

Poetics of theatre and peculiar creative style of the master

Vafa Khanoglan *

Assistant professor of the "Literature and Azerbaijani language" Department of ASUCA, Baku, Azerbaijan

Abstract: The classic of the XX century Azerbaijani literature, great pen master, master of lyrical stories, one of the founders of our monumental prose and the man, who served our national drama during a half of the century is one of the outstanding representatives of our literature and culture. Moral problems that the writer touched upon in his works are still actual for their special literary-aesthetic value, thorough idea, and social essence and very important in forming of national idea and moral way of life. The master touched upon the very global human themes and great social problems from the standpoint of human morality, and thus he attracted the reader with a new point of view. The article is focused on the people's writer Ilyas Afandiyev's creative activity. During 50 years Ilyas Afandiyev worked productively at the repertoire of our 140-year professional theatre. He presented to our drama a gallery of numerous perfect and original images. His works are known in all worlds and have been translated into French, English, German, Arabic, Russian, Persian, Turkish, Czech, Slovak, Poland, Bulgarian, Hungarian, Spanish, Lithuanian, Estonian, Georgian and other languages. His plays have been successfully staged in Moscow, St. Petersburg, Almaty, Samarkand, Ashkhabad, Tiflis, Vilnius, Makhachkala, Irkutsk, Istanbul, Ankara and other cities. Ilyas Afandiyev laid the foundation of lyrical-psychological style at the Azerbaijan national theatre and created immortal works of art for its forming. Staging of his play "You're always with me" (November, 14, 1964) by the producer Tofiq Kazimov at the Academic National Drama Theatre laid the foundation of forming of the lyrical-psychological style. When searching a new genre, style and means of expression, the producers at first address to pearls of Ilyas Afandiyev's drama. Ilyas Afandiyev's literary heritage is still actual up to now for its human themes, thorough psychological conflicts, fundamental importance of moral problems.

Key words: *Art critic; Writer; Dramatist; Phenomenon; Literature; Culture*

1. Introduction

Ilyas Afandiyev was a writer of future. This fact proves the life itself. The writer wrote most of his works during the socialist system. Attributes of that political system have already been passed to the archives of history. But unlike many representatives of our literature Ilyas Afandiyev's rich creative activity is too far from it. Because moral-ethic problems to which the great pen master addressed in his works are still actual up to now. It is a very important and happy fact that now, during the time of "readers' crisis" Ilyas Afandiyev's readers are getting more and more. Certainly, in time interest and love to the writer's creative activity will grow.

Ilyas Afandiyev was an innovator too. Social cataclysms and collisions of his time were reflected in his works with all their essence and nuances. Ilyas Afandiyev's model and significant way of life proves that the writer's greatest task was to create substantial works and his greatest wealth was readers' love. From the standpoint of his time Ilyas Afandiyev was a successor of his greatest progenitors – Mirza Fatali, Mirza Jalil, Hagverdiyev and Jabbarly. He represented great problems with a power of a great word. The things that Ilyas

Afandiyev refused from during his life: His wasn't a member of the Soviet Communist Party and thus he didn't use possibilities of the totalitarian regime of the party. It was both a refusal and a writer's protest against the Soviet Communist Party. He refused from the post of the Secretary of Azerbaijani Writers Union, which considered being a pride post during his time, and for it he had to stay at home during 6 months.

During his time he was the first writer to refuse from the post of the secretary. Though from political point of view his refusal was very dangerous for him, it was a beautiful example for new literary heritage which tried to keep its freedom and independence. He didn't devote any of his works to a state man. On the contrary, during publishing or staging of his works he had bad terms with secretaries of the Central Committee and department's heads. Naturally, it had an influence on his life (Bayatli, 2009).

It is true that Renaissance miracles of middle centuries attract attention with successful display not only in science, enlightenment and fine art, but also in theatre. Shakespeare phenomenon of this period and its influence upon all cultures of the world is a principal theme of scientific-theoretical idea and educational system. Azerbaijani national theatre was founded in 10th of March, 1873. Hasan

* Corresponding Author.

bay Zardabi headed performance of Mirza Fatali Akhundov's play "Lankaran khan's vizier" played by pupils. So, history of creation of Azerbaijani professional theatre was considered as history of prosperity of Academic National Drama Theatre too.

