

## **МИСТЕЦТВОЗНАВСТВО**

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### **INFLUENCE OF SOCIAL EVENTS OF THE PERIOD ON THE FORMATION AND ARTISTIC EMBODIMENT OF THE NATIONAL CHARACTER IN 1990–2010**

*The national character is the richness of the inner human qualities formed in the background of respect for the individual, first of all, loyalty to the national identity, personality, religious values, loyalty to traditions, state, land and moral values. Azerbaijanis have a number of modeled features in their national character. The series of great characters created by the Azerbaijani literature vividly demonstrates the main features of the national features of this literature, its way of development, centuries-old traditions, its connection with the literature of other nations, in short, its ideological and artistic achievements. The positive characters created in the works of both classical and modern writers characterize the spiritual and psychological world of the people with their humanistic qualities. The artistic position of Khagani, Nizami, Nasimi, Fuzuli, Vagif, Zakir, Akhundov, Jalil Mammadguluzadeh, Vazirov, Sabir, Narimanov in the aesthetic ideal, satire and criticism is a manifestation of the national people's perception of the national character in certain historical conditions. The people of Azerbaijan, which has twice gained independence in a century, has already gone through a great process of national self-awareness. From time to time, the people have passed through these stages, reached the highest level of national self-consciousness and formed their statehood. Since the middle of the 19th century, the potential of the people's literary, artistic and cultural activity has increased and united around the national idea. The process of self-awareness of the people around the national idea is also reflected in literary thought. The tragedy of January 20, 1990 is a page written in blood in the history of our people. Our patriotic sons, who fought for our freedom and independence, were martyred on the way to our independence with their immortal deaths. Our brave and heroic sons bravely fought on the way to the homeland, marching on the armored military equipment of the occupying Soviet army.*

**Key words:** theater, art, performance, director, tragedy.

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### **ВПЛИВ СУСПІЛЬНИХ ПОДІЙ ПЕРІОДУ НА ФОРМУВАННЯ ТА ХУДОЖНЄ ВТІЛЕННЯ НАЦІОНАЛЬНОГО ХАРАКТЕРУ В 1990–2010 РР.**

*Національний характер – це багатство внутрішніх людських якостей, що формуються на тлі поваги до особистості, насамперед вірності національній самобутності, особистості, релігійним цінностям, вірності традиціям, державі, землі та моральним цінностям. Азербайджанці мають ряд змодельованих рис у своєму національному характері. Серія великих персонажів, створених азербайджанською літературою, яскраво демонструє основні риси національних особливостей цієї літератури, її шлях розвитку, багатовікові традиції, її зв'язок з літературою інших народів, одним словом, її ідейно-художні здобутки. Позитивні персонажі, створені у творах як класичних, так і сучасних письменників, своїми гуманістичними якостями характеризують духовно-психологічний світ народу. Художня позиція Хагані, Нізамі, Насімі, Фізулі, Вагіфа, Закіра, Ахундова, Джаліла Мамедгулузаде, Вазирова, Сабіра, Наріманова в естетичному ідеалі, сатири та критиці є проявом сприйняття національним народом національного характеру в певних історичних умовах. Народ Азербайджану, який за століття двічі здобув незалежність, уже пройшов великий процес національного самоусвідомлення. Час від часу народ проходив ці етапи, досягав найвищого рівня національної самосвідомості, формував свою державність. З середини 19 століття потенціал літературно-мистецької та культурної діяльності народу зріс і об'єднався навколо національної ідеї. У літературній думці відображений і процес самоусвідомлення народом національної ідеї. Трагедія 20 січня 1990 року – це сторінка, вписана кров'ю в історію нашого народу. Безсмертною смертю загинули наші сини-патріоти, які боролися за нашу свободу і незалежність. Наші мужні та героїчні сини мужньо билися на шляху до Батьківщини, ходячи на бронетехніці окупаційної радянської армії.*

**Ключові слова:** театр, мистецтво, спектакль, режисер, трагедія.

**Introduction.** National self-consciousness, which is one of the components of national consciousness, has always played an important role in the history of development of a nation as a set of ideas, traditions and concepts belonging to a nation or any ethnic group. The problem of national self-consciousness allows to re-create the human community (nation, ethnic group) as a whole and to attribute each individual to that social community. National self-consciousness is the basis of the value relations and the system of perceptions based on moral values required for a person to determine his own destiny in the spiritual and socio-political life. The main function of national self-consciousness is to create and shape the unity of organizations from the moral-psychological and socio-political point of view. In general, the structure of national self-consciousness includes various canons and stereotypes. National consciousness reflects the generalized views, attitudes and perceptions of this or that national-ethnic union. National self-consciousness is personal in terms of individuality, first of all, it expresses the level of perception of certain components of national consciousness by a certain individual, a representative of any national ethnic group. In this case, each representative of the nation understands himself/herself as a part of it and becomes a carrier of national culture.

