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NIZAMI GANJAVI'S HERITAGE AND AZERBAIJANI THEATR

Abstract. In this article are discussed the embodiment of Nizami Ganjavi's heritage in Azerbaijani theatrical art. Considering the history of theatre in Azerbaijan the author tried to create a chronicle of the stage life of works dedicated to the personality of the great poet, as well as based on the motives of his poems. The historical facts cited in this article also are show that N.Ganjavi's creativity played an unexampled role in the development of our national culture as whole, as well as influenced the development of theatrical art in Azerbaijan. The researcher also drew attention to the performances based on Nizami's creativity outside the country.

Key words: Nizami Ganjavi, Azerbaijan, poems, theatre, play.

Introduction. Nizami Ganjavi is not only one of the greatest figures of Azerbaijan, but also a genius poet who introduced our people to the world, as well as the bearer of the codes of our national identity. Nizami Ganjavi is a person who is impossible to imagine our national culture without his name and artistic heritage. There is no other Azerbaijani thinker who has influenced not only the culture of Azerbaijan and the East, but also the world cultural thought as a whole. The poet's works have been playing an exceptional role in the national consciousness of our people for eight hundred years and have a direct influence on the formation of national consciousness. There is no science or art in the humanitarian sphere that Nizami Ganjavi's legacy doesn't contribute to.

The interpretation of the main material. One of the influential areas in the development of Nizami Ganjavi's creativity in Azerbaijani art is theatrical art. We see that the works of the great poet have been addressed on the Azerbaijani stage since the beginning of the 20th century. The first

work based on Nizami Ganjavi's poems in our national theatre is considered Mirza Jalal Yusifzadeh's opera "Farhad and Shirin". According to the newspaper "Zakavkaskoe obozreniye" dated October 23, 1910, "... Mirza Jalal Yusifzadeh, together with tar player Mirza Zeynal, wrote an opera called "Farhad and Shirin".... The authors appealed for the play to the "Nijat" society to put on the stage" [3, s. 200-201]. It is clear from the periodical press that the first performance of this opera took place on March 6, 1911 in the building of Nikitin's circus. Well-known artists such as Mirza Mukhtar and Jabbar Garyagdioglu performed the roles in the play. The opera, which was not very successful, later reworked and re-staged in 1914-1917.

In Jalal Mammadov's monograph "RzaTahmasib" we find such an interesting information that "February 20, 1917, Tbilisi "TahmasibGulubeyov presented his 5-act opera "Farhad and Shirin" to the artists RuhullaSidgi"[2, p. 46]. Unfortunately, there is no information about the future of this work.

In connection with the 800th anniversary of Nizami Ganjavi, celebrated at the state level in 1930-40, the appeal to the work of Nizami Ganjavi reached its peak and during this period, many works were created in theater and drama. It should be noted that Abdulla Shaig was one of the dedicated writers to Nizami Ganjavi. The famous children's writer wrote the play "Magic Ring" based on Nizami's poems in 1937, the verse drama "Nushaba" in 1946, and "Fitna" in 1947.

Mirmehdi Seyidzadeh was one of the first writers to benefit from Nizami Ganjavi's work. In 1940, he wrote dramatic work called "Love" based on the motives of the great poet's poem "Khosrov and Shirin". However, as noted by the prominent philologist G.H.Begdeli, for some reason this 5-act play by M.Seyidzadeh was not staged and the same time was left out of the attention of philologists and Nizami researchers (as well as the theatre critics) [3, p. 211-212].

Samad Vurgun wrote a play "Farhad and Shirin" in 1940, and for the first time it was staged in 1941 at the Azerbaijan State Academic Theater. The play, which premiered on November 6, was directed by Adil Isgandarov, scenic designer Nusrat Fatullayev, costume designer Kazim Kazimzade, composer Afrasiyab Badalbeyli. The play performed by prominent artists as A.Garaybeyli, A.Sultanov (Khosrov), A.Alakbarov, R.Afganli (Farhad), M.Davudova, F.Gadri (Shirin), A.Sultanova, M.Novruzova (Fitna), A.Gurbanov (Azer baba), S.Ruhulla (Shapur), H.Gurbanova (Maryam) did not live the stage of the Azerbaijan State Academic National Drama Theater until 1949.

“Farhad and Shirin” returned to the stage of the theatre in a new structure after five three years. Although the cast of the play has not changed, but the cast of actors has been almost completely renewed. The first performance of the new structure took place on October 6, 1952. This play was included in the repertoire of the Decade of Azerbaijani Literature and Art held in Moscow in 1959 and was performed on the stage of the Vakhtangov Theater on May 23, 24 and 27 of the same year.

“On June 17, 1962, Samad Vurgun’s play “Farhad and Shirin” (*on the stage of the Academic Dram Theatre – V.Q.*) was performed for the 450th time. Main roles were played by Hasanaga Salayev (Farhad), Hokuma Gurbanova (Shirin), Ismail Osmanli (Azer baba), Mammadrza Sheykhzamanov (Khosrov), Mahluga Sadigov (Maryam), Agadadash Gurbanov (Shapur) Firangiz Sharifova (Mahmanebanu)” [1, p. 51-52].

