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**DIRECTIONS OF CREATIVITY
OF GANJA STATE DRAMA THEATER
(1950-1990)**

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ABSTRACT

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OVERALL CHARACTERISTICS OF STUDY INTRODUCTION

Relevance of the topic and degree of development. Ganja theater as a part of the national theater process played an important role in the development of Azerbaijani stage art. From this perspective, the study of the history of Ganja theater, which has rich artistic and creative traditions, is of great importance for our national theater studies. The topic “Creative directions of the Ganja State Drama Theater (1950-1990s)”, which we involved in the research, has a special relevance in this regard.

As it is known from the history of the national theater of Azerbaijan, the predecessor of the Ganja State Drama Theater, the Azad Tangid ve Tabligh Theater, on November 13, 1921, staged the small-scale performances “Charkhi Falak” (Suleyman Sani Akhundov), “There is no change of fate” (Abdulla Shaik) and “Sabotage” (Mammad Said Ordubadi) began its activities in Baku. This “*theatre was new for Azerbaijani stage art with the content of its creativity and creative rock, elements of form.*”¹ According to Professor İlham Rahimli’s book “Baku Turkish Workers’ Theater”, this theater was called the Baku Turkish Workers’ and Peasants’ Theater from August 1925 to May 1927, and the Baku Turkish Workers’ Theater from May 1927 to the end of 1932². At the end of that year, the then government decided to move this theater to the city of Ganja. Thus, in 1933, this collective continued its creativity in the city of Ganja under the name of the Golden Flag Turkish Workers’ Theater. Ganja State Drama Theater was named after J. Jabbarli a year later, that is, from the theater season of 1956-1957.³

¹ Rəhimli, İ. Bakı Türk İşçi Teatrı, Bakı: “Elm” nəşriyyatı, – 2004. – s. 7-8.

² The same reference, s. 3-4.

³ Rəhimli, İ. Azərbaycan teatrı, Bakı: TEAS Press nəşriyyatı, –2018. – s. 345.

According to İlham Gazizadə, who writes about the history of the development of the theater, when evaluating the historical role of this theater, it is necessary to consider its creativity in relation to the era and the government's policy in the field of art and approach it from a historical point of view.⁴

As a result of the cultural policy, the theater moved to Ganja used to operate in a narrow building. Among the plays played by the collective in Baku in these years are "Indian Girl" (A. Hamid), "Janjur Samad" (J.B. Moliere), "City of Winds" (V. Kirshon), "Honor" (A. Shirvanzadeh), "Seville" (J. Jabbarli), "Fire" (S. Rustam and H. Nazarli), "Ince" (A. Glebov) plays were restored. Even during the war years, the theater, which gave preference to performances with a spirit of patriotism, historical heroism, and struggle, was exposed to serious financial problems after the war, but mobilized all its forces and began to work with new creative efforts. During this period, the Ganja theater began to move away from the leftist addictions that often led it to vulgarity and the search for bare forms, and to master realist principles more deeply. This made this theatre inevitable to get closer to Azizbeyov theater. During the years of the theater's activity in Ganja, this process became stronger. Soon, all theaters of the republic, including the Ganja theater, began to define their creative direction based on the theater named after Azizbeyov.

In the 30s of the 20th centuries, the Azizbeyov theater had already entered the stage of perfection of its creativity, and had become the main center of art where a unique national stage art was formed and developed.⁵

In the dissertation, the creativity of the theater starting from this period until the 1990s was involved in the research. The main reason

⁴ Qazızadə İ. Azərbaycan işçi teatrı (1921-1932-ci illər) / İ.Qazızadə. – Bakı: Elm və təhsil, – 2012. – s.10.

⁵ Cəfərov C. Azərbaycan teatrı, Bakı: Zərdabi nəşriyyatı MMC, – 2023, – s. 225.

why the research covers the period up to 1990 is that after regaining our independence in 1991, a new era began not only in the social and political life of our country, but also in the way of life as a whole, including the national theater art. The new stage, which started in 1991, naturally requires a new study.

Undoubtedly, many authors have written various books,⁶ essays⁷ and articles about the Ganja theater and its predecessor, the Baku Turkish Workers' Theater. Among these authors, we can name M.S. Efendiyev, I. Gazizade, I. Karimov, M. Bagirov, I. Rahimli. However, if we do not take into account the studies dedicated to the creative path of the Turkish Workers' Theater by M.S. Efendiyev and I. Gazizade, the activity of the theater has not been the subject of a separate monographic study, and the problems of the theater's repertoire, artistic design, director and actor's creativity have not been sufficiently comprehensively studied and analyzed at the scientific-theoretical level. For this reason, in the history of the Ganja theater in the period we are involved in the research, the creative directions in the period of its activity covering the years 1950-1990, distinguished by its social-cultural richness and idea-aesthetic complexity, artistic stage searches in the field of classical dramaturgy, and themes in the performances of modern works, genre and style innovations, director's aesthetic features, etc. its research is of special relevance.

