



JAFAR

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JABBARLI

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JAFAR

VIEWS
ON HIS
PERSONALITY
AND
CREATIVE
WORKS



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E 46 **Elchin**

Jafar Jabarli (Thoughts Of His Life And Work)

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The national-folk writer of Azerbaijan, an exemplary writer of prose and literature. Elchin in his work, again conveys his thoughts on the works of the great Azerbaijan dramatist Jafar Jabarli, from the position of the unity of nationality and connectivity of society, reveals unsurpassed peculiarities in terms of activity, soulfulness and poetry of his generation. The dialogue of J. Jabarli, in the opinion of Elchin, is rooted in that he kept in himself and his works thoughts from a national perspective, and the drama he created is carried a mankind sound of the common aspects of society.

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THE HUMAN JABBARLI

There is a beautiful, picturesque village on the foot of the Great Caucasus Mountains, hundreds of kilometers away from Baku (this village is now a small regional center). It is now almost impossible to find an Azeri who does not know this village or who has not heard its name.

No oilfield has been explored in this village, there is no gold, no cotton is grown here; on the contrary, it is a mountainous area and its industrious people lead a plain, unpretentious and non-grandiose life.

This small village called Khizi, the land of mountaineers, has endowed two personalities – Jafar Jabbarli and Mikayil Mushfig - to 20th century Azeri literature as the “fruits” of those severe and melancholy mountains. These two personalities are gifted, rich in senses, sharp-eyed, warm-hearted, proud, and at the same time sensitive. They were enamored with these mountains and have immortalized Azerbaijan within themselves.

It is mysterious that both the personal and creative destiny of these skillful masters is very similar. Both of their lives were short-lasting: Jabbarli lived only thirty-five years, and Mushfig lived just twenty-nine years. However, passionate and ardent creative works of both of them have found access to the hearts of all people, have contributed to the motherland, and therefore today they are with us. They are native and close to each Azeri as a spiritual strength, as well as an artistic and aesthetic support.

Mushfig was writing the following at the end of his short and tragic life addressed to his previous poems:

You are the color and harmony of prosperity!
You are the garland of flowers and light.
Open before the nightingale, and become sweet
like a golden rose!
Everything is deepening, you also deepen like a heart!

This world of colors, this harmony, these flowers, that light are precisely the characteristic features of Jabbarli's creative works and all these creative aspects come together through those pure Khizi Mountains. It is very interesting to note that the criterion of deepness is not those precipitous ravines, bottomless valleys, but the heart.

Due to Jabbarli's views and sensation, his joy and sadness does not recognize any restriction of geographical borders and national frames; rather they are expressions of human loftiness.

Each time when I think of Jafar Jabbarli and look through his works, the deep universal significance of the sensation, views, consideration, wishes and desires are shown to be existing in the rich inner life of this person. This very skillful master impresses me deeply.

Such a universal content can be identified as the main trend of Jafar Jabbarli's creativity, right from the time of his first works. This is shown in such works as "Faithful Sariyya", "Faded Flowers", "Shah Nasraddin", "The War of Trablis", "The Conquest of Edirne", and in the classical plays, such as "Fire Bride", and "In 1905", and has been the main feature of the artistic and aesthetic power in his creativity.

The spiritual wealth that we call Great Literature requires such a universal content, and history has consistently demonstrated this over thousands of years. His romantic dramas, such as "Aydin" and "Ogtay Eloglu", are the expression of the inner life of a young, emotional and rather talented writer full of human sensation and views.

Even plays, such as "Sevil", "Almaz", and "Yashar", that were written for the "new period of Soviet construction" in the late 1920s and early 1930s, differ from the other works of this kind during that period. Rather the human loftiness of the author saw that the lives depicted did not end with the downfall of an epoch that resulted from an ideological point of view.

The Empire was totally annihilated, but these works are remaining and will remain. Why? In the following, I will try to answer this question, but I would like to draw your attention to

one of the answers to the question "Why?", that I consider extremely important. In "Sevil", "Almaz", as well as in "Yashar", more than a concrete ideological challenge (to revolutionary Soviet desires), and progressive human ideas stands behind the new phenomena and alliance, and ardent fanaticism of "new life".

And maybe subconscious thinking is like this, though it was of an instinctive character. I think that it would not be correct to explain orthodox Almaz ("Almaz") and Yashar ("Yashar") slogans, as well as views and considerations that seem completely opportunist and fanatic at first sight, only by the opportunism of the period and the author's fanaticism. Because the "scope of interest" of those slogans, views and considerations is broader and they actually stand on the human prop.

One of the lyrical heroes says the following in Jabbarli's famous poem "Ana" ("Mother"):

There is no power in the world that I have bowed before,
There is no strong or weak being that can make me do that.
I am ready to fall on the ground every day,
And kiss its legs with great pleasure.
Who is that? What is that?
Mother! Mother!