Discussion: On the night of January 19-20, army units entered the city in all three directions. More than a hundred unarmed people were killed and about a thousand were injured. Soon the creative staff of the theater gathered in mourning. Due to road closures and disruption of the transport system, it was difficult for the team to come to the theater from different parts of the city. Nevertheless, everyone came. The Academic Theater was one of the first to join the forty-day mourning period of the national catastrophe. A week later, theater and film figures and journalists gathered at the theater and watched the heroic videos filmed by film studio operators on the night of January 20 ... Forty days later, the theater did not play any performances. The actors were divided into groups and went to the front lines, performing in front of soldiers. In the middle of the year, rehearsals for some plays began in the theater, but the premiere was not shown. (Rahimli, 2002a, 376-377) As mentioned earlier, the Academic Theater was on tour in Turkey for the first time from 1 to 15 May. The theater staged performances of people's writer Ilyas Efendiyev's plays "Our Strange Fate" and "Lovers reunion in Hell" in Turkey. The performances were staged in the theaters of Istanbul and Ankara and at the Ataturk Cultural Center. As Professor Ilham Rahimli noted: "The tour of the theater was a success, it became a

strong basis for the establishment and development of stage culture relations between the two countries" (Rahimli, 2002b, 378).

After Azerbaijan gained its independence on October 18, 1991, our national-cultural heritage and our national art as a whole were freed from ideological shackles and bans. As in all areas, the position of National Leader Heydar Aliyev on the issue of national and moral values was clear and decisive: "As important as it is to declare independence, take state measures to protect and strengthen it, it is still not enough to gain true independence. Every person, and especially the younger generation, must realize with all his/her being how sacred independence is, and be ready to make any sacrifice to protect and strengthen it. For this, first of all, s/he must have a high morality, the national and moral values of our people must be the essence of his/her personality. S/he must know deeply what Azerbaijanism is, the culture, literature, art and science of the Azerbaijani people to which s/he belongs" (The Republic of Azerbaijan, 2001, 295-296). However, after gaining independence, a number of groups emerged within the country, and these groups and contradictions led to a power struggle. Taking advantage of this, the attacks of Armenian troops on Azerbaijani lands intensified. Chaos and arbitrariness have increased in the country. All this has aggravated the economic, social and cultural situation in Azerbaijan. Analyzing the political situation in the monograph "Theater: Watch and Magic", Doctor of Arts, Professor Maryam Alizadeh writes: declared himself and began to act. In the cultural and spiritual spheres, this movement awakened the ideas of freedom, independence, nationalism and national statehood, and soon these ideas became the leading factors of artistic thinking. As a result of complex and hitherto undisclosed events and influences, the process of a "controlled revolution" quickly spiraled out of control, was characterized by bloody events and led to the collapse of the superpower. During this period, the theatrical process was still of a dual nature: from a purely artistic point of view, theatrical thought, freed from the shackles and bans, gained every opportunity to leap forward, and for some time took full advantage of them. In the content layer, all hypocritical schemes were thrown aside, national culture, national morality, including religious values, were restored, and the ideas of the national liberation movement determined the ideological system of the process. The factor that created the form and content of poetics – the conflict – took on a political-revolutionary character, and historical themes took precedence. On the other hand, the energy of political and social processes,

which intensified day by day, with dramatic and tragic tensions, minimized the social significance of the theatrical process: various congresses, conferences, rallies, confrontations, bloody clashes, etc. had almost reduced its influence. Unlike Russian theatrical thought, which benefits from the themes of sex, homosexuality and all kinds of immorality, our national theatrical thought has remained in the subject space for some time and has disappeared in the course of political and social processes. In practice, a paradoxical period of theatrical art had begun: spiritual and ideological freedom had greatly complicated its activities. In order to overcome this crisis, Russian theaters resorted to banned dissident literature and for some time managed to restore its political and social significance. Due to the almost complete absence of such facts in Azerbaijani culture, the theatrical process did not benefit from this: after a couple of noticeable attempts, the process began to slow down. The new economic policy of perestroika had a positive effect on the appearance of the theatrical process, as new theaters began to appear in Azerbaijan, mainly in Baku, but the transition from quantity to quality was less noticeable: Two theaters became "Yug" and independent "Youth" Theater Studio, established under the Academic National Drama Theater (Alizade, 1998, 188-190).

