ARTISTIC REFLECTION OF HISTORICAL AND ARCHITECTURAL MONUMENTS IN THEATRICAL AND DECORATIVE ART

Summary. The artist’s job in the theater is to find the perfect composition of the stage design, which reveals the idea-artistic style of the play, clarifies the idea and purpose of the playwright and director, and achieves its solution in detail and color. This has always made the show more well-groomed, impressive and memorable. The artist finds the general harmony of the scene in the form of full plastic thinking, creating the artistic and figurative world of the play, the form of expression, the compositional proportions, the drama and the exact scale of the colors. All this is done with the help of various means of expression in the stage. The compositional solution, colors, perspective issues play a key role in the performance. Part of the stage design is theatrical architecture, along with intricate and varied decorative structures. Architectural patterns in theatrical performances have a certain amount of detail in different styles.

Keywords: historical and architectural monuments, monuments of Azerbaijan, monuments of Nakhchivan, Nakhchivan State Musical Drama Theatre, theatrical and decorative art, scenography, decoration, fine arts.

Introduction. Theatrical painting, which forms a wide field of the genre of painting, combines in one space theatrical and decorative art, scenographic, as well as theatrical and visual art. The main factors of theatrical art are imagery and emotionality. This is based on the idea and content of the play, the unity of the plot and the character [1, p. 144]. The task of the theatrical artist is to find the perfect composition of scenography, which reveals the idea and artistic style of the play, clarifies the idea and purpose of the playwright and director, and most importantly, to be able to convey all this in details and color. This has always made the play more spectacular, spectacular and memorable. The stage designer finds the overall harmony of the scene in the form of full plastic thinking, creating the artistic world of the play, the forms of its expression, compositional proportions, drama and accuracy of the color gamut. All this is realized in scenography with the help of various means of expression. In the play, the key role is played by questions of composition, color, perspective.

Part of the stage layout combined with the decorative edifice of a complex and varied structure is theatrical architecture. Architectural designs in theatrical productions have a certain number of details in different styles. The artistic design of the play in any work also visually and figuratively shows the viewer a given period of history. The artist gives the viewer a complete picture, expressing the historical period set in the play and the description of the country, the place where the event took place, as well as by certain means, reflecting on the curtain historical buildings and architectural monuments.

Research methods. The research methodology involves the use of quality methods, including content analysis documents, photographs, and research papers. In addition, this study uses a strong empirical background and descriptive research method. The method of comparative and content analysis was used to obtain comprehensive results. It is possible to follow and evaluate the description of historical and architectural monuments in theatrical-decorative art with different principles of scientific approach. The play is based on the study of the scientific and theoretical foundations of the unity of the play-director-stage design triangle. In this approach, both theoretical and practical principles are preferred, which strengthens the scientific nature of the methodological basis of research.

Results and discussions. The description of historical and architectural monuments of Azerbaijan, including Nakhchivan, at all times was reflected in the creativity of foreign and local artists. The depiction of monuments, along with graphic painting, decorative and applied art is part of the theatrical painting, which is a vast area of fine art. The article analyzed from a scientific and theoretical point of view the descriptions of historical and architectural monuments reflected in the scenography of performances in the Nakhchivan State Musical and Dramatic Theatre. Artistic decorations of the performances given by Adil Gazyiev, Mammad Gasymov, Guseingulu Aliyev, Abulfaz Akhundov, Sayyad Bayramov, the artists of the Nakhchivan State Music and Drama Theatre, are made in realistic form with precise lines or using various stylistic means. In 1926, during the artistic design of the stage for the performance “The Dead” (" Ölülər") made by Adil Gazyiev, a picture of the mausoleum Imamzadeh was drawn. Later, in 1943 Mammad Gasymov again used the Imamzadeh Mausoleum in the performance “The Dead”, in 1999 Abulfaz Akhundov used Momun Khatun’s mausoleum in the performance “Atabays”, and in 2007 the Alinda Fortress was used in the performance “Alinda Galasa” (Alinda Fortress). In 2008, Guseingulu Aliyeva depicted the Mausoleum of Momun Khatun in the performance “Rising Sun on the Bank of Araz”; in 2018, he used the Mausoleum of Husein Javid in the performance “Hayyam”. And Sayyad Bayramov in 2012 depicted the Chanlibel fortress in the play “Koroglu”, and later in 2013 the Maiden Tower in the play “The Eye Doctor”. The inclusion of images of our historical and architectural
monuments in the decoration of theatrical artists plays an informative role on the ancient history of Azerbaijan, contributing to the formation of a wider understanding of the period, the environment in question, and increasing the impact of the play on the audience. The description of historical and architectural monuments is widely reflected in the scenography of the Nakhchivan State Musical Drama Theater, which has an important place in the art of Azerbaijani stage production.

