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INFLUENCE OF ILYAS EFENDIYEV'S DRAMATURGY ON THE AZERBAIJANI THEATRICAL ART

Few writers possess the highest qualities, such as making the reader think with his works, controlling his feelings, drawing him into the world of beauty, inspiring him to fight for justice, and helping everyone to find the truth. Ilyas Efendiyev is one of such lucky artists, who has won the love of the people with his current works, which complement each other with a deep sense of meaning, the power to dominate public opinion, and reflect all spheres of life in twentieth-century Azerbaijani society. Ilyas Efendiyev, distinguished for his invaluable contribution to the development of national prose, drama, theatrical art, literary-critical-public opinion, was one of the most prominent writers of Azerbaijani literature both in the Soviet Union and during independence. Ilyas Efendiyev's work has a special place among the works read and discussed by the Azerbaijani youth in the 60s and 70s of the 20th century. Among the most widely read works of that period are the novels "Three Friends Behind the Mountains" and "Three Throws". The youth of the time not only read these novels, but also tried to imitate the heroes of the novels. In this sense, we can say how useful Ilyas Efendiyev's work is for the spiritual development of our youth. Today, there are several classical playwrights in world drama who are also considered to be the founders of the school of performing arts. Among them are the drama and school created by Shakespeare, Moliere, Ostrovsky, Chekhov, Brecht. Of course, this is not to say that this drama and school originated only in other countries. Of course, the names of a number of writers who created such drama and school in Azerbaijani literature can be especially noted. Among them are Mirza Fatali Akhundov, Jalil Mammadguluzade, Huseyn Javid, Jafar Jabbarli, Samad Vurgun, Ilyas Efendiyev and others. The generation of directors and actors who have benefited from the dramaturgy and plays of our writers mentioned above has almost been formed. This article is divided into four parts. Abstract, Introduction, Main part and conclusion. Because the work is based on scientific research and studies, people working in the field of science, as well as university students and scientists can benefit. One of the important topics we need to analyze in this article is Ilyas Efendiyev's poetics, philosophy, stylistic features, characters in his plays, etc.

Key words: *Ilyas Agandiyev, Dramaturgy, Novel, Image, work.*

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ВПЛИВ ДРАМАТУРГІЇ ІЛЬЯСА ЕФЕНДІЄВА НА АЗЕРБАЙДЖАНСЬКЕ ТЕАТРАЛЬНЕ МИСТЕЦТВО

Мало хто з письменників володіє найвищими якостями, як-от: змушує читача замислитися над творами, керує його почуттями, втягує його у світ прекрасного, надихає на боротьбу за справедливість, допомагає кожному знайти істину. Ільяс Ефендієв – один із таких щасливчиків, який завоював любов народу своїми нинішніми творами, що доповнюють один одного глибоким відчуттям сенсу, силою панування над суспільною думкою, відображають усі сфери життя ХХ століття азербайджанського суспільства. Ільяс Ефендієв, який відзначився неоціненним внеском у розвиток національної прози, драматургії, театрального мистецтва, літературно-критично-громадської думки, був одним із найвидатніших письменників азербайджанської літератури як у Радянському Союзі, так і за часів незалежності. Серед творів, які читала й обговорювала азербайджанська молодь у 60–70-х роках ХХ століття, особливе місце посідає творчість Ільяс Ефендієва. Серед найбільш читаних творів того періоду – романи «Три друга за горами» та «Три кидки». Тодішня молодь не тільки читала ці романи, а й намагалася наслідувати його героїв. У цьому сенсі можна сказати, наскільки корисною є творчість Ільяс Ефендієва для духовного розвитку нашої молоді. Сьогодні у світовій драматургії є кілька класичних драматургів, які також уважаються засновниками школи сценічного мистецтва. Серед них – драматургія і школа, створені Шекспіром, Мольєром, Островським, Чеховим, Брехтом. Звісно, це не означає, що ця драма і школа виникли

лише в інших країнах. Звичайно, можна особливо відзначити імена низки письменників, які створили таку драму і школу в азербайджанській літературі. Серед них – Мірза Фаталі Ахундов, Джаліл Мамедгулузаде, Гусейн Джаваїд, Джафар Джаббарлі, Самад Вургун, Ільяс Ефендієв та інші. Покоління режисерів і акторів, які виграли від драматургії та п'єс наших письменників, про які йшлося вище, майже сформувалося.

