

## ARTISTIC REFLECTION OF SOCIO-POLITICAL REALITIES THROUGH SYMBOLS IN AZERBAIJANI AND BRITISH DRAMATURGY

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**ABSTRACT:** *This article discusses common creative principles in Azerbaijani and British literature at the beginning of the 20<sup>th</sup> century. It notes that some Azerbaijani and British playwrights wrote about the same themes and problems and held the same artistic and philosophical views, and that the methods they used to express these ideas were also similar. Thus, when reflecting on the same issues in literature from both nations at that time, playwrights from both countries used almost the same symbols. In other words, the works of certain playwrights have the same symbolic meaning. The article analyses this issue by comparing the works of J. Mammadguluzadeh, H. Javid, U. B. Yeats and D. H. Lawrence.*

**Keywords:** *Azerbaijani literature, British literature, comparative analysis, symbolism, artistic principles*

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### **Ozərbaycan və Böyük Britaniya dramaturgiyasında ictimai-siyasi haqiqatlarning rəmzlər orqali bədii ifadəsi**

**ANNOTATSIYA:** *Ushbu maqolada XX asr boshlarida Ozarbayjon va Britaniya adabiyotida kuzatiladigan umumiy badiiy-ijodiy tamoyillar tahlil qilinadi. Tadqiqotda ayrim ozarbayjonlik va britaniyalik dramaturglarning bir xil mavzu va muammolarni yoritgani, o'xshash badiiy hamda falsafiy qarashlarga ega bo'lgani, shuningdek, bu g'oyalarni ifodalashda qo'llagan usullari ham yaqinligi qayd etiladi. Natijada ikki xalq adabiyotida o'sha davr uchun xos bo'lgan bir qator masalalarni aks ettirish jarayonida dramaturglar deyarli bir xil ramzlardan foydalanganliklari*

aniqlanadi. Boshqacha aytganda, ayrim dramaturglar ijodida ramziy ma'nolar mushtarakdir. Mazkur maqolada ushbu masala J. Mammadguluzadeh, H. Javid, U. B. Yeats va D. H. Lawrence asarlarining qiyosiy tahlili asosida yoritiladi.

**Kalit so'zlar:** Ozarbayjon adabiyoti, Britaniya adabiyoti, qiyosiy tahlil, ramziylik, badiiy tamoyillar

**Джавида Мамедова**

**Художественное отражение социально-политических реалий через символы в азербайджанской и британской драматургии**

**РЕЗЮМЕ:** В данной статье рассматриваются общие творческие принципы в азербайджанской и британской литературе начала XX века. Отмечается, что некоторые азербайджанские и британские драматурги писали на одни и те же темы и проблемы, придерживались одинаковых художественных и философских взглядов, а методы, которые они использовали для выражения этих идей, также были схожи. Таким образом, размышляя над одними и теми же вопросами в литературе обеих стран того времени, драматурги из обеих стран использовали почти одинаковые символы. Другими словами, произведения некоторых драматургов имеют одинаковое символическое значение. В статье анализируется этот вопрос на примере сравнения произведений Дж. Мамедгулузаде, Х. Джавида, У. Б. Йейтса и Д. Х. Лоуренса.

**Ключевые слова:** Азербайджанская литература, Британская литература, сравнительный анализ, символизм, художественные принципы

**Introduction**

Socio-political events in Azerbaijan at the beginning of the 20<sup>th</sup> century also changed literary themes and ideas. Thus, the deep interest that writers had developed in European literature, Western philosophy and the path of enlightenment in the 19th century grew further in the early 20th century. Interest in European philosophy and literature gained special importance in Azerbaijan. Consequently, many issues that are relevant in European literature also occupy a significant place in Azerbaijani literature.

Sometimes, the ideal of national independence is reflected in art based on issues and perspectives that are relevant to European literature. Many of the qualities that Azerbaijani and British literature have in common are the products of this period. Interestingly, during this period, the literature of both countries, including dramaturgy, entered a new stage and presented new themes and problems with unique qualities. These qualities are particularly evident in the artistic expression of ideas in works of literature, the authors' intentions, the ways in which they express themselves, the rich symbolism and the tendency to return to mythical themes.

During this period, the concepts of freedom, humanity and the environment occupy a special place in the literature of both nations, alongside many other such issues. Common creative principles can be observed in the works of Azerbaijani and British writers and poets such as H. Javid, J. Mammadguluzadeh, A. Hagverdiyev, W. B. Yeats, J. Joyce and D. H. Lawrence. One such common quality is the artistic reflection of socio-political issues through the use of symbols in literature. Therefore, the artistic representation of various concepts in the literature of both nations during this period, conveyed through the same symbols, is of interest. Plays that express socio-political problems symbolically attract more attention. Interestingly, some socio-political issues in Azerbaijani and British dramaturgy are often depicted artistically with the same symbols.

