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TOLERANCE AND MULTICULTURALITY IN HUSEYN JAVID'S PROSAIC DRAMAS

The article is related to the expression of universal values in the works of Huseyn Javid, Azerbaijani dramatist. It is clear that every artist carries the mental characteristics of their people, deals with all issues related to humanity and will never accept or support mental characteristics contrary to universal values. However, there are such mental characteristics, the promulgation of which can contribute to the solution of the global problems on humanity. In the article, universal issues such as struggle for the success of freedom, justice, love and glorification of it are studied in H. Javid's drama works. As it is known, Azerbaijan is a historical place different peoples live in equally and side by side. In the history of this coexistence, there are not conflicts on national grounds. The main reason of this was the extremely tolerant behavior of Azerbaijani Turks towards small nations. Tolerance shows itself not only in the history of Azerbaijani Turks, we can observe tolerant behavior in all Turkish societies. The existence of such behaviors can be confirmed by historical events and facts as well as artistic examples particularly, examples of folklore. In other words, a fair society has been formed regardless of national, religious and racial differences. H. Javid also created characters with national peculiarities in his prosaic dramas. Thus, peace and security, tolerance and multiculturalism, which the whole world needs, have been explored in the works of Azerbaijani dramatist Huseyn Javid. At the beginning of the 20th century, H. Javid, one of the intellectuals of Azerbaijan armed with the most humane, democratic, and civilized ideas in the world, promoted the national multicultural ideas that played an important role in the establishment of Azerbaijan Democratic Republic in all his works without exception. The ideas of Turkism-modernism-Islamism reflected in the flag of the Azerbaijan Democratic Republic and its successor, the Republic of Azerbaijan, were formed on the basis of national multicultural ideas. In this regard, Azerbaijani multiculturalism has specific aspects.

Key words: Huseyn Javid, Ali Bey Huseynzade, "Topal Teymur", "Sheyda", literature.

Introduction. Although the processes of differentiation and integration are opposed to each other, in essence they act as a continuation of each other in a dialectical manner. The current world culture has undergone a natural fragmentation as a result of differentiation (there can be many causes of this fragmentation), so integration and unification are must be considered inevitable again after fragmentation. Since the cultures emerged as a result of fragmentation are the "children" of one family, world culture can be considered as an organism. From this point of view, we can come to the conclusion that multiculturalism was not born from the principles of humanism. Multiculturalism arose from political power, selfishness, human passions and the instinct of self-preservation fighting to overcome them. In our opinion, the best example of such a situation is the novel "Gizlar Bulaghi" by Y.V. Chamanzaminli. In this interesting work, the writer described the reasons for the transition from one life style to another, showed the evolutionary path of primitive man and the reason for socio-cultural differentiation.

However, we are witnessing the intermingling of peoples who are not from the same root and coming closer culturally. M.A. Rasulzade made an interesting explanation about that matter in his work "Asrimizin Siyavushu": "People with the same language, religion, moral values, custom, history and tradition create a national culture: nations with the same religion, language or historical destinies, and sometimes even geographical positions, establish a common culture. Sometimes, the integration of cultures from two separate lineages is so intense that, in essence, one culture from two cultures, one nation from two nations was formed. Turkishness, Arabicness, and Persianity have formed a common culture and it was created among these nations because of Islam.

Just as there is only a Christian culture – it is also called European culture. Islamic culture is called eastern culture" [9, p. 8–9]. According to M.A. Rasulzadeh, a single culture is created not only through racial unity, but also religious unity, having the same lifestyle and sharing the same geographical space can also lead to the establishment of a single culture. In

our opinion, despite the fact that people from different race, language and religion, belonging to a single culture is from being faithful to a single root, the instinct of being human. But since we live in the information age, along with coexistence, information exchange also plays a role in cultural integration.

The currency rate of the problem. In general, the study of Huseyn Javid's creativity has a history of at least a hundred years. But if we take into account that the replacement of different political structures, regimes, and ideologies in our region, as in all fields, has manifested itself in literature and art, as well as in relation to H. Javid's creative activity. In this regard, the unresearched parts of the great playwright's works attract our attention. Although the problem we raised is researched in the study of separate fields, it is new specifically in relation to H. Javid's activities.