Стаття розділена на чотири частини: анотацію, вступ, основну частину та висновок. Оскільки робота базується на наукових дослідженнях, користь можуть отримати люди, які працюють у галузі науки, а також студенти й науковці. Однією з важливих тем, які ми повинні розглянути в статті, є поетика, філософія, стилістичні особливості Ільяса Ефендієва, персонажі його п'єс тощо.

Ключові слова: Ільяс Ефендієв, драматургія, роман, образ, твір.

Introduction: Born in Fuzuli in 1914, Ilyas Efendiyev began to show serious interest in science and literature at an early age. That is why in 1938 he graduated from the faculty of geography of the Azerbaijan Pedagogical Institute (now the Azerbaijan State Pedagogical University) and began writing as a prose writer. In 1939, his first book, Letters from the Village, was published. Of course, it was not an easy task to publish a book at such a young age and attract the reader's interest and attention with this book. For this, it was necessary to have a great talent in the true sense of the word. Young Ilyas, who had a keen interest in literature from an early age, also proved to be a talented writer with this book. This first book by Efendiyev includes the stories "The old boy", "Aunt Gizbes", "Mirza Iman" and the story "Letters from the village". The book "Letters from the village" was well received by the most famous literary critics and experts of the time, and thus Ilyas Efendiyev was able to prove himself as a talented writer. If you read the story "Letters from the village" carefully, you will find many dramatic elements, both subtitled and explicit. The most interesting thing is that this story is still relevant today. Of course, if this story is staged by a director with real drama skills, an interesting play can be obtained. (Efendiyev, 1939: 122).

In general, until 1944, there were so many dramatic elements in all the prose works written by Ilyas Efendiyev that his talent in the field of drama gradually began to emerge. His deep knowledge of dramaturgy led him to dramaturgy five years after his first book. After 1944, a qualitatively new stage in Efendiyev's work began. In 1944, Ilyas Efendiyev and Mehdi Huseyn co-wrote the play "Intizar". A year later, in early 1945, the play was staged with great success and enthusiasm at the Azerbaijan State Drama Theater named after Mashadi Azizbayov, now called the National Academic Drama Theater. Seeing that his first play was staged with such success and enthusiasm, Ilyas began to experiment independently in the field of playwriting and to write plays freely. (Efendiyev, 2002: 472).

Thus, Efendiyev freely wrote his first work, "On the Light Roads". The performance of the play "On the Light Roads" was also met with great interest

by experts and spectators. The play was so perfect that it was even staged in Moscow in 1948 on the occasion of the 75th anniversary of the Azerbaijan Professional Theater. The quality and performance of the work is of great interest to the audience and professionals. Despite the fact that the plays were so interesting, well staged, and professional acting, they were still written by the prose writer Ilyas Efendiyev, not the playwright. Because, despite the fluency in the sentences, the length of the dialogues and prose in the events are felt more. Of course, this is often the case with most writers who make the transition from prose to drama. Most importantly, being in the "theater kitchen" to know the field of drama is one of the main conditions for a writer. Another important point to note here is that the world's most famous playwrights, especially Sophocles, Shakespeare, Moliere, Brecht and others, are directors and actors. Abdurrahim bey Hagverdiyev and Jafar Jabbarli, the most famous playwrights of Azerbaijan, also directed.

