
Agayeva, M. R. (2023). Central Asian playwrights' works on the Azerbaijani stage. *Culture and Arts in the Context of World Cultural Heritage. Klironomy*, 7, 16–25. Ostrava.

DOI: 10.47451/art2023-03-02

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Central Asian Playwrights' Works on the Azerbaijani Stage

Abstract: It is a historical tradition of the Azerbaijani theater to refer to translated works, to show examples of world drama, works of neighboring nations. Central Asian playwrights' works (Fitrat's (Abduarif Rashidov) "Indian Inventors") have been staged on the stage of the Azerbaijani theater since the mid-1920s. Central Asian playwrights' works contributed to bring our peoples closer and develop cultural relationships besides enriching the repertoire of Azerbaijani theaters. The subjects of these works introduced people to the culture, art and moral norms of other nations. Works on different themes were staged in different theaters in different years, on the theme of land: "Indian inventors" by Uzbek playwright Fitrat (Abduarif Rashidov) was staged at the Azerbaijan State Academic National Drama Theater, "Silk Patterns" by Uzbek writer A. Gahhar ("In the New Land") at the Ganja State Drama Theater, "Mother Earth" by Kyrgyz writer Ch. Aitmatov at the Nakhchivan Theater, "Mankurt" based on the novel "The Day Lasts More Than a Hundred Years" at the Azerbaijan State Pantomime Theater, "Socrates's Remembrance Night" by Chinghiz Aitmatov and M. Shahanov at the Sumgayit State Musical Theater ("Trial on Donkey Skin"), "Pienbald Dog Running on the Seashore" by Chingiz Aitmatov at the Azerbaijan State Theater of Young Spectators, on the theme of morality: "Family Honour", "Who is to Blame" by Turkmen writer H. Mukhtarov at the Azerbaijan State Academic National Drama Theater ("Family of God"), "The Ascent on Mt. Fuji" by Chinghiz Aitmatov and K. Mammadjanov at the Azerbaijan State Theater of Young Spectators, "Jamila" by Chinghiz Aitmatov at the Azerbaijan State Academic Musical Theater. These works, which deal with the current problems of the time, have found a stage solution in accordance with the requirements of today in different directorial structures. The author concludes that Central Asian authors' works staged at the Azerbaijani theaters were welcomed by theatergoers and had a positive impact on the formation of their audience ideological and aesthetic taste along with the positive and negative features.

Keywords: Central Asia, playwright, Uzbek, Kyrgyz, theater, land, spirituality, work, play.

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Произведения драматургов Средней Азии на азербайджанской сцене

Аннотация: Обращение к переводным произведениям, постановка образцов мировой драматургии, произведений соседних народов – это исторические традиции азербайджанского театра. С середины 1920-х годов на сцене Азербайджанского театра стали ставиться произведения

азиатских драматургов Фитрат (Абдурауф Рашидов) «Рассказы индийского путешественника». Произведения азиатских драматургов не только обогатили репертуар азербайджанских театров, но и способствовали сближению народов и развитию культурных связей. Темы этих произведений знакомили людей с культурой, искусством и нормами морали других народов. В разных театрах, в разные годы и на разные темы: в Азербайджанском Государственном Академическом Национальном Драматическом Театре на тему земли узбекского драматурга Фитрат (Абдурауф Рашидов) «Рассказы индийского путешественника», в Гянджинском Государственном Драматическом Театре узбекского писателя А. Гаххара «Шелковое сюзане» («На Новой Земле»), в Нахчыванском театре киргизского писателя Ч. Айтматова «Материнское поле», «Мангурт» по роману Айтматова «И дальше века длится день» в Азербайджанском Государственном Театре Пантомимы, в Сумгайтском Музыкальном театре Ч. Айтматова и М.Шаханова «Ночь памяти Сократа» («Суд на шкуре туполобого»), Азербайджанский Государственный Театр Юного Зрителя Ч. Айтматова «Пегий пес, бегущий краем моря», на тему ауховности: в Азербайджанском Государственном Академическом Национальном Драматическом театре туркменского писателя Г. Мухтарова «Честь семьи» («Семья Аллана»), «Кто преступнику», в Азербайджанском Государственном Театре Юного Зрителя Ч. Айтматова и К. Мамеджанова «Восхождение на Фудзияму», в Азербайджанском Государственном Академическом Музыкальном театре Ч.Айтматова «Джамиля» поставлены представления. Эти произведения, рассказывающие об актуальных проблемах того времени, нашли свое сценическое решение в соответствии с требованиями современности на различных режиссерских постановках. Автор делает заключение, что произведения среднеазиатских авторов, поставленные в Азербайджанском театре, наряду с положительными и отрицательными характеристиками были встречены театралами с одобрением и оказали положительное влияние на формирование их зрителей идеино эстетического вкуса.

