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EMBODIMENT FEATURES OF NIZAMI GANJAVI'S WORKS IN AZERBAIJANI CINEMA

Abstract. The article deals with the embodiment history of the great Azerbaijani poet Nizami Ganjavi's character and works in the national cinema. The author gives a scientific interpretation of the documentary, narrative and animated films dedicated to the world-famous poet's life and works in chronological order. The article provides a broad view of the embodiment history of Nizami's character in cinema by covering examples of cinematography produced not only in Azerbaijan but also abroad from the 1940s to recent years.

Key words: Nizami Ganjavi, Azerbaijan, cinema, film, animation.

Introduction. The life, deeds, literary and scientific heritage of the geniuses who created and lived our history are the best examples and model school for everyone. One of the most valuable and reliable sources that allows us to say a new word, to express a broad and sound opinion in this area is Nizami Ganjavi's works, who stood at the peak of human values. Nizami's immortal literary heritage is not only humanism, love for people, high morals, aesthetic pleasure, source of education and knowledge, colorful words that never lose their value and ethical influence, deep philosophical thought, treasure of wisdom, but also our living history.

The propaganda and study of Nizami Ganjavi's literary heritage of human nature, which is an example of national-moral, artistic-aesthetic, patriotism and whose name is symbolized in history as a wise man, a source of wisdom, a prophet of the world of poetry are of special importance today. Nizami lives as "our spiritual contemporary" and today he becomes younger, more modern, more resonant as history grows older.

The interpretation of the main material. That is why the President of the Republic of Azerbaijan Ilham Aliyev signed an order to celebrate of

Nizami Ganjavi's 870th anniversary. According to the order, large-scale work is planned to ensure the high level of the jubilee of the genius of the Orient poetry, the Azerbaijani poet Nizami Ganjavi.

Literature scholar Azada Rustamova writes: "Nizami's poetry instills a divine love, respect for hard work, irreconcilable hatred and enmity towards the unjust, feelings of justice, kindness, loyalty in humanity and inspires generations to fight for high ideals and heroism. This is the immortality and secret of Nizami's art" [4].

It is no coincidence that Nizami's heritage has inspired many generations of literary and artistic figures and they have created a number of famous works on the poet's life and work. Our masters working in all fields of art have repeatedly appealed to Nizami's works. Artists created paintings and scientists created literary and critical works inspiring by his works. Our filmmakers left out of this work. They approached Nizami's heritage from an interesting point of view and from a different point.

Despite the difficulties, extensive preparations were made for the 800th anniversary of Nizami Ganjavi's birth in 1941. Although the sudden attack of fascist Germany on the Soviet Union did not allow the anniversary to be celebrated at the appropriate level, the poet's anniversary was celebrated in besieged Leningrad.

The great poet's jubilee was celebrated as a national poetry holiday in our republic. Despite the difficulties of the war, our documentary filmmakers decided to dedicate a film to the great master of words. The jubilee festivities were reflected in the film essay "Nizami" made by Arkady Naroditsky in 1941 on scenario written by Alibala Alakbarov and Abdulrahman Minsk.

The film was mainly about the anniversary evening dedicated to the poet's life and work, the literary evenings held in those days, the work of literary and artistic figures on Nizami's works and other events.

The documentary "People's Poet" was made at the Baku Film Studio in 1947. The scenario author and director of the film is Shua Sheykhov, videographers are Mirza Mustafayev and Seyfulla Badalov. The events dedicated to the anniversary of Nizami Ganjavi were filmed in the historical-biographical film essay.

Film director Mikayil Mikayilov made the documentary "Nizami" based on the scenario by writer Ahmadagha Gurbanov in 1958. The music for the film was written by Zakir Baghirov. The film presents Nizami's heritage as an invaluable artistic achievement of the spiritual life of our people, the brightest

example of Azerbaijani literature and culture. Because human stands in the base and aim of the genius Nizami's works. Human's life, spiritual world, social situation, joys and sorrows, hatred to oppression and injustice were widely reflected in the poet's works, and he was able to raise the leading ideas of his time even higher within the opportunity of historical conditions.

Director-videographer Seyfulla Badalov made a color documentary called "Nizami's Land" on writer-journalist Nureddin Babayev's scenario at the "Azerbaijanfilm" film studio in 1968. These documentaries made a great contribution to getting acquainted with Nizami's life and works and to promote Nizami's heritage among the peoples of the Near East and Middle East.

Director Elkhan Gasimov made an educational film "Nizami Ganjavi" based on the scenario of journalist Teymur Ahmadov by order of the Azerbaijan Ministry of Education in 1976.

The 840th anniversary of Nizami Ganjavi's birth was solemnly celebrated in 1981 not only in our republic, but all over the Soviet Union and became a beautiful holiday of poetry and internationalism.

Director Tofiq Mutallimov made a documentary "Holiday of Poetry" based on a scenario by Gulu Khalilov a year later, in 1982. The videographers of the film were Tofiq Sultanov, Kochari Mammadov, Yefim Abramov and Faig Gasimov.

