

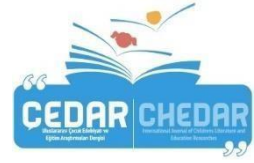


## Uluslararası Çocuk Edebiyatı ve Eğitim Araştırmaları Dergisi

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### Tofig Mahmud's Plays About The Lives of Young People

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**Abstract:** The aim of the research is to examine the dramas written by Tofig Mahmud (1931-1997), one of the important representatives of Azerbaijani children's literature, for young people. Due to the wide possibilities of drama, it is possible to clearly reflect the characteristic aspects of the character and lifestyle of the youth. It is easier to look at life from the theater and from the stage, to laugh at yourself and your friends from the outside, to be sad and to understand what is going on. Every stage work based on the possibilities of dramaturgy has a greater artistic impact because of its educational value and power. Tofig Mahmud also remained faithful to this tradition in his drama creation. Tofig Mahmud's 35 plays and 10 screenplays are among the materials stored in the State Archive of Literature and Art of the Republic of Azerbaijan named after Salman Mumtaz. Knowing that it is important to instill high human feelings in children and young people, Tofig Mahmud used various dramaturgical genres and forms. His tale-drama, allegorical-drama, lyric drama, tele-drama, and radio-drama are of special importance. In these works, which have an important quality in the presentation of interesting ideas, elements from folklore are given in an understandable way for children and young people. Examples that could play a special role in the spiritual education of youth were sufficient for the author to create drama. Tofig Mahmud's drama works are interesting in terms of describing the events of the period in which they were written. Images provide rich material for examining the inner world and moral problems of the personality in the society in which they live. The conversations of the characters also reveal the gist of events. Sometimes any plot reflects the development of dramaturgical contradictions and unites multifaceted relationships in one line. In the works of Tofig Mahmud, who wrote in traditional dramaturgical genres, various themes that develop in a coherent manner are encountered. The dramatist also tried to shed light on the spiritual and moral problems of the modern world. The poet prefers heroism, honesty, kindness, humanity and love for upbringing. It seems that the dramas written by the writer in the 1960s and 1980s were approached from a somewhat new perspective in terms of themes and problems. From this moment on, appeals to new pedagogical directions of the dramatic type increased, and evolution began to be felt. Most of the drama works, which were the subject of research for the first time, received awards in competitions and were staged in various theaters and cultural houses. The study of Tofig Mahmud's dramas will be of special importance in the development of children's theater and Azerbaijani children's literature.

**Key Words:** Tofig Mahmud, drama, play, young people, moral values.

**Özet:** Araştırmanın amacı, Azerbaycan çocuk edebiyatının önemli temsilcilerinden olan Tefvik Mahmud'un (1931-1997) gençler için yazdığı dramların incelenmesidir. Dramanın geniş olanakları nedeniyle gençlerin karakterinin ve yaşam tarzının karakteristik yönlerini net bir şekilde yansıtmak mümkündür. Hayata tiyatrodan ve sahneden bakmak, kendine ve arkadaşlarına dışarıdan gülmek, üzölmek, olup biteni anlamak daha kolaydır. Dramaturjinin olanaklarına dayanan her sahne çalışması, eğitici değeri ve gücü nedeniyle daha büyük bir sanatsal etkiye sahiptir. Tefvik Mahmud da drama yaratımında bu geleneğe sadık kalmıştır. Tefvik Mahmud'un Salman Mümtaz adına Azerbaycan Cumhuriyeti Devlet Edebiyat ve Sanat Arşivi'nde saklanan materyaller arasında toplam 35 dram ve 10 senaryosu bulunuyor. Çocuklara ve gençlere yüksek insani duygular aşılamanın gerekli olduğunu bilen Tefvik Mahmud, çeşitli dramaturjik türler ve biçimler kullanmıştır. Onun masal-dram, alegorik-dram, lirik dram, tele-dram, radyo-dramları özel bir öneme sahiptir. İlginç fikirlerin sunumunda önemli

