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Dadash Mammadov
Institute of Architecture and Art of ANAS
(Azerbaijan)

dadash@artscouncil.az

**ISSUES OF MORALITY AND HUMANISM IN THE ANIMATED
FILM “THE SHAH AND THE SERVANT” DIRECTED
BY NAZIM MAMMADOV AND BAKHMAN ALIYEV**

Abstract. The animated film “The Shah and the Servant” directed by Nazim Mammadov and Bakhman Aliyev, based on one of the stories of the great poem by Nizami Ganjavi, shows a rich and varied panorama of his era, exposes the ignorance, injustice of his contemporaries, calls on a person to always be worthy of his high name. All the events of the novel take place, as it were, around the Shah, in one way or another are associated with him, serve to reveal his character. By his nature, he is duality, and this duality throughout the entire animated film manifests itself in an acute moral struggle – a ruler and a man, a selfish personality and a moral man. Thus, the life of the Shah is shown primarily in his struggle with himself, with his egoistic and individualistic feelings. The final victory of the Shah over himself expresses the belief of the authors of the animated film in the victory of good.

Key words: Nizami Ganjavi, The Shah and the Servant, Animation, Nazim Mammadov, Azerbaijan animation history.

Introduction. The animated film “The Shah and the Servant” directed by Nazim Mammadov and Bakhman Aliyev, based on one of the stories of the great poem by Nizami Ganjavi, shows a rich and varied panorama of his era, exposes the ignorance, injustice of his contemporaries, calls on a person to always be worthy of his high name. Y.E. Bertels, in his analysis of this fragment of the poem, writes: “Its main meaning is to protect the rights of little people, to keep the hand of a cruel-feudal lord, who is ready not only to take the last piece of bread from a subject, but also to mercilessly shed his blood” [2]. Of course, this is a completely correct opinion, but the content of

the animated film is not limited to this. The authors increase the breadth and variety of expressed thoughts, ideas, views, the richness of created images, life situations. A huge number of different characters, from legendary historical figures to just animals, are the characters of this animated film.

The interpretation of the main material. The cartoon “The Shah and the Servant” is about the absolute power and morality of an honest and courageous person. All actions in this film is controversy around power and about the understanding of power. In the director’s view, the shah is a combination of merciless tyranny and sincere idealism – that is, an absolutely Shakespearean hero. A man with a split personality. One of which is deeply sincere, the other is vicious. He was merciless. Even to the most loyal servants. He has many innocent victims on his conscience. Still, the shah is an ambiguous and contradictory person. His whole life is foolishness and constant theater. Where his true face cannot be discerned. And, perhaps, he sincerely wanted only the good. Though, the means to achieve the goal were controversial. Why did the shah do this, what motivated this man? Perhaps he considered himself almost a god. And he demanded from people an appropriate attitude towards his person. And the one who did not want to admit it is an enemy worthy of death.

At the same time, the main character is portrayed not in isolation from his environment - from nature and the animal world. Allegories of the animated film also serve to express highly humane ideas, the authors are primarily interested in modern society. The spearhead of their criticism is always directed at the manifestation of anti-humanism, no matter where it comes from. In the center of the poem is the image of the shah. In terms of the contradictory nature and complexity of his character, he is richer than other heroes, the idea expressed in this image is deeper. Absolutism and fear of the absolute ruler is a great horror. If only because, with a vicious absolutism, the servants will not even be able to express their opinion in the catastrophic behavior of their master.

Therefore, they will say that they are happy with everything. The shah can execute, lie, do whatever he wants, without wondering about the moral side of these actions! Because he took on the function of a common conscience. He has power in his hands, and this power looks after you, thus freeing you from control over your own behavior. As a result, we have a community in which there is no self-control and any kind of self-restraint. This quality – absolute permissiveness, the desire to go to the goal over the corpses, over the heads – was formed in most people by such power. A power that does not

trust those it controls. After all, the shah did not trust anyone, not even his closest servant. He believed that everyone was traitors. All are thieves. This means that, generally, anyone can be executed. One of the main myths is that cruel rulers, tyrants are always right. And that progress can only be achieved with a lot of blood [1].

Another aspect of the question of the form of power, the goals and methods of realizing its potential is the idea of the peculiarities of the Shah's character, the ethics of his specific orders and behavior in general, observance or disregard by him, his associates and subjects of religious, moral, legal norms of life, limiting the infinite arbitrariness and absolute permissiveness. According to Nizami, this deeply vicious ordeal has always turned into a catastrophe not only for the supreme ruler, but for the entire people. The state, which was personified by the narcissistic shah, was built on only and endless adoration of his person.

