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PATRIOTISM AND HUMANISM IN THE DRAMA “FARHAD AND SHIRIN”

Abstract. The article analyzes the director's thinking and the features of acting in the structure of the drama “Farhad and Shirin”, the first performance of S. Vurgun, which took place at the State Academic Drama Theater shortly after the beginning of the Great Patriotic War. The patriotic pathos of the work was interpreted in the spirit of the Great Patriotic War, which was in line with the requirements of the time. The play “Farhad and Shirin” was written by S. Vurgun not in connection with the war, but in connection with the anniversary of Nizami. The author, who previously dedicated a play to the memory of another poet, Vagif, now wanted to present Nizami's legacy in a modern way. The plot of the play was about the war. The high human ideals of his protagonists were the deep patriotic feelings that manifested themselves in the leitmotif of this play. In the days when the whole country was defending the homeland, it made it very relevant and required. “Farhad and Shirin” became one of the best achievements of A. Isgandarov's directorial method. In many cases, this was possible due to the brilliant performance of the cast.

Key words: Adil Isgandarov, Samed Vurgun, the art of directing, the drama “Farhad and Shirin”, Great Patriotic War.

Introduction. On June 22, 1941, Nazi Germany treacherously invaded the USSR without declaring war. The Nazis planned with the help of a large force to destroy the Soviet state in three or four months and make “Lightning fast war” at the same time. With the outbreak of the war, the peaceful life of the country was completely changed and established in order to meet the demands and needs of the military era. All departments and institutions, including cultural institutions – theatres, clubs, houses of culture – began

to build their activities in an appropriate manner during the war. In those exciting days, S. Vurgun wrote his famous poems:

Let the motherland know, let the homeland hear,
I am an armed soldier since today.

Many Azerbaijani cultural figures – writers, actors, artists, composers - went to the War, many of them did not come back.

The interpretation of the main material. At that time, A. Isgandarov tried to rebuild the theater's repertoire in accordance with the requirements of the war. "The theater presented to the audience Konstantin Simonov's play "Our City boy" about the war translated by Avaz Sadig under the name "Vatan oglu" (September 27, 1941). The play was directed by Saftar Turabov, design artists Nusrat Fatullayev and Asgar Abbasov, and costume designer Susanna Samorodova. The heroic spirit and the idea of patriotism were brought to the fore in the play, and the actors tried to embody the essence of the main idea in their performances" [6, p. 19].

If we look at the repertoire of the Azerbaijan State Drama Theater during the war, we can see that the performances are divided into three groups in terms of theme and content. The first of these are plays written by newly involved writers and playwrights on the subject of war. Such performances include Mammadhuseyn Tahmasib's "Lion's Bed" (directed by A. Sharifov), Rasul Rza's "Vafa" (directed by A. Isgandarov), Zeynal Khalil's "Revenge" (directed by S. Turabov; all three performances 1942) and some others. These works were written directly on the theme of war, if it is possible to say so, by order of war and embodied the courage of brave Azerbaijani warriors (sometimes girls) on the front. Of course, the inclusion of these newly written works in the repertoire was due to the requirements of the time and reflected the policy of the state in this area. Many young poets and writers (for example, Rasul Reza) entered the theater on the theme of war.

The second group was again on the subject of war and represented the stage embodiment of translated plays by Soviet writers, mostly Russian playwrights. Such performances include K. Simonov's "Our City Boy" as we mentioned above (S. Turabov, 1941), V. Rock's "Engineer Sergeyev" (S. Turabov, 1942) and others.

As for the third group, it consisted of stage embodiment of plays written before the war as part of the 800th anniversary of the great Azerbaijani poet Nizami Ganjavi. As is known, the 800th anniversary of Nizami coincided

with 1941. However, with the beginning of the war, the anniversary events were postponed, and the poet's anniversary was celebrated with great solemnity in 1946–47. Preparations for the anniversary have begun a few years ago in the second half of the 1930s. At that time, the young sculptor F. Abdurahmanov had prepared preliminary sketches of the poet's statue. In 1940, the portrait of Nizami, worked by the talented artist G. Khalikov, was approved by a specially created art commission. Other artists also created paintings on the theme of Nizami, drawing illustrations on Nizami's works published in publishing houses. There was a lot of work in the field of literature. Writers and poets wrote novels, stories and plays dedicated to Nizami and his time. MS Ordubadi's novel "Sword and Pen" dedicated to Nizami was evaluated as a capacious work on this topic. S. Vurgun, who has already written two plays for the stage ("Vagif" and "Khanlar"), also decided to address the topic of Nizami. His play "Farhad and Shirin" was staged in 1941. M. Huseyn's drama "Nizami" was also dedicated to this theme. In 1941-42, the repertoire of the Azerbaijan State Drama Theater consisted almost entirely of performances belonging to these three groups.