2. Actuality of the theme

It is contemporaneity of the theme too. The master's literary heroes, who play an important role in moral fate of the people have free ideas and independent characters. The heroes are brave and innovator young men who protest against brutal rules which existed during the centuries. Feelings of freedom of these images are based on the master's inner freedom. In our literature there are a lot of images which have been lost among old pages during years and are remembered sometimes only by any researcher for confirmation or negation of any literary fact. But it is true that Ilyas Afandiyev's heroes, whose characters were taken from the real life, directly came to life from books (Mustafa, 2009)

The master's creative activity was closely connected with classic heritage and national literary traditions. It is impossible to imagine and analyze the writer's literary heroes apart from the context of world literature. The dramatist's images combine national and human paradigms from the standpoint of professionalism and literary integrity. Ilyas Afandiyev's works have been translated into languages of world peoples and entered their moral world. It is true that moral world of any people is represented by literary works of talented writers. We also get all useful information about other peoples and nations from literature. Peoples who live far from us can get detailed information about our people and historical facts from classic and modern masters of pen as well as from Ilyas Afandiyev's works. Certainly, the question is about the masters who describe people's life, play any role in people's fate and ones who live in people's memory.

"A man proves his being only during expression of his selflessness" – it is a real leading idea of the master's all works. Literary personification of this idea is images of positive heroes, who have won hearts of millions of readers. Ilyas Afandiyev's greatest service in the development of our culture are dramas that he presented our national theatre. Being a follower of such dramatists as H.Javid, J.Jabbarly and S.Vurgun, Ilyas Afandiyev formed "Ilyas Afandiyev theatre" which became a special stage in our theatre. A corresponding member of the ANAS, Professor Ingilab Karimov noted: "Aesthetics of "Ilyas Afandiyev theatre" has already been formed and is distinguished by its strong and light features. Main features of aesthetics of this theatre are love, bravery, courage and heroism. Its intellectual and educational influences are too strong because of its natural, vital, realist and humane features". (Karimov I., 1996) During the Soviet system when glorious novels about kolkhoz were appreciated, Ilyas Afandiyev wrote about simple human feelings, love

and trust both on village and town themes, but in historical dramas that he created during the independence time he expressed historical tragedies of our people. (Anar, 2009)

In history of Azerbaijani theatre of the XX century the expression, conception and practical personification of "Ilyas Afandiyev theatre" is an unquestionable culturological fact. In the conception of "Ilyas Afandiyev theatre" find their reflection theatrical poetics and literary-aesthetic principles of 60s. (Alizade M., 2009) The doctor of art criticism, professor Maryam Alizadeh rightly notes, that "Namely these new perspectives in modern science and modern theatre study must give opportunity to research I.Afandiyev's creative activity not from the standpoint of traditional literary criticism and traditional drama study, but as a phenomenon of "A wave in time".

Genetic roots of I.Afandiyev's literary talent managed to "stream" from the deepest layers of national literature and enter the literary basis of theatrical art, which is a fact of institutional culture, and to pass energy of a wise word to drama." (Alizade M., 2009) During nearly 60-year period, i.e. during all the soviet period due to his talent and tireless activity Ilyas Afandiyev was not only an active participant of the literary process, but also one of its leading figures. When most of the writers glorified bright present day and lighter tomorrow of the communism, Ilyas Afandiyev owned the highest level – the level of a WORD. And later nobody could get out him of that level, two strong guards – Talent and Personality kept his governing in the property of literary-philosophical WORD. (Shamsizadeh N., 2005)

Ilyas Afandiyev was a person who greatly influenced the modern national culture. Due to parameters of his personality he resembles writers and dramatists of the French Opposition Movement more than a representative of the soviet realism method of the soviet literature. The date of beginning of Ilyas Afandiyev's creative activity nearly coincides with the date of history of the French Opposition Movement.