Generally, S.Vurgun’s drama “Farhad and Shirin”, which was staged in most theaters of the country, had a successful stage life not only in the Azerbaijani language, but also Russian and other languages. At The Azerbaijan State Russian Drama Theatre in 1947-48 during the theatrical season the play was staged under the direction of Boris Velikanov, was later included in the repertoire twice, in the director’s interpretations of Eldar Aliyev (1974) and Alexander Sharovsky (2006) [4 p. 364, 373, 386]. “Farhad and Shirin” was also staged in 1946 at the Stanislavskiy Theatre in Moscow, a year later in Leningrad (now St. Petersburg) and in 1948 in Bulgaria.

It is interesting to note that according to the fact revealed by the researcher of Nizami Ganjavi’s creativity, the deceased Farman Rzayev, Tajik writers AbusalimDokhoti and MirzoTursunzade applied to Nizami’s poem “Khosrov and Shirin” and in 1936 they wrote the drama “Khosrov and Shirin”, before Azerbaijani writers [3, p. 216]. But unfortunately, we don’t know the stage life of this work.

Another appeal to Nizami’s legacy in Azerbaijani drama was made by the writer Mehdi Huseyn. Unlike his colleagues, the protagonist of the play, which the writer-dramatist called “Nizami”, is the genius poet himself. This play, the first performance of which was staged on August 16, 1942 at the Azerbaijan State Academic Dram Theatre, was shown to the audience under the direction of Adil Isgandarov. The scenic designer of the play was Nusrat Fatullayev, the costume designer Kazim Kazimzade, the composer Said Rustamov, the dancer Leyla Badirbeyli (Javanshirova) and the character of Nizami was played by Rza Afganli.

One of the interesting works inspired by Nizami Ganjavi's creativity is Abdulla Shaiq's verse drama "Nushaba". This play, was first staged at the Azerbaijan State Academic Theatre and premiered on July 25, 1946. The play, was directed by Alasgar Sharifov, the stage was designed by Nusrat Fatullayev and Asgar Abbasov, costume sketches were written by Kamil Khanlarov and music was written Said Rustamov.

The last work written by Abdulla Shaiq based on the motives of Nizami Ganjavi's poems was the play "Fitna". The play based on the relationship between the hero of the great poet's poem "Seven beauties" Bahram Shah and his slave Fitna was staged at the Azerbaijan State Theatre of Young Spectators. The play premiered on September 23, 1947, and director of the play was Karim Hasanov, scenic designer Sadig Sharifzade and composer Ashraf Abbasov. The main roles were played by Aghadadash Gurbanov (Bahram), Susanna Majidova, Firangiz Sharifova (Fitna), Suleyman Alasgarov (Vazir), Makhfurakhanum (Govhar).

The Academic National Dram Theatre also appealed to "Fitna". The play premiered on May 9, 1979. The director of the play was Mammadkamal Kazimov, the stage was designed by Solmaz Hagverdiyeva and composed by Ogtay Kazimov.

One of the most interesting examples of Nizami Ganjavi's legacy is the play of the same name based on M.S. Ordubadi's novel "Sword and pen" staged by Tofiq Kazimov at The Academic National Dram Theatre. The play which premiered on March 19, 1976, was directed by Fuad Gafarov and composed by Ogtay Kazimov. The roles were played by Fuad Poladov (Ilyas), Kamal Khudaverdiyev (Fakhraddin), Shukufa Yusupova (Rena), Burjali Asgarov (Atabay Mahammad), Ramiz Malikov (Qızıl Arslan), Majnun Hajibeyov (Togrul), Samandar Rzayev (Amir Inanj), Amina Babayeva (Gatiba), Hamlet Khanizade (Husameddin) and other famous actors.

"Although the historical specificity and biography were violated in the play, the peculiarities of the 12th century were duly highlighted with interesting findings. The performance of rich historical materials in the adventure genre, ... which gave a broad impression of that distant period, which full of sharp conflicts was very modern and relevant" [3, p.243].

The next appearance of Nizami's character on the stage took place with the performance of Nariman Hasanov's play "Atabeklar". The first performance of this play was staged at The Academic Dram Theatre on December 24, 1983. The director of the play was Marahim Farzalibeyov, scenic designer

Fuad Gafarov, composer Arif Malikov. Kamal Khudaverdiyev (Qızıl Arslan), Hamlet Khanizade (Nizami), Safura Ibrahimova, Vafa Fatullayeva (Maleyka), Ramiz Malikov (Togrul) and others played the roles in the play.

One of the play based on the poems of the great poet is the performance “Good and Evil” of Azerbaijan State Theater of Young Spectators. The play, staged and directed by Nijat Kazimov based on the famous story of the same name from the poem “Seven beauties” and designed by Mustafa Mustafayev and was first shown to the audience on October 5, 2002, was met with interest.

