

Sevinj Azimova
Institute of Architecture and Art of ANAS
(Azerbaijan)

sevinceksevinc@gmail.com

ECOLOGICAL CHALLENGE IN AZERBAIJANI ANIMATED MOVIES

Abstract. The article deals with topics such as raising ecological problems in Azerbaijani animated cinema, increasing attention and love for nature in children audience, forming ecological education in them and rousing interest for the environment. By citing examples from various movies, the author emphasizes the special role of animated movies in the ecological education of children and calls our animators not to be indifferent to these topics in the future.

Key words: Cop-29, ecology, ecocriticism, animation, movie.

Introduction. We have seen this phrase, sometimes explicitly, sometimes indirectly in the animated movies we watched since childhood, in the poems, in the stories, at school events: “The world is our home!” But where does this phrase come from? Only from the poet’s poem (Mammad Ismail gave this title in one of his books)? No!

The root of the word ecology goes back to the ancient Greeks *eco*, and *oikos* means home, environment. So, when we talk about ecology, we are talking about our home. “Ecology is the science that studies the relationship of all living things with each other and with the surrounding world, and the term was first used in 1866 by the German biologist, naturalist and philosopher Ernst Haeckel” [5]. In other words, Haeckel considered studying the organism in its natural shelter, i.e. its “home” is ecology.

People understood since the 19th century that they should protect their “home” – nature. Ecological research increased in the 20th century. Protection

of ecology and its problems have ceased to be only field of science called ecology. This has also become the duty of all scientists and artists who think about humanity and care about its future. There is already a concept called “ecological art” in the world, a sociological field called ecocriticism has been formed.

The famous Norwegian philosopher Arne Ness proposes a new type of self, called “ecological self”. According to this new thinking, human egocentrism is criticized, human sees himself in relation with the world around and other living beings. “Arne Ness... points out the human benefit of mankind’s re-worship of the tree. If there is no nature in human, there is no nature outside him. If a human does not feel the pain of a broken tree or a killed animal inside, he will not feel it outside either” [7].

Gismet Rustamov writes in his article “Ecological criticism: teaching green” in the newspaper “Ədəbiyyat qəzeti”: “It is considered incomplete to understand and analyze literature only by literature, philosophy only by philosophy, cinema only by cinema in the modern world. The interdisciplinary method is popular now” and agrees with William Ruckert quoting his article “Literature and Ecology”: “new criticism should be multifunctional, comprehensive” [6].

Yes, today it is impossible not to agree with William Ruckert’s views: not only ecologists, but also all people, artists, writers, critics, directors, musicians have a responsibility to protect the ecosystem. Therefore, the task of contemporary film criticism is to be more sensitive to ecological issues in movies, especially children’s and animated movies.

The interpretation of the main material. Taking advantage of the influence of literature and art, people can be called to love nature, protect the environment and not pollute it. Azerbaijani animators have felt the power of art since the last century and made dozens of movies calling for the protection of nature. Children are instilled with the feeling of love for nature, plants and animals in these movies. Children are discouraged from cruelty and selfishness.

We can mention the names of animated movies such as “Bulud niyə ağlayır?” (“Why is the cloud crying?”), “Kirpi balası və alma” (“Hedgehog cub and apple”), “Yayın bir günündə” (“On a summer day”), “Meşəyə insan gəlir” (“Human comes to the forest”), “Akvarium” (“Aquarium”), “Sehrli ləçək” (“Magic petal”), “Qara leylək” (“Black stork”), “Əks-səda doğuracaq” (“It will echo”), etc.

Loving characters of the forces of nature have been created in several movies. For example, nature is presented as a healing force in the movie “Balaca çoban” (“The Little Shepherd”). A sick boy, brought up by his mother behind closed doors in the city, isolated from nature, becomes healthy after he comes to his grandfather in the village and becomes one with nature.

One of the animated movies that talks about the power of nature and draws attention to the serious ecological problem that may arise in the future – drought, is the movie “Bulut niyə ağlayır?” (“Why is the cloud crying?”) filmed in 1973 [2, p. 646]. The graphic design of the movie, which speaks in the language of fairy tales, is based on the classic Eastern miniature. The movie, theme of which is taken from an ancient legend, talks about the girl Cloud, who came to give life to the thirsty and scorched earth.

The earth is described as heaven at the beginning of the movie. According to the legend, the clouds were not inaccessible before, they were on the ground, on top of the trees, in the places that we could reach. But then the clouds were not only risen to the sky, but also risen to the heaven. But what happened that the clouds were first risen to the sky and then to the heaven? This question should make little viewers think.

One day, a black force came out of a black hole in the mountains that could be seen in the distance and set everything on fire. Cloud girl is born from the tears of birds. She rises to the sky and begins to cry. Then she turns completely into rain. Earth, soil, flowers, trees come to life again. The screenwriter and director of the movie is Masud Panahi. He is also the production designer of the movie together with Firangiz Gurbanova. The movie, music of which was composed by Agshin Alizadeh, was awarded the first prize at the 7th All-Union Festival held in Baku in 1974.