Ключевые слова: Средняя Азия, драматург, узбек, киргиз, театр, земля, духовность, произведение, спектакль.

Introduction

Starting from the end of the 19th century, Azerbaijani theatrical figures began to translate and stage works by foreign playwrights. Staged in the Azerbaijani Theater, M.F. Akhundzade's comedy “*The Vizier of the Lankaran Khan*” (March 10, 1873), which laid the foundations of stage art in the Muslim East, became the first translated comedy. The comedy “*Sacrifice for Sacrifice*” translated by S.M. Ganizade from Dyachenko was staged in 1892. The work “*The First Winemaker*” translated by L.N. Tolstoy was released in 1894. The comedy “*The Inspector*” translated by N. Narimanov from N. Gogol was staged in 1896 as the first translated works.

Translations of samples of the world peoples' dramaturgy have become a tradition since the beginning of the 20th century and played a big role in enriching the Azerbaijani theater. In this respect, the Central Asian dramaturgy also had its role. The Central Asian playwrights' works not only enriched the Azerbaijani theaters' repertoire, but also contributed to the rapprochement of peoples and the development of cultural ties. In different years, “*Stories of an Indian traveler*” (29.10.1924) of Uzbek playwright Fitrat (Abdurauf Rashidov), “*Honour of the Family?*” (“*Allan's Family*”) (October 30, 1951) and “*Who is the Criminal*” (December 11, 1964) of Turkmen writer G. Mukhtarova, “*Silk Suzane*” (“*On the New Earth*”) (November 20, 1952) of Uzbek writer A. Gakhkhara, “*Mother Field*” (December 29, 1966) of Kyrgyz writer Ch. Aitmatova, “*The Night of Socrates' Memory*” (“*The Trial on the Skin of a Dumb-ass?*”) (September 4, 1999) of Ch. Aitmatova and M. Shakhanov, and again “*Manguri*” (June 14, 2018) according to Aitmatov's novel “*The Day*

Lasts More Than a Hundred Years" were staged at the Azerbaijan State Academic National Drama Theater. "*Ascent to Fujiyama*" (December 29, 1984) of Ch. Aitmatov and K. Mamedzhanov, "*Piebald Dog Running by the Edge of the Sea*" (February 2, 2010) of Ch. Aitmatov were staged at the Azerbaijan State Theater for Young Spectators. Ch. Aitmatov's "*Jamila*" (March 19, 2020) (the premiere did not take place because of the pandemic) was staged at the Azerbaijan State Academic Musical Theater. The play "*Mangur*" (October 5, 2013) based on Aitmatov's novel "*The Day Lasts More Than a Hundred Years*" was staged at the Azerbaijan State Pantomime Theater.

Results

The Works of Central Asian Playwrights on the Azerbaijan State Academic National Drama Theater Stage

On October 30, 1951, the premiere of Huseyn Mukhtarov's work "*Honour of the Family*" took place at the Azerbaijan State Academic Drama Theater. The play of this work, remarkable in many respects, reflecting the moral purity of a person, pure and honest work, was met with favour by the Azerbaijani audience.