After 1990, plays by classic and modern Azerbaijani, Russian and world playwrights were staged on the stage of the Academic Drama Theater. Thus, in addition to performing the works showed to the audience in a new structure, the theatre showed I. Afandiyev's "Tənha iydə ağacı" (Lonely smelling tree) (6.03.1991, creative director M.Farzalibeyov), "Dəlilər və ağıllılar" (Crazy and smart) (9.09.1992.), "Hökmdar və qızı" (The ruler and his daughter) (14.10.1996. creative director M. Farzalibeyov), B.Vahabzade's "Hara gedir bu dünya" ("Where is this world going") (30.09.1991, creative director B. Osmanov), "Özümüzü kəsən qılınc" ("Sword that cuts ourselves") (20.04.1998, creative director A. Kazımov), Garcio Lorca's "Dişi canavar" ("Female Wolf") (24.12.1991, creative director M. Farzalibeyov), M. Hagverdiyev's "Ax qadınlar, qadınlar" ("Oh women, women") (30.06.1992, creative director M.Farzalibeyov), N. Hajizade's "Məhəbbət yaşayır" ("Love lives") by (18.09.1994. creative director L.Mammadbəyov), "Qisas qiyamətə qalmaz" ("Revenge will not remain until the Day of Judgment") (24.05.1995, creative director L. Məmmədbəyov), K. Abdullanın "Min illərin işığı" ("Light of a Thousand Years") (12.01.1995, creative director M. Ələkbərova), V. Babanlı's "Ana intiqamı" ("Mother's revenge") (18.05.1995, creative director

B. Osmanov), "Ağqoyunlular və Qaraqoyunlular" ("Aghgoyunlular and Garagoyunlular") by A. Amirli (12.12.1995, creative director B. Osmanov), Elchin's "Ah, Paris, Paris!" (1.11.1997, creative director A. Nemətov), "Mənim sevimli dəlim" ("My favorite madman") (25.11.1998, creative director A. Nemetov), "Pompeyin Qafqaza yürüşü" ("Pompey's march to the Caucasus") by N. Hasanzadeh (18.12.1997, creative director B.Osmanov), Sophocles' "Şah Edip" ("King Edip") (3.04.1999, creative director B.Osmanov), "Sokratı anma gecəsi" ("Socrates Memorial Night") by Ch. Aitmatov and M. Shakhlov (9.04.1999, creative director M. Fərzəlibəyov), "Burla Xatun" ("Burla Khatun") by N. Khazri (4.07.1999, creative director V.Əsədov), Kamal Abdullah's "Hərdən mənə mələk də deyirlər" ("Sometimes I am called an angel") in 2000 (29.01.2000, creative director E. Esgerov), Elchin's "Poçt şöbəsində xəyal" ("Dream at the Post Office") (23.02.2001, creative director M. Ələkbərova), Shakespeare's "Hamlet" (29.03.2002, creative director E. Esgerov), "Ölülər" ("The Dead") by J. Mammaduluzade (3.04.2004, creative director M. Ferzelibeyov), I. Afendiyev's "Xurşidbanu Natəvan" ("Khurshidbanu Natavan") (19.02.2005, creative director B. Osmanov), B. Vahabzadeh's "İkinci səs" ("Second voice") (11.02.2006, creative director A. Kazımov), Elchin's "Arılar arasında" ("Between the bees") (11.04.2008, creative director B. Osmanov), H. Javid's "Şeyda" (16.04.2009, creative director M. Ferzelibəyov), Eduardo de Flippo's "The Thief in Paradise or Vincenzo de Pretore" (7.06.2010), creative director Kh.Shireliyeva) and other works to the audience. Thus, in the light of these facts, we see that "the tradition of the 90s comes from the 70s. The eruption of national emotions in the 1990s and the acceleration of the process of national self-awareness are organically linked to the atmosphere of the 1970s" (Valiyev, 2009, 107).