Members of the French Opposition Movement were universal literary critics: they were actively engaged both in prose and drama, philosophy, publicism, theory of art. As if Ilyas Afandiyev repeated their way in Azerbaijani culture. Certainly it didn't happen consciously. Simply these were similar events caused by the time. In other words, these were parallels between scales of persons grown up by the time. In his creative activity Ilyas Afandiyev tried to embrace all Azerbaijani culture. (Bunyatova K., 2007, p.18) In the writer's stories, novels, plays, narratives and film scripts separate epochs, social stages and distinctive literary-aesthetic biases organically communicate, supplement each other and get the status of the event in Azerbaijani culture.

Azerbaijani culturological science has never approached to Ilyas Afandiyev's literary-artistic heritage from this point of view. The critic Vagif Yusif

notes: "Ilyas Afandiyev...It is enough to remember this name in order to think at the way of developing of our literature during the last 60-year and remember Ilyas Afandiyev's great services on this way. And to prove immortality of the master's literary heritage for future generations". (Yusifli V., 1986, p.171)

Ilyas Afandiyev is one of the prominent masters whose both personality and peculiar creative activity played an important role in the literary process and history of our culture in 1930-1990s. During the time, when principles and habits of the socialist realism existed in literature and theoretical methodology our master with his many-sided creation brought a new wave to the literary process. In spite of the normative schemes of the soviet regime, the people's writer addressed in his works to a man's morals, his inner feelings and human values. Ilyas Afandiyev is a master, who had a special place in the development of XX century Azerbaijani prose and drama, literary language and theatrical art. Our great master never was a member of the Communist Party during the Soviet Power and he was proud of it. Being a proud person, he didn't worship to the dominated ideology, didn't want a post (even he refused from the offered posts to him), his arm-chair in his study was a highest post arm-chair for him. That's why he didn't recognize principles of the dominated political ideology of the time.

Ilyas Afandiyev's prose broke social models of the soviet prose, created prose which personified people's life from the point of national-moral interests and brought a lyric-psychological style to our literature. Dramas of the people's writer have formed a new generation of producers, actors, composers and painters. Philosophical-aesthetic and literary freshness of "Ilyas Afandiyev theatre" has influenced on forming of patriotism feelings and aesthetic tastes of readers and spectators up to now. How did Ilyas Afandiyev get such features as ability to think, skill to search, love to write, passion to create? In the first place it was the God's gift! From the Karabagh, Jidir plain, Isa spring, Dashalti, present Fizuli, plain and mountainous landscapes, people's songs, legends and fairy tales of Bilgeyis khanim, bey's daughter, which she told during long winter nights, fates of Karabagh beys, robbers' adventures. (Yagub Z., 2009)

With his peculiar bravery Ilyas Afandiyev personified in his works our freedom, national independence, people's life and thus he became a classical writer of the XX century Azerbaijani literature. It's true that Ilyas Afandiyev was a selfless man who fought for the people's freedom and won a victory. The theme of independence of Azerbaijan was particularly presented in his works as "Natavan", "Sheykh Khiyabani" and "The ruler and his daughter". Problems raised in these works, fates fought for their rights, our guilt, mistakes and heroism are presented with literary mastery. In these works the author was more a historian than a writer. He becomes an accuser of reasons and

committees of black spots of our history, he accuses, delivers a judgment, tells "People, wake up". (Yagub Z., 2009)

With his magnificent personality, phenomenal perfection and rich creation Ilyas Afandiyev showed an example of culture of national master to his contemporaries, particularly writers and poets and, in general, to all the intellectuals. His life and personality themselves are a literary-historical epoch. In the writer's works with a high artistry most of all are depicted the heroes' inner worlds, feelings, sadness and joy. The academician Bakir Nabiyeu truly notes that "Ilyas Afandiyev's works completely differs from works of the writers who praised Lenin, Stalin, socialism and the Communist party. His works present and praise at first namely literary, national-moral values and high human ideals". (The second life of the master, 2002, p.77)

As we noted above, **scientific novelty of the theme is**, that Ilyas Afandiyev brought a lyric-psychological style to XX century Azerbaijani literature. At the end of 50s he was the first to create artistic-philosophical basis of a new Azerbaijani prose. Alongside with M.Ibrahimov's "Great support", I.Huseynov's "Hot heart" and S.Ahmedli's "Arshin of the world" Ilyas Afandiyev's novel "A willow channel" saved the prose from sociological principles and put national morality against the soviet norms of morality. Ilyas Afandiyev greatly differed from the above noted writers. Because when he created poetics of a new prose, they couldn't be completely saved from sociological style. His prose became an artistic-philosophical example for prose of 60-s.

