

УДК 81

**СОВРЕМЕННЫЕ ТЕАТРАЛЬНЫЕ ПРОЦЕССЫ
В ОТРАЖЕНИИ ТЕАТРАЛЬНЫХ ИССЛЕДОВАНИЙ (1991-2010).**

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**MODERN THEATRICAL PROCESSES IN THE REFLECTION
OF THEATRICAL STUDIES (1991-2010).**

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Abstract. Theatrical criticism occupies one of the important places in art history and in itself is a separate science. All civilized societies, cultural peoples and nations needed not only the expansion of various spheres of science and culture, but there was always a need for the development of theatrical criticism.

Аннотация. Театральная критика занимает одно из важных мест в истории искусства и само по себе является отдельной наукой. Все цивилизованные общества, культурные народы и народы нуждались не только в расширении различных сфер науки и культуры, но всегда существовала необходимость в развитии театральной критики.

Keywords: theatrical criticism, theatrical processes, perception.

Ключевые слова: театральная критика, театральные процессы, восприятие.

First of all, this need arises from the fact that the stage work is designed for mass thinking and consciousness, and thus for a single viewing of the play thousands of spectators can simultaneously ask questions that require serious answers, which is capable of a violent polemic. For example, you can bring such scenic works as "Man" Samed Vurgun and "Lovers" Sabit Rahman, who also caused heated discussions.

However, not all people are able to perceive and understand the thought of the stage work equally. Therefore, most people, viewers hasten to hear the opinion of a theatre critic who, at the request of modern society, can properly interpret the main idea or criticism of a stage work, thereby answering all the questions of viewers who cause them ambiguous thoughts. Each viewer hopes to see how an expert of this art will answer questions that interest him. And for this very reason, every cultural society had to create its own science of theatre criticism. Theatrical criticism accompanies with important advice in order to maximize the rapprochement with the work itself, so that after viewing there is no disagreement among the audience. Due to these requirements, theatre staff are able to correctly present the stage work in the language of art.

The stage work can cause ambiguous thoughts, perception, and, most importantly, controversy, on the other hand, and on the other hand the work itself may not correspond to the production and cause heated discussions in the art world, and therefore it can be said that the playwrights, unlike others prose writers experience deep feelings of experience. Each of the playwrights tries to know the opinion not only of spectators, representatives of printed organs, art critics, but also how they regard their stage work as a colleague in pen.

The roots of theatrical art grow out of the life of the people, life, traditions and custom, and of course, which is important from the perception of the world. In such ancient ceremonies as "Sayachi", "Novruz", "Gevsech" - besides choruses, dances and dialogues, are also accompanied by dramatic stories, actions and even artistic images. Let's admit one of the important episodes of the holiday "Novruz" is the game "KosaKosa", which is characterized by the features of theatrical performance. Since here it is possible to trace the relevant elements, in that storylines replace each other in turn, dramatic techniques are observed, as well as in the theatre, the actors dress in costumes and wear stage masks. For example, traditionally, in wedding celebrations that last for several days, they are accompanied by playing episodes like performing songs for dancing, and most importantly, these episodes are expressed in different ways, you can list these funny folk productions - KhanKhan, Oriental Girls Dances ", " The instruction of mother-in-law to her daughter-in-law "and others. Elements of the square theatres can also be traced in such folk and poetics evenings of fashugs, in sports competitions "Zorkhan", in the speeches of rope walkers, and, of course, in ritual ceremonies "Yug", which were performed in the people since ancient times.

In the development of the independent people's theatre, an important role was played by elements that are present in ritual ceremonies, folk festivities and fun. The fact that the folk theatre in Azerbaijan has ancient roots is evidenced by such folk games as "Kos Kosa", "Garavelli" (one of the theatrical forms of the square show), "Kilimaris", "Shah Selim" (puppet shows) and others, are visual an indicator that the people's theatre takes its roots from rich ancient sources. Most of these representations are based on narrative storylines, and the other part of these representations is characterized by an episodic expression, and all this in aggregate constitutes the entire folk repertoire that shows us how the mature stage of folk theatrical creativity.

The Azerbaijan People's Theater had a realistic characteristic and was closely connected with the working population. The repertoire of the people's theatre consisted of small representations (farces). "The Scythe and the Bride," "Shepherd Tapdyg", "The Brother of the Lazy" (a comedy of three parts) and other performances in the people have gained popularity. They mainly reflected the life, way of life and activities of a villager. They are characterized by an optimistic view of life. In these same views, sometimes ordinary laughter acquired a serious character, thereby reincarnating in satire and thus severely condemned the shortcomings in psychology, in everyday life and the life of a peasant.

In the formation and development of professional Azerbaijani theatre, the popular theatres played a big role.

The history of the Azerbaijan theatre begins with the fact that in 1873 two performances of Mirza Fatali Akhundzade—«Vezir Lenkoran khan» and «Haji Gara» are staged in Baku in March and April. Thanks to the close cooperation and initiative of H.Zardabi, N.Vezirov and A.Adighozalov with the students of the "real school", the first amateur performance was staged, which served as a further important impetus for the development of the national theatre.