The object and subject of the research. Ganja State Drama Theater is in a broad sense an integral branch of the national professional theater of Azerbaijan. The research is solely based on the repertoire, actor, director, scenography creativity, genre, style, form and content chronotope of this theater. The activity of the Ganja theater in the 1950s-1990s was chosen as the main **object** of analysis and research. However, when appropriate, the main principles of all

⁶ Bağırov, B.B. 60 il xalqın xidmətində / B.B. Bağırov. – Bakı: İşıq, – 1981. – s. 63.

⁷ Məmmədov, M.Ə. Teatrlar. Aktyorlar. Tamaşalar / M.Ə. Məmmədov. – Bakı: Azərneşr, – 1966. – s. 123.

the theater's creations were addressed, and even a comparative analysis was conducted with previous productions of some plays.

The **subject** of the research is the plays that made up the repertoire of the Ganja theater in the 1950s-1990s and their genres, stylistic features, poetic features, artistic stage searches in the field of actor and director's art, and in general, the main creative directions of this old art center.

Goals and objectives of the research. The main goal of the research is to comprehensively investigate the period of 1950-1990s, which is a special stage of the historical path of the Ganja State Drama Theater, to analyze the individual performances that make up its repertoire, to analyze the theme, idea, genre, style characteristics of these performances, the work of the director and actors, to determine the artistic-aesthetic characteristics, modernity searches of the theater as a whole, and its creative directions in that period.

For this, the following tasks are planned:

- To comprehensively investigate the period of activity of Ganja theater in 1950-1990;
- To analyze the artistic-aesthetic solution of modernity in the stage embodiment of national classical drama;
- To review the classic national comedy and its modern stage interpretation styles;
- To assess the relevance parameters of the topic-problems in various genre performances of examples of world dramaturgy;
- To determine the main features of acting in the performances of the Ganja theater repertoire;
- To involve the artistic-aesthetic landscape of the path taken by Ganja State Drama Theater in 1950-1990 in scientific-theoretical research.

Methods of research. The problem involved in the research in the dissertation was investigated by benefiting from the achievements of the historical experience of the world and Azerbaijani theater,

modern art studies, culturology, aesthetics, and the principle of tradition and modernity was taken as a basis. The main methodological basis of the research is the comparative analysis method. The historical-chronological analysis method was also used when considering the creative path of Ganja theater. In order, to determine the aesthetic characteristics and creative directions of the creative path of the theater, the method of typological analysis was applied.

As appropriate in the research work, it was possible to enrich the scientific-theoretical content of the dissertation by benefiting from the works of Aristotle, V. Belinsky, B. Brecht, Y. Borev, who are prominent representatives of the world aesthetic thought. Besides, among the Azerbaijani authors M.S. Efendiyev, J. Jafarov, M.A. Dadashzade, A. Sultanli, M. Mammadov, Y. Garayev, I. Karimov, M. Allahverdiyev, J. Safarov, M. Alizade, I. Rahimli, I. The works of Ghazizade and other researchers were referred to, the history of Ganja theater was considered as a part of the national theater process, conclusions about the theater's creative directions were included in the dissertation.

Main clauses defended. The conclusions we reached as a result of our research allow us to defend the following provisions:

- The creative annals of the Ganja Drama Theater show that it has always functioned as an inseparable branch of the Azerbaijani theater, remained loyal to the creative traditions of the national theater art, and was open to any innovations.

- In the 1950s-1990s, i.e., during the 40 years covered by our research, the theater prepared more than 200 plays on various topics and genres, which is clearly visible in the rich repertoire, which is the concrete fruit of the collective's productive creativity.

- Modernity was taken as an artistic-aesthetic principle in the stage embodiment of both foreign and national classical drama in the theater, modern stage interpretation was given to classic national comedies, and the performances of various genres of world classics

were remembered for their high creative mastery manifested in the skilful performance of actors.

– Research shows that the search for theme, genre and style in the stage solution of modern works had a principled idea-aesthetic character, along with national theater traditions, benefiting from advanced world experience was the reason for effective results and artistic successes.

– In the performances prepared by the theater, the lyrical-psychological style is first of all reflected in the director's interpretation and actor's performance, and in the artistic-aesthetic stage embodiment of stage characters.

– The principles of interpretation based on the relevance of spiritual and moral problems in the works of world dramatists are based on national values and the vitality of the stylistic features of the theater has been confirmed by time itself.

– Plays based on the works of both foreign and local authors took a special place in the repertoire of the theater and had a decisive influence on the formation of artistic qualities of directors and actors.

– In the 1950s-1990s, romantic, realistic, lyrical-psychological plays were prepared on the stage of the theater by various directors, but the romantic style clearly prevailed in terms of both the director's interpretation and the actors' performances.