His social hero Elkhan (from "Fire Bride"), says the following: "I am the herald of life and happiness in the earth". Another hero Aydin says "I want a world where nations are free, and there is no conquest, gold, luxury, decree...". That "Mother" and that "I" are not only Azeri, but also Eastern "Mother" and Eastern "I"; this "Mother" is a universal Mother and this "I" is a human.

The tragedies of Gultakin ("Ayedin"), the victim of animal passions and unfairness in the "germ" of life and living, is a permanent social injustice. Aydin, who revolts not only against a certain class, group, and social standing, but against the whole world, is unable to identify his own way of struggling,

while actually looking for himself, but he is unable to see either. Balash ("Sevil"), is confused and lost in hypocrisy, and the moral slips and social deformity may impress and even shock us today. However, these tragedies are not local, they are about all human content; the internal issues of these tragedies - that is torment, shock, spiritual perturbations - are formed by human feelings and anxieties.

The spiritual glitter of Elkhan ("Fire Bride") hung from the gibbet; the imprisonment and defeat of Haji Ahmad ("Almaz") and of Imamyar ("Yashar") is an inevitable result of the period; the transformation of "national heroes", such as Mirza Samandar ("Almaz") and Mirza Javad ("Aydin") into "humorous targets"; and the timely social and moral progress of Almaz due to artistic and aesthetic standards, do not make us indifferent even today. The human struggle is not about a concrete "Elkhan" or a concrete "Sevil", a concrete "Imamyar" or a concrete "Mirza Samandar", but rather Elkhans and Sevils, Imamyars and Mirza Samandars who do not recognize any local borders, and move between good and evil, social injustice and fairness on the basis of all of these victories and defeats.

THE NATIONAL JABBARLI

One of the remarkable aspects of Jabbarli's creative works for me is that the universal content comes from its very nationalistic characteristics. Jabbarli's works are on a level that is chrestomatic for such a dialectical connection between the national and human aspects.

Jabbarli's dramatic composition consists entirely of the gallery of national characters and ways leading to the human content, and the human loftiness obtained by these characters pass from those national aspects.

The basis, foundation for Jabbarli's humanity is a nationalistic one. Jabbarli has lived and written his works at the same time with a great collaborator Huseyn Javid, and Javid's dramatic composition is completely romantic. I would even call it an elite romanticism, not a plain one. Pure and transparent romantics are entirely human.

Javid's romantics are always in the sky. Those romantics do not diminish even when Sheykh Sanan goes to graze pigs, and therefore the address of Javid's dramatic composition is not concrete; his address is the whole earth.

But the address of Jabbarli's dramatic composition is Azerbaijan above all and after this, the human content.

Maybe that is why Jabbarli's romantics, if it is possible to say so, are romantics mixed with realism, arisen as a result of the rebellion against reality and making it feel all the time, revealing everything with whole bareness in some moments, and it is national in the early stage.

Jabbarli's romantics are the beginning of the way to the humanity of Jabbarli.

In the first decades of the 20th century the great personalities of the Azeri culture are: Mirza Alakbar Sabir in poetry, Jalil Mammadguluzadeh in prose and comedies, Uzeyir Hajibeyov in music and Azim Azimzadeh in painting. They were popular

in their works, their real, substantial and live characters, vivid national types. In the 1920s and 1930s the realistic and romantic Jafar Jabbarli, the follower of Mirza Fatali Akhundov's realistic traditions, did this job.

His characters, such as Dovlat Bey, Balakhan ("Aydin"), Mammadali Bey, Abdulali Bey ("Sevil"), and Salimov ("in 1905") are typical and entirely nationalistic representations of the capitalist world and snobby environment that was formed as a result of the rapid development of capitalism in Azerbaijan, beginning at the end of the last century.

Obviously Salamov is Azeri, and a typical example of the 20th century Baku environment. However, the power of Jabbarli's writing and the depth of Jabbarli's talent is such that Salamov's actions and his spiritual world in general are not the actions and the spiritual world of a concrete Azeri capitalist, a concrete businessman of national identity, but rather those of the generalized capitalist, generalized businessman, and a generalized ignorant and rude person.

As an artistic character, with a national coloring in thinking styles, the behaviors and lifestyles of Haji Ahmad, Imamyar, Mirza Samandar amazes one. Therefore an emotional scope of influence of these characters is not restricted with a national framework and we see typical representatives of a class doomed to be defeated in accordance with the decree of the period and era.

The same aspect can even be perceived in the "revolutionary" heroes of Jabbarli: for example, Sevil is an Azeri woman who is a national character because of her mode of life, morals and the world outlook. Her taking off of the veil and her rebellion against the world of sluggishness and obedience that the veil embodies, are the national self-expression of this artistic character. This national self-expression, this nationalism of the character generalize her wishes and desires, and also has implications not only for the freedom struggle of a concrete individual or a concrete person with a national identity, but for that of a woman with human content.