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bir niteliğe sahip olan bu eserlerde folklordan öğeler, çocuklar ve gençler için anlaşılır bir biçimde verilmektedir. Gençlerin manevi eğitiminde özel rol oynayabilecek örnekler yazarın drama yaratmasında yeterlidir. Tefvik Mahmud'un dram eserleri, yazıldığı dönemin olaylarını anlatması bakımından ilgi çekicidir. İmgeler, yaşadıkları toplumdaki kişiliğin iç dünyasını ve ahlaki sorunlarını incelemek için zengin malzeme sağlar. Karakterlerin konuşmaları aynı zamanda olayların ana özünü de ortaya çıkarıyor. Bazen herhangi bir olay örgüsü dramaturjik çelişkilerin gelişimini yansıtır ve çok yönlü ilişkileri tek bir çizgide birleştirir. Geleneksel dramaturjik türlerde yazan Tefvik Mahmud'un eserlerinde, birbiriyle tutarlı bir şekilde gelişen çeşitli temalara rastlanılır. Dram yazarı, modern dünyanın manevi ve ahlaki sorunlarına da ışık tutmaya çalışmıştır. Şair, terbiye konusunda kahramanlık, dürüstlük, nezaket, insanlık ve sevgini tercih eder. Yazarın 1960'lı ve 1980'li yıllarda yazdığı dramalarda konu ve sorunlar açısından biraz yeni bir bakış açısıyla yaklaşıldığı görülmektedir. Bu andan itibaren dramatik türde yeni pedagojik yönlere başvurular arttı, evrim hissedilmeye başlandı İlk kez araştırmaya konu olan dram eserlerinin çoğu yarışmalarda ödüller almış, çeşitli tiyatrolarda ve kültür evlerinde sahnelenmiştir. Tefvik Mahmud'un dramalarının incelenmesi çocuk tiyatrosunun ve Azerbaycan çocuk edebiyatının gelişmesinde ayrı bir önem arz edecektir.

**Anahtar Sözcükler:** Tofig Mahmud, drama, oyun, gençlik, manevi değerler.

## Introduction

Tofig Mahmud oghlu Mehdiyev (1931-1997) was one of the outstanding writers in the Azerbaijani children's literature in the middle of the 20th century. Most of Tofig Mahmud's rich creativity is associated with children and young people. The author was always creatively searching to show modern youth and their life, thoughts, and interests more deeply. Tofig Mahmud's drama writing should not be considered as a coincidence, but as a regularity of his creative path. First of all, this is proven by the fact that all of his plays have a modern theme. Tofig Mahmud wrote: "I think that knowing life is very important for creativity, any work without life is like a ditch without water! It is this life that I see and hear that gives me more or less strength, and it is what prompts me to write."(Fund No. 538, List No. 5. 1.4., 2017: 3) In the making of his drama, Tofig Mahmud upheld this tradition.

According to researchers, it is relatively difficult and complicated to reflect life, environment, era, and time in a dramatic genre. The main goal of every dramatist is to educate the people and show the flawed sides. Most of the plays are of great importance due to their educational value and educational power. Attention should be paid to the topic in conveying the message - idea to the child. Especially if this message is to be delivered live from the stage, it requires more sensitivity.

Tofig Mahmud's drama creation can be conventionally divided into three parts: for young children; about the life and adventures of teenagers; plays reflecting the concerns, love, desires and dreams of young people. Tofig Mahmud tried to convey his ideas in a clear, understandable, and entertaining manner in plays that cater to the psychology and outlook of young children. This type of writing has an interesting effect and is simple to remember. The dramatist focused more on educational issues. The interconnected events in the plays, the unique role of each character in the development of these events have an interesting and instructive effect at the same time. Tofig Mahmud skillfully utilized fairy tale images and folklore poetics in his children's plays and tried to enrich children's drama with such artistic examples. If the dramatic text is intended for children, the writer should also pay special attention to its language. The actions performed during the description of the characters and the communication complement each other. It is with the works written in this style that the author can achieve his goal, influence the imagination of children, develop their abilities, and form their individual character. Tofig Mahmud promotes enlightenment in almost all of his plays. He is on the side of turning the school into a literal temple. The dramatist kept in mind the important issues of the pedagogical system, and based on the possibilities of dramaturgy, he tried to instill high spiritual and moral qualities in young people. His long-term work in the field of education, direct contact with schoolchildren helped him to create different characters. It is fully expressed in Tofig Mahmud's children's plays.

## 1. Importance and Purpose of the Research

The main purpose of this research is to study the drama works written by Tofig Mahmud for children and young people. Most of these plays, written on modern themes, are about the life of young people. The poet made an effort to instill noble and good feelings in young people. The motives of

struggle, heroism, patriotism and hard work are among the main themes in his drama creation. Such dramas, which are remembered with various plots, events, and images, will have a significant impact on the moral development of children, the formation of national self-awareness, and the development of modern children's drama. Tofig Mahmud's regular activity in the development of national children's drama, his drama works on various topics have not been investigated until now.

## **2. Research Problems**

The dramas of Tofig Mahmud, one of the prominent representatives of children's literature, will form modern thinking and moral values in young people and improve their knowledge and skills.

## **3. Limitations**

In this research, the plays "My son-in-law", "Earthquake", "Mother's statue", "The mountain leans against the mountain", "Rhapsody of courage", "People and machines", "Yasamen" written by Tofig Mahmud for young people are discussed. At the same time, a number of modern dramaturgical sources related to the topic and Tofig Mahmud's articles were reviewed and references were given.