Having learned the history of drama and the main elements of drama, especially its technique, in a short time, the establishment of strong friendly relations with well-known directors Adil Isgandarov, Mehdi Mammadov and Tofiq Kazimov aroused the direct interest of these directors in Efendiyev's dramaturgy. Therefore, these directors began to deal more seriously with the work of Ilyas Efendiyev. As a result, all this soon bore fruit. After the development of these relations, Ilyas Efendiyev wrote the play "Spring Waters" and presented it to the theater, and the play was soon staged by Adil Isgandarov with great success and interest. The main roles in the play are played by Ismayil Dagestanli – Ugur, Alasgar Alakbarov – Alkhan, Hokuma Gurbanova – Shafag, Agasadig Garaybeyli – Najaf. After the play "Spring Questions", well-known theater critics and experts Mammad Arif, Jafar Jafarov, Mehdi Mammadov and others called Ilyas Efendiyev one of the most worthy followers of Jafar Jabbarli's dramaturgy. Although this play was considered one of the works that served the "conflict theory and dramaturgy" of the time, love occupied one of the most important places in this work. In this work, the attitude to production and patriotism in the context of love is shown, it is

well developed by the author and director with socio-psychological paints, and is met with interest by the audience. (Efendiyev, 1984, V. 2: 359) Inspired by the success of the play “Spring Waters”, Ilyas Efendiyev wrote the play “Atayev family”. The play “Atayev family” was staged by Tofiq Kazimov, who brought many innovations to the Azerbaijani stage, our national actor and director. This play written by the writer was a great event in the Azerbaijani performing arts in the 50s of the XX century. Well-known artists Jafar Jafarov and Mehdi Mammadov wrote interesting opinions about the performance “Atayev family”. Although the events in the play take place mainly within a family and are related to the members of that family, the play itself is not considered a domestic drama in general. Of course, the family is considered the primary member of society. The main point emphasized here is that the Atayevs, unlike other families, cannot be isolated from society. This family, like all other families, is closely connected to society by visible and invisible wires.

The author managed to create the play as one of the best examples of social drama by subtly revealing the events that took place within a family, the moral nature of the relationship between relatives, as well as masterfully working out the events from the point of view of dramaturgy. For him, too, the play has always been able to maintain its relevance. At that time, well-known director Tofiq Kazimov selected the right actors for the play “Atayev family”, and thanks to the director, these actors coped with the roles better. After the staging of the play “Atayev family” with great success, as well as the sincere friendship between the director and the playwright, it can be said that Ilyas Efendiyev devoted a very important part of his work to the development of drama. (Efendiyev, 1959: 404).

After the successes, Ilyas Efendiyev wrote the plays “I can not forget”, “Destroyed diaries”, “You are always with me”, “My guilt”, each of which is an important event in the history of Azerbaijani theater. With these works, Efendiyev laid the foundation of the genre of lyrical-psychological plays in the history of Azerbaijani drama. This event was considered a new genre founded by the playwright in the territory of the former Soviet Union. Director Tofiq Kazimov, known for these plays and other stage works of the writer, laid the foundation of a new acting style called “realist stage play” in the history of Azerbaijani theater. The founder and performer of that acting style was the beloved and valuable actor Hasanaga Turabov. Thus, these plays contributed to the formation of Azerbaijani theatrical art, created serious conditions for Ali Zeynalov, Malik Dadashov, Hasanaga Turabov, Shafiga Mammadova, Amaliya

Panahova, Samandar Rzayev, Safura Ibrahimova, Kamal Khudaverdiyev, Rafiq Azimov, Fuad Poladov, Ramiz Malikov, Yashar Nuriyev and dozens of other actors (Efendiyev, 1973: 396).