Ogtay says: "I am not European and do not want to be". This is a reality.

Even though Ogtay wanted to be European (not from a geographical standpoint, but in the meaning of a "western-inclined person"), it would be impossible (just as Hamlet could not be a non-"west-inclined person"). Because he is an Azeri by his blood and his spirit, but at the same time Ogtay's wishes and desires, and his rebellion are all of a human content, and this content unites Azeri, Japanese, Mexican, even those of "western-inclined persons".

In this regard, as a whole, Jafar Jabbarli's dramatic composition is naturally a phenomenon of the 20th century Azeri literature, but at the same time is also an artistic and aesthetic illustration of human views.

Certainly, it is easy to explain Jabbarli's nationalism, it is a genetic issue that is mixed with a great talent.

But I am amazed each time when I think of the human content of the works of this person who was born into the family of a charcoal-seller Gafar (his father). He spent his childhood in the abandoned mountainous area living in poverty where people did not know how to write.

THE MODERN JABBARLI

In the 1920s and 1930s, on the one hand the powerful romantics of Huseyn Javid, and on the other hand the passionate, ardent romantic realism of Jabbarli, have made the Azeri dramatic composition one of the leading, bright and artistically vigorous branches of national literature and national culture.

Sixty five years have passed after Jabbarli's death, but even now we see new aspects in his (a young person having lived only thirty-five years) works, and identify new details and traits as if in watercolor.

In this regard, he is always modern both from the standpoint of thinking, and from an artistic-aesthetic point of view.

For many decades, a performance of any of Jabbarli's work has been an event in our cultural life, because each time we come across new comments of a producer (certainly, Jabbarli's dramatic composition provides for this opportunity), and the "reading" of characters by new eyes provides for new discussions. Indeed, our interest in Jabbarli's art that we have read and seen many times, is not dead, but alive, enthusiastic and zealous.

Obviously, all this results from the modernity of the nature of Jabbarli's dramatic composition and this modernity is an aesthetic category in dramatic composition.

The modernity of any master is naturally measured by enduring the time resistance of future decades, centuries, but not the period it lives: Shakespeare's modernity! Moliere's modernity! Ibsen's modernity!

The modernity of a master is an expression of its talent. And talent is stronger than time.

Plays such as "Aydin", "Fire Bride", and "In 1905", written in late 1910s, 1920s, 1930s, are works that endure the gravity of a modern era (modern development! modern concerns!

modern pangs! modern joy! modern aesthetics!) and are not crushed under this weight and increasing load. I have a deep faith that it will be like this for many years to come.

The struggle and passion of Elkhan; "the friend of the human friend, the enemy of the human enemy" for "free humanity and the new world with new desires", humane sorrow in the future of Balash ("Sevil"); the love of Solmaz ("Fire Bride"); the impotency of Sariyya ("Faithful Sariyya") and Sara ("Fade flowers") in this old world; the psychological concussion of Gultakin, Aydin, Ogtay, Agshin ("Fire Bride"); the hypocrisy of Agamyar, the Governor ("In 1905"), Imamyar,; and simple-heartedness of Imamverdi ("In 1905"), provide in one word an inclusive expression of the most fundamental feature which is a high artistic reflection that forms this belief.

The foundation of Jabbarli's creative works constitutes to such artistic conflicts, ideas which always sound modern for the art, and many of the problems arisen by them have constantly stood and always stands before people.

The struggle between new and old, freedom and exploitation, egoism and altruism, richly artistic and aesthetic description of this struggle with different human characters, vital situations, natural details and features and a humanistic platform are the peculiarities that provide the durability of Jabbarli's art.

THE ACTUAL JABBARLI

There is a very close integrity in Jabbarli's dramatic composition between the actuality of themes and modernity as an aesthetic category.

1910s...

Alongside the rapid development of capitalism, the consolidation of national bourgeoisie in Azerbaijan relating to the oil production, the emergence of the class of "owners", the reinforcement of national self-understanding and the social unfairness arisen thereafter, provide spiritual deformities, internal constraints and concussions, and more consciousness of citizenry.

Dramas and tragedies, such as "War of Trablis or Star", "Conquest of Edirne", "Aydin", "Ogtay Eloghlu", were consequently written and we come across natural and typical characters of the beys, balakhans that possess too much "gold". Aydins and Ogtays, the enemies of "gold" that fight in the world of rich sensation, look for their place in the community, but are unable to find it. Harises, and Kamil Pashas who are very hypocritical, and enjoy the authority, but do not use it in the interest of the people. Ramizes, and Anvar Pashas who are able to preserve spiritual pureness in changing (and fighting!) the world, realize the responsibility before the destiny and history of their nation. Gultakins, and Firangizes, the young romantic women who can by no means be the indicators for "new" moral criteria, are unable to endure the unexpected spiritual and physical burdens of the era.

1920s...

Fierce "class" fighting has been established and intensified by the Communist ideology, revolutionary spirits, and fanatical construction of a "New World"...