## **4. Methods**

### **4.1. Type of Research**

The comparative-historical method was used in the study.

### **4.2. Data Sources**

Among the materials stored in the State Archive of Literature and Art of the Republic of Azerbaijan named after Salman Mumtaz are 35 plays and 10 screenplays by Tofig Mahmud, who chose topical themes and heroes for his time. (Stock № 538, List №5. 1.5. "Dramas") The documents included in this list cover the years 1954-1997. Let's pay attention to the dates of creation of the plays: 1955, when the first play was written, and 1988, when the last play was written. A long period of time surrounding the last thirty years of the Soviet era suggests that the desire to create drama was not a passing passion for T. Mahmud.

In the book "Fundamentals of Literary Studies" (Mutallibov, 1988: 168) it is written: "...the real life of a drama is directly related to its fate on the stage." Attention to children's theater and cinema accelerated the development of the field in question beginning in the middle of the twentieth century. Since then, dramaturgy has taken a path closer to the theater and the audience than to the book and the reader. During those times, most of Tofig Mahmud's plays were staged in various theaters and cultural houses. With the exception of one or two plays, there was almost no publishing tradition in his drama work. This factor may be one of the reasons why the artist's dramas are not known to modern readers. The one-act play "My son-in-law", published in 1959, was also the playwright's first published book. The work was written on the occasion of the anniversary of the Komsomol in 1958 and was awarded the second prize. The play "My son-in-law" was staged in different clubs and culture houses. Khadija was portrayed as a cultured, intelligent young woman with a new outlook in the play dedicated to the promotion of pure love.

Another published work is the three-act, six-picture drama "Earthquake", which was published in 1970 and was also staged by the Karadag House of Culture. The work describes the collapse of the old structure as a result of the "earthquake" and the beginning of the new Soviet era. Already in the 1970s, when the work was written, the artist could see the false, empty, unnecessary aspects of the society formed by this structure. Although not directly, Tofig Mahmud declared his position as a citizen and a writer through the language of images that were considered negative for that time. The words of the hero named Amal are delivered in the play, which instills humanistic feelings: "I am against shedding blood", "I want humanity", "Don't be offended, Dad, I'm not going anywhere, this is my homeland. My homeland." His views vividly depict the inner world and bright ideas of young people who, on a difficult day in the country, do not consider their fate outside of it. Telli said: "They have lost their religion and faith. They will establish a new government in our village as well." Character said: "Bolsheviks came and sat in my ancestral home. I will either die or live free in my land." "Whoever betrays the country, I will hang him from the gallows." (Fund No. 538, List No. 5. 1.5. 2017: 3) were Tofig Mahmud's objections to the Soviet system. In 1988, the dramatist wrote a

slightly changed version of the play "Lighthouse in the bosom of clouds" in 2 acts and 6 pictures, reflecting the bloody struggle between those who created the fictional structure, those who opposed them, and those who stood up to protect their village. In contrast to the 1950s and 1960s, in the dramas written by the writer in later years, approaches from a slightly new position in terms of the subject and problem are clearly visible. In general, the 1960s-80s are remembered for their greater productivity in Azerbaijani children's drama. Arif Safiyev wrote about it as follows: "The drama of that period, above all, differs in that it touches on important topics of modernity, reflects the process of life itself in concrete events that correspond to the essence of the time." (Safiyev, 1998: 5)

Tofiq Mahmud tried to include certain important issues while choosing the elements of the dramatic genre. In 1971, the writer received an incentive award in the competition "I am a worker" for the radio play "The sea is not in one color". This play was staged in that year. The author tries to reveal the feelings and inner world of the young people who fight together against the vagaries and storms of mother nature - the Caspian Sea - on a dramaturgical level. The main conflict of the drama reflects the contradictions between the personal dreams of the heroes, especially the young characters, and important moral principles such as responsibility to the family, homeland, land, and parents. Adil, Shirvan, Bika, Telman, Engineer Rzayev, Afat, Melek gathered around Usta Dadash are strong-willed young men who are not afraid of anything. The presentation of the problems that make them think is given in interesting details. Dramaturgy has its own characters that embody the moral views of each era. Characters provide rich material for studying the inner world and moral problems of the personality in the society they live in. Tofiq Mahmud's plays are interesting in terms of describing the events of the period in which they were written. Adil's opinion: "The storm tests a person, makes him stronger" (Fund No. 538, List No. 5. 1.5. 2017: 5) declares faith in man, love for life, and the formula of how to live. In the play, spiritual and moral searches are revealed in the process of work.