The footage of the meetings in front of the temple of art of ancient Ganja – Nizami's mausoleum on the Shikh plain and in general, the film itself proved once again that N. Ganjavi, who made invaluable contributions to the treasury of world literature and culture, was the inextinguishable sun of word art. His work is one of the brightest pages in the history of ancient Azerbaijani literature and culture as an invaluable artistic achievement of the spiritual life of our people.

Besides documentary filmmakers, Azerbaijani animators that inspired by the wise verses of Nizami's poetry began to make educational cartoons based on the great poet's works, which can be watched with interest even by adults.

There is no denying that cartoons have an exceptional role in the spiritual education of children and in the correct direction of their psychological condition and mental development. Taking into account this requirement of the education system of that time, director Aghanaghi Akhundov inspired by the motives of N. Ganjavi's fairy tale and made a cartoon "Fitna" in 1970 in the form of a color application based on a screenplay written by Adham Gulubeyov. Artist Elbay Rzaguliyev achieved great success by working in the style of medieval Azerbaijani miniature art.

The character of the cartoon is a beautiful girl Fitna. She earns the respect of the shah by demonstrating the superiority of her mind to the shah and his courtiers, and she can prove her right in the end.

The cartoon emphasizes genius Nizami's idea that "human can cope with very difficult, even inadmissible things due to his desire, hard work and will" and instills in children that self-confidence is one of the main qualities of an intelligent person.

Directors Nazim Mammadov and Bahman Aliyev made an animated film "Shah and servant" based on a screenplay by Adham Gulubeyov in 1976, which tells the events happened between a loyal servant and a cruel shah.

One day, the cruel king became angry with his young servant and threw him in front of the hungry dogs... Even if the dogs attack the servant, they know him and do not touch him. Because once, the servant look after the dogs and fed them. So, dogs do not touch the boy because they do not forget the kindness he did to them. But the king decides to kill the young servant, despite his loyal service. But in the end, the good in the boy's face wins him over in the fight against evil.

Director Nazim Mammadov appealed to Nizami's heritage again in 1980 and made the animated film "Good and Evil" based on a screenplay written by Adham Gulubeyov based on the motives of the fairy tale in the poet's poem "Seven Beauties". The artist of the film was Rafiz Ismayilov. The cartoon is about the human and eternal struggle between Good and Evil and ultimately the victory of Good, the power of goodness, kindness and justice.

The idea strained from the power of Nizami Ganjavi's pen stands at the heart of the plot line and the main idea of the film for adults, which speaks of the good deeds of Good in the arid desert and the bad deeds of Evil in response.

Our filmmakers were able to realize their dream of making a feature film about Nizami Ganjavi's life finally in 1980.

The film "Nizami" based on the screenplay written by People's Artist, director Eldar Guliyev together with People's Writer Isa Huseynov at the "Azerbaijanfilm" film studio became the first and last narrative film dedicated to the thinker-poet. It should be noted that Eldar Guliyev, who directed this difficult and responsible film, was able to create a movie novel in the historical-biographical genre.

Aydin Dadashov wrote about the film: "The authors recreated a certain period of the poet's life in the film, but they placed the main artistic and

philosophical motives of Nizami's works during this period. Chronology is not used as base here. Because Nizami is more interesting as a master. The film is especially about his works.

Despite all this, the film "Nizami" finds an artistic solution within the boundaries of the theme. Not the details of the historical reality in the film, but the showing the motifs of "Khamsa" created by the poet on the screen, the conversations of the characters with the author, the narration of the text of the poems emphasizes the aesthetics of the program and combines poetics and naturalism" [1, p. 371].

There are those who think that it was an uncommon attempt to cast People's Artist of the USSR, prominent singer Muslim Magomayev in the role of Nizami. Eldar Guliyev, who is a rather pragmatic, acknowledged this fact. Muslim Magomayev, who had a brilliant individual creativity, read Nizami's period and immortal works repeatedly, passing it through the prism of his talent and creativity and was able to create a individual character of the poet.

Composer and singer M.Magomayev said about this in an interview: "I was of the opinion that a singer should sing. That's why I rejected several offers to cast not only in music films, but also in films of other genres. But the director E.Guliyev's offer was so unusual, so attractive that it made me think" [3].

The character of Nizami in the film is reflected in the atmosphere of the political and social life of the Azerbaijani people, against the background of the complex world of human relations. This film is a reflection of poet's role in history, his duty to the people he represents.

Eldar Guliyev said in an interview with the "Edebiyyat ve injesenet" newspaper that "Our goal in creating a camera work by giving less space to the mass scenes in the film is to focus on Nizami's inner world. That is why the poet is surrounded by his heroes - Leyli, Majnun, Nushaba, Iskander and others in the film" [3].

It is obvious that it is impossible to reflect all the features of Nizami's genius in one film. But, Eldar Guliyev's efforts are estimable in this direction with the whole creative group. The creative team of the film was able to create an original, thoughtful film by highlighting the features that reflect the unique, human ideas as patriotism, devotion to the birth place, family, roots, love for his people, love and respect for women, tendency to peace, justice, not forgetting the good, responding with good to the evil, being able to appreciate hard work in Nizami Ganjavi's works.