In 2017, The Academic State National Drama Theatre re-applied to the novel “Sword and Pen”. This time the play staged under the name “Gatiba Inanc” by Chingiz Alasgarli. The first performance was staged on December 14, 2017 by Marahim Farzalibeyov [6]. Unlike the first staging of this novel, the main focus here is on the relationship between Gatiba Inanc who loved the poet unrequitedly and Nizami Ganjavi [5].

Love for Nizami’s creativity is also reflected in the repertoire of the Azerbaijan State Academic Russian Drama Theater. The play of the same name based on Nizami Ganjavi’s “Seven beauties” was presented to the audience on December 7, 2012 by Lithuanian director Jonas Vaitkus. This play was the first performance of the poem “Seven beauties” on the stage of the drama theatre. A performance which include music from Gara Garayev’s ballet “Seven beauties” was designed by Arturas Simonis, costume designed by Sandra Straukayte, music arranged by Algirdas Martinaitis and dances arranged by Tahir Eynullayev [8].

In November 2015, the play “Seven beauties” premiered in Vilnius, the capital of the Republic of Lithuania. This time, Jonas Vaitkus staged the play at the Lithuanian Academic Russian Drama Theatre, but in a completely different interpretation and invited choreographer Tahir Eynullayev from Baku to direct the plastic scenes [7]. This performance has once again proved that the ideas of Nizami are universal.

Probably play the biggest role in the protection and promotion of Nizami Ganjavi’s heritage was “Zarrabi” Nizami Poetry Theatre. This theatre was established in 1979 as a branch of the Ganja State Drama Theatre and acted in “Zarrabi” mosque complex. The theatre, which obtained state status in 1990, was merged with the Ganja State Drama Theatre in 2008 and continues activity under it.

Nizami Poetry Theatre first came to the audience with the play “The Story of Slavic Beauty” (1979) based on the motives of the poem “Seven beauties”.

Later “Ganjavi’s youth years” (1980), “Good and Evil” (1980), “Legend of love” (1981), “Flower and Poison” (1982), “Beauty of Kharezm” (1982) were prepared using the works of N.Ganjavi. “Bahram Shah and Fitna” (1983), “Leyli and Majnun” (1984), “The story of Mahan” (1987), “Shepherd and Bahram” (1987), “The Epic of labor” (1992), “Golden Chains” (1991), “World of Nizami” (1992) and dozens of other performances adorned the theatre’s repertoire [3].

Conclusion. Nizami Ganjavi’s legacy as a source of pride of the Azerbaijani people is always contemporary and topical. The genius poet’s creativity, which has stood the test of centuries, still honorably represents our national culture in the world. It should be noted that the poet’s poems have a strong impact on the development of not only poetry, but also artistic and philosophical thought, artistic culture, all areas of art and continue to do so today. We have clearly seen this in the history of the Azerbaijani theatre that we are considering. However, we spoke about the performances of Nizami’s works in the repertoire of only four theatres of our country. Although, in our country, where there are about thirty state theatres, there is no troupe that does not exist to benefit from the legacy of Nizami Ganjavi. This is the subject of special and extensive research.

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NİZAMİ GƏNCƏVİ İRSİ VƏ AZƏRBAYCAN TEATRI

Məqalədə Nizami Gəncəvi irsinin Azərbaycan teatr sənətində təcəssümündən bəhs edilir. Müəllif Azərbaycan teatr tarixini nəzərdən keçirərək, həm dahi şairin şəxsiyyətinə həsr olunmuş, həm də poemalarının motivləri əsasında yazılmış əsərlərin səhnə taleyinin xronikasını yaratmağa çalışmışdır.

Gətirilən tarixi faktlar da göstərir ki, N.Gəncəvi yaradıcılığı bütövlükdə milli mədəniyyətimizin yüksəlişində misilsiz rol oynadığı kimi, Azərbaycan teatr sənətinin inkişafına da öz təsirini göstərmişdir. Tədqiqatçı həmçinin, Nizami yaradıcılığı əsasında ölkə hüdudlarından kənarda hazırlanmış tamaşaları da diqqətə çəkmişdir.

Açar sözlər: Nizami Gəncəvi, Azərbaycan, poemalar, teatr, tamaşa.

Видади Гафаров (Азербайджан)
НАСЛЕДИЕ НИЗАМИ ГЯНДЖЕВИ И
АЗЕРБАЙДЖАНСКИЙ ТЕАТР

В статье рассматривается сценическое воплощение наследия Низами Гянджеви в азербайджанском театральном искусстве. Рассматривая театральную историю Азербайджана, автор пытается воссоздать хронику сценических судеб произведений, как посвященных личности великого поэта, так и созданных по мотивам его поэм. Приведенные исторические факты показывают, наряду с этим, что творчество Н. Гянджеви сыграло неоценимую роль в подъеме нашей национальной культуры в целом, оно также повлияло на развитие театрального искусства в Азербайджане. Автор также обращает внимание на спектакли, созданные на основе творчества Низами за рубежом.

Ключевые слова: Низами Гянджеви, Азербайджан, поэмы, театр, спектакль.