The tragedy "Fire Bride" is written, and though a little grandiloquent, I will say that the romantic and monumental

image of Elkhan, one of the most interesting characters of not only our dramatic composition, but also of Azeri literature in general, is risen on our stage.

The issue regarding women's freedom becomes one of the most important political, social and ethical problems of the period and the work "Sevil" emerges. Sevil takes off her veil at the same time with her prototypes in the scene and there are many examples of this.

I remember it well when in the late 1950s, on a cold winter evening a great producer and theatrical specialist Adil Isgandarov came to us, and, as usual, they were talking about art. When the topic was theatre, drama, Jafar Jabbarli, or Ilyas Afandiyev, people spoke of highly appreciating the talent of Jabbarli. A youthful recollection in late 1920s and very early 1930s, noted that although the ruling ideology regarding removing the veil as an administrative measure, the example provided in "Sevil" was more effective. Sevil on the stage created such a passionate and popular mood that young girls were dealing with "Sevilism" (I still remember this word used by my father!), taking off their veils like Sevil in plants, factories, schools, even in the streets.

Sevil has actually raised this great social event regarding the fate of a Western woman up to the level of a national ritual and this, of course, is a rare case in the history of world literature.

1930s...

There is a struggle going on for "new life" and one of the main attributes of "new life" is a compulsory-administrative Stalin construction of a collective farm. People were exposed as kulaks, enemies, a white-bearded man of yesterday was regarded as the antagonist of the people since he did not accept a collective farm.

Yes, all these were like it, my characteristics regarding that period is the diagnosis of now, that is 60 years after, the post-Empire era. Then the social response to these events was not synonymous, and especially among youth, there was an ideological interest, ardency, an innovative mood resulting

from the faith in the "wonderful future" perspectives of the revolution.

And then "Almaz", "Yashar" appear on the stage, the struggle on the stage overlaps with that in life. Kulak Haji Ahmad turns into a masked Imamyar, and of course, we can make discussions of these works, these characters, the author's attitude towards them, its position in general, whether or not to accept some issues, but there is only one reality: they were actual works.

But was this actuality a necessary actuality? Wasn't it working against the art in different cases, against Jabbarli's great talent above all? This is a different issue and I will touch upon it in future as necessary.

Jabbarli takes a look at the revolutionary past, and writes the work entitled "In 1905". At the same time he creates artistic characters of much coloring and political-social content, and as well, the Azeri dramatic composition enjoys the bright artistic images of "mine owners" (new owners), such as Salamov and Aghamyan, followers and executors of the Russian colonization policy such as Governor.

This work, of course, was written by a person wholeheartedly believing in the Communist ideas and the actuality of the Bolshevik promises and commitments regarding the bright future ahead of the people. However, at the same time, the author perceives the strategic Caucasian interest of Russian colonization, the content of the hypocrite policy of the Russian Empire in the Caucasus in detail and demonstrates it with a high artistic merit.

Skillfully using the Azeri and Armenian relations, Governor, the typical and authoritative Russian colonist, on the one hand incites Azeris against Armenians, saying that the Emperor supports Azeris and will always support them. (From his words that he has spoken to Azeri millionaire Salamov: "Emperor, His Majesty, says that he has a great respect for his faithful Muslim citizens and individually bestows this lofty badge on you because of your trustworthiness"). On the other hand, he arms

Armenians with weapons, and cites them to fight against Azeris, and abusively calls them Tartars (from his words to an Armenian millionaire Aghamyan: "But, be a little careful with these Tartars, as you can see, they are wild people. Of course, I (i.e. the Russian Empire am ready to assist you with everything; both with arms and people when necessary)". He kills Armenians and says that Azeris did it or vice versa, and causes diversions for an armed counteraction. And holding a gun in his hand, fighting against Azeris, a plain Armenian peasant Allahverdi says his famous words evoking from the "dream of ignorance": "It is Kulaks who are firing".

Decades replaced one another, social formations changed, we have gotten to the end of the century, but the words that the plain Armenian peasant Allahverdi said at the beginning of the century even today keeps its actuality to the same extent (maybe more than that!).

The Empire has already succeeded in the Armenian-Azeri bloodshed and the Governor very frankly (and unexpectedly) says the following during his argument with the Russian opponent: "What do you want? Do you want us to unite these two wild nations (that is Azeris and Armenians) ... so that they kill us, the native sons of Russia? I am a soldier of the great Empire that wants to rule over others. The policy of the Empire plunges its flag from one side to Bandarbushir, from another one to the Bosphorus coast. No one will spray cologne for us on my way us. A bayonet whose products are bones and blood should open this way. They have only one God: a machine-gun. There can be no compassion in a war. If I (i.e. the Russian Empire) do not kill him, he will kill me (i.e. the Russian Empire). They would unite. Then I had to put the heads of our native sons under cartridge. Now they will decide what to do: stone of a river or bird of a steppe".