Interestingly, the national-patriotic theme of the war on the stage mainly covered the first period of the war – 1941–42. If we look at the archive materials, we can see that in 1943 and in subsequent years, the military-patriotic theme gradually lost its relevance. Though, at that time the war was still going on. In 1941-42, the warriors and the society, which gained experience in the face of the strong blows of the Nazis and survived the most difficult stages of the war, seemed to have a sense of resilience, endurance and immunity. People were used to war, they were not afraid anymore. The panic of the first days had subsided, and the military theme had lost its sharpness. There was a turning point in the war, and now people were not interested in the fate of the country, but in when the war would end in victory.

Of course, the newly created works of young Azerbaijani writers and poets (at that time S.Vurgun, S.Rustam, R.Rza, A.Mammadkhanli, M.Ibrahimov and others were not yet 40 years old) were of greater importance in the development of the national theatrical art than the translated works. These works enriched the national literature and theatrical repertoire, as well as the director's interpretation and acting [4, p. 47].

The play “Farhad and Shirin” written by S.Vurgun on the theme of Nizami’s creativity in 1941 was embodied on the stage. Written in a tragic style, this play echoed the times and reflected the ideas of national patriotism, freedom and humanism [2, p. 214]. S.Vurgun wanted to tune Nizami’s creativity to modern times, to elevate “Farhad and Shirin” to “Leyli and Majnun”’s greatness. For this reason, he refused to raise the image of the ruler of Iran to the level of the protagonist, gave preference to a simple son of the people – mountaineer Farhad, and together with Shirin raised him to the level of the protagonist of his work.

The director-in-chief, who always paid close attention to S.Vurgun’s work, again undertook directing, as in the previous two works. He did not want to “share” with anyone a talented, poet holding an order like S. Vurgun. It is interesting that the plot of “Farhad and Shirin” was written in a poem form 1484 by the Uzbek poet A. Navai. In 1910, Mirza Jalal Yusifzade and Alexander Oganezashvili created an opera of the same name.

Of course, there are serious differences between opera style and drama style of performance. Traditionally, A. Isgandarov invited the shining star of the theater - A. Alakbarov to the leading role. Prior to that, he twice starred as a main role in S. Vurgun’s plays. Besides him, R. Afganli also prepared for the role of Farhad. However, 42-year-old R. Afghanli was clearly involved to the role as a “reserve” option. A. Isgandarov, fearing the harsh character of A. Alakbarov, prepared R. Afganli for the role of Farhad in order not to suddenly spoil the performance. It was also formally in line with the principles of role-playing and the preparation of the play.

Of course, there are parallels between Farhad and Majnun. Also, for the first time, thanks to S. Vurgun, these parallels were able to show themselves in a convex and a prominent way, from a poetic point of view. Because in the opera of the same name, created in 1910, such a parallel did not exist at all. It is true that this opera was written under the influence of U.Hajibeyli’s opera “Leyli and Majnun”, but it was far from the embodiment of high humanist ideas. There is no doubt that it was S. Vurgun who raised Farhad to the level of Majnun for the first time. At the same time, the poet expressed the feelings of patriotism that were especially relevant at that time in 1941. “If Nizami Firdovsi changed his chivalry and heroism in” Shahnameh “with the theme of love, and dedicated his poem” Khosrov and Shirin “to pure love, sublime love,

Samad Vurgun turned the issue of love and affection to the theme of patriotism” [1, p. 344].

It is clear that Majnun’s opera interpretation and Farhad’s dramatic interpretation were performed by actors in different styles. This is due not only to the individual stylistic features of the actor, but also to the professional differences of the stage work in different genres. Even the difference in genre in this case has a greater impact than the individual style of the actor. Since vocal performance is superior in the opera genre, gestures are mainly based on it. In drama, however, it is used in a completely different way. Of course, A.Alakbarov took all this into account in his own performance. He understood the humanistic content of his role combined with the patriotic line, but did not try to coordinate it with Majnun’s performance on the opera stage (Khanlar Hagverdiyev, Alovzat Sadigov, Shirzad Huseynov, etc.). First of all, Farhad was not Majnun anyway, and secondly, even the role of Farhad in the opera “Farhad and Shirin” did not coincide with Farhad in the drama. Probably, it is necessary to add the personal thoughts and, to be more precise, the ambitions of the director and the actor. Also, S. Vurgun, who took part in the rehearsals, undoubtedly wanted to see Farhad in a different way, more like Vagif. In any case, “Farhad and Shirin” was assessed as a new artistic achievement in the structure of A. Isgandarov. S.Vurgun’s ideas of national-patriotism and humanism gained a completely new meaning in the direction of A.Isgandarov and in the leading role of A.Alakbarov and entered the history of national theater as an artistic success. Although these words may seem shallow, they have been confirmed by other authors: “Adil Isgandarov entered another bright stage of his directorial activity with the play” Farhad and Shirin” [6, p. 20].