The goals and tasks of the research are to investigate the possibilities on expression of the values manifested in the lifestyle and morality of the Azerbaijani people in Huseyn Javid's creative activity and to give its scientific and theoretical explanation.

Methods. The structural analysis of the literary and artistic texts considered to be investigated in the article was carried out and comparative-typological methods were used.

Main part

Manifestation of concepts on multiculturalism and tolerance in Turkish society. If we consider culture not as a process of "building and creation" but as a way of life, then the establishment of colorful lifestyles and new cultures by a diversified human society with the development of civilization becomes an unstoppable process. Newly formed societies deny the traditions, moral rules, general principles of life accepted by the society as a invariable rule, or establish a set of new norms by conducting certain reforms while defining their own principles of life. For example, the Turkic peoples scattered all over the world, despite being from the same root, have created new principles of life (lifestyles) in different places and under the mutual influence of different peoples. This fact shows us that the differentiation process of cultures is a legitimate process. But no matter how clearly this differentiation manifests itself, the connection to the common root is constantly observed in the way of life of the society. It means that, the process of differentiation grounds the basis for integration. Therefore, differentiation and integration are constantly replacing each other. As if centrifugal and centripetal replace each other in this process.

We can see a thin thread of relation between the forms of art created by different peoples. The exist-

ence of such an a priori relationship is due to the fact that the human race has a similar world-sensing despite having different worldviews. This is the result of many common aspects of people's world-sensing. Also, world-sensing is the result of first acquaintance of human being with the world, and worldview can be understood as a processed, explained and theoretically settled form of world-sensing. Culture is the superstructure of worldview and world-sensing. From this point of view, it can be said with certainty that these two elements, the basis of culture, are the main factors determining the creation of artistic examples of the same content in different nations without knowing each other.

For this reason, mythical evil forces such as Orge, Dragon, Single-eyed, and mythical heroes who descend into the dark world to fight against evils forces, do not accept the death, and are considered children of gods and fairies show themselves as examples of culture, worldview and world-sensing of various nations; artistically reflecting the reality, the methods of expression, the problematics and thematics of the texts are almost similar to all nations. Just as there are similar and different aspects of people, literary and artistic examples also have similar and different aspects. That is why every nation enters the family of world culture with its own values.

Among the cultural achievements of the Turkish society and the values it has given to the treasure of world culture, tolerance is the most magnificent one. Because no conquering nation of the world has respected local cultures, religions, and traditions as much as Turks. On the contrary, the main policy of the empires built by the Greeks, Romans, Persians, Arabs, Russians and several other nations was the policy of assimilating the local ethnic groups and their cultures. However, the Turks have never carried out assimilation policy in the countries they occupied, they have never shown a demeaning attitude towards any other people, and they have tried not to allow iniquity and injustice in administration. So, tolerance was the life style or life principles of Turks. In such an environment, multiculturalism should develop and become the most important value of society.

Turkish society was formed as a tolerant society before accepting Islam. The religion of Islam is essentially a tolerant religion, it has never discriminated people based on their race or social status. For it, there is only a pious and an impious person. It is very interesting that this attitude of Islam towards humanity has not shown itself in detail in other Muslim nations. For example, Turks consider both Arabs and Persians as their ummah, but the attitude of Per-

sians or Arabs towards Turks has never been in this way. In other words, the concept of tolerance offered by Islam was already a way of life for Turkish society. It is for this reason that the Turks quickly adopted Islam, made it their own and became its pioneers, spreaders, and protectors.

The expression of multiculturalism in Huseyn Javid's creativity. The creative credo of Huseyn Javid, a prominent representative of Azerbaijani romanticism, reflected the multicultural values as the themes and problems of his works were entirely rooted in the reality of the society he belonged to. In Javid's work, the custom (unwritten laws) of the Turks from ancient times is one of the points that we pay close attention to. For example, in the drama "Ana", the mother Selma takes the murderer of her son in the house without knowing anything, does not betray him and does not do anything to him after knowing that her son's murderer is in the house and allows him to escape – all this coming from custom – is a description of values such as protecting the person sheltered you, not raising a hand to a guest. Since ancient times, the Turks have protected the guest, the orphan sheltered them.