But, unfortunately, the twentieth century was not a favorable period for national culture. At the end of the century, our tired world, shaken by the revolutionary upheavals at the beginning of the century, was again at a crossroads. As a result of the aggression of the Armenian fascists, the lands of Azerbaijan were occupied one after another. Thousands of innocent people were killed, maimed. People were expelled from Armenia, Nagorno-Karabakh – from their native lands and took refuge in the country. Cities and villages were destroyed. People have suffered materially, morally and psychologically. For thousands of years, the monuments of material culture created by the people have been destroyed. Numerous cultural institutions remained and were looted in the occupied territories. Today, war-torn

towns and villages, minefields, and cemeteries are witnesses to this war. Many lives have been lost, thousands of young people have died, many have been injured, and more than one million Azerbaijanis, one in eight people in the country, continue to live in exile. Today, more than 20 percent of the country's territory is under occupation. Azerbaijan's foreign policy is aimed at protecting and strengthening the national state independence and its territorial integrity, developing equal and mutually beneficial relations, and maintaining friendly relations with all countries of the world.

Azerbaijan's geographical location, socio-political efforts, transregional features arising from its historical and cultural traditions give every reason for the further development and strengthening of the independent Republic of Azerbaijan in the future. This, no doubt, will give a great impetus to the development of its domestic and foreign cultural policy. After the 1990s, a number of plays were staged at the Academic National Drama Theater. Ilyas Efendiyev's "Crazy and wise", "Lonely smelling tree", "The ruler and his daughter", Bakhtiyar Vahabzadeh's "Where is this world going", "The sword that cuts us", Nabi Khazri's "Burla Khatun", Nariman Hasanzadeh's "Pompey's march to the Caucasus" other performances were played. On December 27, 1991, the Azerbaijan State Academic Drama Theater was renamed the Azerbaijan National Academic Drama Theater. Although independence was declared, there was no political stability in the country. There was chaos, groups trying to divide the country, and the country was in political, economic and moral decline. The consequences of war, famine, death, poverty, unemployment, assassinations, refugees and internally displaced persons ruled over our republic like a black nightmare. These severe, political, social and economic disasters created morale, hopelessness and uncertainty among the people. Of course, Azerbaijan's science, literature and art could not avoid this negative impact. This was the real situation in Azerbaijan, which declared its independence. On the one hand, the uncertainty surrounding the changes was strong. Some government funding has been suspended. Theaters needed sponsors. They had to adapt their performances to their tastes and satisfy their needs. The situation led to the fact that some of the regional theaters, which did not differ much from each other in terms of creative features, could not even define their tasks and goals. The principle of local characteristics was completely violated in the repertoire policy. Creative work with local playwrights was thwarted. There was a strong tendency in the repertoire to repeat the repertoire of

the Academic Drama Theater in a dull and frozen way. The Azerbaijani theater, which selflessly and consciously endured all this difficult situation, tried to stage its creative work. (Karimov, 2002, 26) After the election of the national leader Heydar Aliyev as the President of Azerbaijan, the process of serious renewal began in the field of science, literature, culture and theater, as well as in other areas. True to its tradition, the Azerbaijani theater once again staged works by classical and modern Azerbaijani writers and world playwrights. In 1998, on the occasion of the 125th anniversary of the Azerbaijan Theater, National Leader Heydar Aliyev signed a decree and a number of artists were awarded honorary titles.

The decrees signed by President Ilham Aliyev on the 140th anniversary of the establishment of the Azerbaijan Professional National Theater and the establishment of the National Theater Day on March 10 were met with great sympathy by artists and theater figures. In recent years, a number of fundamental state documents related to the development of theatrical art in the country have been adopted by other orders of the President. In 2006, the Law on Theater and Theater Activity was adopted in Azerbaijan. This law, which reflects the current stage of development of the creative field, officially states that the state attaches special importance to theatrical art. In 2007, President Ilham Aliyev signed another important document on theatrical art – the Order "On the development of theatrical art in Azerbaijan." According to this Order, the preparation of the draft State Program "Azerbaijani Theater in 2008-2018" by the Ministry of Culture and Tourism of the Republic of Azerbaijan has given a hopeful guarantee that our national theater will become one of the leading theaters in the world. On May 18, 2009, the President approved the State Program "Azerbaijan Theater in 2009-2019". The State Program, which defines the ten-year development prospects of the Azerbaijani theater, serves the purpose of preserving the rich artistic heritage and creative traditions of our theater, which has become a national and cultural treasure through its activities, its integration into European culture, modernization of material and technical bases of theaters, repair of theater buildings in accordance with world standards, efficient use of information and financial resources and formation of repertoire in accordance with today's requirements.