Yashar Garayev wrote: "Decisive events in people's lives are always an inexhaustible source of subject matter for artists. Therefore, it is very natural that the topic of war will be discussed in the following years as well." (Garayev, 1998: 461) The theme of some examples of children's drama created in the 70s and 80s of the last century was taken from the Second World War. In the dramaturgical examples written on this topic, on the one hand, the tragedies of war life were presented through the eyes of children, and on the other hand, the issues of educating children and teenagers in the spirit of patriotism were raised. One of Tofiq Mahmud's interesting works is the TV play "Rhapsody of Courage" dedicated to the memory of Habibulla Huseynov, the hero of the Soviet Union, a kind and fearless person. In the December 9, 1972 issue of the newspaper "Speaks and Shows Baku" there was published information about the awarding of Tofiq Mahmud's teleplay "Rhapsody of Courage". This short play tells about the bravery of young soldiers representing different nations in World War II. The presentation of events at different times and places is aimed at clearly showing the horrors of war. Against the background of the memories told by the Lithuanian nurse Ramute to her 13-14-year-old son Martinas, the pain, the love of the fighting youth for the country, and the hatred and anger toward the enemy are presented in natural colors. The author, trying to create a terrible and disastrous image of the war in children's imaginations, concentrated the unfinished life story of thousands of Azerbaijani youths who sacrificed their lives in this war in the person of Habibulla Huseynov. At the time the play was written, Nazim Zeynalov wrote: This plot line in the play "Rhapsody of Courage" cannot be considered complete yet. The author cannot always pay attention to the sequence of events. Sometimes a certain confusion, a certain detail is noticeable. This harms the dramatism of the play..." (Fund No. 538, List No. 5. 1.4. 2017: 6) Although the writer did not present the war in a broad way, he tried to use various events and literary means. Of course, although he did not always achieve this, he conveyed the specific aspects of the character well. Along with all these qualities, there are also some shortcomings in the work. These shortcomings stem, first of all, from the essence of the Soviet ideological system. The thin, weak description of the enemy speeds in the work is also a clear example of a one-sided attitude toward the ongoing events. In the play, the plot line is also relatively weak, intense scenes do not attract attention. Although some episodes have an artificial effect, in general, the play has an educational value. Thus, along with courage and heroism, the friendship between young people in the work was presented with great enthusiasm. In this respect, the glorification of false internationalism, "friendship and brotherhood of peoples" in the play, which is inculcated by socialist realism, attracts attention. In the early days of the Karabakh events, T. Mahmud wrote with great regret: "We have written a lot about friendship, internationalism, and loyalty, but

unfortunately we have always neglected to educate children to fight, and be ready for difficulties. Its bitter consequences are obvious." (Fund No. 538, List No. 5. 1.4. 2017: 10) The calamities inflicted on children by our hated neighbors, whom we considered friends at different times, showed this once again. During the Shusha, Lachin, Aghdam, Khojaly tragedies, the poet's heart is saddened by the fate of the children who died prematurely, were lost, and froze to death. He could not remain indifferent to the bitter fate of babies who were left without a father, without a mother, and whose life was interrupted. The writer kept this issue in mind in the play. Marat Yegorov, whose entire family (his wife and three daughters) were destroyed by the Germans, said with heartburn: "When I think of my family, I always remember a word my little daughter Sveta said when she was just starting to speak. The sun... She always showed me the sun... She said that word so sweetly that... Since then, when I see the sun, darkness has settled in my eyes. Every time I hear Sveta's voice, which sweetly says "Sun". That sound doesn't go out of my ears. Even the roar of the cannons cannot drown out that sound." (Fund No. 538, List No. 5. 1.5. 2017: 23) Whatever the reason, the poet protests the tragic deaths of children, summoning the entire world to the call of the "Suns" doomed to eternal extinction. T. Mahmud says in his article "Children's excitement and cry" he wrote during the events of 1990: "Every time I hear such a tragic event, I hear the sound of a strange lullaby. Ten years ago, this lullaby was sung by a young Armenian woman at a party in Moscow. Layla was deeply instilled with hatred for the Turkish people. Look, the hatred injected into the blood and brain from infancy is the cause of our tragedies! This hatred is killing our innocent children today! There have been many terrible events in the history of all the nations of the world, but none of these nations have even a verse that preaches hatred in their lullaby. Then the writer continues: "Azerbaijani children are not the children of five or six years ago. There has been a big change in their thoughts, thinking, and beliefs, and this change is closely related to the war in Azerbaijan, the events of Karabakh, and the national liberation movement. It is great that children live with love for the country, with love for the land, roots, family, tradition, freedom and independence, and strive for peace, and tranquility. They always need sunlight, joy that cannot fit into the sky and the earth, and at the same time, a lullaby as pure as morning, as sweet as love. (Fund No. 538, List No. 5. 1.4. 2017: 12) The dramatist, in addition to reflecting the heroism of the fighting soldiers in the play on the subject of war, also tried to highlight the spiritual and moral problems of the modern world. Tofiq Mahmud's war-themed plays are noteworthy for their relevance.

In our dramaturgy, various mother characters have been created from time to time. H. Javid's Selma mother, S. Vurgun's Gizyeter mother, etc. characters can be shown as an example. In the work of Tofiq Mahmud, the character of the mother can also be found. In the writer's play "Mother's Statue" written in 1975, despite the fact that three of her four sons, whom she sent to the front in World War II, were bravely martyred, the image of a mother who proudly and longingly waited for them on the hill, turning to the "stone statue" was revived. The mother's resistance to this pain leads to her petrification spiritually. Sadness, disappointment born from the longing for a child, and great love for the motherland despite all this characterize the uniqueness of this mother:

He died on the way to the homeland  
Three children, three sons,  
It burns like a light  
My hope again!" (Fund No. 538, List No. 5. 1.5. 2017: 45)

A mother who lost her sons in the war is still waiting with hope, even though years have passed. Mothers have played a special role in achieving such a victory in our modern times. It was this kind of mothers who raised and educated Polads and Khudayars, it was this hope that kept them alive. In the play, this is emphasized in the mother's language:

"I am the one who fights,  
I am the one who suffers,  
I am the one who wins.  
Today I live again,  
I am a mother, I am a Homeland!" (Fund No 538, List No5. 1.5. 2017: 45)

This play is written on the basis of alternation of prose and poetry. The main parts were recited from the mother's language. It appears as an important dramaturgical principle when the events of the play occur. In the discussion on "Contemporary Azerbaijani dramaturgy: problems, considerations", Asad Jahangir says: "drama should talk about the most pressing problems of the day. Literary problems themselves should be given in this relevance, as reflected in a drop of the sea. (Jahangir,

2014: 4) There is a small handwritten note by T. Mahmud on the work: "It was written for a competition in a few days. It came out very weak. I couldn't tear it. Anyway, I can keep a memory. I am one hundred percent sure that he will not pass the competition." (Fund No. 538, List No. 5. 1.4. 2017: 7) Although the author himself considered the play weak, it was interesting and relevant in terms of ideas. While answering some questions of the Literary Institute, T. Mahmud confidently says: "I have never regretted what I wrote. Why should I be?! Leo Tolstoy said that the life of a work with a drop of artistry is eternal. In any case, there is even a drop of artistry in many of my works, so we can hope that these works will be revealed and remembered again somewhere." (Fund No. 538, List No. 5. 1.4. 2017: 18) Apparently, this belief is the reason why he did not tear up the work.

Tofiq Mahmud sometimes brings past events to our times in his drama. Firuz Mustafa writes: "The essence of all dramaturgical intrigues and collisions is determined precisely by the action, conditioned by the load of meaning, idea, and content. (Mustafa, 2022: 3-4) The dramatic conflict in the teleplay "Mountain leans against the mountain" written in 1970 is a result of the struggle of Yaqub, Vasya and Sure with Dadash, who ran away from their village during the events of 1929, the clash of interests, different ideas, and the conflict between the parties. The thoughts voiced by Dadash, who was presented in a hostile position to the Soviets according to the demand of the time, were actually the thoughts of T. Mahmud, who understood the true essence of this structure: "You don't know our custom, Afat?! You don't know that a man does not raise his hand to a woman, he does not raise his hand to a child. Tell your husband, Afat. He makes friends with strangers, it does not help. Otherwise, this is an Armenian, this is a Russian, I don't know who else, he brought them to our village and came to me with an army. Sooner or later they will all fall apart. I'm dead, you're alive, Afat. You will see, the friendship they are shouting about now will be blown away like a hollow nut. Calling everyone a friend or a brother means losing your homeland, losing the land you live in. I am leaving, but I will come back one day, I will definitely come back. Then your husband Yaqub will be alone in the square! He will not have any friends with him. I am sure of that." (Fund No. 538, List No. 5. 1.5. 2017: 57) In this dialogue, which was written with great foresight, the inner face of the structure can be seen, as Dadash, who expressed the author's conclusions, said, "Void, destroyed...". The character of Dadash stands out for his national-spiritual qualities and patriotism. The opinions expressed by him serve to strengthen the author's interpretation, and also provide an opportunity to reveal the character of the image. The author makes each character speak in his own language. The clash of actions, desires and interests, which are opposite to each other, determines the clarification of the main goal in the further development of events. Figurative language, a play belonging to artistic thinking compared to others, revives real life. The psychological state created during mutual dialogic communication helps reveal the inside of images.