During the soviet period of the XX century, when all the literature praised the socialism and legendary communism, Ilyas Afandiyev's romantic spirit entered a MAN's soul, conquered it and saved this MAN from sociological principles. Ilyas Afandiyev's dramas, so loved by Azerbaijani spectators created such a power, that the soviet ideology couldn't enter that "crystal palace", because a ruler of that crystal palace was a MAN – a national Azerbaijani Turk, who kept purity of his inner world. Ilyas Afandiyev's prose and drama formed a respect to a MAN. The soviet ideology couldn't win Ilyas Afandiyev, on the contrary, the time proved namely Ilyas Afandiyev's phenomenon. With his personality and creation Ilyas Afandiyev formed new literary generations and kept communication between generations.

He gave future generations to understand, that both in history and history of literature and culture when a generation doesn't fulfill its mission the next generation faces difficulties, and this prevents history and national-cultural process. Though Ilyas Afandiyev addressed to modern themes and our contemporaries, he was closely connected with his people and its national-moral past. In the play "Khurshudbanu Natavan" he managed to revive one of great and hard stages of our national-moral rebirth and in the drama "A song has remained in the mountains" – a rich and hard stage of our revolutionary past. It's impossible to add in or clean

something from history. Every generation creates history of its time. That's why history demands care from everybody, especially a master. People don't include into the history ones who don't like there, they don't forgive even the greatest person, the most talented master light attitude to their history.

Both in historical works and in works devoted to future the master didn't forget this truth, he repeatedly proves it. Ilyas Afandiyev's prose – his stories, novels, narratives, historical and modern dramas have attracted attention of literary criticism, art criticism and culturology with their artistic language, lyrics, deep psychology, interesting master depictions, philosophical idea, poetic idea and national-human character of their idea-content. Ilyas Afandief differs from other dramatists due to his peculiar style. In his works he widely used oral people's literature. The most important features of his style are fluency and simplicity of his language. In his works the writer by means of chosen themes managed to open the frame established by the social realism. Careful research of his novels, stories and dramas reveals means which reflect the writer's world outlook in his works saturated either with open phrases or symbols.

From this point of view Ilyas Afandiyev was the most attractive writer of his time. (Adigezel S., 2009, p.10) The principal features of Ilyas Afandiyev's creation are national self-consciousness, novelty, deep psychological analysis, connection with folklore and classic heritage. Ilyas Afandiyev is a master, who can see positive and negative sides of the life in delicate details and bring them to readers by means of fluent and natural language. His language of a writer and artistic style became a new artistic school in our literature. Great in Ilyas Afandiyev's creation the role of folklore poetics, folklore traditions and motives which belong to sources and criteria of the artistic style. Stories as, "Waters carried Sarah away", "A tale of a hero and nightingale", "The Gari mountain" tells about close connections of the master with folklore.

The writer from his childhood was interested in science, literature and people's creation. He listened to talks of countrymen and asked them to tell him interesting legends and stories. In the memory-essay "The last pages from the "Tale about Karabakh" which the writer couldn't finish, he wrote: "My mother, Bilgeys khanim's father Bayram bey was from Kurdmahmudlu, but her mother, Fatma khanim was from Alyanli, which was situated between Kirs forests and belonged either to Gubadli or Lachin. That's why I bothered guests from that places with my requests to tell about former refugees. My grandmother Fatma khanim saw both Gachag Nabi and Hajar when she was a teenager." (Afandiyev I., 2004)