The diversity and effectiveness of Ilyas Efendiyev's work in the post-World War II period can be explained by the fact that the writer and playwright used a variety of themes and genres in his work. If we pay attention to Efendiyev's work, we can see that he wrote essays about stories and labor heroes, created their portraits, wrote different and valuable plays in the field of novels and drama. For this reason, Ilyas Efendiyev was considered one of the most prominent and productive writers not only in Azerbaijan, but also in the former Soviet Union. Of course, Efendiyev's stories and essays written at that time, such as “Jeyran ovu”, “In the reserves”, “Lilac tree”, “Willow chanel”, “Mountains are not without back”, “Three throws”, “Bridges”, “Don't look back old man”, as well as interesting and valuable plays from each other, provide sufficient grounds to confirm these views. (Efendiyev, 1964, V. 1). At the same time, the writer, with his plays written at that time, made him one of the leading and influential playwrights of the Soviet drama of that period due to his innovation and professionalism. Efendiyev's plays were staged with great success in the theaters of a number of republics of the former Soviet Union and even in the theaters of almost all socialist countries. The play “You are always with me” written by the writer of those times was met with more success and interest outside Azerbaijan, was often performed on the stages of theaters of different republics and occupied one of the main places in the repertoire of those theaters. Because the play was accepted not only in Azerbaijan, but also in the former Soviet Union as an example of the first lyrical-psychological drama. If we look at it from several points of view, we can see that the author is concise, but great philosophical and educational ideas, just as the work is original in terms of subject matter. Taking into account all these qualities, Mehdi Mammadov, a well-known director, actor, doctor of art history, who also created a unique school of theatrical art in Azerbaijan, expressed these views on Ilyas Efendiyev's dramaturgy. He wrote: “The language of Ilyas Efendiyev's plays, the purity, fluency, conciseness, deep subtext and meaningfulness of the stage language are impressive. He chooses the word carefully”.

If we pay attention to the theme, we can see that in the play “You are always with me” the duet of Hasanazade and Nargila was developed by the playwright with special originality and professionalism. The duet performed by People's Artist Ali Zeynalov and young

actress Amaliya Panahova, who played these roles for the first time, was met with great interest. In order for the actors to work hard and play their roles better, their main goals are to convey to the audience the author's opinion and the stage interpretation of the director Tofiq Kazimov, as well as the higher purpose and the core of the images. At the same time, the duet of Hasanaga Turabov, who played the role of Hansu, and Safura Ibrahimova, who played the role of Narmina, in the play "My Sin" was met with great attention and interest by the audience and theater professionals.

The play "I Can't Forget", staged in 1968, became a great event like Efendiyev's other works. It should also be noted that the play "My Sin", which was staged earlier, was not well received by some theater professionals. Even a number of critics have unjustifiably criticized the play for not fully understanding the play and its purpose. Some well-known playwrights, directors, and theater critics also noted that if the play was not well received, it was considered an interesting play.

However, it should be noted that the play "I can not forget" was welcomed by theater professionals and literary critics. In particular, Amaliya Panahova played the role of Nargila and Hasanaga Turabov played the role of Kamran. Because the theme of that play was also considered new. Another interesting issue is that this play remained in the repertoire of the National Academic Drama Theater for many years and during these years it helped a lot of actors and actresses. (Efendiyev, 1973, V. 4).

Efendiyev's play "Destroyed Diaries" can also be called a drama of characters. Because the images of Farida, Adalat, Melek, Savalan, Ganimat, Govnar khanum in this play are considered to be very mature in themselves and different from each other, but also not seen on the stage at that time. For this reason, in the play staged by the famous director Tofiq Kazimov at the National Academic Drama Theater, actors Kamal Khudaverdiyev played the role of Adalat, Samandar Rzayev played the role of Ganimat, Fuad Poladov played the role of Savalan, Vafa Fatullayeva played the role of Farida, and Shafiq Mammadova played the role of Melek.