Sevit, the girl who came down from the heaven, becomes the savior of the earth in the movie “Qız qalası əfsanəsi” (“Legend of Maiden Tower”) made by our animators in 1978 [2, p. 652]. This movie is based on the motives of an ancient legend. The audiovisual arrangement of the movie is in the narrative style. The sequence of events in the movie is not accompanied by dialogues, but by the offscreen text. On the heavy days of people, a beautiful girl named Sevit came down from the sky and rescued people from the difficulties. After Sevit comes down on the earth, the earth revives, grasses and flowers grow. Sevit brings life to the earth and people. After

giving life to the earth, Sevit returns to the sky and becomes a star. A castle named after Sevit is built on the earth.

The plot of Elchin Akhundov's animated movie "Kirpi balası və alma" ("Hedgehog cub and apple") (1977) that brings a smile to everyone's face is quite simple [2, p. 651]. Feelings such as friendship, comradeship and love for nature are glorified in the screen work. The movie has a very simple message: "trees should not be harmed!". It is shown in this movie that a mother and baby hedgehog go for a walk in the forest on a beautiful autumn day. They play among the autumn leaves. Meanwhile, an apple dangling from one of the branches of the tree attracts the attention of the hedgehog cub. He wants to pick the apple. No matter how hard he and his mother try, it doesn't work. At the same time, a fox passes by with a cock in his hand. The branch of the tree breaks and hangs down due to the damage caused by the fox. Now it is very easy to pick an apple. But the hedgehog cub sheds tears like a broken branch. The baby hedgehog begins to repent seriously. But there is a way out. The animals climb on each other's necks and wrap around the broken branch of the tree. The hedgehog cub is very happy.

The animated movie "Meşəyə insan gəlir" ("Human comes to the forest"), which was made in 1980, is about nature, as the name suggests [2, p. 656]. The characters of the movie, shot in a romantic-lyrical style, are animals living in the forest. The main characters are the forest and human. Animals in the forest think that people are scary, you need to run away from them, hide and be careful. Forest animals believe that all humans are hunters.

The writer and poet Agshin Yenisey writes in the article "Cop-29: The return of the human who worships the tree" in the newspaper "Ədəbiyyat qəzeti": "Human, unlike other creatures, adapts nature to his own conditions instead of adapting to the conditions of nature in the struggle for survival... Today, human is the master of the world... The principle of "produce more, earn more" lays the basis for a humane savagery. Human who once worshiped the forest returns to the forest as a mangurt who does not know his mother..." [7].

According to the poet, the forest is the mother of human. The scenario writer of the movie "Meşəyə insan gəlir" ("Human comes to the forest") is People's poet Sabir Rustamkhanli, who also takes a poetic approach to the issue. Human was once a part of the forest, but now he is feared by all living things in the forest – trees, birds, animals, snakes.

A baby rabbit comes out from where its mother has hidden it. It sees human from a distance, but at first it does not know that he is a human. But it sees that this new creature picks up the crushed grass from the ground. He saves the baby birds from the snake. He rescues the bird caught in the hunter's net. Even the baby rabbit is motivated and tries to be kind. Suddenly the forest starts to burn. The animals forget the human this time and run away from the fire. A mother rabbit who fell into a lakelet while running away is also saved by a human. At this moment, they show the human to her. Apparently, human himself is the creature that does kindness long ago. The baby rabbit looks after the human who is walking away and calls "Hey, human!".

The movie shows the forest as a whole living organism, the home of animals, and emphasizes the influence of human on nature. Human can be a destroyer or a creator, a builder. Human also put a net for a bird that was caught in a net in the forest. But it is the human who saved the bird from the net and set it free. Also, aren't forest fires often caused by humans? But it is people who put out those fires and save animals and birds from fires. The movie calls human to be a builder, to be kind to nature.

One of the animated movies with the message of loving and protecting nature is the movie "Akvarium" ("Aquarium") filmed in 1983 [2, p. 659]. The movie, the creative director and artist of which was Firangiz Gurbanova, was based on the story of the same name by Chingiz Huseynov. Live actors also participate in the movie, which was filmed using the cell animation method.

The little pioneer boy keeps an aquarium at home. He loves nature, loves and cares for animals. But his parents are more busy with daily life problems. Summer has come, school holidays have started. The mother goes to a sanatorium, the father goes on an expedition, the child is sent to a pioneer camp and the house is given to repairmen. The fish are left alone at home and begin to die one by one because of neglect. But the boy's favorite fish endures to the end. He is waiting for the boy's way. One day the father returns home and finds only one fish alive in the aquarium. The father feels sorry. He puts the fish in a jar and takes it to the pet shop.

Returning home from the pioneer camp, the boy sees that there is no fish in the aquarium. Even the masters used the aquarium for repair work. The boy comes running to the pet shop. He sees his fish there. The fish also knows the boy. The authors call on children in a poetic and sad language to treat nature

with love and care, and warn that carelessness and inattentive treatment for nature will lead to very painful consequences.