All the events of the novel take place, as it were, around the Shah, in one way or another are associated with him, serve to reveal his character. By his nature, he is duality, and this duality throughout the entire animated film manifests itself in an acute moral struggle – a ruler and a man, a selfish personality and a moral man. Thus, the life of the Shah is shown primarily in his struggle with himself, with his egoistic and individualistic feelings. The final victory of the Shah over himself expresses the belief of the authors of the animated film in the victory of good. Is the Shah doing evil and injustice, violating the established order? Is this an accident or a pattern born of certain circumstances? If this were accidental, then would not in later life more and more shortcomings of the Shah have come to light? The main reason for his shortcomings lies in the feudal ideology, which gives the tsar unlimited privileges and opportunities. Although he knows a lot, knows how to distinguish good from evil, his position in society pushes him to other actions. Therefore, his actions are at odds with his knowledge. In relation to others, the shah behaves downwardly, considering himself in a special position. According to him, laws are established for anyone, but not for him. Shah's arrogance is most offended by the fact that the servant teaches him a "lesson in courage" [3]. His desires were always fulfilled unquestioningly, no one ever accused him of erroneous actions. For the first time it was pointed out to him that he was on the wrong path, behaving cowardly, not worthy of the position of the shah. His pride does not allow to listen to these words full of love, to draw appropriate conclusions, his caustic insulting words prove that he did not understand anything. The final act of the shah marked

his victory over himself. The shah's conversation with his servant testifies that humanity and love wins in the shah's character. The frivolous, treacherous, selfish Shah has grasped the highest level of humanity, only now he understood the true purpose of man. This victory over oneself is a more important victory than the victory over any dragon or the capture of any impregnable fortress. The selflessness shown by him in the last minutes of the animated film – all this means the collapse of the medieval attitude towards the world and man, the approval of a new Renaissance attitude. This medieval feudal ruler thinks only of himself, of his glory, he does not realize that he is committing a crime against art, philanthropy, goodness, and high skill. Such crimes were typical for Nizami's time. It must be admitted that these reactionary views were generated by the ideology of the Middle Ages and ran counter to the Renaissance views of the advanced thinkers of the East [4]. Nizami not only borrowed the necessary ideas from his predecessors, but summarized, generalized, created a whole system of views. Thus, we have the right to say that Nizami is the creator of this happy society [5]. It goes without saying that in his works he also raises the question of the ideals of human society. But in the animated film, these ideals are transformed into a principle of life. Here that we can talk about the pinnacle of the embodiment of the ideas of humanism in animation.

Conclusion. In the first scene, two passionate, stern, confident personalities appear. Spiritual purity, nobility, honesty of a servant allow him to perform a miracle. The eschatological struggle between good and evil ends not with victory, but with the defeat of the shah's dark side and, along with it, the forces of unlimited power, terror, and death. In the final, after the departing, reconciled opponents, two streams, as if merged into one channel, but not mixed, flow widely and solemnly. The mise-en-scene, the montage, the foreshortenings of this magical scene of the trains - everything is subordinated to a single movement: the movement of argument, thought, the movement of the struggle of two friends-enemies, two powerful tragic characters.

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Dadaş Məmmədov (Azərbaycan)

**REJİSSOR NAZİM MƏMMƏDOV VƏ BƏHMƏN ƏLİYEVİN
“ŞAH VƏ XİDMƏTÇİ” CİZGİ FİLMİNDƏ ƏXLAQ VƏ
HUMANİZM MƏSƏLƏLƏRİ**

Nizami Gəncəvinin möhtəşəm şeirinin hekayələrindən biri əsasında rejissorlar Nazim Məmmədov və Baxman Əliyevin çəkdiyi “Şah və xidmətçi” cizgi filmi, dövrünün zəngin və rəngarəng mənzərəsini göstərir, müasirlərinin cəhalətini və ədalətsizliyini ifşa edir, insanı həmişə yüksək adına layiq olmağa çağırır. Romanın bütün hadisələri, sanki şahın ətrafında baş verir, bu və ya digər şəkildə onunla əlaqələndirilir, xarakterinin açılmasına xidmət edir. Təbiətinə görə o, ikilidir və bütün cizgi filmində bu ikilikliyi kəskin bir əxlaqi mübarizəsində özünü göstərir – hökmdar və insan, egoist şəxsiyyət və əxlaqlı insan. Beləliklə, şahın həyatı ilk növbədə özü ilə mübarizədə, egoist və fərdiyyətçi hissləri ilə göstərilir. Şahın son qələbəsi cizgi filminin müəlliflərinin yaxşılığın qələbəsinə inamını ifadə edir.

Açar sözlər: Nizami Gəncəvi, şah və xidmətçi, animasiya, Nazim Məmmədov, Azərbaycan animasiya tarixi.

Дадаш Мамедов (Азербайджан)

**ВОПРОСЫ ПРАВСТВЕННОСТИ И ГУМАНИЗМА
В МУЛЬТИПЛИКАЦИОННОМ ФИЛЬМЕ «ШАХ И СЛУГА»
РЕЖИССЕРОВ НАЗИМА МАМЕДОВА И БАХМАНА АЛИЕВА**

Мультимпликационный фильм «Шах и слуга» режиссеров Назима Мамедова и Бахмана Алиева по одной из историй великой поэмы Низами Гянджеви показывает богатую и разнообразную панораму своей эпохи, разоблачает невежество, несправедливость своих современников, призывает человека всегда быть достойным своего высокого имени. Все события романа происходят как бы вокруг шаха, так или иначе связываются с ним, служат раскрытию его характера. По своей натуре он двойственен, и эта двойственность на протяжении всего мультимпликационного фильма проявляется в острой нравственной борьбе – правителя и человека, эгоистичной личности и нравственного человека. Таким образом, жизнь шаха показана прежде всего, в его борьбе с самим собой, со своими эгоистическими и индивидуалистическими чувствами. Конечная победа шаха над собой выражает веру авторов мультимпликационного фильма в победу добра.

Ключевые слова: Низами Гянджеви, шах и слуга, анимация, Назим Мамедов, история азербайджанской анимации.