Allan Mardanov's family is an honest, business family. Allan has been working at the railway station for thirty years. During that period, he has never missed a working day, he has passed a happy and glorious life path. Allan Mardanov's family took an active part in the Great Patriotic War, three of his sons were killed, Bayram and Arif returned home after several serious injuries. Bayram, the eldest Allan's son, after returning from the war, was elected collective farm chairman. In a short time, he turned the collective farm into one of the most advanced. However, at the same time, violating the charter, he appropriated three farm sheep. To cover up the case, he instructs the young accountant Azad to draw up a fake act. Azad rejects his offer and informs Bayram's brother Arif about it. Bayram's violation of the collective farm charter causes a great stir in Allan's family. They condemn Bayram as a person who defiles family honour. Bayram has been claiming for a long time that he is not to blame for anything. In the end, he realises his mistake and admits his guilt in his speech at the general meeting of the collective farm.

In the play "*Family Honour*" by the Turkmen writer Huseyn Mukhtarov, the main idea is to preserve the national heritage as the apple of the eye, to elevate and revere the honour of the people.

The director of the work "*Honour of the Family*" was Tofik Kazimov. In the play, he brought to the fore a new struggle against people who deceive the people, despise the national heritage. The director skillfully used all the opportunities available in the theater to convey the main idea to the audience, as a result of working together with the composer, the artist and the acting team, he managed to convey the main work's idea to the viewer. Corresponding member of the National Academy of Sciences of Azerbaijan Ingilab Kerimov said about the play: "...in the play, the struggle against those, who deceived the people and neglected the national heritage, was brought to the fore." ([Kerimov, 2002, p. 282](#)) Both the artistic design of Badura Afganli's performance and the harmonious music of composer Zakir Bagirov helped the director to reveal the idea of the work. In the play, the main roles were performed by Allan (Ali Gurbanov), Arif (Malik Dadashov), Bik's mother (Marzia Davudova), Zina (Hokuma Gurbanova).

The first play production of “*Silk Suzane*” (“*On the New Earth*”) by Uzbek playwright Abdullah Kahkhar on November 20, 1952, was staged at the Azerbaijan State Academic National Drama Theater. It was one of the works reflecting the peculiarities of that period. The work, written on a modern theme, was translated into Azerbaijani by Jabbar Majnunbekov. This play, absorbed topical issues, was staged in many leading theaters of the Soviet Union, where it quickly became popular. He was also awarded the title of Stalin Prize laureate, which was considered the highest award of its time.

The work topic was taken from the new cotton fields in the sandy arid desert in Uzbekistan called “*Hungry Steppe*”, and the struggle that the Soviet man waged in this matter. The sandy “*Hungry Steppe*,” where no human foot was for a long time, has been teeming with snakes for a long time. However, Soviet people, who were not afraid of any difficulties, were breaking cotton fields in these sandy deserts, laying railways, building new residential buildings.

In the first play act, events take place in one of the rich Uzbek collective farms engaged in cotton growing. The author introduces the viewer to the young mass of this collective farm. The situation is aggravated by the statement of Dekhganbek and Hafiza at the Komsomol meeting that they will also go there. A heated argument arises between both mothers, Hamrabibi and Holnisa, who do not want to let their children go to the “*Hungry Steppe*.” Dekhganbek finds himself in a tense situation. On the one hand, he has to persuade his mother Holnisa, and on the other hand, use her to persuade Hafiza’s mother. First of all, he had to convince his mother. By reminding his mother about the blessings, she gave when he went to war, he manages to convince her.

After receiving the mother’s blessing, Dehganbey sends her to Hamrabibi (Hafiza’s mother), and thus both mothers agree to bless their children. Further events unfold in the “*Hungry Steppe*.”

The work was written in the comedy genre. It was filled with folk humour and life’s joys. With this folk humour, the author openly criticised vices.

However, it is worth noting with regret that the work director, Honoured Artist Saftar Turabov, could not solve the play on the basis of the comedy genre on the stage, as the author did. The performance has acquired the character of some serious drama. However, the director managed to correctly distribute the roles. However, it is also a fact that the correct distribution of roles can increase the success of a play, but cannot lead to its complete success.