Of course, other participants also played an important role in the success of the play. First of all, the role of Shirin should be noted. A. Isgandarov all again entrusted this role to Marziya Davudova. We use the phrase “again” because a year ago, the director gave the role of Gultekin, a young woman in Jabbarli’s play “Aydin”, to M. Davudova. Of course, there could be no doubt about Davudova’s talent, but the age factor must be taken into account in the choice of actors to revive the image. M.Davudova performed Gultekin at the age of 39 and Shirin at the age of 40. However, Farhad – A.Alakbarov was only 31 years old at that time. A. Isgandarov tries to eliminate this discrepancy on the stage by two means -

strong acting and makeup, and for the sake of justice, it should be said that he often achieved this. Of course, Shirin is not a young girl, she is a certain age, she is also a ruler. However, it is difficult to understand why he fell in love at the age of 40 and sacrificed himself for love. However, criticism of the play was much. In any case, critics who watched those performances live (for example, Mehdi Hussein) praised the play, calling it another success of Isgandarov's theatrical aesthetics. During the most difficult period of the war – November 16, 1941, M. Hussein gave a review in the "Communist" newspaper and praised the play [3, p. 4]. Fatma Qadri, the second performer of the Shirin role, was more suitable for the role and had a more effective impact on stage. A. Isgandarov gave the role of Shapur to the actor he considered successful - S. Ruhulla. S. Ruhulla was 24 years older than Alakbarov. Because of that, we bring this to your attention that Shapur and Farhad are peers in the play written by S. Vurgun, once study together. The artist even recalls that he, Shapur and Farhad studied art together and their favorite teacher, who taught them the secrets of art: "He gave me the pen and the knife for him." However, on the stage, this idea did not seem very convincing in the relationship between two actors of different generations. Probably, A. Isgandarov still hoped to resolve the discrepancy through strong acting and makeup. Of course, it was difficult to give up on an actor like S. Ruhulla. Moreover, there was a factor of S. Vurgun, S. Ruhulla had previously played Gajar, who did not lag behind in the lead role in "Vagif", and this performance was welcomed. "Vagif" did not lose its popularity both then and later [5, p. 20]. Even today, when Gajar is mentioned, Azerbaijan imagines him in the image of Sidgi, and this seems to happen spontaneously, involuntarily (years later, F. Poladov successfully introduced Gajar in a different context). Thus, S. Ruhulla justified himself in the role of Shapur and contributed to the success of the play.

The role of Khosrov in the work is also interesting. This can be figuratively likened to the image of Ibn Salam in Leyli and Majnun. Khosrow is a great ruler, but he seems powerless to win Shirin's heart. This is his moral weakness from Farhad. Although Khosrov is a shah, he is not a memorable image – images such as Farhad, Shirin, Shapur, Maryam, Shiruya give a brighter, more figurative impression. At the same time, this image is the image of a ruler, but also an image that enters into a dialogue with Farhad and Shirin, gives orders and makes decisions. A. Isgandarov

wanted to give this image in such a way that he could be “seen” and “not seen” on the stage. By this “simple” means, his dominion could be put in the background. But it required a successful performer. A.Isgandarov found those performers in the person of A.Garaybeyli and A.Sultanov. Both of them, especially A.Garaybeyli, skillfully embodied Khosrov’s character, his insincere attitude towards Farhad and his “melting” on the stage. The dialogue between Farhad and Khosrov, one of the dramatic moments of the play, was revived at a high artistic level on the line A.Alakbarov-A. Garaybeyli. In a sense, this can be compared to Vagif’s dialogue with Gajar. Undoubtedly, the dramatic line acquires its highest artistic embodiment thanks to the successful performance of the actor.

The play “Farhad and Shirin” was written by S. Vurgun not in connection with the war, but in connection with the anniversary of Nizami. The author, who previously dedicated a play to the memory of another poet, Vagif, now wanted to present Nizami’s legacy in a modern way. The start of the war and the postponement of the anniversary events did not prevent the staging of “Farhad and Shirin” in 1941, as well as during the most difficult period (during the German invasion of Moscow). The patriotic pathos of the work was interpreted in the spirit of the Great Patriotic War, which was in line with the requirements of the time.

It should also be noted that S. Vurgun wanted to tune Nizami’s work to modern times, to elevate “Farhad and Shirin” to “Leyli and Majnun”’s greatness. For this reason, he refused to raise the image of the ruler of Iran to the level of the protagonist, gave preference to a simple son of the people - mountaineer Farhad, and together with Shirin raised him to the level of the protagonist of his work.