Surah's views confirm that he is a slave to his personal feelings. The speech of Sura, as well as other characters, helps to clearly reveal this image in its full meaning, and at the same time reveals the main essence of the events. The plot reflects the development of dramaturgical contradictions and connects multifaceted relationships in one line. The clash of conflicting actions, desires, ideas, and interests subordinates the dramaturgical events to the highest goal of the work, the contradiction pushes the events to the top and creates a new situation by moving the events in an unexpected direction. The development of the events in the play with the description of time and space increases the drama. Here, the author reveals the true nature of Armenians, who are always treacherous. Tofiq Mahmud wrote with great passion: "It is important to tell the truth to children. However, this truth should be told in such a way that the child is not afraid of it and does not approach life with hatred. We should talk to children about our tragedies, Karabakh events, and some terrible events. It is necessary to write artistic works about it boldly and without hesitation." (Fund No. 538, List No. 5. 1.4., 2017: 4) The poet prefers to stand on one front in the matter of upbringing - on the front of heroism, honesty, kindness, humanity and love. For all the children of the earth, it is important to educate them with high humanistic feelings. The interaction with the environment in which the events took place and the conflicts that have arisen determine the composition from an idea-aesthetic point of view. Cinematographer Aydin Dadashov wrote: "Although perfect works with a complex structure can reflect global conflicts, works with a simple structure dedicated to coincidence and small conflicts are unable to form a healthy idea. A scientist, writer, or artist who forgets the idea immediately loses the mission of serving human goals that emphasize the supremacy of humanity. Therefore, only works that instill enlightened ideas in society and humanity are considered ideal. Those without ideas or

those who serve evil are deprived of light." (Dadashov, 2012: 34)

The concept of morality permeates all areas of human life, and therefore the playwright pays special attention to this issue. Examples that can play a special role in the moral education of young people are enough in Tofiq Mahmud's drama work. The archive contains versions of the 2-part, 12-picture play "Men and Machines" written in 1965, 1970, and 1975. The conflict in the play reflects the struggle between those who value spiritual wealth and humanity and those who prefer machines, wealth, and fame, and because of all these, they become lifeless machines. And in this struggle, the victory of the supporters of high spirituality is described. Professor Mammad Karim's daughter Lajivard's words about Genghis characterize her attitude towards real people and humanity. The characters seem to be complete in terms of reflecting reality. The work is of great importance due to its moral value. Elnara Akimova writes in the article "Practical Possibilities of Children's Literature: Text and Its Power of Influence": "Literature has a great burden in creating characteristic nuances such as accustoming children to love and compassion from an early age, and an emotional approach to the feelings of others." (Akimova, 2019: 2)

The conflict of the 4-act, 6-picture play "Yasamen" written in 1973 surrounds the events that took place during the collective farm. The language of the work, which describes the love of the 31-year-old collective farm chairman Kamran and the 18-year-old Yasamen, against the backdrop of cotton picking, village life, oldness, and newness, is colorful. Despite this, the inner and spiritual worlds of the characters are not revealed so much in the play. A number of issues that concern young people are kept in mind. This topic has always made Tofiq Mahmud think. At the end of the work, the author's underlining of the word "young people" is a sign that he emphasizes young people who value inner beauty above all else and wants to see them as worthy of high morals and knowledge.

### **Discussion and Conclusion**

In terms of craftsmanship, it cannot be said that all of Tofiq Mahmud's plays are at a high level. In many cases, the author's reliance on the Soviet perspective casts a shadow on the artistry. Influences from the spirit of the era are clearly felt. Sometimes the simplicity is felt more clearly in terms of the subject and the problem. The characteristic feature of almost all of the artistic examples created in the 1950s was the presence of schematic images valued according to their social affiliation. It was still not possible to show life with all its contradictions and good and bad sides. Badirkhan Ahmadov characterized this as "the general defect of our dramaturgy" (Ahmedov, 2015, 380). In contrast to the 1950s, approaches to topics and problems are clearly visible in dramas written in the 1960s and 1980s. From this time on, in comparison to the old topics in the dramatic genre, the appeal of new topics with a pedagogical aspect increased, and the evolution began to be felt. This method of approach shows itself in the same way in the dramas of Tofiq Mahmud. At many points, conflicting topics and ideas cannot rise to the level of a problem, similar presentations and the language of positive and negative copies do not differ from each other. Therefore, many of Tofiq Mahmud's works, whose names we have listed, could not be included in the flow of dramaturgy at the time. Compared to poetry and prose, dramaturgy is a slower-moving genre in terms of catching the pulse of the times and reaching the target.