The play "Destroyed Diaries" is considered one of the most important works of the author. The main idea of this work is to show that the end of the family life of young girls, who look at life as written in diaries and works of art, as well as by measuring it in advance, with probabilities, considerations, and marrying rich people, often ends in tragedy. Composer Sardar Farajov and composer Ali Vugar, who wrote the music for the songs in the play, also strongly supported the director's idea with their work. By writing additional

words to the role of Govhar khanum in the work, he removed this role from the episode and made it one of the main roles. Honored artist Gamar Mammadova, who played the role of Govhar khanum, Jamila Allahverdiyeva, who played the role of Farida, Gulbaniz Mustafayeva, who played the role of Melek, Rashad Safarov, who played the role of Adalat, Elshan Hajibabayev and Nurlan Rzayev, who played the role of Ganimat, Gadirhuseyin Ismayilov and Savalan Vahid Orujoglu also played interesting and attractive roles by serving the idea. Their performances in each episode ended with applause from the audience (Efendiyev, 2002, V. 3).

"The song remained in the mountains" was staged in 1971. Although this is the first play written by Ilyas Efendiyev in the historical genre, it should be noted that it is very exhaustive in terms of subject matter and professionally developed in terms of dramaturgy. When this work was staged, it was directed by Alheydar Alakbarov, artist Nusrat Fatullayev and composer Suleyman Alasgarov. Hasanaga Turabov as Nijat, Ismail Dagestanli as Boyuk Bey, Leyla Badirbeyli as Fakhranda, Amaliya Panahova as Shahnaz, Vafa Fatullayeva as Gulgaz, Fuad Poladov as Rahman, Mammadrza Shekhzamanov as Hasanali and other actors played with great enthusiasm. Therefore, the play was very successful from its first premiere and was later awarded the state prize (Efendiyev, 1973, V. 4).

Valuable playwright Ilyas Efendiyev also successfully tried his hand in the comedy genre, and as a result was able to write an interesting comedy, such as "Strange Boy". People's Artist, well-known director Agakishi Kazimov directed the play. He even elevated this comedy to the musical genre, and this play became the first musical in the theatrical art of Azerbaijan. The play, staged with great professionalism by well-known playwright Ilyas Efendiyev, director Agakishi Kazimov and composer Emin Sabitoglu, was a great discovery and success for the Azerbaijani stage with the roles played by Fuad Poladov and his colorful style of play. Among the leading roles in the play were Aliaga Agayev, Najiba Malikova, Mirvari Novruzova and Amaliya Panahova, Rafiq Azimov, Kamal Khudaverdiyev, Samandar Rzayev, Ramiz Malikov and others, who were accepted as young actors of the theater at that time. (Efendiyev, 1984:v5) After this performance, the performance "In the Crystal Palace", which is considered a joint work of director Agakishi Kazimov and Ilyas Efendiyev, was met with great interest by the audience as an interesting stage work. The selection and performance of the actors in this play, ie Amaliya Panahova, Yashar Nuriyev, Fuad

Poldov, Rafael Dadashov, Sevil Khalilova, Aliabbas Gadirov, Haji Ismayilov, Hamlet Gurbanov and others, as well as the stage design were very skillfully developed. At that time, the play "In the Crystal Palace" was successfully staged by People's Artist and director Jannat Salimova at the Russian Drama Theater named after Samad Vurgun. This play was also interesting due to its original stage structure and director's interpretation. The performance "In the Crystal Palace" was interesting due to the ensemble of actors, the high professionalism of the director Jannat khanum and the precise work of images with each actor. The performance "In the Crystal Palace" was also met with great interest and sympathy by the Russian-speaking audience (Efendiyev, 1989).

Well-known People's Artist and Professor Agakishi Kazimov, referring to the joint style of work between the director and the playwright, said, "My first work with a live playwright was with Ilyas Efendiyev. Ilyas Efendiyev helped me a lot by not being different from each other, rising to the level of image, using subtext in the right place, creating unexpected events, creating interesting conflicts and even which actor could play which role more successfully. He was a man who defended the director where it was needed, who protected him from evil intentions and unnecessary attacks. That is why the structure we gave to both of his plays was interesting and well written in the history of our theatrical art".