Azerbaijan Academic National Drama Theater went on tour to Turkey for the first time during independence. People's writer Ilyas Efendiyev's performances "Our strange destiny" and "Reunite in hell of lovers" were performed. The theater, which is visiting Turkey for the second time, staged a play

“Where is this world going?”. In October of the same year, the play “Reunite in hell of lovers” was shown to German theatergoers in Berlin, Germany. In May 1996, the theater performed “King Lear” at the Second International Chekhov Festival in Moscow. In November 1998, the staff of the Academic National Drama Theater presented Ilyas Efendiyev’s “The Ruler and His Daughter”, Bakhtiyar Vahabzadeh’s “The Sword That Cut Us” and Elchin’s “My Favorite madman” in Erzurum, Sivas, Kayseri and Ankara. The Academic National Drama Theater has also successfully performed at a number of prestigious international festivals. The Academic National Drama Theater successfully performed in many foreign events: III International Space Theater Festival in Istanbul in 2006, Elchin’s “Killer” at the IV International Theater Festival of Turkic-speaking countries “Tuganlig” in Ufa, “Criminal Game” based on Dostoevsky’s novel “Crime and Punishment” at the XVIII International Experimental Theater Festival in Cairo, Egypt in 2008, at the VIII International Theater Festival of the Black Sea States in Trabzon in 2007, O. Ioseliani’s “I wish the car would not overtake ...”, in 2008, in Kazan, Elchin’s “Between the Bees” and A. Amirli’s “Mesenat”, from October 20 to 30 of the same year at the invitation of the mayors of Ankara, Konya and Tarsus, Elchin’s “Between the Bees”, “Sword that cuts itself” by B. Vahabzadeh in Ankara and Kayseri in 2009, Turkish playwright Tuncer Cücenoglu’s performance “Avalanche” at the “Thousand Breaths One Voice International Turkish Theater Japanese Lands Festival” held in Konya, Turkey from April 14 to 24, 2009.

Thus, in those years, the Azerbaijani theater began to pursue creative pursuits. Doctor of Arts, Professor, Corresponding Member of the National Academy of Sciences of Azerbaijan Ingilab Karimov wrote about the processes taking place in theatrical art in those years: During these years, the controversy over the concepts of “modernity” and “modern style” in

theatrical art has not yet subsided. However, there were those who took a formal approach to modernity and limited it to the modern subject. They forgot that creativity itself must have a strong modern nature, in essence, a strong sense of innovation and beauty. Only the fact that the subject itself is modern it is still half the work, the main thing is that the artist has his/her own modern thinking, worldview in accordance with the aesthetic requirements of the time. Modernity must be seen in all its breadth and richness, both in the inner essence of the events he describes, and in the thinking, behavior, and understanding of the images he creates.” (Karimov, 2002, 542-543) This period in the history of Azerbaijani theater has been marked by radical reforms and many innovations. National character tendencies in the theatrical art of the period are caused by the realist-psychological theatrical concept of individual directors, especially Marahim Farzalibeyov, Bahram Osmanov and Azer Pasha Nematov, and the national character established on the basis of this concept. Looking at the theatrical life of these years, we are convinced that the national character in this period can maintain its position as the strongest means of expression in acting and plays a very important role in the formation of the actor’s creativity.

Thus, when we consider the impact of the social events of the period on the formation and embodiment of the national character in 1990-2010, we see that the national consciousness and the national issue are at the forefront. As the embodiment of the national character in the Academic National Drama Theater is more on historical themes, the awakening of national consciousness, the process of national self-awareness and the spirit of freedom are manifested in one form or another in these performances. Because the stage is always modern for the audience. Such modernity gives great power and authority to this art. Theater is also the highest authority for solving life’s problems. (Aleksandr, 1937, 362)

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