

TURKISH PLAYWRIGHTS' WORKS ON THE AZERBAIJANI STAGE

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ABSTRACT

My article began with the words that Azerbaijani theaters appealed to Ottoman drama in the early 20th century. The theater troupe of the Nijat Enlightenment Society staged Shamsaddin Sami's play "Blacksmith Gave" ["Gaveyi Harmonious"] on January 2, 1907. After that, the company of Muslim drama actors performed Sh. Sami's "Gave" ["Gaveyi Harmonious"] on April 8, 1907, Namig Kamal's "Unfortunate Child" ["Poor Boy"] on February 2, 1908, "Nijat" enlightenment society's theater company staged Huseyn Badreddin and Mohammad Rufat's "Amir Abul Ula" on May 12, 1908, Mohammad Ehsan's "Jovdet Bey" on November 13, 1909 and "Safa" society dramatized Abulhaq Hamid's "Tariq Ibn Ziyad" on February 6, 1913.

Key words: Turkish playwrights, Azerbaijan, Namig Kamal, Nazim Hikmet, Sadig Shendil, stage, theater, stage director, composer, artist, actor

INTRODUCTION

Azerbaijani theaters appealed more to Namig Kamal's drama [21.12.1840 - 02.12.1988] in the early 20th century. "Homeland" [02.1911], "Homeland or Silstira" [12.1907], "Akif bey" [05.1917], "Poor Boy" [02.02.1908], "Akbar Pasha Hindu" ["Black evil"] [05.1911] plays were repeatedly staged in the capital's theaters, even during tours and were met with great sympathy [1, 42].

Namig Kamal's play "Poor Child", which was translated as "Unfortunate Child" by Sakina Akhundzadeh, was repeatedly staged in Baku and its surroundings. His first play was performed by a company of Muslim drama actors on February 2, 1908. The play with the participation of Hussein Arablinski was presented to theatergoers during a tour to Georgia and was met with great applause. The "Zagafgazy" newspaper reported that "local Muslim drama art lovers in Tbilisi would present a three-act drama "Poor Child" with the participation of Hussein Arablinski on Friday, March 14. Participants: Khalil bey - Veli, Tahira khanim - Pakhil, Shafiga khanim - Shatnova, Atabey - H. Arablinski, servant - Bayramov, Tabib - Sadikhbeyov" [3].

Huseyn Arablinski, who played the role of Atabey in the spectacle "Poor Child" directed by Abulfat Vali, revealed the psychological state of the character, the feelings of the 18-year-old young man's love and his high feelings for Shafiga skillfully. Even in the first scene, Atabey-H. Arablinski, who felt that his 14-year-old cousin beautiful Shafiga loved him, cared for him and thought about him every moment, did not know what to do with this joy and said: "A great coolness filled my heart for joy. Colorful lights appear in front of my eyes. You think of the poor father so much, don't you?" [3, 59]. Shafiga asks naively and irascibly, "How do you love? Which mood does love awaken in you? Tell me, let me see" [3, 69] - Love puts me in different situations, time is not like time. One day, when it came to me, all my sufferings began to burn. As if, I wore dress from flames. If you leave me, my soul will leave my body. My whole being trembles. In the last scene, Atabay - H. Arablinski gets to know that Shafiga is engaged to someone else and she is suffering from tuberculosis due to thoughts and feelings, he drinks poison without thinking... Azrael takes her thin body in his paws and squashes it. Do you think of me again? Can the father see you lying under the black earth and survive?" [3, 95] ... and he dies.

His death reaffirms the power of love. "Ulduz" newspaper wrote: "H. Arablinski, who showed great skill in playing the role of Nadir Shah, was gentle in "Unfortunate Child" ["Poor Child" - M. Aghayeva]... As if people did not feel like sitting in a theater, they felt like they were in a tragic event" [4].

The eldest son of the Turkic world, a playwright, artist, screenwriter, public figure who spent half of his life in prison, Nazim Hikmet's [15.02.1902-03.05.1963] works began to be staged in Azerbaijani theaters during the 1950s. His plays "In Turkey" [1953], "Strange Man" [1956], "Fame or the Forgotten Man" [1957], "The Forgotten Man" [1960], "The Legend of Love" [1977], "Skull" [2002] were included in the repertoire of Azerbaijan State Academic National Drama Theater, "Skull" [1957], "Sword of Demokul" [1984] in the repertoire of Ganja State Drama Theater, "Sword of Democlis" [1959] in the repertoire of Russian Drama Theater named after Samad Vurgun, "The First Day of the Holiday" [1967, 1987], "Sword of Democlis" [1975] in the repertoire of Sumgayit State Drama Theater named after Huseyn Arablinski, "First Day of the