In 1890 N. Narimanov had a great influence on the development of the theater from an ideological point of view, and played a significant role in promoting realism through performances. He regarded the theater as a means for the development of public opinion and advanced ideas of the modern era. N. Narimanov involved the youth intelligentsia in the theater group and besides that he himself often played the leading roles. In Baku in 1896, H. Zardabi created the "First Muslim Dramatic Troupe" - it was the first professional theater group. In 1897 the first "Union of Artists" was created in Baku. Prior to the revolutionary period, the repertoire of the Azerbaijani theater consisted of works of national playwrights - M.F. Akhundzade, N. Vezirov, G. Vezirov, N. Narimanov, A. Hagverdiyev, J. Mammadguluzadeh and others, and plays of Russian playwrights - N.V. Gogol, I.S. Turgenev, L.N. Tolstoy, and from Western Europe plays of famous classics - W.

Shakespeare, F. Schiller, H. Heine, J.B.Molyer. From the first years the Azerbaijani theater, was an adherent of democratic and enlightening ideas. In addition to comedies MF. Akhundzade, the following plays were staged on the stage: "Woe to Fahreddin", "They ran away from the rain and fell under the downpour" by N. Vezirov, "The Ruined Nest", "The Unfortunate Youth", "Agha Muhammad Shah Gajar" A. Hagverdiyev, "Nadir Shah "And" Ignorance "by N. Narimanov, feudal traditions, a torturous regime, ignorance, despot of the capitalist system were shown in all these plays. In 1906 the company of "Muslim Dramatic Artists" was established. This company was led by the famous theater actor J. Zeynalov. Despite numerous persecutions and material losses, this company continued its activities and even enriched its personal repertoire. In 1908, with the charitable society "Nijat", a single dramatic company was formed, uniting such professional actors as G. Arablinsky, S. Rukhulla, A. Veli. The troupe had its own room, wardrobe, props. In addition, the troupe gave performances in the Tagiyev Theater and in the working areas. Significant events in the history of the Azerbaijani theatre were the performances of Agha Muhammad Shah Qajar by A. Akhverdiyev, "Blacksmith Giave," SamiSami, "Robbers"; "DeadMen" J. Mammadguluzade, in which the famous actor and director G. Arablinsky became famous, whose art was imbued with revolutionary and romantic pathos.

In 1910, a new cultural and educational society was established under the name "Safa" and with it a theatre department. The drama troupe of the Safa society was significantly weaker than the Nijat troupe. However, the actors of "Nijata" gradually began to move to "Safa". Active participation in the work of this society was accepted by D. Bunyatzade, the poet Samed Mansur, the actors G. Zeynalov, A. M. Sharifzade, from time to time the actors from the "Nijat" were invited to the performances of this performance - G.Arablinsky, M.Aliyev, S.Ruhulla, G.Sarabsky and others. The troupe of the Safa society, along with the organization of the performances, was also engaged in cultural and educational work related to the life of the theatre.

January 12 (according to the new style - January 25) in 1908 the foundation of the Azerbaijan professional music theatre was laid: on this day the performance of the first national opera was shown - the works of U. Hajibeyov "Leili and Majnun". In the first years of the musical theatre, his repertoire was enriched by the works of U. Hajibeyov, written 1908-1913 – operas «Leili and Mejnun», «Sheikh Sanan», «Rustam and Zohrab», «Shah Abbas and Khurshid Banu», «Esli and Kerem", musical comedies "Husband and wife", "Not that, this one", "Arshin Mal Alan".

In subsequent years, the repertoire of the Azerbaijan Musical Theater was enriched by the works of Z. Hajibeyov (opera "Ashig Garib", musical comedies "At fifty years old - young," "Married bachelor"), M.J. Amirov (opera "Seifalmulk"), etc. However despite the availability of its own repertoire, the music theatre felt a need for professional performers. In musical performances, along with such opera singers as G. Sarabsky, M. Mamedov (Bulbul), G. Hajibababekov, G. Teregulov, M. Bagirov, A. Agdamsky, mostly dramatic actors - G.Arablinsky (as a director) , A.Huseynzade, G.Abbasov, A. J.Olensky, R.Darabli, A.Anaply, etc. There was no clear division between musical and drama theatres, both dramatic and musical works were included in the repertoire of their troupes (in the 1910s most of their repertoires were musical performances).

In 1916, a play was staged for the comedy of J. Mamedgulizade "Oluler" ("Dead Men"). This performance was a testament to the ideological maturity of the Azerbaijani theatre. The play Dead Men, which sounded like a guilty verdict against the world of lies and oppression, religious fanaticism, was a huge success.

In 1917, the Union of Muslim Artists was established in Baku, the chairman of which was A.Sharifzadeh. This Union, having gathered around itself all theatrical units, organized the performances on the basis of comradesly relations.

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*Работа поступила
в редакцию 11.10.2018 г.*

*Принята к публикации
16.10.2018 г.*

Ссылка для цитирования:

Allahverdiyeva R. Graduate student of Baku Academy of Choreography Modern theatrical processes in the reflection of theatrical studies (1991-2010) // Бюллетень науки и практики. 2018. Т. 4. №11. С. 554-557. Режим доступа: <http://www.bulletennauki.com/allahverdiyeva> (дата обращения 15.11.2018).

Cite as (APA):

Allahverdiyeva, R. (2018). Graduate student of Baku Academy of Choreography Modern theatrical processes in the reflection of theatrical studies (1991-2010). *Bulletin of Science and Practice*, 4(11), 554-557. (in Russian).