This play was staged in 1931, in the period when the Russian Bolshevik terror was raising a revolt that was "exposing" the Empire's Colonization in words. It was terrible that the Empire Colonization and in those years, continued

articulating these words from the stage (the Soviet stage!) not in an Aesopian language, but in a genuine manner. I say it again that the horrible context of the era, required an earnestly civil valor.

Obviously, if such an intensive contact, this actuality turned into opportunism (even in "Almaz", "Yashar"), today we would not be able to talk of the conceptual and spiritual modernity of Jabbarli's works. Today we would not be able to see Jabbarli's works and most basically, have a spiritual need for it in the repertoire of our modern stage, book stores, textbooks of high and higher educational institutions of the independent Azerbaijan Republic which has parted with the Communist ideology. Today the Azeri literature study would not be able to continuously refer to Jabbarli's works, and learn those works in comparison with the modern literary process, modern artistic and aesthetic criteria.

THE MORAL JABBARLI

I think that the reason why we are so close to Jabbarli's creative works is due to their spiritual pureness. Thanks to the spiritual pureness of the artist, we come across several bright artistic characters of Azeri literature from the point of view of spiritual pureness in Jabbarli's works.

For me the spiritual pureness in Jabbarli's works is of a double character: the spiritual pureness of the artist and the spiritual pureness which is the theme of his works and art.

We can find some weak works of Jabbarli (writers write their monumental works after they are 35, but Jabbarli has written his works between the ages of 15 and 35!). Obviously, he was lost in feelings, had predilections, but Jabbarli has never written spurious things, because whatever he has written, he has written with belief, fire and flames, national feelings inside him.

Even Almaz's conviction, her desire, challenges and struggle do not have implications of the opportunism of the period. Rather they are the belief of the author and therefore Almaz does not turn into a dull model, as do several other similar characters of this era, thanks to the writer's hearty belief even though she, as an artistic character, loses to Mirza Samandar, Haji Ahmad, Sharif ("Aydin"), who are negative heroes of the period!

All the words Almaz has said on the stage are words of conviction. We hear the expression free from human sensation, especially feminine sensation. Almaz is an extreme feminist. Here is the dialogue between Almaz and her fiance:

F U A D. Almaz, I am a man, but you are a woman.

A L M A Z. Forget that. I do not recognize any men or women in the world. For me there is a human. People should be free and independent in every work.

F U A D. Shouldn't there be a difference between a man and a woman?

ALMAZ. There is. Your society allows men to commit crimes, but does not allow women to do it.

F U A D. Shouldn't we obey the rules of society, or not? Our slogan is being collective.

A L M A Z. I fight against your rotten narrow-minded society. It is unfair. I do not have to follow it. That society should be destroyed".

Almaz shows the right way to women and invites them to a "new world". In spite of these empty conversations, permanent conviction expressions, the main point in saving "Almaz" from an artistic defeat is that spiritual pureness constitutes the main bulk of Almaz's imagination, of the "new world" in her inner life. Behind her social struggle, and social and economic activity stands a deep faith in the phenomenon of Almazism of the author, which is much more than Almaz's fanaticism.

Unlike several other official "literature generals" of the era, Jabbarli's deep faith in the ideology, the passion of "revolution in life, conscience" against ignorance, sluggishness and repulsiveness determined his alliance with the ruling ideology.

And because of this important aspect, Jabbarli's "changing" his world, the replacement of completely contradictory poles in that world seems to us the reflection of not the opportunism, but of the dynamics of natural development.

In 1919, at the age of 20, patriotic Jabbarli was writing about the flag of the Azerbaijan Democratic Republic, in terms of the Soviet terminology, the "Bourgeoisie State":

Leave me, let me see, think and fondle,
This lovely three-colored, three-meaning flag.
Is it the wing of angels putting shadow over me?
What is it, my God?! Leaf of the fire land!
Is No, no! Flower grows pale, grasses are trampled down.
But our flag likes to be top,
It is waved higher than stars and the Moon.

The hero of "Almaz", staged in 1931, 12 years later, makes a mistake in life and confesses that mistake on the stage like

this. "– Yes, I find myself guilty, because I have not considered to do this job only by the leadership of the Communist Party and organizing poor peasants in the struggle against Kulak Haji Ahmads, Sharifs, Mirza Samandars who have worn this disabled coat. I have solely fought against these people. I did not realize that it was not only me who was doing it, but the working class under guidance from the party. I do confess my mistakes. But these mistakes should not make my enemies happy. The struggle goes on! I have learned much from these mistakes".

This struggle of Almaz is against that "bourgeoisie republic" as a matter of fact and Almaz is committed to fight more globally under the leadership of the Communist Party:

Hey, you!
Surrender, the old world!
There is a movement against you!
Provide cars with fire,
There is a fight,
There is a fight!