The peoples of the world are becoming known and differ in many ways. The highest and largest of these characteristics is culture. The Azerbaijani people, having passed through the difficult tests of history, was also able to preserve and develop their culture, including material and spiritual peculiarities. The cultural patterns created by our people have preserved the traces of past historical eras, reflected their spiritual world. Examples of this can be historical monuments dating back to the 12th century such as Maiden Tower, Gulistan Mausoleum, pearls of architecture Ajami, Momina-Khatun Mausoleum, Yusif Ibn Kuseir Mausoleum, etc. Despite the fact that the monuments we have mentioned reflect history, the realist artists, by depicting these monuments, contribute to their perpetuation, preservation and promotion through history. Images of historical and architectural monuments are also found in the works of artists who lived and created in Nakhchivan, as well as foreign artists who traveled to different regions of Azerbaijan, including Nakhchivan. Back in the XIX century, thematic paintings created by the French naturalist, traveler, scientist F.D. Monperen, Russian artists I.F. Sheblik, V.F. Golovanov, historical and architectural monuments of Nakhchivan were always in the center of attention.

We also find the reflection of historical and architectural monuments in scenography, a wide field of painting. Nakhchivan, which has a very ancient history, is a country of monuments. Descriptions of historical and architectural monuments of Nakhchivan are most often found in the artistic design of performances in the Nakhchivan State Musical Drama Theater. According to written sources, Bahruz Kangjarli, who laid the foundations of theatrical painting in Nakhchivan, included this topic in his productions, but unfortunately, none of these productions survived to this day.

The description of the historical and cultural monuments we find the image of the village of Imamzadeh in the staged sketch of the theater artist Adil Gaziyev to the theatrical performance. This sketch, kept in the Azerbaijan National Museum of Art named after Rustam Mustafayev, was written in 1926 (Figure 1).

The description in the scenography of historical and cultural monuments is also found in the work of Mamed Gasymov. The image of the Imamzadeh mausoleum (1943) in the performance “The Dead” made with clear lines and which is the first stage work of M. Gasamov is particularly noteworthy. This production with realistic depiction of Nakhchivan landscapes was a great success and was met with approval from theatricians. Gasymov, conveying the diversity of the nature of Nakhchivan, rich in warm colors and different from other regions, its beautiful corners, also reflected in his productions monuments located in this city. Special attention is paid to the promising features of the scenography of this work. Thus, for example, the snow-covered mountains in the distance, the Nakhchivan cemetery in the background and the Imamzadeh in the foreground are depicted. These stage productions, written mainly in light shades of yellow and brown, not only show the appearance of Nakhchivan and the tomb of that time, but also reveal the climatic conditions and natural factors of the land. The colors used, the empty sandy playground in the foreground and the depicted scanty grass aim to convey the spirit of the work’s ideas.

Another interesting image of ancient monuments of Nakhchivan in the theatrical and decorative art, which occupies a main place in the creativity of Mamed Gasymov. The fortress of Alinja, located in the village of Khanagakh of Julfa city, and which is considered as a symbol of the struggle, has found its place in the creativity of artists, writers and poets with all its heroic history and magnificent look. The play “Alinja Fortress”, written by playwright Hamid Arzulu, is one of such works. In this historical dramatic work, events unfold in

Figure 1. Adil Gaziyev’s sketch for the design of the theatrical performance
the fortress of Alinja, which in the 80s and 90s of the 14th century played a key role in the struggle of our people against foreign invaders. The colors used in the image of the fortress, the description of the defensive fortress led to a different and interesting image. This stage production, presented to the audience in 1983, clearly shows the unity of the artist and director, as well as the main idea of the play and its artistic and aesthetic embodiment. “The play “Alinja Fortress” can be considered one of the successful and memorable works of the ancient Nakhchivan Theatre, as this theme sounds very relevant from the point of view of modernity, calls on viewers to love the Motherland with inexhaustible love, the power of the artistic word perpetuates the heroic memory of the fortress of Alinja and deserves that heroism” [7].