We can see the same situation in the drama "Topal Teymur": Teymur demands Gara Yusif, amir of Garagoyunlu, and Sultan Ahmat Jalayir sheltered in Ottoman Empire from the Sultan Yıldırım Bayazid. However, Teymur knew that Yıldırım Beyazid would not hand them over, because it was a matter of trust and honor for the Ottoman sultan, as well as loyalty to his ancestors' custom. But it should also be emphasized that H. Javid did not find the confrontation of two great Turkish rulers right. Because according to the Turkish custom, one should not draw a sword against his brother. In the confrontation between Teymur and Yıldırım, the Turks' custom was violated and their honor was trampled under foot. In general, in both of the described palaces, especially in the Ottoman palace, the Turkish origin was completely violated, justice and faith were undermined, officials became arbitrary in some places, and a gap was formed between the people and the palace. What could be the reason for such a situation? Maybe this is a situation that arose due to tolerance, goodwill and, of course, a little naivety? This concern of H. Javid was expressed by the sarcastic words of the poet Kirmani in the Teymur palace and by the jokes of the clown Juja in the Yıldırım's palace:

"Poet. (around). Yes, the most ferocious of predators is the tiger, but there are greater beasts that will tear tigers apart, and those are humans." [3, p. 295].

Or,

"Poet. (around). I only knew the Arab Shimir (One of Imam Hussein's killers, traitor) from Karbala, but there was Shimir among Turks!" [3, s.296].

Or the Juja poured the wine, Yıldırım Beyazid gave, on his head instead of drinking it "(Scrutinizing Yıldırım with meaningful glances). I am a shepherd's son. What to do, so far I have only learned how to drink koumiss and buttermilk not wine.

Yıldırım. (around). A bitter irony!

Juja. Soon I will marry a Serbian girl, and then I will learn to drink wine from her. (Ali looks at Pasha with a meaningful look.) He is having fun with the sultan by saying "Even like some politicians, I will not give up drunkenness even while praying" [3, p. 281].

Islam and Turkishness are like double wings in Javid's work. These two factors are the main pillars of ideas world of H. Javid as a whole. These wings that lead the body to the address, have to flutter for the same purpose. Since Islam is compatible with the Turkic tradition, it was able to integrate into Javid's creativity as a single idea. To fight for justice, to have wise faith and love, to give everything for the state, not to hurt women – gentle creatures, not to exceed the limit when taking revenge, to give up revenge even if one has the right to take revenge, to forgive the enemy, to spare who prays to forgive, qualities such as protecting and supporting the orphan, the destitute and the powerless were the requirements of both the Turkic tradition and Islam.

The most prominent manifestation of multiculturalism is religious tolerance. The tolerance of one religion to another depends on the fortitude degree of the ummah belonging to that religion, more specifically, the leaders of the ummah. In fact, it is no secret that the principles of humanism are the basis of all religions, but the customs, national character and worldview of those worshiped that religion play a decisive role here. If the main reason for tolerance is the ummah and its leaders, then the art reflecting the reality artistically should be adequate to it. It is very interesting that although the myths of different peoples are a priori similar to each other, sharp differences appeared in examples from literature and art in general due to the development of artistic thinking. For example, it is known that primitive people lived in rocks, forests and caves, regardless of where they were on the earth, and had almost the same concept of architecture (albeit primitive).

But in different geographies, due to the influence of different landscapes, unique architectural examples (although in some cases similar to each other) have been formed. At such a moment, we can say that art

is born out from the human struggle for survival. In other words, primitive men embellished their struggle, wanted to describe and preserve the meaning they understood in some form or structure. Another example: why did ancient people gather around a fire after hunting and have fun, dance and rejoice? Couldn't they eat the food they found calmly, without jumping and dancing?! When thinking about the questions we have mentioned, the answers we get may not be clear, but we can express one thing for sure: human being is always in a struggle and in this struggle, a person who was often defeated, could win sometimes and at that time he felt the need to express and eternalize the course or result of their struggle.