Such a diametrically opposite expression of views by any writer would have implications of opportunism. However the belief that characterizes Jabbarli's works and his phenomenon in the Azeri literature in general, (a tragic belief from a historical standpoint! but as all other great talented people, Jabbarli was also unaware of it), makes such a metamorphous in Jabbarli's world outlook natural.

Spiritual pureness of double character, stated above, causes the feeling and excitement, joy and sorrow, wishes and desires of heroes from the early stage – Sariyya, Sara, Ulduz ("War of Trablis") and Rufat ("The Conquest of Edirne"), and afterwards, by the end of his literary activity - Aydin and Gultakin, Solmaz ("Fire bride") and Elkhan, Gulush and Sevil, Almaz, Yashar and Sona.

The inner pureness of Jabbarli's talent brings its equivalent onto the stage in various forms, characters, and in different artistic fates.

But isn't it necessary for an artist to have a spiritual pureness to introduce the greediness to wealth, immorality, hypocrisy, selfishness of Altunbay ("Fire Bride"), Aslan bey ("Ogtay Eloghlu"), Dilbar ("Sevil"), Governor, Karbalayi Fatmanisa ("Almaz"), Salamov, Aghamyar?

Of course, it is necessary.

As an artist, you should have the highest position, the purest feelings and excitement to thoroughly and convincingly demonstrate an idiot of brutal passion, such as Dovlat bey, the spiritual futility of an ignorant person, such as Salamov, or the embodiment of genetic hypocrisy, such as the Governor.

POETIC JABBARLI

Jabbarli has created a complete gallery of characters in the Azeri dramatic composition and the exhibits (actually they are completely live creatures) vary from each other from the standpoint of an artistic and an aesthetic perspective, as they do not repeat each other.

If we consider Jabbarli's works as a whole: the romantic mood in the nature of Aydin, Ogtay, Elkhan; the strict realism in the description of Haji Ahmad; the comic character of Ojaggulu; the melodrama of Sariyya and Sara; the sentimentalism of Gultakin and Firangiz, as well as the socialist realism which obstructed Almaz, Yashar and Gulush; and gives weight to the artistic characters as aesthetic components that supplement each other and determine the aesthetic specifications of those works.

Jafar Jabbarli's works were the fruits of his period, and if we take it more broadly, Jafar Jabbarli's creative works are the phenomena of the 20th century, and in this place the point is not a political position, social trend, but the unique peculiarities, artistic and aesthetic descriptive means.

Naturally this aspect can only be vividly seen when these works were based on the broadness of literary outlook, rich reading, flexibility of thinking, in conjunction with a great talent.

Look at the works translated by him, the son of a charcoal-seller, from the mountainous areas: Shakespeare's "Hamlet"! and "Otello"!; Schiller's "The Runaway"!; Bomarsche's "Figaro's Wedding"!; Lev Tolstoy's "Childhood"!; Wales' "Underground world"!; Longfellow!...

Even his translations of Soviet literature were not related to the opportunism of this literature, rather they were works written with ideological fanaticism (and with an undoubted talent!), such as Slavin's "Intervention" and Afinogenov's "Fear".

The reason why I point out these facts regarding Jabbarli's literary biography is that these make us more aware of what a prepared writer he was and about his artistic taste.

The ability to create a character by using only three words (for instance, like the words of Mirza Samandar: "Let me be sacrificed to Mohammed's religion!"), make dialogues, the skill to feel the internal dynamics of the plot, neatly found retorts ("The shooters are Kossaks"), details, traits trimmed with water-color, an artistic and aesthetic sense of pattern to not allow a tender joke (such as, Ojaggulu's mule!) become a mockery, or a romantic sensation (Aydin's, Ogtay's and Elkhan's sensation!) turn into a pathetic feeling, nor let a natural simplicity (simplicity of Imamverdi and Allahverdi) become primitiveness: these are all aspects characterizing Jabbarli's poetics.

Oratory was one of the components of Jabbarli's talent and in this sense, Jabbarli was an artist of a new generation. At the same time, the point is not a generation of a certain period, but of all the periods. Years pass, generations replace one another, and Jabbarli is an artist of the one replacing, but not the one being replaced.

Therefore, as the writers after him wrote and said, although a characteristic feature of youth was memorizing poems, they were learning by heart Aydin's, Ogtay's and Elkhan's monologues.

People give names to their children: Elkhan, Solmaz, Sevil, Gulush, Almaz, Aydin, Ogtay, Gultakin, Yashar, Sevar today, as they did in the past, and will probably continue to do so in future and many of these names have been created by Jabbarli himself.

(By the way, I would like to add that Jabbarli has made a significant contribution in the development of an Azeri literary language, in the sphere of the creation of new words in the context of a national language, and in the establishment of such a trend in the scientific community, as well as its playing an important role as a stimulus.)

These names, created and brought to the stage by Jabbarli have entered into the life of a nation thanks to the artistic and aesthetic features of his heroes. And these names are not only our "friends" from conviction and persuasion, but they have also become our family members.