In the artistic design of another performance staged in the Nakhchivan State Musical Drama Theatre, we find a description of historical and architectural monuments. In connection with the 75th anniversary of the establishment of the Nakhchivan Autonomous Republic on May 10, 1999, a play of Nariman Gasan zadeh “Atabays” was staged. The director of the play was Marahim Far zalibayov, director of the Azerbaijan National Academic Drama Theatre, Kamran Guliyev was the director, and Abulfaz Akhundov was the art director. In this monumental historical play the heroic chronicle of our people, its struggle with invading people was highly praised. It was these ideas in the artistic design of the play that allowed Abulfaz Akhundov to express even more his specific style, technique and color timbre. First of all, the Mausoleum of Atabays and the entrance doors, which the artist pictured in the play with a perspective, have already said their word about the theme and idea of the play. Here “with the help of lighting and colors on the stage it was possible to solve perspective issues. This was done not only by correctly installing the equipment, the possibility and regularity for figurative solution of the play, but also by creating a perspective of all sets” [1, p. 145]. The arrowheads and spears hanging from above carry symbolic meaning to the idea of the work. And in the sketches of the costumes of the play the correspondence of the epoch, image, character is reflected both in their forms and in the color palette.

The red color, which the artist most often uses in costumes, as well as in decor, is characterized as a symbol of struggle, heroism, steadfastness, which is the main idea of the play, and indicates that these ideas in the play are more effective. Such powerful artistic design of the play found its confirmation in the words of the famous director about the artist. After the performance Marahim Far zalibayov in an interview with the newspaper “Sharq Gapsys” (Gate of the East) expressed his opinion about the designer of the theater A. Akhundov as follows: “... The art director of the play is Abulfaz Akhundov. I can tell you that this artist is a very talented artist who knows the scene and the scenography. I really liked Abulfaz’s creative fantasy. He’s a theatrical artist with taste and imagination... If I had put on a performance again in the Nakhchivan Theatre, I would not hesitate to work together with the wonderful theater artist Abulfaz Akhundov” [6]. The design of the play further emphasized the idea, artistic scope, social and political essence of the play. Academician Isa Habibbayli noted about the ideological philosophy of the play so: “The performance “Atabays” of the poet-playwright Nariman Gasan zadeh, performed by the famous director, honored worker of art, People’s Artist Marahim Far zalibayov in Nakhchivan Theater, contributes to deepening the national historical process of self-determination, further strengthens the idea of identity and independence” [3].

It is interesting that the image of the fortress of Alinja, which is one of the historical monuments, once again was used in the staging works of Abulfaz Akhundov. “... The performance “Alinja Fortress” was staged back in 1983 in the Nakhchivan Theater and entered the list of works that do not fall out of the repertoire” [5]. However, on May 4, 2007, this play by Gamid Arzulu was staged in a new production on the stage of the Nakhchivan State Music Drama Theatre. The play depicts the struggle of the Nakhchivan people for freedom and independence, the courage and unity of the people defending themselves in the fortress of Alinja, which mighty commander Amir Teymur besieged for 14 years, poetic and dramatic images depict the suffering of the people. The director of the play was Kamran Guliyev and the artist was Abulfaz Akhundov. The theatre artist based on historical facts gave a majestic image of the fortress, corresponding to the real vision. Although in artistic design the color choice of the castle is also given by realistic colors, calm color schemes, but with the help of skillful color change due to lighting effects corresponding to certain moments, it enhances the effect of the majestic, invincible appearance of the fortress. During the development of the artistic design of the play Abulfaz Akhundov, in addition to his artistic side, developed its technical side as well. So, in the performance there were no difficulties in terms of free movement and performance of actors on the upper tier of the fortress in accordance with the plot.

The fortress of Alinja, considered a symbol of Nakhchivan, is an impregnable fortress, where the great conqueror Amir Teymur, having suffered defeat, was forced to retreat. “Alinja fortress” is often found in the repertoire of the Nakhchivan State Music Drama Theatre. So, the last time the play was performed again in 2016 (Figure 2).

The image of the mausoleum of Momin Khatun, which is one of the historical and architectural monuments of Nakhchivan, was reflected in another play. Gasanali Eyvazov’s play “The Rising Sun on the Banks of Araz”, reflecting the historical reality, was staged on April 10, 2008. The play was staged at the Nakhchivan State Musical Drama Theatre named after Mamedguluzadeh (Figure 3). This is the main plot of the play “Rising Sun on the bank of Araz”. The artistic design of the play was prepared by the honored artist Abulfaz Akhundov. The design in the foreground presents a monumental view of the mausoleum of Momina-Khatun, and in the background is a picture of the buildings of ancient Nakhchivan. Using the force of perspective influence in the design, the artist achieved a voluminous and majestic image of the mausoleum. The remote view of the city landscape, the buildings of the Zaviya Madrasah against the background of the Mausoleum, expressed in various stylistic fea-
tures, reinforced the impression of the ancient city. It is interesting to observe how, in accordance with the plot in other scenes, the color of the mausoleum changes due to the light effects, and movsoly visually removes. In addition, different shades of brown, the most preferred in the design, do not tire the viewer and create conditions for watching the play. The decor, costumes designed for the performance, the colors used in them, allow you to feel the real picture of the mentioned events.