Holiday” [1980], “Strange Man” [1989] in the repertoire of Nakhchivan State Musical Drama Theater, “Sword of Democlis” [2002] in the repertoire of Baku Municipal Theater, “Strange man” [2018] in the repertoire of the Yerevan State Azerbaijan Drama Theater, “Strange Man” [2016] in the private repertoire of “Inextinguishable Stars”. At the same time, Nazim Hikmet’s and Vera Tulyikova’s “Blind King” [1972] was embodied on the stages of the Ganja State Drama Theater and [1968, 1972] the Nakhchivan State Musical Drama Theater.

The Azerbaijan State Academic National Drama Theater applied to Nazim Hikmet’s dramaturgy in 1953 for the first time. The play “In Turkey”, which was translated by Akbar Babayev, presented to theater lovers on March 20, 1953 in staging of the theater director Adil Isgandarov. Nusrat Fatullayev and Badura Afganli made artistic arrangement and Jahangir Jahangirov arranged the music setting of the spectacle using selected music.

Speaking about the life materials, A.Isgandarov encouraged the audience to experience the exciting moments of the current events. PhD in Art History Ilham Gazizadeh wrote about the positive peculiarities of the stage director’s work, as well as minor shortcomings: “The dynamic slowness in the first scenes was noticeable, it disappeared gradually and the tension was rising in the following episodes” [4].

The main roles were played by A.Alakbarov [Author], H.Gurbanova [Khadija], A.Garaybeyli [Ismail], M.Davudova [Fatma Nurkhan], I.Osmanli [Ashraf], R.Afganli [Husein] in the play.

The Nakhchivan State Drama Theater staged N. Hikmet’s play “The First Day of the Holiday” On October 18, 1980. The playwright contributed greatly to the work of the stage director, the setting of the measures and the work of the artist in this play, which we haven’t found in his other works.

Mahammad Gasimov, the artist of the play translated by Islam Ibrahimov, used the stage circle thoroughly to show the rooms of the two-storeyed mansion separately. Alakbar Gasimov wrote about the play “The First Day of the Holiday” in his book “Plays of Translated Works in Nakhchivan Theater [1883-2013]”: “The theatrical community contributed greatly the artist’s work by reminding him of the gold coins piled on the steps leading to the vestibule from bottom to top” [6, 117].

Vali Babayev and Vagif Asadov staged the play “The First Day of the Holiday”, which the author reworked on in 1953. The stage directors were able to create a meaningful performance with a very interesting ensemble of actors based on the author’s opinion. Composer Ramiz Mirishli’s original music served also to reveal the idea of the work.

Zarosh Hamzayeva described the role of Farkhunda with very impressive colors. Z.Hamzayeva not only revealed Farkhunda’s feeling of motherhood and attitude to her children accurately, but also she based her scene of madness exactly. She was deeply saddened by the helplessness of his son Rustam, who was hunchback and had an ugly face, and tried to make his husband’s property reach Rustam.

Sona Mirzayeva, Ramiz Jalilov, Vagif Asadov, Akbar Gardashbeyov, Zemfira Aliyeva, Rovshan Huseynov and Elkhan Sheykhov, who played other roles, created beautiful characters.

Turkish playwright and screenwriter Sadig Shendil began writing in 1953. He [Sadig Shendil – M.Aghayeva] was the screenwriter of about 200 films in Turkish cinema, as well as Kamal Sunal’s films.

Shendil’s play “Bloody Nigar” was staged by Azerbaijan State Academic National Drama Theater [24.09.1988] and Azerbaijan State Yugh Theater [09.10.2011].

The staff of the Azerbaijan State Academic Drama Theater named after M.Azizbeyov [now - Azerbaijan State Academic National Drama Theater –M.Aghayeva] applied to S.Shendil’s play “Bloody Nigar” on September 24, 1988. Both translation and staging of the play were given by young stage director Vagif Hasanov [Ibrahimoglu – M.Aghayeva].

It is well known that the stage director is free to determine the genre of the play. V. Hasanov [Ibrahimoglu – M.Aghayeva] staged the work both in a dramatic and tragic way, and at the same time gave a carnival solution to the play.

Critic Maryam Alizadeh wrote about the staging of director V. Hasanov in her article “Water of Life” published in the periodical press: “Vagif Hasanov gave a carnival solution of the known plot in the play “Bloody Nigar”, which was fermented from the rich and edifying culture of folk laughter. The unity of tradition and innovation, on which this solution is based, is also enriched with new shades of content” [6].

The play “Bloody Nigar”, which was applauded by the audience, had a strong impact. The stage director’s interpretation explored the problems of immorality and purity that lead people to injustice, meanness and evil. Some elements of shadow theater were given a wide place in the staging of the play. According to the critics, “as if the play is woven from a chain of “stage struggles” of different levels, there is an intense dramatic “battle” between the types and characters for personal and public interests, the position to be held in society. The dances, movements and dimensional arrangement of the actors along the scene enhance the aesthetic beauty, but the measures are distinguished by their dynamic and rhythmic harmony” [7].

Istinyeli-Rustam Aliyev and Mahir Mirzayev, Agah-Alibala Nuraliyev and Elkhan Agahuseynoglu, Nadida-Zohra Shirinova, Lala Bagirova and Firangiz Mutallibova, Bedida-Basti Jafarova, Sevil Khalilova, Sister-Amina Babayeva, Narchin-Ilham Ahmadov and Ilham Asgarov, Ajam-Asgar Mamedoglu and Firuz Khudaverdiyev, Laz-Telman Adigozalov and Mirza Aghayev created interesting scene characters.

Based on articles and notices published in the periodical press, it can be said that the staging of Sadig Shendil’s play “Bloody Nigar” was one of the most successful works of 1988 and was a positive result of the theater’s ideological and aesthetic research.

After 23 years of play of S.Shendil’s “Bloody Nigar”, which was staged by V.Ibrahimoglu, Azerbaijan State Academic National Drama Theater, the work [“Bloody Nigar” – M.Aghayeva] was staged again in the interpretation of stage director Namig Aghayev. The play was translated from Turkish again by V.Ibrahimoglu. The play, which was premiered at the Azerbaijan State Yugh Theater on October 9, 2011, was greeted with enthusiasm by theatergoers of the republic.

However, Professor Ilham Rahimli wrote in the newspaper “Medeniyyet” about his dissatisfaction with the interpretation of N.Aghayev’s stage: “Namig Aghayev is a stage director who likes to open a window to a serious human problem [macro environment] from the psychological world of individuals [micro environment]. But let’s not forget that when we separate this desire from the poetic features of the genre, which defines the principle of such approach to the literary text, the essence and purpose seem as dusk. The fact that putting the value of the public-social meaning of comedy in the background and the obsession with the style of the mockery cast a shadow over some of the stage director’s delicate findings in the play “Bloody Nigar”” [8].

But, we agree partially with these views of our honorable Professor I. Rahimli. Because N.Aghayev put forward the work not as a social problem, but as a moral problem. The stage director wanted to show us the faces of a prostitute and a moralist, of purity and dirtiness, of honor and shame, of evil and good. He left the choice to us in the end. Considering another interpretation of the stage director, it is necessary to talk about the swing on the stage. Young critic Aliya wrote about this: “There will be a moment in the play... At some point, Nigar’s swing will be empty on stage. Empty stage and swing, which ropes disappearing above. It is touching. It makes thinking. Doesn’t this life swing us like a swing? For some it is fun, for some it is a feeling of emptiness, for some it is nausea, for some it is an endless joy, isn’t it? Whose swing is evident? This empty swing scene takes as long as a sip of tea, but it conveys so much fear, loneliness and strength to human...” [10].

The musical arrangement of the play was given by Hamid Kazimzadeh. Bregovic’s music, Sezen Aksu’s heartfelt solitude songs, the sincere infamy of prostitutes and their unique hospitality made people feel good.

People’s actors F.Mutallimova [Nigar], R.Dadashov [Agah], honored actors E.Jabrayilov [Narchin], S.Aliyeva [Sister], T.Huseynov [Laz], A.Nur [Istinyeli], A.Mammadoglu, F.Khudaverdiyev [Ajam] actors R.Nasirova [Bedida], I.Hasanova [Nadida] revived the characters of with great enthusiasm.

We come to the conclusion from all this that Turkish playwrights were the favorite authors of Azerbaijani theaters and our stage has always welcomed them as “the member of his house”.

It should be noted that we could not cover all the works of Turkish playwrights performed on the stage of Azerbaijani theaters in one article. We will provide detailed information about the stage embodiment of the playwrights’ other works in our future articles.

We can conclude that Turkish drama, which was staged in both Baku theaters and regional theaters, was welcomed by theatergoers with its positive and negative peculiarities. In general, staging of the playwrights’ works in our theaters has had a positive effect on the growth of the creative staff, as well as the worldview of the audience.

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