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Conclusion. It is clear that Majnun’s opera interpretation and Farhad’s dramatic interpretation were performed by actors in different styles. This is due not only to the individual stylistic features of the actor, but also to the professional differences of the stage work in different genres. Even the difference in genre in this case has a greater impact than the individual style of the actor. Since vocal performance is superior in the opera genre, gestures are mainly based on it. In drama, however, it is used in a completely different way. Of course, A. Alakbarov took all this into account in his own performance. He understood the humanistic content of his role combined with the patriotic line, but did not try to coordinate it with Majnun’s performance on the opera stage (Khanlar Hagverdiyev, Alovzat Sadigov, Shirzad Huseynov, etc.). First of all, Farhad was not Majnun anyway, and secondly, even the role of Farhad in the opera “Farhad and Shirin” did not coincide with Farhad in the drama. Probably, it is necessary to add the personal thoughts and, to be more precise, the ambitions of the director and the actor. Also, S. Vurgun, who took part in the rehearsals, undoubtedly wanted to see Farhad in a different way, more like Vagif. In any case, “Farhad and Shirin” was assessed as a new artistic achievement in the structure of A. Isgandarov. S. Vurgun’s ideas of national-

patriotism and humanism gained a completely new meaning in the direction of A.Isgandarov and in the leading role of A.Alakbarov and entered the history of national theater as an artistic success. Although these words may seem shallow, they have been confirmed by other authors: “Adil Isgandarov entered another bright stage of his directorial activity with the play “Farhad and Shirin” [6, p. 20].

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Elnurə Əsədova (Azərbaycan)

“FƏRHAD VƏ ŞİRİN” DRAM TAMAŞASINDA VƏTƏNPƏRVƏRLİK VƏ HUMANİZM

Məqalədə S.Vurğunun ilk tamaşası Dövlət Akademik Dram teatrında Böyük Vətən müharibəsinin başlanmasından bir qədər sonra baş tutan “Fərhad və Şirin” dramının quruluşunda rejissor düşüncəsi və aktyor oyununun xüsusiyyətləri təhlil edilirdi. Əsərdəki vətənpərvərlik pafosu Böyük Vətən müharibəsi ruhunda təfsir edilmişdi ki, bu da həmin dövrün tələblərinə uyğun idi. “Fərhad və Şirin” pyesi S.Vurğun tərəfindən müharibə ilə əlaqədar deyil, Nizami yubileyi ilə əlaqədar olaraq qələmə alınmışdı. Bundan əvvəl başqa bir şairin – Vəqifin xatirəsinə dram əsəri ithaf edən müəllif indi də Nizami irsinə müraciət edərək onu müasirliyə uyğun tərzdə təqdim etmək istəyirdi. Dram əsərinin süjetinin müharibə ilə əlaqədar olmuşdur. Onun baş qəhrəmanlarının yüksək insani idealları, bu səhnə əsərinin leytmotivində özünü aydın büruzə verən dərin vətənpərvərlik hissləri idi. Bütün ölkənin vətənin müdafiəsinə qalxdığı günlərdə onu çox aktual və tələb olunan etmişdi. “Fərhad və Şirin” Ə.İsgəndərovun rejissor metodunun ən yaxşı nailiyyətlərindən birinə çevrildi. Bu da bir çox hallarda aktyor kollektivinin parlaq ifası sayəsində mümkün olmuşdu.

Açar sözlər: Ədil İsgəndərov, Səməd Vurğun, rejissor sənəti, “Fərhad və Şirin” dramı, Böyük Vətən müharibəsi.

Эльнура Асадова (Азербайджан)

ПАТРИОТИЗМ И ГУМАНИЗМ В ДРАМЕ

«ФАРХАД И ШИРИН»

В статье анализируется режиссерское мышление и особенности актерского мастерства в структуре драмы «Фархад и Ширин» – первого спектакля С. Вургун, который состоялся в Государственном академическом драматическом театре вскоре после начала Великой Отечественной войны. Патриотический пафос произведения был интерпретирован в духе Великой Отечественной войны, что соответствовало требованиям того времени. Пьеса «Фархад и Ширин» была написана С. Вургуном не в связи с войной, а в связи с юбилеем Низами. Автор, ранее посвятивший иную пьесу памяти другого поэта-Вагифа, теперь хотел представить наследие Низами в соответствии с современностью. Сюжет спектакля был связан с войной. Высокими человеческими идеалами его главных героев стали глубокие чувства, присущие патриоту, которые проявились в лейтмотиве пьесы. В те времена, когда вся страна встала на защиту Родины, это делало её очень актуальной и востребованной. «Фархад и Ширин» стала одним из лучших достижений режиссерского метода А. Искендерова. Во многих случаях это стало возможным благодаря блестящей игре коллектива актеров.

Ключевые слова: Адиль Искендеров, Самед Вургун, режиссерское искусство, драма «Фархад и Ширин», Великая Отечественная война.