As for acting skills, H. Gurbanov (Hafiz), A. Zeynalov (Dehkanbek), A. Sultanov (Hamrabibi), A. Mammadov (Holnis), A. Sultanov (Rahimjan), A. Gurbanov (Movlanak), M. Dadashov (Guziev) A. Gasimov (Aman) played their roles with talent. In the book “Azerbaijani Drama Theater”, Jafar Jafarov wrote: “In general, it is worth noting that regardless of the “small” and “large” episodicity, an optimistic spirit, sensitivity and caring reigns in the artistic performance of this performance.” (*Jafarov, 1959, p. 135*)

It should note that the Azerbaijan State Academic National Drama Theater was on tour in Uzbekistan in the summer of 1951. Adding to demonstrating their creativity, the troupe was able to get acquainted with the life, customs and traditions of the Uzbek people. Designing the performance, Badura Afganli studied the life and way of life of the Uzbek people well, created artistically rich scenes demonstrating the natural beauty of Uzbekistan. The participants’ clothes were correctly chosen. The actors’ close acquaintance with the life of the Uzbek people contributed to the naturalness of the images they created.

In 1964, the Azerbaijan State Academic National Drama Theater again turned to the work of the Turkmen playwright Huseyn Mukhtarov and on December 11, 1964, staged the first production of his play "*Who is the Criminal?*"

The author served an excellent purpose in his work. People who live by great deeds sought to reflect their high moral qualities, peculiarities, show that they are waging an acute struggle not only against swindlers alien to society, but also against those who are negligent about their duty.

"*Who is the Criminal?*" is the second independent work of the young director Mammadkamal Kazimov. Of course, without a doubt, if M. Kazimov had prepared a dramaturgically perfect work for the performance, then his directorial abilities would have been more pronounced. Despite the fact that the play lacked dramatic perfection, the scales were clear and expressive. The structure was favourable for the development of major events. This is a considerable merit of the main theater director Tofik Kazimov and his acting team. The actors who played the main roles, M. Novruzova (Saltanat), A. Javadov (Barkali), M. Sanani (Kurd Bashir), A. Agayev (Allanazar), M. Shamkhalov (Safarov), Sh. Huseynov (Salmanov), etc., helped to improve the director's work with their skillful performance. The creators of the play sought to prove that man is a wonderful being, he should be treated with care and love. Soviet judicial officers, prosecutors, police officers should approach their duties more seriously and conscientiously, always be objective and honest.

Once again, the Azerbaijan State Academic National Drama Theater turned to the work of the world-famous Kyrgyz writer Chinghiz Aitmatov "*The Mother Field*." The premiere of the play took place on December 28, 1966, staged by the Honored Artist Huseyn Sultanov.

Based on the reviews and articles published in the periodical press, we can say that the work has found its worthy stage solution. G. Sultanov, proceeding from the essence of the work, ideological pathos, preferred to give the performance a simple design. The artistic idea of the honoured artist Gabil Kazimov also was successful. The Ala-Too Mountains, visible from afar, seemed to be overshadowed by the horrors of war, and in the end, with the end of the war, nature plunged into the sun. By this, the artist expressed that nature, as it were, is in harmony with the mood of people. The lyrical musical composition of the People's Artist Jahangir Jahangirov, consistently followed the events throughout the performance, further enhanced its meaning and impressions.

One of the main characters in the play Tolgonai's mother was played by the People's Artist Hokuma Gurbanova. "People's Artist of the USSR Hokuma Gurbanova, who played the role of mother, is quite natural and expressive. A talented master of the stage skillfully reveals the mother's great sorrow, grief, joy, tragedy, proud and fighting nature." (*Jafarov, 1959, p. 135*)

The images embodied on the stage were dominated by an optimistic spirit, regardless of its "greatness" and "smallness." Honoured Artist Makhluga Sadygova, performed the image of "*Mother Earth*", as well as other characters M. Sheikhzamanov (Suvangul), L. Mammadbekov (Gasim), R. Asimov (Jainag), G. Gasimova (Aisha), I. Israfilov (Janbolad) and Yu. Ismailov (Bektash) adequately coped with the task assigned to them.

In 2018, the Azerbaijan State Academic National Drama Theater prepared a performance of "*Mangurlı*" based on the novel "*The Day Lasts More Than a Hundred Years*" for the 90th anniversary of the Kyrgyz writer Ch. Aitmatov, one of the prominent figures of world literature. Reviving the problems of humanity in his works, he also highlights the problem of humanity

and the motherland in this play. The first performance of the play “*Mangurt*,” played on June 14, 2018, was presented to the audience on the Abbas Mirza Sharifzadeh’s stage.

