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THE CREATIVE WORK OF VAGIF IBRAHIM AS A BIFURCATION POINT FOR WESTERN AND EASTERN THEATRES

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Abstract

The article explores the work of Vagif Ibrahimoglu as a point of bifurcation of the theatre cultures of East and West and notes that from the very beginning of theatrical activity East and West constituted a single whole in the work of Ibrahimoglu. Vagif Ibrahimoglu before the creation of the YUĞ theatre, as well as in the performances of this theater has been using theatrical forms of the East, he managed to harmonize them with the European type of theatre of the West.

In the article the performances “Son”, “Key”, “Way”, “Oar”, “Shalom from Kafka” are considered as works based on theatrical traditions of folk culture of performing art, on the verge of ethnic culture with Western culture, as well as best practices of the world theater process.

The article notes that the first performance of the YUĞ Theatre “Salam” based on the poem “Heydar Babaya Salam”, which is the theatre’s creative manifesto, was tuned to the aesthetic codes of the “yuğ” ritual, which also used the elements “mersiye”, “teziye”, “mezdeke” and the art of ashıqs.

The article also provides information on the theater poetics of “psychosophy”, developed by Vagif Ibrahimoglu, examines the vagueness of the East–West paradox in the essence of this poetics.

Key words: East, West, culture of performance, poetics, conceptual art directing, yuğ.

Introduction

In Vagif Ibrahimoglu’s creative activity East and West were knotted together at the East and West. Actually, for better understanding the subject, we need to

know Vagif Ibrahimoglu’s attitude toward the East–West. For him there wasn’t a serious confrontation between East and West. It means that, for Vagif Ibrahimoglu the East and the West didn’t contradict

each other, they weren't like the polar concepts of night and day, good and evil, regress and progress. "For him East and West were two sides of a medallion. They complete each other. Anyway, Vagif Ibrahimoglu advocated convergence between the East and the West, not confrontation. In the the works of Vagif Ibrahimoglu the East–West paradox is solved from this aspect. Because, at first glance, the paradox is only a strange, inconsistent and controversial view of ideas, judgments, situations or events. [1, pp. 418 - 420]

Unlike some Western artists, East attracted Vagif Ibrahimoglu with its spirituality, not his exoticism. Exotic view is only possible from the outside. The essence of the human being cannot be regarded as exotic.

Methods

It is not easy to determine the distance between Vagif Ibrahimoglu as a creative person and the East and the West. First of all, we are talking about a living person, not a scientific category. The person who is in the living process is a transformative one. A "person's thoughts, preferences, and essences" change within him. [3] Therefore, all the considerations we make when we speak of the East–West bifurcation in Vagif Ibrahimoglu's creativity are relative, not necessarily. As the corporeal body can move either linear or wavy after the point of bifurcation, it is not possible to predict in advance whether Vagif Ibrahimoglu would move a straight line (straight, West) or a wave (East).

We can only establish the fact that from the time he began his career as a director, the East and West have always been in unity with Vagif Ibrahimoglu. Maybe we can talk here more about symbiosis than bifurcation.

Results

Vagif Ibrahimoglu still used Eastern theatrical forms during his pre–YUG activities, and was able to integrate them with the Western–European theatre model. In the performances, such as "Chain", "One's going to plateau", "Act is going", "Long live the Sun", staged in the Experimental Studio and Educational Theatre, there were used different forms of street performances in the East in the field of theatre in , "ashuq" (minstrel) art.

But in the YUG Theatre this process is moving to a new phase. The YUG Theatre of Vagif Ibrahimoglu was created at the point where the East and the West converged.

The main factor that characterizes YUG is that the theatre addresses the national artistic thinking, theatrical traditions derived from the folk play–performance culture, and combines these traditions with the best practices of the world theatre process. All the performances on this stage can be seen in the elements of national play–performance culture. In fact, the name of the theatre also serves as a coding factor for its major creative lines. It is well known that "yug" is one of the earliest Turkic rituals and can be regarded as a model of YUG Theatre performances. Yughs were the ceremony of commemoration of the ancient Turks. Before islam in Azerbaijan at the funeral of brave people for memory of the famed warrior, professional fencers, musicians, singers, groups of men and women took part in this ritual. "Yughchu" group remembered the deceased, told and show off his life. The philosophy of the "yugh" ceremony can be perceived as a challenge to death. [2, pp. 348 – 391] According to some sources, in the cemetery, after burying the dead, people's making a love was understood to undermine the absolute

death and destructive power of the newly created life.