It is difficult to say how true our idea is, but it is certain that the myth considering the ancestor of artistic examples, arose from the helplessness of man in front of nature or the misunderstanding in the human-nature relations. Despite the existence of such a misunderstanding, the myth reflects the human struggle for survival. The existence of this reflection stems from a spiritual need. So it can be asked, why do the artworks exist? Why were they created? The concrete answer to this question, in our opinion, can be considered a moral need as we stated above. The emergence of religion and various beliefs is also related to the spiritual need as the reason for the existence of art. There are many differences between religion and art, but the most beautiful form of expression of religion is realized through art forms.

It is not a coincidence that all religious books are also considered as works of art. No artist has been able to deny this function of the words art, and all artistic examples (even texts that deny God) have the same reason for establishing as their ancestor, myth. The religion of Islam included all humanistic values, has promoted tolerance and coexistence with humanity by combining the achievements and positive experience of the human society so far, and as a result, multicultural values have emerged. The realization of multicultural values as a society, manifestation of Islam, confirmed the humanistic principles of the previous religions and reconciled them with its own principles, was possible among the Turks.

Islam and Turkishness. H. Javid, the great figure of Azerbaijani romanticism, approached the issue of religious belief from a very sensitive position. He intermingled his religious views and the European way of thinking and scientific-philosophical tendencies he had adopted in Istanbul and tried to show that Islam is adequate to the scientific-technical, philosophical-humanitarian progress of the modern world. "Sheikh Sanan, the leader of a sect gave up every-

thing for his love". As it is seen from example, in the work, full of elements of Sufism originating from the classical tradition, rich sentimental and romantic views replace each other sequentially and intermingle naturally with Sufism.

What is the reason for this? How can this be explained? A very simple answer can be given: the artist correctly understood the true nature and basic principles of religion, considered it the most optimal option for explaining existence or giving meaning to existence, and these tools formed the basis of the artist's calls or sounds. The calling principles required by romanticism and Javid's religion are almost identical. Because all the isms adopted the humanist principles of the previous isms and created their own principles. No matter how socially motivated the calls we mentioned are, they themselves originated from the moral need. In other words, calls are also moral needs.

As we mentioned, along with Islam, Turkishness also has a special place in Javid's creativity. The most obvious reason for this, as we mentioned above, is the reconciliation of the calls of the Turkish tradition with the calls of Islam. Since literature, like other forms of art, originates from a moral need, we can find the theme of the moral need of humanity by defining the eternal problem of literature: love, justice and freedom should be especially emphasized as parts of the eternal problem of literature. When we examine Javid's work, we can determine that all three elements are developed to one degree or another. For example, in "Sheyda", both love and the fight for freedom are in the same position, and main character does not sacrifice justice for the fight for either love or freedom.

Because sometimes we observe in literature that characters commit injustice in order to achieve their love, physical or spiritual freedom. However, Sheyda chooses neither betrayal nor lies to reach his love. This is not about Javid presenting all three elements as the main moral qualities of characters in his works. In Javid's works, there are enough characters betraying love, justice and freedom. While studying, we observed Javid himself paying particular attention to these elements. For example, Sheyda was abandoned by the woman he loved, then lost her physically, but remained loyal to his love, falls asleep in deep psychological turmoil and sees her lover Roza in his dream. He is as loyal to Roza as he is to his struggle for freedom, he is in love with her as much as he loves freedom and justice.

"Roza. Sheyda! Have you forgotten me?"

Sheyda (sighing with anger). No, no, I still haven't forgotten the days I fell in love with you, the moments

I hugged you. I still remember the looks of our first love, those innocent smiles. But, ugh!.. I don't want to remember the unfaithful Roza who left me, that pitiless enslaver, I don't want to see her again.

Angel in black (with a half-kind, half-imperious behaviour). What are you saying, Sheyda, what are you saying!? She was fascinated by you and your love as you did.

Sheyda (stricken). Ah, who are you?

Angel in black. It's me, you deserve happiness!.. I am the one that all the crying eyes, wounded hearts, all the sufferings and anxieties always find comfort through me, always find consolation with me." [2, p. 269].

Sheyda is actually a character who does not believe in victory over evil, but does not hesitate to fight against it. However, we do not see Sheyda openly joining the struggle in the work; his weapon is his love, intelligence, pen and humanism. Sheyda adheres to the fighting principles of his ancestors: he does not hit his opponent at "below the belt", even if his opponents do, he prefers a man-to-man fight. In a word, Sheyda can be characterized as a "Byronic hero (hero gaining wisdom through struggles)". But in the example we have shown, we are interested in the love of our hero. The great artist revived the purity, sublimity and divinity of his love with the character of the angel in black. In this part, we witness Sheyda's love for Roza, who did not like him in life and became close with the son of a more wealthy family, was accepted by God, and in that pure environment, Roza fell in love with Sheyda. Or the song sung by two blind Arabs on the roadside in Makkah in the play "Sheikh Sanan": this ghazal, with its content and artistic features, is an indicator of Javid's attitude to the elements that form the core of the problem of world literature and art as a whole. Sometimes, artists convey their ideas, thoughts, and hints through tertiary characters. In order to fully understand that ghazal, it is appropriate to give it in a complete form:

Nə eşq olaydı, nə aşiq, nə nazlı afət olaydı,

Nə xələq olaydı, nə xaliq, nə əşki-həsrət olaydı.

Nə dərd olaydı, nə dərman, nə sur olaydı, nə matəm,

Nə aşıyaneyi-vüslət, nə bari-fırqət olaydı.

Könüldə nuri-məhəbbət, gözümdə pərdeyi-zülmət...

Nə nur olaydı, nə zülmət, nə böylə xilqət olaydı.

Nədir bu xilqəti-bimərhəmət, bu pərdəli hikmət?

Bu zülmə qarşı nölür bir də bir ədalət olaydı.

Tükəndi taqəti səbrim, ədalət! Ah, ədalət!

Nə öncə öylə səadət, nə böylə zillət olaydı [2, p. 127].

This magnificent piece of the play has many pecu-

liarities. The biggest feature is that nothing can save the world, only justice can do it. The great philosopher of the East, N. Tusi (1201–1274), commented on the difference between love and justice in a very interesting way: "Since man is created as a being tending to develop, he naturally needs such a combination. Enthusiasm for union is called "love." We have already pointed out the superiority of love over justice, the reason being that love is a natural tendency to union, while justice is an "artificial" need. "Artificial" is in the place of "husk" compared to "natural".

Hence, it is clear that "justice", the highest point of human virtues, arises from the need to maintain order because there is no love among elements. If there was love between people, there would be no need for mercy and ruthlessness." [12, p. 180]. N. Tusi claimed very correctly that justice was born because love was not enough. Of course, this is a real and fundamental view of a scientist. But H. Javid's goal is not to reveal any meaning, but to express the meaning within the artistic structure.

In the mentioned passage, H. Javid showed that justice is a more important (not superior) element than others such as human and divine virtue. Also, this call is addressed to God, not to humanity. In general, Javid, described enlightened and humanist characters by their actions and thoughts, but he also put them in such a helpless, lonely, desolate state that they did not have another way but calling out to God. For example, Arif's calling in "Iblis" – "Perhaps there is wisdom in creating human, so what is the need for Devil".

H. Javid spoke and shared his thoughts about justice, freedom and love in the name of enlightened characters such as Sheikh Sanan (in "Sheikh Sanan"), Arif (in "Iblis"), Shair Kirmani, Sheikh Bukhari, Juja (although he was depicted as a clown in the work, it was clear that he was among these characters due to his alertness, foresight, open criticism and ability to correctly aim at the target.), ("Topal Teymur"), Ertogrul, Alagoz (in "Afət"), Sheyda (in "Sheyda"), Muhammad prophet (in "Peyghambar"), Khayyam (in "Khayyam"). Each of these characters received the title of intellectuality, the right to speak on behalf of everyone, from the people around them. As an artist, H. Javid realized and promoted freedom, love and justice on a global level, not a regional one. No matter how much his work is full of religious and national bigotry, it serves for the world culture and art, and the global problems of humanity.

The most important elements at the basis of international cultural integration may be love, justice and freedom. These elements have been elaborated to

one degree or another by all the classics of world literature. It is the moral need for those elements that endears artistic examples and make read to all human beings. The reason why societies living thousands of kilometers away from each other and without any socio-political-economic-cultural ties, love and appreciate each other's literature and art, and adopt the socio-political-economic-cultural values they need, is simply because all people seek for freedom, love and justice. But currently, seekings and artistic findings in the world literary process are realized in accordance with the requirements of societies that have developed at a high level and have completed the integration process or abandoned it.

It should also be noted that the process of socialization and social structuring of multiculturalism is possible at the highest level of development. Society's lack of fear of other ways of life is the result of humanity's natural need for freedom, love and justice. After the bitter defeat to Amir Teymur, Yıldırım Beyazid said, "...Yes, you are the winner. However, this victory did not satisfy the Turkish people, but only the neighboring countries waiting for an opportunity. Ah, rather, this defeat left the Islamic world without control." – no matter how national and religious this idea was, regional or even local in nature, it was expressed as a wound inflicted on humanity, as a global collapse of freedom, love and justice. Amir Teymur after listening to Bayazid – "Don't worry, my Khagan! You are a blind fool, and I am a crazy lame! If the world was a little bit valuable, there would not be a blind leader like you, a lame leader like me, for the people, for the countries" [3, p. 203] – the great final words cover the main problems of humanity.

Conclusion. Multiculturalism is characterized by the multiplicity of cultural values and the integration of these values into a whole. It consists of parts are in harmony with each other as a whole. We can still mention freedom, love and justice as the elements that make up the basis of this harmony. Sheyda – "Moses, who angered Pharaoh, was no one but a shepherd. However, he entered the battlefield with an indomitable spirit. He defeated such a cruel and oppressive emperor. Gava, who destroyed Zohhak, was a poor blacksmith. However, he started a revolution with a fiery heart, turning the throne of an arrogant on his head. Who is Mr. Majid?.. Not only him, but even the huge Russian empire made him rabid will sink to the bottom of the earth today or tomorrow" [2, p. 252] – the words remind the manifesto of the global struggle for freedom, love and justice. It is the victory of such a struggle that can shape a multi-valued, multicultural lifestyle and

create cultural integrity. A struggle, whether local or global, cannot succeed if it does not aim to serve humanity simply.

Summarizing what we have mentioned, we can come to the following conclusion: today, multiculturalism is the result of the natural integration of human culture, which has undergone natural differentiation. Literature and art help the process of integration rather than differentiation. Because there are general issues and themes that prove this; the only thing that changes is the shape. Nevertheless, multiculturalism is formed in those societies where justice, love, fairness, tolerance are given importance; It is the main duty to help the weak, the solitary and the fair, regardless of their nationality or religion. In order to clarify what we have said and clarify our thoughts, I would like to give an example of the basic principles of the state established by Azerbaijani intellectuals, expressed by M.A. Rasulzade in his work "Asrimizin Siyavushu", written after the occupation of the predecessor of our current state, the Azerbaijan Democratic Republic: "First of all, the main administration of the Republic of Azerbaijan was based on the equal rights of all its citizens.

Here, every person's rights were protected because they were respectable persons, citizens of Azerbaijan. Male or female, Muslim or Christian, Turkish or non-Turkish, regardless of gender and nationality, rich or poor, entrepreneur or worker, landowner or peasant, teacher or student, respectable or ignorant, regardless of class, profession, rank, position, privilege all citizens participated in the administration of the country and had the right to enter the law-making institutions. One class did not dominate on the other one here. A person was neither right because of his wealth nor unjust because of his poverty. He was neither respected for his poverty nor despised for his wealth. Here, the school, science, and technology were organized in an impartial manner, and they were not asked to obey the rightful or wrongful demands of a certain party or class, on the contrary, the school and scientists were asked to educate an honest citizen of Azerbaijan who has the means to differentiate between good and bad personally and independently. The government of the Azerbaijan Democratic Republic claimed that a happy life could only be achieved with freedom, wanted to create a foundation for it. Here, freedom of speech, the press and conscience had reached such a level that anyone could say whatever they wanted. *Yox bizim dərgahda qapısı, gərdası, kibr və paz* – above mentioned thoughts were described in that sentence" [9, p. 13–14].