In 2012, the opera “Koroglu” of the great composer Uzeyir Hajibeyov, which takes a special place in the history of our national culture, was staged on the Nakhchivan State Music Drama Theatre stage. In this opera, through the image of Koroglu, the heroism and struggle of the wise people is conveyed as a generalized artistic expression of the national thinking, the essence of the commander of the national state. The artist of the stage work had an aesthetic impact on the disclosure of the idea of the work, expressing the images in color, form and details of the production to the opera. “The design of the opera “Koroglu” made by Honored Artist of the Nakhchivan Autonomous Republic Sayyad Bayramov gives an opportunity to present the atmosphere of Chanlibel. In the construction the emphasis was placed on synthesis of reality with symbolism, thus the perception of the soul of the epic life means” [4]. Although the sketches of the palace and castle, written by the artist for the opera “Koroglu” do not meet symbols with conditional or symbolic meaning, there is clearly a sense of neo-constructivism. So, this is manifested in the fortress depicted on the curtain. The front part of the fortress (the one with the door) is depicted larger and higher. And this, in turn, increases the power of exposure to the play. The image of the Chanlibel fortress on the stage literally embodies the heroic and unshakeable spirit of the work. In the picture the central part of the castle is clearly marked with clearer lines.

In 2013, “The Eye Doctor”, the play of Islam Safarli, was staged and decorated by theatrical artist Sayyad Bayramov (Figure 4). This scenography can be considered a perfect design work on a variety of styles, composition, shape, structure. The Baku landscape depicted on the curtain is remarkable in terms of composition, perspective and color. The depiction of Icherisheher, one of the most ancient and beautiful corners of Baku, and the realistic depiction of the Maiden Tower not only reflect the ancient history and culture of this city, but also give the performance an aesthetic look. In the play, the illumination of high sets located in the back of the scene and a certain color light between them serve as a good tool for creating a beautiful air perspective.

The description of modern historical and architectural monuments along with a realistic style in theatrical and decorative art is expressed in various styles. An example is the performance of the play “Khayyam” on the stage of the Nakhchivan State Music Drama Theatre in 2018. The three-dimen-
Figure 4. Sketch of the play “The Eye doctor”

Theatrical artist by his thinking, the power of the brush, the language of lines, forms and colors reveals the whole essence of the work and his soul, by means of images such as composition, light and shadow, perspective, rhythm, he perfectly creates a general image of the play. In theatrical painting, the relief of images of historical and architectural monuments deserves praise, which plays a big role in making the performance more spectacular, memorable, quickly conveying to the viewer the main idea inherent in the work, forming a clearer idea of the setting, historical period, space, in which events take place, to influence the aesthetic perception of the viewer. The productions we are considering are important in terms of a clear, realistic depiction of historical and architectural monuments, the formation of a clear idea of the history, environment, nature, culture of Azerbaijan, the recognition of our monuments, their study, propaganda, and transmission to future generations. Despite the fact that in the scenography, in particular, in the design of performances in the Nakhchivan State Musical Drama Theater, in the Nakhchivan monuments depicted by Adil Gaziyev, Mammad Gasimov, Huseygulu Aliyev, Abulfaz Akhundov, Seyyad Bayramov, there are various stylistic means, but basically they are made by realistic fine colors, clear lines. Incorporating these images into the artistic vision of theater artists not only helps to create a broader picture of the period and environment in which the play is played, study and acquaintance with our history and culture, but also considered an indicator of the ancient history of Azerbaijan. Devoting a place to our monuments in productions depicted in accordance with the scenes that tell about the historical, socio-political life of Azerbaijan, also contributes to the study and popularization of our history and culture.

The result. It is concluded from the research that the description of historical and architectural monuments is given a wide place in the scenography of the Nakhchivan State Musical Drama Theater, which has a special place in the scenography of Azerbaijan. These designs reflect the individual creative features of the artists working in the theater. These images are created in a more realistic style.

References: