi” is 6/8. The form of the dance may vary depending on the region.*)

Theater critic A. Dadashov, analyzing the dramatic situation in the play, writes that the spectator feels the psychological tension felt by Sary Garayev in this family, laughs bitterly, and the playwright “... *knows how to present a healthy comedy at the expense of showing immorality arising from social problems. The fact that the family, which already has a billion, does not achieve happiness is outside the idea of the work, is due to the resolution of the dramaturgical contradiction in the unrealized dreams in the mosaic model*” [6, p. 50-51].

Ali Amirli’s two-part dramatic comedy “The Old House” is also notable for its small cast of characters: Gudrat, Melek, Zahra, Jana, Kamran Kızılses, Bojek. During the transition period, due to financial difficulties, the old house was sold to a businessman named Sahib who was unaware of the owner, Gudrat Gurbanovic’s grandfather. The inner faces of the fam-

ily members are revealed and it becomes clear that each of them has their own intentions. Gudrat’s wife has died, and he lives in the house with his daughter Zahra, granddaughter Jana, and seventy-year-old daughter-in-law Melek, who has become a surrogate mother for the children. The first part of the comedy shows a party that takes place after many years in an old house decorated in the style of the 1960s and 1970s with antique items. Melek is depicted decorating the party table. Her statement “I forgot to set the table” and Gudrates words to Melek, who did not know the reason for the party, leave the audience with a broad impression of the political and economic crisis of the 1990s, as well as the past – the era of socialism: “*Is this a party? The country is falling apart, people are swarming in the streets like ants looking for a piece of bread, and here you are setting the table and setting the table? Or do you think these are old times, Soviet times?*” [7, p.310].

Academician T. Alisanoğlu evaluated the work “The Old House” as “a cheerful comedy depicting the realities of the day”, comparing it with the works “The Book of Mother” (J. Mammadguluzade) and “The Last Night of the Last Year” (Anar), noting that all three works take their themes from the abrupt change of time, i.e. transitional periods when our world was upside down and their similarity is not in terms of ideological plan and scale of artistic intent, but in terms of nostalgia for the ‘old’ and eternal anxiety for the “new”. The critic concluded that “Gudrat Gurbanovich’s daughter Zahra-Zara, whose stage fate was left behind yesterday, and her lover Kamran Gyzylses, who suffered the same misfortune, under the pressure of the emerging money society are forced to move from the center of the growing society to its periphery and are doomed to live in Yasamal – Yamasal” [8, p. 781].

These events in the life of the theater actress Elmina were echoed in the press as well. In Part I, a reporter from the newspaper Maishet, who failed to interview her about her happiness, arrives at the home of the abandoned woman in Part II. The reporter is outwardly similar to Galib, his poverty, his inability to perform surgery on his sick mother due to lack of funds, his sister’s inability to pay tuition and threat of expulsion from the institute, living in a hostel, etc. Such facts convey to the audience the difficult socio-economic situation of the time: “*What would you say if you lived with three people in a seedy dorm room like me?*

Elmina. God forbid!

Reporter. Of course, God forbid! A room of ten square meters, my mother is bedridden, my sister is a

grown-up girl, I'm getting old too, I want to get married, I can't, the prospects are bleak, they give you a month's salary, not the next, the editor says, pay yourself, earn it and bring it to me. Believe me, I want to hang myself. (He snaps) I don't want to live [9].

At the end of the play, the playwright Ali Amirli, using the language of a reporter, fully explains Elmina's inner world and the reasons for her situation. Why Elmina, who always laughed, cannot laugh now, because she has realized a lot of things and returned to herself – to her true self: *“Actually, you didn't love him, his wealth, his Mercedes, his shiny white shirt attracted your attention, he bought your soul. He destroyed your identity, you were in a dangerous, frightening dream. With his departure he freed you from your shackles, now you are free, the period of confusion is over. You are coming back to yourself”* [10].

In Azerbaijan, known to the world for its industrial sectors, the interests of society today are diverse. The period before and after the restoration of our independence related to construction was remembered by many difficulties in terms of socio-economic situation in the cultural sphere, as in any other sphere. In the era of information abundance, it is quite acceptable for theater halls, stages, directors and actors to receive applause from the audience. Modern theater seeks to expand the scope of society's interests through innovation, which in turn contributes to the development of people's cultural tastes and enrichment of their souls.