THE INCLUSIVE JABBARLI

In his short life, Jafar Jabbarli has passed through from the melodramatic (and ardent! hot blooded!) world of "Faithful Sariyya" and "Faded Flowers", to the strict realism of "In 1905", which requires a great deal of creation. However, Jabbarli's talent does not have enough room in the framework of these creative methods and trends.

Is Jafar Jabbarli a romantic?

"Yes", it is impossible to say "No"!

Is Jafar Jabbarli a realistic?

Yes!

Is Jafar Jabbarli sentimental?

Yes!

Is Jafar Jabbarli lyrical?

Yes!

Is he satiric?

Yes!

One can continue these questions and answers...

Jabbarli is a great playwright, but at the same time, he is a poet, prose writer, critic and translator.

Jabbarli's lyrics, his famous poem "Maiden Tower", his satirical works as a representative of the literary school of Sabir, and his stories and other activity as one of the prominent personalities of the Azeri cinema art, created literary criticism that were the fruits and results of the civic faith as a traditional characteristic of the educators and lucid-minded people of the 19th and 20th centuries. Indeed to exhaust all opportunities to enlighten people, develop culture, and do best in all spheres.

The happiness of Jabbarli as an artist and as a citizen was that his talent enhanced those opportunities and made them effective.

For instance, let's review his activity as an Azeri cinematographer. On the one hand, he brings the classics of

our national dramatic composition to the cinema where he writes movie scripts on the basis of M. F. Akhundov's "Haji Gara" and J. Mammadguluzadeh's "The Dead", and on the other hand, he writes scripts of his own works, such as "Sevil", "Almaz", "In 1905". He also produces "Haji Gara", "Sevil", and "Almaz" as a film director.

This creative activity regarding films alone is enough to engrave Jabbarli's name on Azeri cultural history forever.

Or let's take Jabbarli's poetry.

I have always thought that the power of Jabbarli's dramatic composition left his poetry somewhat in the shadow. Nevertheless Jabbarli as a poet is an interesting and valuable phenomenon in 20th century Azeri literature.

Inclusiveness, variety of styles and forms in the general creation and activity of Jabbarli is also a characteristic feature for his poetry: a citizen poet, a tender lyricist, a crying laughier, a mocking satirist play writer...

Jabbarli – the young and passionate poet-citizen says to the whole East:

Hey East, while the world is fighting over you,
While the world is sharing happiness by dividing you,
While your son, the poor, is agonizing in bondage,
You are still very quiet, you, with a ruined house!
Whom are you asking assistance from, I wonder?

What to do then? What is the solution? How to get out of this indolence?

Turn the Sun into a fire, shine it to the West, North!
Amass all your strength, fight against!
Take your revenge, or die eternally,
May their flowers water blood, or fairness,
May live humanity, or bondage!

This is already a lyric Jabbarli:

I am a non-fading leaf and adorn plants,
I am a sense that does not keep silent and walk about hearts,
I can endure all pangs for you a whole lifelong,
Without you, may no flower bloom, no river flow,
Sing the nightingale, make my lover wake up!

And this is a satiric Jabbarli and his love to his nation authorizes him to laugh not only at separate characters, but also at the whole nation in the beginning of the century:

Millionaires have fallen in love with Zingan,
Hajis have Arshag and are happy,
The poor are weak while foreigners are not,
I do not like any of these foreigners,
I see our people very unhappy.
Years pass...

Jabbarli is always in touch with his nation and these are not planned, preliminarily elaborated meetings, but rather they are the natural phenomena of Azeri cultural life. "Maiden Tower", the first Azeri ballet, and the libretto author of this wonderful ballet is Jafar Jabbarli. In a concert we listen to "My Country", the first Azeri romance, and the memorable masterpiece of Asaf Zeynalli and Jafar Jabbarli is still with us. These words were dictated from his heart. We go to see "Sevil", the opera by the great Fikrat Amirov, and listen to the arias – and Jafar is still with us. New forces come to the Azeri literature study, a young scholar defends his thesis and the subject is the creative works of Jafar Jabbarli...

In some ways, we can say that Jabbarli returns to us again. Previously the Soviet literature studies used to consider the works, "War of Trablis", and "Conquest of Edirne" as samples of "reactionary romanticism", and saw the expression of "panturkist" ideas in them, and so the publication and performance of those works were forbidden. Now they are together with their readers, and spectators.

We can increase the number of examples regarding Jabbarli and it is very remarkable that we often come across the concept of supremacy and it is not accidental. The development of the ancient and rich Azeri literature and culture of historically Eastern content is characterized with the artistic and aesthetic integrity of Eastern traditions and European tendencies.

I think that this aspect characterizes such a supremacy of Jabbarli in numerous spheres of our literature and culture like the paramount importance of Mirza Fatali Akhundov, Mirza Alakbar Sabir, Jalil Mammadguluzadeh, Uzeyir Hajibeyov, Huseyn Arablinski.

THE RESPONSIBLE JABBARLI

Inclusive creative activity, focused energy, nervous tension, and hard work in the many spheres of development of Azeri literature and culture would certainly affect the health of a physically weak person, such as Jabbarli.

That period was complicated and contradictory, and it was the terrible fear standing behind this complication and contradiction. And not only the political adventurers, officials ingratiating diligently, executors of the ruling (and administrative!) ideology, but also individual writers, critics, and cultural persons who were afraid of that terrible fear and were expressing their vulgar sociological cavils against the creative activity of Jabbarli. There were many literary courts and Aydin, Sevil, Almaz, Elkhan were responding to these courts. And in addition, there were many unfounded accusations set forth from the ignorant nationalistic front.

It is evident that these were not making us happy and there was pain in our hearts, but as we review Jabbarli's creative activity, and read his works again, we see that no amount of pain could overcome his civil service, his writing. Because the literature and writing were like a spiritual magnet for him, he was a person, an artist that could realize the feeling of responsibility before the sense of duty formed by great goals regarding people's fate.

In 1932, Jabbarli wrote the following in a letter to his friend Alexander Tuganov, an outstanding theater producer: "I am exceedingly tired. I have been ill nowadays, but I have no time to sleep. Responsibility is a considerable issue. The real question is not to feel shame before anybody, and to have responsibility before your position and honor".

Such a feeling of responsibility is an aspect that identifies the nature of Jabbarli's creative activity, his social contents and artistic power. Therefore, his creative activity continues the job accomplished by Jabbarli, the citizen.

THE POPULAR JABBARLI

Destiny did not only mean an early end to his life, it also dramatized the untimely progress itself. Jafar Jabbarli died on New Year's Eve, 1934-1935.

People living during that time said that the whole of Azerbaijan was shocked and that people mourned this sorrowful news. It was as if the death of this 35-year-old man made the whole nation an orphan.

According to the rumors at that time, Baku had never seen such a large crowd as that of his funeral. The whole of Baku was crying at his burial.

At the beginning, I gave an excerpt from the poem of Mikayil Mushfig, and now when I wish to close, I recall this poem he wrote on the occasion of Jabbarli's death:

May skies cry touching each other,
May clouds cry bending their heads,
May down cry, may the glow dilapidate,
May stars be shed like tears,
May the sun burn and grieve in the sky,
May it implore in said clouds,
May the skies seem like a meadow,
May the dawn come like lilac!
May clouds thunder and strike saying: "He died",
May clouds stick flowers to his tomb!...

The 29 year old Muchlig wrote these works. Only two years will pass and the 29 year old poet will be shot as a "popular enemy".

Mushlig will also be cursed in the media and the people who were his pen friends will "expose" him.

From this standpoint, Jabbarli was "lucky". Certainly it is a stark comparison. Yes, Jabbarli was amazingly popular.

At a time when there was no television, and in a period when the Soviet mass media was mainly publishing resolutions and decrees of the Party, promoting Stalin's ruling ideology,

and dealing with "exposures" to the class struggle; the level of popularity as was afforded Jabbarli was definitely an unusual and remarkable phenomenon.

I have heard from people who were very close to him - his friends (Alili, Aghasadig Garaybayli, Gulam Mammadli, Ali Sabri, Abbas Zamanov, Mammad Arif and other literary and artistic people), that Jabbarli was a very modest, satisfied person who did not interfere in other people's lives.

Note the positions he has held: translator in newspapers, Popular Commissioner's Office on Food, Chief of the artistic department in the National Drama Theatre... That is all!

Unlike some literary and artistic people, Jafar Jabbarli was not the producer of his popularity, therefore his overwhelming popularity is a great phenomenon indeed.

Ilyas Afandiyev was the closest person regarding the theater, particularly the Azerbaijan Academic National Drama Theater in the period after Jabbarli. Ilyas Afandiyev participated in all of the preparations of his twenty performances in that theater, and was always a member of the Artistic Board of the Theater.

And Ilyas Afandiyev was saying that it was as if Jafar's soul was always in the theater.

I have no doubt that generations will replace one another, new playwrights, actors and actresses, and producers will appear in the theater, but the soul of Jafar will always be there.

I have no reason to question the permanence of Jabbarli's popularity, because behind this popularity stands not the activity of the formal "popularity machine" and Soviet agitation, but the creative activity of Jabbarli.

It is not the ruling Soviet ideology that has assigned Jabbarli to the position of "Jabbarli". "Jabbarli" is not a Soviet nomenclature or a surrealist position with Soviet assignment: Jabbarli is an artist.

Jabbarli is a literary phenomenon. And Jabbarli's creative activity itself has established this "Jabbarli phenomenon" in Azeri literature.

November 22, 1999

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Editor

M. Ulvia

Artist

T. Melik

Tecnichian

Z. Najafova

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