### **The artistic reflection of socio-political realities in dramaturgy through the use of symbols.**

At the beginning of the 20<sup>th</sup> century, criticism of social defects was based on similar principles in Azerbaijani and British dramaturgy. Despite the different social environments and political situations in both countries, the issues addressed by playwrights and their approaches were remarkably similar. At that time, Azerbaijan was trying to escape the yoke of Tsarist Russia, while Great Britain was an independent, powerful state. Writers involved in different socio-political processes exhibited works with artistic solutions to problems that were almost identical, sometimes employing the same style and symbolic content. Representatives of both

literatures describe the psychological state of people and their fate in a society full of defects in a similar way. Writers such as in Azerbaijan, J. Mammadguluzadeh, A. Hagverdiyev and H. Javid, and in Britain, J. Joyce, D. H. Lawrence and W. B. Yeats revealed the social flaws of their societies by depicting the subtle depths of the human psyche. The writers of both nations wrote about the complex problems faced by people in the 20<sup>th</sup> century, difficult living conditions and the effects of this situation on the human psyche, based on the same themes. As is clear from the article written by researcher Khanım Zairova on the topic “The motif of the megapolis early twentieth-century German poetry”, the expression of a number of social problems with various motifs and symbols was one of the specific features of literature in that period (9, 368-369)

As is well known, the ideas of national freedom and national unity are recurring themes in the literature of many nations at different times, and each nation has expressed these themes in its own creative way. Azerbaijani and Irish writers have expressed this issue through the same themes and symbols, resulting in similar literary and philosophical ideas. J. Joyce and J. Mammadguluzade attempted to inspire the notion of freedom and independence in their readers by depicting various events in their works. In Joyce's *Dubliners* and *A Portrait of the Artist as a Young Man* (2) and Mammadguluzade's *Stories of the Village of Danabash* (2004) and *My Memories* (2014), the inability of people to understand their own tragedies is seen as a continuation of socio-political slavery in the country. “Death, winter, snow, cold, stone, dust, wind and colour can all be examples of symbols used by both authors. Interestingly, these symbols have the same meaning in the works of both authors. Many of these symbols are used by both authors to depict a doomed environment and express the dullness of people's feelings and thoughts” [6, 25].

Both Mammadguluzadeh's *The Book of My Mother* (2014) and W.B. Yeats' and Lady Gregory's *Kathleen Ni Houlihan* (8) symbolically express the ideals of national freedom and struggle. In both pieces, old women are depicted as symbols of a captive homeland. “Similar themes and literary and philosophical ideas are expressed in



Mammadguluzade's 'My Mother's Book' and Yeats's 'Cathleen Ni Houlihan', both of which explore the idea of national freedom and unity” [7, 57].

The symbolic content and philosophical views expressed in the works of the great writer D. H. Lawrence concerning the problems of humanity and society closely correspond to the concept of humanity in the tragedies “*Afat*” and “*Sheyda*” (1) by H.Javid. For example, the similarities in ideas, methods of expression and symbolic elements between Lawrence's *A Collier's Friday Night* (3) and Javid's *Sheyda* (1) are striking. Both works reflect similar problems and social defects using similar symbols. In both works, images are used to symbolise different social issues. In this play, Lawrence draws attention to the social pressures and financial difficulties experienced by families, as well as the hardships brought about by hard work. While the development of industry and technical progress has led to economic growth, it has also led to the alienation of individuals within society. Javid's play *Sheyda* also reflects the same social flaws. One of the main symbols in both works is space. In Javid's work, this is the printing house located in the basement. One floor above it is the manager's room, which has a window and door that open onto the street. This symbolises that the real owners of the city live at the bottom of society, in slavery. Similarly, the symbol of space in Lawrence's work is the house, which describes hidden tensions in relationships. This symbolises the oppression that dominates social life and the negative impact of hard work on people's lives and fates. In Lawrence's play, the hero's social class is defined by his clothing, as it is in Javid's work. Clothing is one of the main factors that express social class and relationships within society. The “very old and patched” clothing of one character, and the depiction of others as 'some healthy, some faded, some injured; one with a black handkerchief over his eye' (1, 244), symbolise social issues and challenging living conditions. In Lawrence's play, the warmth of the stove represents transient warmth in a tense, crisis-ridden environment. In Javid's work, this idea is conveyed through the dim light of the room's lamp.

These works are significant from literary and historical-political points of view. They reveal the internal and external aspects of social and political events in both

countries and express the socio-political views of the authors, determining their positions in the struggle for human rights.

## Conclusion

The literature of both nations exhibits many common qualities, as they faced similar social problems at the beginning of the 20<sup>th</sup> century and described human existence from the same point of view. At the same time, socio-political events influenced writers and poets, bringing them to the same ideological point of view. This resulted in a number of creative principles emerging in Azerbaijani and British literature that are similar. These principles manifest themselves in the literature of these nations through common themes, similar characters, and the expression of similar ideas. However, one of the most important common principles is that the literature of both nations has the same symbolic content. The artistic reflection of realities through the use of shared symbols in the literature of these peoples, despite their different social conditions and cultures, once again demonstrates the existence of spiritual and intellectual bonds that unite people despite living in different and distant places.

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