The choice of color of the movie also arouses interest in the audience. The movie was shown at the All-Union Film Festival in Kiev in 1984, and was awarded the diplomas of the jury and the Russian State Cinematography Committee at the II All-Russian competition of documentary and scientific mass films “On the protection of nature and efficient use of its resources” in Murmansk.

Director Vagif Behbudov’s movie “Qara leyələk” (“Black Stork”) filmed in 1986 by “Azərbaycanelefilm” talks about the love of a little boy for birds [2, p. 666]. It is said in the plot of the movie, which was made with the puppet method, that one day a little shepherd saves a stork whose wing has broken and fallen on the ground. The movie conveys the message that “it is the duty of people to protect nature disinterestedly”. In return, mother nature will respond to our kindness and will not leave it unrequited.

The movie “Nar ağacının nağılı” (“The Tale of the Pomegranate Tree”) directed by Vahid Talibov tells about a small, mischievous boy who damages trees, domestic birds and pets [2, p. 677]. He hurts birds, animals, flowers or trees. He picks the fruits of the pomegranate tree and throws them to the cat. In the end, the pomegranate tree gets fed up with the boy’s mischief. He lifts the boy with his branches and throws him into a split pomegranate. As soon as the boy falls into the pomegranate, the pomegranate closes. The boy, reduced to the size of a pomegranate seed, falls into the labyrinth inside the pomegranate. The boy sees that the animals in his yard are also here. The animals inside the pomegranate begin to treat the boy in the same way that the boy treated those animals in the real world. The cock wants to peck him. The boy runs away from a cock and meets a worm. He goes out from the pomegranate by clinging to the worm’s tail.

He is feeding the cock with the worm he brought from the pomegranate outside. The naughty boy, who the pomegranate tree taught a lesson, begins to treat animals with care. He gives water to the sheep and the cat. He lifts the broken pomegranate branch from the ground and fixes it.

The phantasmagoric events in the movie, which is rich in grotesque images and surreal details, convince the audience initially that the boy is dreaming. But reality and unreality are mixed with the fact that the boy clings to the worm’s tail in the pomegranate and brings the worm that brings him to the

real world. The movie has a deep message like “if you harm nature, it will punish you”.

Director Arif Maharramov’s movie “İt sərgisi” (“Dog Exhibition”) filmed in 2010 contrasts stray street dogs with domestic dogs living a luxurious and expensive life, and their lives are shown in a comparative way [2, p. 691]. The viewer comes to the conclusion in the end that no matter how hard the life of street dogs is, they are happier than domestic dogs in the bosom of free nature. The movie has no dialogue. The script is built in such a way that there is no need for dialogues.

Conclusion. We stick to this idea in the end that art, literature, cinema and theater face serious tasks. One of them is a call to protect the world, to protect nature, which is our home. Literary critic Elnara Akimova writes rightly in her article “Cop-29, literature and... the song of those who drink the Sun”: “After all, art is the holy sanctuary to which human turns to expand the boundaries of his thinking about the world, time, God and nature. Human is not immune from evils and misdeeds, he is a pandora’s box of sufferings, and literature has always guided him to overcome sufferings. ... If the human of the age will not seek refuge in Literature for salvation from all kinds of spiritual degradation and psychological anomalies that surround him daily, if he will not be able to find his calmness there, then where does the purpose of artistic art begin and end?” [4].

It’s a fair question. This question can be applied to all fields of art, to all artists. At the same time, to artists who create art for children! One of the most important tasks facing Azerbaijani animators today and in the future should be to instill in our children a sense of love for nature, to strengthen their empathy and to prevent them from harming living things and the environment.

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Sevinc Əzimova (Azərbaycan)

AZƏRBAYCAN ANİMASİYA FİLMLƏRİNDƏ EKOLOJİ ÇAĞIRIŞ

Məqalədə Azərbaycan animasiya kinosunda ekoloji problemlərin qaldırılması, kiçik tamaşaçılarda təbiətə diqqət və sevginin artırılması, onlarda ekoloji tərbiyənin formalaşdırılması, ətraf mühitə marağın yaradılması kimi mövzulara toxunulur. Müəllif müxtəlif filmlərdən nümunələr gətirməklə animasiya kinosunun uşaqların ekoloji tərbiyəsində xüsusi rolu olduğunu vurğulayır və animatorlarımızı gələcəkdə də bu mövzulara biganə qalmaqmağa çağırır.

Açar sözlər: Cop-29, ekologiya, ekotənqid, animasiya, film.

Севиндж Азимова (Азербайджан)

ЭКОЛОГИЧЕСКИЙ ПРИЗЫВ В АЗЕРБАЙДЖАНСКИХ АНИМАЦИОННЫХ ФИЛЬМАХ

В статье рассматриваются такие темы, как освещение экологических проблем в Азербайджанском анимационном кино, повышение внимания и любви к природе у маленьких зрителей, формирование у них экологического воспитания, а также пробуждение интереса к окружающей среде. Автор, приводя примеры из различных фильмов, подчёркивает особую роль анимационного кино в экологическом воспитании детей и призывает наших аниматоров не оставаться равнодушными к этим темам в будущем.

Ключевые слова: Cop-29, экология, экокритика, анимация, фильм.