Ilyas Afandiyev's creation continued and developed mainly in new forms and contents of our national literary traditions. Language of his works is rich in style nuances of vocabulary of legends, tales and eposes. Deep wise, high idea-content, philosophical depth, artistry, fluency and rich poetry

increase aesthetic freshness, artistic beauty and idea depth of these works. The Academician Kamal Talibzadeh wrote about the people's writer's creation: "When I thought about Ilyas Afandiyev's image of a writer I understood that the memory that I was writing about him could be named only this way: "Glory to love..." Ilyas Afandiyev was a dramatist, a writer, but he glorified his love as a poet. In the writer's works love was sung as a song. Ilyas's creation on the whole is a love epos, which has both beginning and end, it is a story saturated with adventures. Love is a principal key, that helps to understand Ilyas as a personality, a prosaist, a man, to enter his moral world, to feel and open him... Love glorifies the writer's thoughts connected with yesterday, today and future. Love possessed the same spirit, content and power both in young and old Ilyas." (The second life of the master, 2002) "A man proves his being only during expression his selflessness" – it is the idea that passes in the dramatist's all works with a red line. Artistic personification of this idea are such images as Nuriya, Salima, Hasanzadeh, Kamran, Shahnaz, Nijat, Natavan, Sheykh Khyabani etc., which are so loved by millions of readers.

Ilyas Afandiyev's greatest service in the development of our culture is creating of the lyric-psychological style in our national theatre. Professor Maryam Alizadeh is right telling that "In the history of XX century Azerbaijani theatre the expression, conception and practical personification of "Ilyas Afandiyev theatre" is unquestionable culturological fact". (Alizade M., 2009) We think that many-sided creation of the master is a bridge which connects times. His literary heritage is connected with philology and art criticism, cinematology, folklore, culturology of humanitarian science. Ilyas Afandiyev's works are moral passports of Azerbaijanis who lived during the soviet epoch. (Bunyatova K., 2007, p.119)

Ilyas Afandiyev is a master, who passed a many-sided creative way. If we look at a year or a short period of his life and creative way in a strict chronological sequence we'll see an interesting view: alongside with writing of stories in a short period of time the writer acted as a talented dramatist too; alongside with big narratives and novels he worked at essays too; alongside with scientific-theoretical and publicistic articles he reported at conferences and congresses too. So it is easy for Ilyas Afandiyev to turn from story to narrative, from narrative to novel, from novel to drama, from drama to scientific-theoretical article. In all genres of literature Ilyas Afandiyev created perfect examples of art.

It tells about nuances of his palette, his world outlook and creative intellect. As a real writer and citizen, Ilyas Afandiyev felt that it is impossible to gain a reader's and spectator's love without expression feeling, thoughts and needs of a modern man. That's why in order to know wishes and needs of the youth he often met with students, simple workers, talked to them and mainly paid attention to their speech. As a real philosopher Ilyas Afandiyev

carefully watched and analyzed events of every level of the state and society and he didn't get ahead in their depiction. When he saw that it was time of revealing of something but the society, state or literature waited, in a short period of time he created a new work. And it was in such proper time, that the soviet "glavlit" could say nothing. (Mehdizadeh I., 2008, p.584) Ilyas Afandiyev was one of masters of artistic word, who played an important role in the development of Azerbaijani national-social thought and cultural-moral world. His works has philosophical-aesthetic importance up to now.

Ilyas Afandiyev is as valuable for Azerbaijani theatre as Chekhov valuable for Russian theatre. Genetic roots of I.Afandiyev's literary talent managed to "stream" from the deepest layers of national literature and enter the literary basis of theatrical art, which is a fact of institutional culture, and to pass energy of a wise word to drama. Our compatriots who lived in the second part of the XX century listened to Ilyas Afandiyev's monologues, thought at and analyzed them. A new generation of our drama that was formed in moral circle of these monologues proved dialectics of the development process with their creation. So, Ilyas Afandiyev's words will be heard in the future too. (Alizade M., 2009) In contemporary science it is actual to research the master's creation from culturological position by means of investigation of new scientific conceptions.

As we noted above, like Nizami Shakespeare, Akhundov, Dostoyevskiy, Javid, Jabbarly Ilyas Afandiyev repeatedly addressed to such problems, as opposition of richness and morality, social inequality and social freedom and depicted them problems. (It's true that all the classics are always modern in all periods of time). Ilyas Afandiyev's works as "Khurshudbanu Natavan," "Sheykh Khiyabani" and others don't depict simply interesting pages of the history. Indeed, they aimed at providing of self-identification fact for Azerbaijanis. It's true that one of the variants of expression of national self-identification is displaying of the gallery of great figures alongside with displaying of the ethnos. Culturological and aesthetic researches of Azerbaijani intellectuals took this mission from self-identification and began to carry out new tasks. (Afandiyeva N., 2006, p.190) At the end of the XIX century M.F.Akhundzadeh and H.Zardabi began to writer in Azerbaijani Turkic language which was much more simple than the Osman literary language. Thus they proved that a simple Azerbaijani language can possess a great importance. Once an idea of a pure language was Afgani's one. (Gurbanov Sh., 1966, p.186) During the Soviet power there was forbidden Azerbaijanis' national self-consciousness on the Turkic base.

A principal reason of that prohibition was the fact that the Bolshevik ideology didn't want to let Azerbaijanis to identify themselves with Turks. Indeed, the Bolshevik ideology gained its goal and thus prevented development of Azerbaijani language during 70 years. Azerbaijani literary language was

forbidden. Those who didn't obey the prohibition became victims of hard repressions. At the beginning of the century Ali bey Huseynzadeh's work "Islam, Turk, Europe (Contemporaneity)" was sounded in different variants and gave colors to the national flag. Though it was faced with "repressions" many times, it played a special role in self-consciousness of Azerbaijanis both in secret and open form. In 60-s national self-identification and self-consciousness were greatly spread. Prose language of Ilyas Afandiyev, Isa Huseynov, Anar, Elchin, Yusif Samedoghlu and other writers appeared.

Ilyas Afandiyev is one of the brightest and most successful pages of history of Azerbaijani prose. His stories, narratives and novels as "Letters from the village", "A woolen kerchief", "Three friends behind mountains", "A three-barreled gun", "Old man, don't turn back", "Bridge builders", "A willow channel", "A tale about Sarikaynak and Valeh" etc. form a new stage of our national literature. Within the soviet literature Ilyas Afandiyev put a bridge from the soviet realism to existentialism, laid an artistic-aesthetic foundation for creation of a new literature by his innovations. Ilyas Afandiyev didn't worship to the dominated ideology of the time, depicted people's life from Azerbaijani and Turkic point of view and thus became a classic, the greatest writer of the XX century.

His human, artistic-aesthetic works are known in all world and have been translated into French, English, German, Arabic, Russian, Persian, Turkish, Czech, Slovak, Poland, Bulgarian, Hungarian, Spanish, Lithuanian, Estonian, Georgian and other languages. Personages of Ilyas Afandiyev's works as "Three friends behind mountains" and "Bridge builders" have already become identification symbols of love but not labor heroism. Lack of "personification" of the social mode of life in the writer's works is a clear fact. But there are also other reasons of it. Our great master never was a member of the Communist Party during the Soviet Power. Being a pride person, he didn't worship to the dominated ideology, didn't want a post (even he refused from the offered posts to him), his arm-chair in his study was a highest post arm-chair for him. And he was pride of it. There were ideological attempts of the time on the writer. Some of his works got dishonest critics too. But the writer became true to his faith up to the end. He continued his creation with confidence and persistently. Readers and spectators' love to the great dramatist's creation increased that confidence and persistence.

The people's writer Elchin wrote about it: "I have never heard that Ilyas Afandiyev "exposed" somebody or signed any "expose" letter (a widely spread "literary genre" of that time). Those who learn literary-social life of that time can appreciate this fact much better." (And they do it!) But there are writings which "expose" him". (Elchin, 2002, p.31) It is a historical fact that the only letter which defended our immortal dramatist Huseyn Javid, who had a tragic fate, was also written by the people's writer Ilyas Afandiyev: "Javid must be discharged, because

the people love him, doesn't forget him. If Javid is discharged, patriotic spirit will be raised in the republic" ... (Aliyev V., 2004, p.118) Once Ilyas Afandiyev's uncle, well-known theatre worker Jalil bey Bagdadbeyov also didn't sign the document which exposed the outstanding actor Rza Tahmasib as a people's enemy, and threw pen and paper at the face of the man who tried to make him to do it

Ilyas Afandiyev's creation is actual today, because he depicted not appropriatenesses and events of our life but relations between natures. And natures in due course are repeated in different clothes. For instance, Azerbaijan had to suffer difficulties of the transitional period to capitalism twice: at the beginning and at the end of the century. In such difficult time, when there felt futility in the literary process, our great classics didn't let us alone on such a difficult day. The great master Huseyn Javid, the outstanding dramatist Jafar Jabbarly and immortal writer Ilyas Afandiyev wrote for today too.

3. Conclusion

When independent Azerbaijan has been entered the European Soviet as a full member, actuality of Ilyas Afandiyev's creation attracts attention once more. One of the most important ideas of Ilyas Afandiyev's creation is an idea of "human rights" that is presented us now by the Europe as a new thing. In his works even the idea of "freedom" and "independence" differs from the meaning "to be free from exploitation" that was often put in the forefront by communists. He put in the forefront a man's inner freedom. A man's life and activity must coincide with his personal wishes and dreams, and wishes and activities must form a whole harmony. A society must let a man to live according to his wishes. The problems raised by Ilyas Afandiyev in his works now appear in Europe and America sometimes as "rights and freedom of a man", sometimes as "woman rights", sometimes as "gender" problems and are presented to us as modern western values. But the West hasn't solved these problems yet.

But Ilyas Afandiyev broke "fences" created by society and raised a person and his wishes to a high moral step. In Ilyas Afandiyev's works contradictions of social life are depicted not as a local event, but in the international context. The dramatist doesn't only reveal relation between events. He reveals every event, every contradiction and writes about relations between different sides namely as display of inner potential. Both inner dynamics of events and men's inner world are revealed in the processes and relations. Contradictions between a man and environment, different faiths, a man's thoughts and wishes supplement each other and thus form a common social-political and psychological-moral characteristics of the time.

References

- Adigezel S. Ilyas Afandiyev. (2009) Time and the master. Baku, publication of the Caucasian University.
- Afandiyev I. (2002) Pages from "Karabagname". "The 525th newspaper", Baku, December, 2.
- Afandiyeva N. (2006) National self-consciousness. Baku, Ozan.
- Aliyev V. (2004) Literary heritage of the century. The master and literary process. Baku, "Tural-A" NPM.
- Alizade M. (2009) A man with a word. "The 525th newspaper", Baku, June, 3.
- Anar. (2009) Melancholy for past days. "The 525th newspaper", Baku, May, 28
- Bayatli O.V. (2009) My genius friends. "Oguz eli" newspaper, Baku.
- Bunyatova K. (2007) Screen version of Ilyas Afandiyev's works: thesis of cand. dis. on art criticism. Baku.
- Elchin. Ilyas Afandiyev. (2002) Some words about his personality and creation: in 7 volumes, vol.1. Baku, Chinar-chap.
- Gurbanov Sh. (1996) Jamaladdin Afgani and the Turkic world. Baku, BDU, 186 p.
- Ilyas Afandiyev (2002) The second life of the master.. 5-year chronicle. Baku, Chinar-chap, 246 p.
- Karimov I. (2007) Ilyas Afandiyev theatre// Gobustan, Apostrof, № 1-2, p.8-12
- Mehdizadeh I. (2008) Bridge builders. Head of a caravan. Baku, Karabagh, 584-664 p.
- Mustafa F. (2009) From life to book, from book to life. "The 525th newspaper", Baku, June, 9.
- Shamsizadeh N. (2005) A follower of the great family. Baku, Elm, 296 p.
- Yagub Z. (2009) My father's favourite writer. "The 525th newspaper", Baku, May, 23.
- Yusifli V. (1986) Prose: conflicts, characters. Baku, Yazichi, 166 p.