Mangurt is an unconscious slave from Turkic, Altaic and Kyrgyz legends. Shaving off any person’s bald head, pulling wet camel skin on him and leaving him under the sun creates a *Mangurt*. As it dries, the camel’s skin tightens causing incredible pain, causing loss of consciousness. Such a person becomes a slave who unconsciously and implicitly performs anything.

Based on publications in the press, it can be said that the stage solution of the performance was successful. The artistic director of the play “*Mangurt*” is Anar Babaly. The director is Izama Babayeva, a graduate of the University of Culture and Arts. The artistic director is Ilham Elhanoglu, the Honoured Worker of Culture. In the stage work, which is an epic narrative, the roles were performed by Honoured Artists Mehriban Khanlarova (Nyaman’s mother), Elshan Rustamov (the event performer), actor Ramin Shikhaliyev (Sholama). Colleagues (minor characters) Imran Ali Gurban, Amina Babayeva, and Mehman Fatullayev shared the stage with them.

When the curtain was raised, an angry man could be seen wandering around the destroyed cemetery on the stage. The Ana Bayit cemetery was a reason. This (*Mangurt*) is a crippled Sholama (R. Shikhaliyev). Though he is a *Mangurt*, he still remembers that the Ana Bayit cemetery is not an ordinary cemetery, but a historical monument, a sacred temple. He thinks that if it is destroyed, all memories will be erased, history will be destroyed. However, the performer (E. Rustamov) and his minions want the cemetery to be wiped off the face of the earth.

Both sides are persistent, and this territory is their main purpose to destroy and protect. At this moment, interesting thoughts occur in the director’s chair. The author (E. Rustamov) performs a stage version of the holy lake Saryozek’s legend. Thus, he masterfully discovers the use of the well-known method of merciless punishment of those who insisted on the demolition of the tomb—Juan-Juan. He knocks his opponent to the ground and completely subdues him on a wooden structure installed in the middle of the stage. He ties his arms and neck to a wooden device and puts a piece of freshly cut camel skin on his head.

The actors perform this process so skillfully that the thought arises that it is better to die in agony than to lose memory by torture. In the end, both sides: one turns into a *mangurt*, and the other becomes a ruthless creature because one renounces his past. The director gave both images freedom, the opportunity to justify themselves in the context of the scene-viewer dialogue. The viewer received it, too. Elshan Rustamov played the image “inside the image.” He played the role of a Turk protesting against the demolition of the cemetery of Ana Bayit and telling the legend of the “*Mangurt*” and the enemy Juan-Juans. His instantaneous changes, the ability to masterfully select the tone of voice and facial expressions, changing in every word, could fascinate the viewer (*Shakhany, 2018*).

There is also a light in this game, salvation is Mama Naiman. A mother who has been looking for her son for a long time finds him—Sholaman (R. Shikhaliyev) near the Ana-Beyit cemetery. But how? Like *Mangurt*, who lost his bruise and himself in an instant. Mehriban Khanlarova expresses the tragedy of Naiman’s mother with such feminine emotionality that it is impossible to withstand her languishing on stage. To restore the memory of her son, the mental states into

which she fell, her artistic language, facial expressions, talking eyes, become a demonstration of the actress' passion for the game, which she suppressed for years (*Shakhanay, 2018*).

With the play “*Manguri*,” the Azerbaijan State Academic National Drama Theater also took part in the International Youth Theater Forum held on November 30, 2021 in Tashkent, the capital of Uzbekistan. The performance presented at the forum was determined two years ago by the experts of the international jury. This is the play “*Manguri*” based on the novel by Chingiz Aitmatov “*The Day Lasts More Than a Hundred Years*” staged by Azerpasha Nematov and shown on June 14, 2018.

The performance was accompanied by applause from the participants of the event and the audience of Tashkent and was awarded a diploma of the forum.