V. Ibrahimoglu, who thought of his mission as creating national theatre poetry, in the first performance of YUG Theatre “Salam” used the forms of East epic theatre, folk play–performance elements. Mainly, the stage works, embedded in the aesthetic codes of “yugh” ritual, used the elements of folk play–performances as “mersiye”, “teziyye”, “mezheke”, and as well as elements of ashug art.

Discussion

The performances of “Son”, “Key,” and “Heaven” were staged on ethno-culture, but they were extremely modern. Modernity was evident in both the director’s interpretation and the performing style. This performances combined in the organic way by the director the traditional theatre forms, street theatre with its carnival aesthetics, ashug art with elements of modern Western theatre cutting-edge trends, were skillfully coordinated with the actual problems of the present. [3]

It is enough to look at the theatre’s repertoire at that time to see the director’s desire to create a national theatrical poetry with performances based on classical Oriental poetry and mythical heritage. But Ibrahimoglu, who was always looking for novelty and considers every performance as a springboard to the next level, was not content with it and, although paradoxically, he began to look for new ways of creating national theatre poetry in new tendencies of Russian and European theatre. If the director was looking for the ways to create a true ritual theatre on ancient texts and classical poetry, we can see that as of 1994, his directorial search led him in a new conceptual direction. As Jerzy Grotowski, V.[4, pp. 198 – 220] Ibrahimoglu refused

the ritual to reach it. In his theatre search turned not to classical poetry, folklore as an excuse, but to one of the newest examples of modern Azerbaijani drama – the plays of Kamal Abdulla and staged a performance “One, Two, Our” (the words of children playground rhyme). Famous singer Alim Gasimov participated in the “Way” performance, based on M. Fuzuli’s “Hagigatus–Suada” poem. The text of the poem was shared between the actor and the singer with the mirror principle. Actor Mammad Safa was presented as a leader, narrator. Alim Gasimov acted as a mercenary. The performance, which was made in accordance with the principle of assembly, which has a special place in oriental culture, was minimized. The spectacle of the Divine Revelations focused on meditation. About ten years later the director applied to Storyteller theatre aesthetics and on 10th of February, 2006 he presented a new performance “He remained silent”, based on Sugoro Yamamoto’s “Hairy crab” and “Dried tree” stories and on the principle of narrating.

Actors, as it was told about Chekhov’s characters “came, talked and went”. Only four times throughout the performance – the players, standing up in the passage and performing various nonsense chants, sat down on the stage, quietly telling the stories of Yamomoto. [5]

The director used the synopsis experience of the Western theatre’s latest achievements in the “Ves!” (“I, Muhammad Fuzuli ...” theatre project), based on the works of Muhammed Fuzuli, considered one of the peaks of the Eastern poetry. [6] He refused drama and prepared a performative action, a characteristic feature for western theatre. The play “Shalom from Kafka”, based on the works of Franz Kafka, one of the most brilliant representatives of 20th century European

literature, solved the shamanic spirit call and the ritual of “yugh”. This performance was to a certain extent, the western “Kafka” of the east.

V. Ibrahimoglu tended to national roots, but he was very sensitive to Western theatre experience, as well. He had been following trends in the world theatre and trying to introduce exciting innovations to the national theatre. Since the mid–1990s, the effects of postmodernism have been evident in YUG Theatre performances. It was a time when not only postmodernism, even modernism weren't accepted in the theatre. Everything apart from classical art regarded as speculation, antic. At that time, Ibrahimoglu tried to eliminate the old theatre thinking and to form a completely different world of art, with the idea of palimpsest .

YUG Theatre in 1990s is possible to be considered as a testing area for new theatre ideas. Interested in the trends of Western theatre, Ibrahimoglu applied to the experience of performative action and installation in the 90s. In 1995 he presented “Stone. Horse. Woman” performance was based on the installations of Teymur Daimi. In this action actresses Mehriban Zaki, Gulzar Gurbanova, Sonakhanim Mikayilova, Nelya Sadovskaya, Afet Hajjigizi, Yagut Pashazade and Natavan Geybullayeva took part as performers.