The love poet Nizami is with the girls weaving carpets in the hut at the end of the film. When he leaves, he forgets his purse with his manuscripts. The girls call him and give the manuscripts to the poet. So long as we exist, Nizami's poetry will be with us! The film ends with these notes of belief.

Famous masters worked on the film "Nizami" – videographer Arif Narimanbeyov, artist Mais Aghabeyov, composer Gara Garayev. Hamida Omarova (Pari, Afag), Hasanagha Turabov (Muzaffari), Aladdin Abbasov (Khagani Shirvani), Hajimurad Yegizarov (Gizil Arslan) and other actors were cast in the roles.

The two-series narrative film "Nizami", which was co-produced by Azerbaijanfilm and Mosfilm studios, was a success at the 16th All-Union Film Festival in Leningrad (St. Petersburg) in 1983 and director Eldar Guliyev was awarded for the screen embodiment of Nizami's humanistic pathos. The film was awarded diplomas of the Writers' Union of Uzbekistan and the Council of Ministers at the International Film Festival of Asia, Africa and Latin America in Tashkent in 1984.

Nizami Ganjavi's works have been appealed by world cinematographers from time to time. Let me note the fact that "Khosrov and Shirin" has been screened five times by Indian cinematographers (1926, 1931, 1945, 1956 and 1975 years). The theme of the Iranian film "Sweet" directed by Abbas Kiarostami in 2008 was also taken from the great poet's work "Khosrov and Shirin".

Valuable works written by Nizami Ganjavi have always sounded modern, and still sound modern today. Because the master of words Nizami created all his works based on the rich creative treasure of the people and its cultural riches. Therefore, his works have always been in the spotlight. It is no coincidence that Indonesian filmmakers appealed to Ganjavi's works last year.

"Leyla and Majnun", which was screened on the world-famous Netflix platform, is the latest narrative film based on Nizami Ganjavi's work of the same name and is a joint Azerbaijani-Indonesian project. The film, which was made by "Starvision", was shot mainly in Baku, Icheri Sheher (Old City) and Shamakhi. There are serious interpretations in the plot of the film. The main idea is that two young people are in love with each other. Leyla is an Indonesian writer and is studying at a university in Jakarta. A match-maker comes to her in her homeland, and she makes two terms in front of the man's house: to continue the teaching profession and come to Azerbaijan. Leyla visits Azerbaijan and meets a boy named Samir in Baku and falls in love

with him. The main problem is that Leyla's family is already engaged her to someone else in Indonesia.

The film "Layla and Majnun" talks about the culture and literature of the two countries. The director and screenwriter of the film is Monti Tiva. The role of Leyla is played by Acha Septrias, Samir (Majnun) is played by Reza Rahadian and Leyla's fiancée Ibn (Ibn-Salam) is played by Baim Wong.

The result. Despite the work done, Azerbaijani cinematographers appealed less to the great poet's life and work. In this regard, our filmmakers are obliged to the great Nizami. Our masters must continue to appeal to the thinker, poet and philosopher of all times Nizami Ganjavi's works and create valuable works of art inspired by his life and works.

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Zülfüyyə İsmaylova (Azərbaycan)

NİZAMİ GƏNCƏVİ YARADICILIĞININ AZƏRBAYCAN KİNOSUNDA TƏCƏSSÜM XÜSUSİYYƏTLƏRİ

Məqalədə dahi Azərbaycan şairi Nizami Gəncəvi obrazının və onun yaradıcılığının milli kino sənətində təcəssüm tarixi izlənilir. Müəllif dünya şöhrətli şairin həyat və yaradıcılığına həsr edilmiş həm sənədli, həm bədii, həm də animasiya filmlərini xronoloji qaydada tədqiqata cəlb edərək, onların elmi şərhini verir. Məqalə 1940-cı illərdən başlayaraq son illərədək olan dövr ərzində təkcə Azərbaycanda deyil, onun sərhədlərindən kənarda da istehsal olunmuş kino sənəti nümunələrini əhatə etməklə, kinoda Nizami obrazının təcəssüm tarixinin geniş mənzərəsini yaradır.

Açar sözlər: Nizami Gəncəvi, Azərbaycan, kino, film, animasiya.

Зульфия Исмаилова (Азербайджан)

ОСОБЕННОСТИ ВОПЛОЩЕНИЯ ТВОРЧЕСТВА НИЗАМИ ГЯНДЖЕВИ В АЗЕРБАЙДЖАНСКОМ КИНО

В статье прослеживается история воплощения образа великого азербайджанского поэта Низами Гянджеви и его творчества в национальном киноискусстве. Автор привлекает к изучению в хронологическом порядке как документальные, художественные, а также мультипликационные фильмы, посвященные жизни и творчеству всемирно известного поэта, дает их научную интерпретацию. Охватывая образцы киноискусства, произведенные не только в Азербайджане, но и за его пределами в период с 1940-х годов до последних лет, статья создает широкую картину истории воплощения образа Низами в кино.

Ключевые слова: Низами Гянджеви, Азербайджан, кино, фильм, анимация.