The Work of the Central Asian Playwright on the Stage of the Azerbaijan State Theater for Young Spectators

On December 29, 1984, the Azerbaijan State Theater of the Young Spectator presented to the audience the work “*The Ascent of Mt. Fuji*” by Kyrgyz writers Ch. Aitmatov and K. Mamedzhanov. In the production and artistic design of Azerpash Nematov, the problem of a person's duty to his conscience was brought to the fore.

Director and production designer A. Nematov manages to create the impression of a mountain for the viewer by drawing a coating on the stage, treated with yellow, brown colours, resembling the silhouette of a steep, precipitous peak at different points, placing large and small stones in space. The light fades on the stage, silence ensues. Mombet (F. Naibov), Dostbergen (M. Alikhanoglu), Osinbay (Kh. Akhmedov) and Isabek (A. Salmanov) appear on stage with their tourist accessories. Having gathered them together in nature, the dramatist tried to convey how pure they are in front of their inner world, show their attitude to each other after a tragic incident that happened in the past.

Childhood friends gather with their families on Mount Fuji every year. The fact is that during the war they betrayed one of their friends, the talented poet Sabur, presented him as a pessimist, did not take any action against his depression and ignored the fate of Sabur, who still lives a drunken life.

Being with her family on Mount Fuji, Aisha, a wise mother, looks like Mount Fuji, F. Sharifova appears on the scene. Director A. Nematov seated Aisha at the head of the table. The friends sitting in front of this sensitive judge had to admit their guilt, both to their teacher and to Mount Fuji, and purify themselves internally. However, whether it is friends or spouses, they will not admit it. The friends' wives Almagul (G. Gurbanova), Gulzhan (Z. Fatullayeva, Kh. Hajieva), and Anbar (S. Gurbanova) argue and try to defend their positions. Only Mombet seeks objective truth. Seeing this contradiction and insincerity, Aisha's mother (F. Sharifova), leaving them alone with her conscience, returns to the village.

Realising that the influential views of Aisha (F. Sharifova) do not follow them, the friends begin to have fun again. After nightfall, as in childhood, they throw stones down from Mount Fuji, and as in childhood they rejoice at the roar of these stones.

The next day, it discovers that because of the stones they threw, an accident happened. A woman died. They must either stay on Mount Fuji and confess that they committed this crime, or disappear as if nothing had happened. Fearing that they will be dismissed from their posts,

Isabek, Osinbek, Guljan, and Anbar soon return from Mount Fuji. They put their interests first. They want to describe this event as a natural phenomenon. However, they (Isabey, Osinbey, Guljan, and Anbar) will answer to their conscience for the rest of their lives. Mombet, Dostbergen, and Almagul do not leave the scene of the incident. They decide to stay and accept every accusation. Thus, the courageous actions of people who have not lost their dignity during their lifetime give the audience confidence that humanity has not died yet. “The play has a strong educational value from the point of view of demonstrating the solemnity of a sense of faith in a person, his nobility, dignity.” (*Kerimov, 2002, p. 385*)

Works of Central Asian Playwrights on the Regional Theater Stage

The Central Asian playwrights received a stage solution not only in the state theaters of Baku, but also in some regional theaters of the republic. G. Mukhtarov’s “*My Grandmother Is Getting Married*,” Sh. Bashbekov’s “*Iron Lady*”, M. Baykiev’s “*Train of Life*” were staged at the Irevan State Azerbaijani Drama Theater, Ch. Aitmatov’s “*Red Scarf*” was staged at the Agdam State Drama Theater, M. Baykiev’s “*Duel*” was staged at the Mingachevir State Drama Theater, A. Qahhor’s “*My Dear Mothers*” was staged at the Sheki State Drama Theater, G. Mukhtarov’s “*I am Marrying My Grandmother*” was staged at the Sumgait State Drama Theater, Ch. Aitmatov’s and K. Mamedzhanov’s “*Guest on Mt. Fuji*” and Ch. Aitmatov’s “*Manguri*” are staged at the Nakhchivan State Musical Drama Theater.

The Central Asian playwrights’ works were also staged on television. The work of the Kyrgyz writer Chinghiz Aitmatov “*The Red Scarf*” (1967) was staged in the television theater “*Shelale*.” The play was staged by Yu. Osnov for the Moscow theater “*Bedaya*.” The work was translated into Azerbaijani by A. Aliyev.

The Work of the Central Asian Playwright on the Stage of Azerbaijani Television

Though the story of the lives of ordinary people that we encounter every day, is acute and interesting, conflicts raised him to a high artistic level. In the play “*The Red Scarf*” shown by the television theater “*Shelale*,” moral problems of concern to people were discussed. The main character of Asel’s work was played by Amalia Panakhova, People’s Artist of the Republic. The actress created Asel’s image, pure love embodiment, with great sincerity. Asel lived confidently, well understood the true meaning of life. With her wise advice in many cases, she stood above the driver Ilyas. In Ilyas’s image, Samandar Rzayev conveyed to the audience in a convincing and natural language what was happening to him, skillfully revealing his courage and struggle. The Khadija’s image of, created by Amina Yusifgizi, also attracted attention with its completeness. Khadija sincerely conveyed to the audience her love for Ilyas and willingness to do anything for the sake of this love. Kamal Khudaverdiev sensually created Baytemir’s image, one of the main characters of the play.

In general, the creative team prepared the play “*The Red Scarf*,” director of photography Lufi Mammadbekov, TV director Ramiz Mirzoev, production designer Gurban Mammadov, cameramen Faik Mehdiyev and Eldar Mammadov, editor Heyrulla Abdullayev seriously and diligently approached their work and were able to come up with an interesting performance.

Discussion

In this scientific article, the problems of staging plays of Central Asian playwrights on the Azerbaijan theater stage were discussed. These problems are homeland, love, spirituality, war, conscience. The study of this problem in the interpretation of different theaters and different directors is the novelty of our article. Director Tofiq Kazimov's "*Honour of the Family*," Saftar Turabov's "*Who is to Blame*," and Huseyn Sultanov's "*Mother Earth*" on the Azerbaijan State Academic National Drama Theater stage, Azerpasha Nematov's "*Guest on Mt. Fuji*" on the Azerbaijan State Theater of the Young Spectator stage, etc. performances are analysed. At the same time, the work of the Kyrgyz writer Chinghiz Aitmatov "*Mangurl*" was staged in several of Azerbaijan theaters. He found various stage interpretations in the productions of Izama Babayeva, a graduate of the University of Culture and Arts, at the Azerbaijan State Academic National Drama Theater, Shamseddin Gasimov at the Nakhchivan State Musical Drama Theater, Bakhtiar Khanizade at the Azerbaijan State Pantomime Theater and played a big role in shaping the aesthetic taste of theater people.

Conclusion

Thus, human problems prevailed in the Central Asian playwrights' work. They were looking for answers to questions about the earth, homeland, mother, human spirituality, love. In the story of Ch. Aitmatov's "*Mother Earth*," staged at the Azerbaijan State Academic National Drama Theater, talked about the land problem, about the problems that the war caused in the destinies of people, and about the hard times they went through. The "*Mother Earth*" itself is alive on stage as an image. And again, the same theater perfectly played a role in the work of the Turkmen playwright Huseyn Mukhtarov "*Who Is to Blame*." People who lived by great exploits sought to reflect their high moral qualities and moral characteristics, to show that they stubbornly fought not only with crooks and crooks alien to society, but also with slanderers and those who carelessly relate to their duties.

The work "*Mangurl*" is considered a masterpiece of Ch. Aitmatova. The erasure of the human mind by cruel tortures and turning it into a slave has a psychological effect on the audience. In addition to many countries of the world, it was interpreted by different directors in several theaters of Azerbaijan. It was shown to the audience at the Azerbaijan State Academic National Drama Theater on June 14, 2018, the Azerbaijan State Pantomime Theater on October 5, 2013, the Nakhchivan State Musical Drama Theater on March 15, 2014.

In the performance of Kyrgyz writers Ch. Aitmatova and K. Mamedzhanova "*Guest on Mt. Fuji*" Azerbaijan State Theater of the Young Spectator (December 2, 1984) put the problems of duty to one's own conscience at the forefront. These works on contemporary themes related to spirituality have always attracted the Azerbaijani audience. It is natural because the Azerbaijani theater has always emphasised the problem of spirituality and tried to be spiritually modern.

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