Vagif Ibrahimoglu's “Psychosof”

theatrical poetry also arose from the synthesis of Eastern and Western theatre thinking. The basis of V. Ibrahimoglu's method of working with actors is the “fuzzy set theory” (Lutfi Zade). This framework defines the time and place, aims, objectives, and means of the mediator's (actor's) existence in the context of PSYCHOSOF poetry. [7]

Conclusion

Psychosophical theatre poetry is so modern and relevant that it is far from canonization and dogmatism, open to any development and interpretation. This poetry is not focused on the actual issues of the modern era, on the conventional themes, but on the highest, most universal understanding of humanity and the human spirit. But the spirit has no age, no nationality, no time. In this sense, this poetry can become a part of the world cultural universum. This universality gives psychosophical poetry a longevity and the potential to spread, understand, and be recognized in a wider range. Because the main material of Ibrahimoglu's poetry is the human spirit, and the human spirit is the masterpiece of the director's creativity. According to the director, the main focus of performing arts is to influence the human spirit, to enter into a spiritual contact with the audience, and to let the soul relate to what it sees. The Spirit neither knows the East nor the West.

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ШЫҒЫС ПЕН БАТЫС ТЕАТР МӘДЕНИЕТІНІҢ БИФУРКАЦИЯ НҮКТЕСІ РЕТІНДЕ ВАГИФ ИБРАГИМОГЛУ ШЫҒАРМАШЫЛЫҒЫНЫҢ АЛАТЫН ОРНЫ

Аңдатпа:

Мақалада Вагиф Ибрагимоглу шығармашылығы Шығыс пен Батыстың театр мәдениетінің бифуркация нүктесі ретінде зерттеледі және Шығыс пен Батыс Ибрагимоглуның театр қызметінің басынан бастап шығармашылығында біртұтас болғандығы да айтылады. Вагиф Ибрагимоглу ЙУГ театрын құрғанға дейін, сондай-ақ аталмыш театрдың спектакльдерінде Шығыстың театр формаларын Батыс театрының еуропалық типіне сәйкестендіре алды.

Мақалада «Сын», «Ключ», «Путь», «Шалом от Кафки» спектакльдері батыс мәдениетінің ықпалы бар этно-мәдениет шегінде тұрған орындаушылық өнердің халық мәдениетінің дәстүрлеріне, сондай-ақ әлемдік театр үрдісінің озық тәжірибесіне негізделген шығармалар ретінде қарастырылады.

Мақалада «Приветствие Гейдарбабе» поэмасының негізінде сахналанған «Салам» спектаклі ЙУГ театрының шымалдығын түрген алғашқы және өнер ошағының шығармашылық манифесті болған қойылым ретінде «йуг» ритуалының эстетикалық кодына негізделгенін және онда «мерсийе», «тезийе», «мезхеке» мен ашугтер өнерінің элементтері де қолданылғаны айтылады.

Сондай-ақ, мақалада Вагиф Ибрагимоглу әзірлеген «психософия» театрлық поэтикасы туралы ақпарат беріледі, осы поэтиканың негізінде Шығыс-Батыс қарама-қайшылығының екіұштылығы да қарастырылады.

Тірек сөздер: Шығыс, Батыс, ойнау-сомдау мәдениеті, поэтика, тұжырымдамалық режиссура, йуг.

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ТВОРЧЕСКАЯ РАБОТА ВАГИФА ИБРАХИМА КАК ТОЧКА БИФУРКАЦИИ ЗАПАДНЫХ И ВОСТОЧНЫХ ТЕАТРОВ

Аннотация

В статье исследуется творчество Вагифа Ибрагимоглу как точка бифуркации театральных культур Востока и Запада и отмечается, что с самого начала театральной деятельности Восток и Запад составляли единое целое в творчестве Ибрагимоглу. Вагиф Ибрагимоглу до создания театра ЙУГ, а также спектаклях этого театра использовал театральные формы Востока, смог согласовать их европейским типом театра Запада. В статье спектакли «Сын», «Ключ», «Путь», «Весл», «Шалом

от Кафки» рассматриваются как произведения основанные на театральных традициях народной культуры исполнительского искусства, стоящие на грани этно–культуры с западной культурой, а также передового опыта мирового театрального процесса.

В статье отмечается, что первый спектакль Театра ЙУГ «Салам» на основе поэмы «Приветствие Гейдарбабе», являющийся творческим манифестом театра, был настроен на эстетические коды ритуала «Йуг», где также были использованы элементы «мерсийе», «тезийе», «мезхеке» и искусства ашугов. Автором в своей работе рассказывает о театральной поэтике «психософия», разработанная Вагифом Ибрагимоглу, рассматриваются расплывчатость парадокса Восток–Запад в сути данной поэтики.

Ключевые слова: Восток, Запад, культура игры–исполнения, поэтика, концептуальная режиссура, йуг.

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