Well-known writer Ilyas Efendiyev, who saw the great need for historical works on the Azerbaijani theater stage, wrote the play "Natavan" for the second time in 1980 and presented it to the theater. Marahim Farzalibeyov, then director general of the Sumgayit State Drama Theater (now the Musical-Drama Theater) and People's Artist, was also invited to the National Academic Drama Theater to direct the play. People's Artist Amaliya Panahova starred in the play. The performance "Natavan" was met with interest due to the director's interpretation and acting, and after this performance, the director's life of Marahim Farzalibeyov was connected with the National Academic Drama Theater. After the successful and interesting performance of the play "Natavan", the joint activity of playwright Ilyas Efendiyev and director Marahim Farzalibeyov began. As a logical result of this activity, after the performance "Natavan" the well-known director Marahim Farzalibeyov directed the play "Sheikh Khiyabani" written by Ilyas Efendiyev again on a historical theme. (Efendiyev, 2005, V. 2) Well-known actor Hasanaga Turabov, who played the lead role in the play, managed to create an original image. This role created by him became an important event in the history of Azerbaijani theater. After the success

of the play, director Marahim Farzalibeyov staged Efendiyev's "Our Strange Fate" (Efendiyev, 1989), "Lovers in Hell", "Crazy and Wise" and his latest work "The Ruler and His Daughter" (Efendiyev, 2002, V. 3). All these performances, along with their original themes, relevance, professional development of images by the playwright, conciseness of the dialogues and the director's interpretation, as well as the interesting acting style of the actor, created great interest and enthusiasm in the audience. Most importantly, thanks to these plays, many young actors and actresses were able to reach the Azerbaijani theater stage. It can be said that these actors and actresses are the main leading artists of the National Academic Drama Theater today.

Ilyas Efendiyev's play "In the Crystal Palace" by Agakishi Kazimov at the Azerbaijan State Theater of Young Spectators, "Destroyed Diaries" by director and People's Artist Vagif Asadov, "Sarikoynek" were met with interest by the audience. In these performances, a group of theater actors played interesting and colorful roles. As part of the events dedicated to the 100th anniversary of Ilyas Efendiyev, actors Tariel Gasimov, Yasin Garayev, honored artists Latifa Aliyeva, Gamar Mammadova, actors Gunel Mammadova, Elnur Karimov, Adalat Abdulsamad, Sabir Malikov, Ilham Asadov, Mehriban Huseynova, Huseyn Nagiyev and others played interesting roles. The performance attracted a lot of attention and interest of the audience due to its relevance and sound today.

RESULT. To date, more than 20 plays by Ilyas Efendiyev have been staged at the National Academic Drama Theater and other theaters of the republic. Thus, Ilyas Efendiyev not only established himself as a playwright, but also established his own school. Undoubtedly, Azerbaijani theaters still benefit from this school more widely. Today, many actors, actresses and interesting directors are growing up in the theaters of Azerbaijan. There is no doubt that not only Azerbaijani theaters, but also various theaters around the world will appeal to Ilyas Efendiyev's dramaturgy. Interesting performances and original films will be made on the basis of these plays. It can be considered that the audience will be able to show these works in new versions of the stage in the performance of interesting professional actors, in deep, original director's interpretations. New layers of the great playwright's works will be opened and presented to the audience in theaters. Because Ilyas Efendiyev's dramaturgy, in addition to preserving its nationality, has a high educational value, reflects deep philosophical thoughts, and is very rich in secular issues, events, thoughts and requirements of the time. It is possible to think that different theaters

of the world will learn the realities of Azerbaijan and our history through these works, referring to his work. Ilyas Efendiyev will always maintain and live his place in Azerbaijani literature not only as a classical writer, but also as a classical playwright. Ilyas Efendiyev's work will always play the role of a

school in the field of literature, theater and education of new people for future generations. Like the schools created by classical artists Jalil Mammadguluzadeh, Huseyn Javid and Jafar Jabbarli, Ilyas Efendiyev School will be one of the most successful schools in the history of Azerbaijani theater.

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