Therefore, the foundations of our statehood were built on multicultural national values, and today the Independent Republic of Azerbaijan is developing on those values as the successor of the Azerbaijan Democratic Republic. In this place I want to recall the Javid's famous "Chichek sevgisi" poem [1, etc. 50]: The content of the poem is that the little daughter approaches the mother who plants the flower seeds and says "my flowers must be completely separate", the mother agrees. The girl plants flower seeds for herself in a separate place. From the content of the next verses described by the poet, it is known that the flowers have grown, branched out, and their fragrance had spread around, but the girl who planted those flowers is in a dark grave. The lyrical piece,

reminiscent of his tragic life history at first glance, was published with the note "to the honorable writer Ali Bey Huseynzade". This note gives us a reason to interpret that poem in a completely different way: the poet tells A. Huseynzadeh that the seeds we sow today will bear fruit one day when we are no longer alive. These notes are a clear indication of the important role played by the intellectuals who started the national struggle at the end of the 19th century and the beginning of the 20th century in the existence of the modern Azerbaijan Democratic Republic.

The reason for our detailed approach to the issue is that H. Javid was also a worthy soldier of that national struggle. Even the struggle of H. Javid crossed the borders of Azerbaijan and covered the whole of Turan.

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Гусейнлі Г. Р. ТОЛЕРАНТНІСТЬ ТА ПОЛКУЛЬТУРНІСТЬ У ПРОЗАЇЧНИХ ДРАМАХ ГУСЕЙНА ДЖАВІДА

Стаття присвячена вираженню загальнолюдських цінностей у творчості азербайджанського драматурга Гусейна Джавіда. Зрозуміло, що кожен митець є носієм ментальних особливостей свого народу, займається всіма проблемами, пов'язаними з людством, і ніколи не сприйме чи не підтримає ментальні особливості, що суперечать загальнолюдським цінностям. Проте є такі психічні особливості, оприлюднення яких може сприяти вирішенню глобальних проблем людства. У статті досліджуються такі загальнолюдські проблеми, як боротьба за успіх свободи, справедливості, любов та її прославлення в драматургії Г. Джавіда. Як відомо, Азербайджан є історичним місцем, де однаково і пліч-о-пліч проживають різні народи. В історії цього співіснування не було конфліктів на національному ґрунті. Основною причиною цього було надзвичайно толерантне ставлення азербайджанських турків до малих народів. Толерантність проявляється не тільки в історії азербайджанських турків, ми можемо спостерігати толерантну поведінку в усіх турецьких суспільствах. Існування такої поведінки можна підтвердити історичними подіями та фактами, а також художніми прикладами, зокрема, прикладами фольклору. Іншими словами, сформувався справедливе суспільство незалежно від національних, релігійних і расових відмінностей. У своїх прозаїчних драмах Г. Джавід також створював образи з національними особливостями. Так, у творах азербайджанського драматурга Гусейна Джавіда досліджуються мир і безпека, толерантність і мультикультуралізм, яких потребує весь світ. На початку 20 століття Х. Джавід, один з азербайджанських інтелектуалів, озброєний найбільш гуманними, демократичними та цивілізованими ідеями у світі, пропагував національні мультикультурні ідеї, які зіграли важливу роль у створенні Азербайджанської Демократичної Республіки. у всіх без винятку його творах. Ідеї тюркізму-модернізму-ісламізму, відображені на прапорі Азербайджанської Демократичної Республіки та її наступниці Азербайджанської Республіки, сформувалися на основі національних мультикультурних ідей. У зв'язку з цим азербайджанський мультикультуралізм має свої особливості.

Ключові слова: Гусейн Джавід, Алі-бей Гусейнзаде, «Топал Теймур», «Шейда», література.