Each stage work, based on the possibilities of dramaturgy, has more artistic impact. Tofiq Mahmud used various dramaturgical genres and forms. His fairy-tale plays, allegorical plays, lyric dramas, teleplays, and radio plays are of special importance. The first distinguishing feature of dramaturgy from other genres of literature is its creation for the theater, which allows the audience to see and hear what is happening on the stage and has an educational effect through perception. For a child, there is often no difference between what he sees on stage and the real event. Everything that happens to children seems absolutely wonderful, unexpected, and equally believable, they are happy, sad, happy at the good qualities they see, angry at mischief, and other vital emotions are formed. Jabir Safarov writes: "A new play means a new hero." A hero who can influence the hearts and minds of the audience and inspire them to build and create." (Safarov, 1982: 9) Theater is a continuation of literature. It is important to form visual culture in modern youth. Indeed, children and young people have a great need for performances. In the works of Tofiq Mahmud, who refers to traditional dramaturgical genres, various themes are found that develop in a consistent manner in relation to each other. The elements of folklore, the aspects that reflect the lives of children at the time when it was written, are of interest. Despite whether Tofiq Mahmud's plays are included in the theater's repertoire

or not, they have an important quality of presenting different ideas. At some points, these ideas are presented in a form that is quite understandable for children. This is one of the important elements in understanding and appreciating a drama.

If a number of T. Mahmud's plays are successfully staged, they can undoubtedly enrich the repertoire of children's theaters and satisfy the psychological needs of young adults. The author's plays are also inspired by his poetry and prose. Dramas, like poems and stories, instill wisdom, sincerity, spiritual purity, and clarity. No doubt, Tofiq Mahmud's connection with the lives and fates of children played a major role in his development as a children's writer. Tofiq Mahmud will live in the hearts of children and young people for many years to come as a poet, prose writer, and dramatist. It can be hoped that the study of Tofiq Mahmud's plays will be of special importance in the development of children's drama and Azerbaijani children's literature. These plays give us a complete idea of the poet's activity in the field of drama. Tofiq Mahmud used to say: "It is unbearable that there are few books containing plays for children and school theaters." (Mahmud, 1989: 47).

### Suggestions

Theoretically, the studies related to the dramatic genre made it possible to study the main elements of this genre - the structure, theme, and other qualities of the text in a system. The dramatic genre not only enriches young people aesthetically but also provides them with social development and encourages them to achieve successful results in education. Education is a key element of evolution. This, in turn, creates conditions for the development of young people in the right direction. Compared to poetry and prose, there are few works in the dramatic genre. One reason for this is that the dramatic genre covers a relatively limited environment, and on the other hand, elements related to the poor performance of dramatic works also affect it. There are not enough plays at the required level for children and young people. The reasons for the low use of drama should be investigated, general results should be found, and if necessary, new methodologies should be developed for this. It would not be bad to reveal, award, and evaluate writers who will attract the opinion of the modern reader to the book and the stage. Both the theater and writers should be interested in this work, should come together for the sake of the education and future of our children, and should solve the issue. As with other branches of children's literature, there are many positive aspects to expanding the genre of children's drama. New research should be conducted in this field, a new approach to the subject should be applied, and these issues should remain a wish and be implemented.

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## YAPILANDIRILMIŞ ÖZET

### Tevfik Mahmud'un Gençlerin Hayatlarını Anlatan Dramları

#### Giriş

Çalışma, Azerbaycan çocuk edebiyatının önde gelen temsilcilerinden Tevfik Mahmud'un gençlerin hayatlarını anlattığı dramlarla ilgilidir. Dramaturjinin olanaklarına dayanan her çalışma, eğitimin değeri ve gücü nedeniyle daha büyük bir sanatsal etkiye sahiptir. Tevfik Mahmud, tiyatro yapımında da bu geleneğe bağlı kalır. Zamanı için güncel temaları ve kahramanları seçen Tevfik Mahmud'un Azerbaycan Cumhuriyeti Devlet Edebiyat ve Sanat Arşivi'nde Salman Mümtaz adını taşıyan materyaller arasında toplamda 35 oyunu ve 10 senaryosu bulunmaktadır. (Fon No. 538, Liste No. 5. 1.5. Drama çalışmaları) Bu listede yer alan belgeler 1954-1997 yıllarını kapsamaktadır. İlk kez araştırma konusu haline gelen oyunların çoğu yarışmalarda ödüllendirilir ve çeşitli tiyatrolarda ve kültür evlerinde sahnelenir.

#### Yöntem

Tevfik Mahmud'un oyunları, yazdıkları dönemin olaylarını anlatması bakımından ilginçtir. Oyunlar, yaşadıkları toplumdaki kişiliğin iç dünyasını ve ahlaki sorunlarını incelemek için zengin materyaller sağlar. Geleneksel dramaturjik türlere gönderme yapan Tevfik Mahmud'un eserlerinde

tutarlı bir şekilde gelişen farklı temalar bulunur.