Conclusion. Despite the fact that Azerbaijani dramaturgy and theater were subjected to all kinds of ideological pressure, persecutions and strict bans, new and original works appeared in the field of modern dramaturgy and innovative traditions were laid down. The search for modernity was at the head of the content and essence of the dramaturgy and theater of that period. In the literary process, among the most problematic and acute issues were new stage works, perfect stage direction, scenery, music, and most importantly, the talent and skill of actors who could convey the modern essence of these works to a wide audience. In addition to the emergence of rapidly innovative traditions in public life, mentality, literary world, this is increasingly manifested in the works of artists, who continue their creative style in a peculiar way in the new literary stage [11]. The strengthening and establishment of Azerbaijan's independence has provided rich material for our playwrights, creating favorable conditions for the creation of new stage productions on modern and historical themes. The development of Azerbaijani dramaturgy and theater is closely connected, in addition to the work of talented playwrights, with the activities of the theater staff – stage directors, actors, composers and other artists. The artistic comprehension of contemporary themes has also influenced the ways of their resolution in various genres of dramaturgy, enriching the traditions of modernity with national-spiritual ideas and humanistic quests.

Bibliography:

1. Əhmədov, B. Milli dramaturgiyanın Elçin mərhələsi “525-ci” qəzet, 2013, s.24-25, 13 iyul
2. Elçin. Seçilmiş əsərləri, X cildə, III cild. Bakı: ÇINAR-ÇAP nəşriyyatı, 2005, s.205, 590 s.
3. Elçin. Seçilmiş əsərləri, X cildə, III cild. Bakı: ÇINAR-ÇAP nəşriyyatı, 2005, s.397, 590 s.
4. Elçin. Seçilmiş əsərləri, X cildə, III cild. Bakı: ÇINAR-ÇAP nəşriyyatı, 2005, s.473, 590 s.
5. Əlizadə, M. Zamanın absurdu və yaxud absurd zamanı – II məqalə, 525-ci qəzet, 2019, 25 may, s.14-15.
6. Dadaşov, A. Müstəqillik dövrünün dramaturgiyası, Bakı, “Nağıl evi”, 2005, s.50-51, 304 s.
7. Əmirli, Ə. 15 pyes, Bakı, “Öndər nəşriyyatı”, 2006, s.310, 568s.
8. Müstəqillik dövrü Azərbaycan ədəbiyyatı. İ.Ə.Həbibbəyli, T.Ə.Mustafayev. Bakı: Elm və təhsil, II cild, 2016, s.781, 1088 s.
9. Əmirli, Ə. Sevən qadın / <https://www.azadliq.org/a/24923030.html>
10. Əmirli, Ə. Sevən qadın, <https://www.azadliq.org/a/24923030.html>
11. Talibzadə, A. Azərbaycanlıların müstəqillik sərgüzəştləri (27.01.2011) <https://yarpaq.az/az/aydin-talibzade-azerbaycanlilarin-musteqillik-serguzestleri/>

Гусейнова А. АНАЛІЗ ВІДОБРАЖЕННЯ СОЦІАЛЬНО-ЕКОНОМІЧНОЇ СИТУАЦІЇ В НАЦІОНАЛЬНІЙ ДРАМАТУРГІЇ

Основною метою представленої в дослідженні статті є взаємний аналіз драматичних ситуацій і протиріччя сучасній азербайджанській драматургії. Зазначається, що деякі твори розвитку цього жанру ґрунтуються на соціально-економічному становищі людей та їх способі життя. Наголошується, що значення кожного образу вимірюється та порівнюється з його ставленням до свого часу та сучасників. Оскільки правильна інтерпретація та читання образів вимагає майстерності з боку письменника. Хоча в основу кожного твору покладено долі окремих героїв, він здатний зобразити долю маси.

Методика дослідження. Стаття базується на застосуванні системних і теоретичних методів досліджуваної галузі. У статті широко використовувалися загальноописовий і порівняльний методи, художньо-виражальні засоби реалістично-романтичного методу і особливо прийоми гіперболічного аналізу.

Новизна статті. Новизна статті полягає в тому, що вміщені в дослідженні праці трактують соціально-економічну ситуацію на рівні, який створює драматизм ситуації. Процес доведення ретельно дослідженої статті до азербайджанської та зарубіжної літературної спільноти полягає в умінні підтвердити її новизну.

Висновки. Зрештою, у згаданих працях автор характеризує соціально-економічну ситуацію як фактор, що створює драматизм ситуації та висвітлює її важливі аспекти. Зазначається, що основна мета дослідження була визначена на прикладах, проведених за вищезазначеними роботами. Ці твори, що відображають реалії сьогодення і трактуються публікою з різних точок зору, зберігають свою актуальність, займаючи унікальне місце в азербайджанській драматургії.

Такі драматурги, як Ельчин, Алі Амірлі, Фіруз Мустафа, Ельчин Гусейнбейлі, Агшин Бабаєв, Агарахім Рагімов, Аждар Ол та Айгюн Гасаноглу завоювали симпатії глядачів, перевівши соціально-економічну ситуацію, що склалася в суспільстві, в драматичні ситуації. Кожен твір, який породжує культурний конфлікт у становленні та розвитку національного театру, насправді несе в собі певний зміст з точки зору сьогоденної дійсності.

Ключові слова. Азербайджанська драматургія, соціально-економічне становище, комедія, проблема, суспільство, сім'я.