Saf sevginin tanıtımına adanmış "Damadım" oyununda Hatice, yeni bir bakış açısına sahip kültürlü, zeki bir genç olarak sunulur. Azerbaycan'da Sovyet iktidarının kurulmasını anlatan "Deprem" draması Tefik Mahmud'un bu rejime karşı protestosudur. 1971'de "Denizin Tek Rengi Yok" adlı radyo oyunu yayınlanır. Yazar, doğanın kaprislerine ve fırtınalarına- Hazar Denizi'ne- karşı birlikte savaşan gençlerin duygularını ve iç dünyasını dramaturjik düzeyde ortaya koymaya çalışır. Oyunda manevi ve ahlaki arayışlar üretimle birlik içinde anlatılır. Yazar, savaşan askerlerin kahramanlıklarını savaş oyunlarına yansıtmanın yanı sıra modern dünyanın ahlaki ve etik sorunlarını da vurgulamaya çalışır. Oyunlarda çocukların trajik bir şekilde öldürülmesine karşı bir protesto, Sosyalist gerçekçiliğin aşılacağı sahte enternasyonalizm ve "halkların dostluğu ve kardeşliği" konularının gündeme gelmesi dikkat çekicidir. Bu çalışmalar bugün hala geçerlidir. Yazar kahramanlık, dürüstlük, nezaket, insanlık ve sevgi konularını işlemeyi tercih eder. Çocuklara ve gençlere yüksek hümanist duygular aşılamının önemli olduğunu bilinceledir.

Geçen yüzyılın 70'li ve 80'li yıllarında yaratılan bazı çocuk draması örneklerinin teması İkinci Dünya Savaşı'ndan alınmıştır. Bu konuda yazılan dramaturjik örneklerde bir yandan savaş hayatının trajedileri çocukların gözünden sunulurken, diğer yandan çocukları ve gençleri vatanseverlik ruhu içinde yetiştirme konuları gündeme getirilir. Tefik Mahmud'un ilginç eserlerinden biri kahraman Habibullah Hüseyinov'un anısına ithaf edilen "Cesaret Rapsodisi" adlı televizyon oyunudur. Bu kısa oyun, II. Dünya Savaşı'nda farklı ulusları temsil eden genç askerlerin cesaretini anlatır.

Tefik Mahmud'un 1975 yılında yazdığı "Anne Heykeli" adlı oyununda, II. Dünya Savaşı'nda cepheye gönderdiği dört oğlundan üçünün cesurca şehit olmasına rağmen tepede onları gururla ve özlemle bekleyen bir annenin görüntüsü "taş" olarak tasvir edilmiştir. Bu oyun, nesir ve şiir karışımı temelinde yazılmıştır.

Tefik Mahmud dramasında bazen geçmiş olaylardan bahseder. 1970 yılında yazılan "Dağ Dağa Yaslanır" adlı televizyon oyunundaki dramatik çatışma, 1929'da yaşanan olaylar sırasındaki çıkar çatışması, farklı fikirler ve taraflar arasındaki çatışmanın bir sonucudur. Zamanın talebine göre Sovyetlere düşman bir konumda sunulan Dadaş'ın dile getirdiği görüşler aslında bu yapının gerçek özünü anlayan Tefik Mahmud'un düşünceleridir. Ahlak kavramı insan yaşamının tüm alanlarına nüfuz eder ve bu nedenle oyun yazarı bu konuya özel önem verir. Tefik Mahmud'un dramalarında gençlerin ahlak eğitimi onlar açısından özel rol oynayabilecek kadar etkilidir.

2. Bölüm 12. resimli "İnsanlar ve Makineler" oyunundaki çatışma, maneviyata ve insanlığa değer verenlerle zenginlik ve şöhreti tercih edenler arasındaki mücadeleyi yansıtır ve tüm bunlardan dolayı onları cansız birer manken haline getirir.

### **Sonuçlar ve Tartışmalar**

Tefik Mahmud, çeşitli dramaturjik türler ve formlar kullanır. Masal ve alegorik oyunu, lirik draması, tele ve radyo oyunları özel bir öneme sahiptir. İlginç fikirlerin sunumunda önemli bir niteliğe sahip olan bu eserlerde folklorik unsurlar çocuklar ve gençler için yeterince anlaşılır bir biçimde verilmektedir. Gençlerin ahlaki eğitiminde özel bir rol oynayabilecek örnekler yazarın drama yaratımında yeterlidir. Tefik Mahmud'un oyunlarının incelenmesi, çocuk dramasının ve Azerbaycan çocuk edebiyatının gelişiminde özel bir öneme sahip olacaktır.