Scientific innovations of research. Since the creative directions of the Ganja State Drama Theater, especially the period of its activity in the 1950s-1990s, have not been systematically studied by our national theater studies, the problems investigated in the researched dissertation are of special scientific-theoretical value and research relevance. Therefore, the problem raised in the dissertation and involved in research is of special importance because it is new from a scientific and theoretical point of view:

- The scientific novelty of the research is, first of all, that the creativity of the Ganja State Drama Theater covering the years 1950-

1990 was comprehensively investigated for the first time in this dissertation;

- One aspect that proves the scientific novelty of the dissertation is that for the first time in this study, the typological approach method was applied to the activity of Ganja Theater and the classification of its creative directions was given;

- The principles of artistic and aesthetic embodiment of modernity were studied in the stage embodiment of national classic tragedies, comedies and dramas;

- Special attention was paid to the theme-problems, artistic generalizations, as well as the principles of creative originality in the performances based on world classics;

- The professional and artistic features of acting were studied in plays based on the works of foreign and local authors;

- The aesthetics of the works on the stage of the Ganja theater were evaluated.

- The artistic trends and aesthetic elements contained in the plays in the theater's repertoire were investigated.

Theoretical and practical significance of the dissertation.

The dissertation work is of great importance both theoretically and practically, as a comprehensive study of the creative path of the Ganja State Drama Theater covering the years 1950-1990. The research work is also of special value in terms of studying the principles of repertory policy construction of more than 200 plays of various themes and genres produced on the stage of this theater during the last forty years of the last century. The fact that the dissertation has rich archival materials and factual information is a clear proof of the scientific-theoretical importance of the research.

The research work can be useful as a teaching aid for undergraduate and graduate students studying relevant creative majors such as theater studies, acting, directing in cultural and art-oriented higher schools, as well as for students of humanitarian-oriented higher

and secondary schools. In addition, the presented research work can be used in future studies related to the history of our national theater.

Approval and implementation of the research. Articles and theses related to the subject of the dissertation were published in the scientific publications included in the international summarizing and indexing systems of Azerbaijan, Turkey and Ukraine, and were reflected in the materials of republican and international scientific conferences.

The name of the institution where the dissertation work was performed. The work was performed at the Art Studies Department of the Baku Choreography Academy.

The total volume of the dissertation with a mark indicating the volume of the structural sections separately. The dissertation consists of an introduction, two chapters, eight paragraphs, a conclusion and a list of references. The thesis was written according to the requirements of the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

Introduction is 8 pages and 13, 079; Chapter I 68 pages and 134, 703; Chapter II 37 pages and 71, 864; The Conclusion is 9 pages of 16, 913 characters. The total volume of the research consists of 122 pages and 237,115 characters, excluding the list of used literature and Appendices.

Additionally, the first chapter titled “The Search for Style in the Stage Embodiment of Classical Dramaturgy” consists of the following: the first paragraph titled “The Artistic-Aesthetic Solution of Modernity in the Stage Embodiment of National Classical Drama and Tragedies” consists of 48,007 characters, the second paragraph titled “The Classical National Comedy and Its Modern Stage Interpretation” consists of 25,945 characters, the third paragraph titled “The Harmony of Themes and Issues in Works of World Classics Over Time” consists of 22,812 characters, and the fourth paragraph titled

“The Main Features of Acting in Performances of Classical Works “ consists of 37,879 characters.

The second chapter, titled “The Aesthetic Principles of Stage Solutions in Modern Works,” includes the following: the first paragraph titled “ The Artistic Features of Directing in the Dramas of Azerbaijani Authors” consists of 28,802 characters, the second paragraph titled “The Parameters of Laughter Embodiment in Modern Comedies” consists of 12,445 characters, the third paragraph titled “The Stage Solution of the Lyric-Psychological Style and the Features of Actor Performance” consists of 12,832 characters, and the fourth paragraph titled “The Stage Embodiment of Moral-Ethical Problems in the Works of World Dramatists” consists of 17,732 characters.

THE MAIN CONTENT OF THE DISSERTATION

In the **Introduction** section of the dissertation, the relevance of the topic, degree of study, goals and objectives of the research, methods, defended provisions, scientific innovations, theoretical and practical importance and other issues were explained.

Chapter I of the dissertation entitled “**The Search for Style in the Stage Embodiment of Classical Dramaturgy**” consists of four paragraphs. In the first paragraph of the first chapter called “**1.1. The Artistic-Aesthetic Solution of Modernity in the Stage Embodiment of National Classical Drama and Tragedies**”, it is shown that the Ganja State Drama Theater switched to a fully self-financing (household) way of working from the second half of 1949. In the sixteen years since it first lifted its curtains in 1933, the theater has evolved considerably, and its repertoire has seen upward changes. As the critic writes, the process of organic rapprochement with the theater named after Azizbeyov was noticeable in the Ganja theater as well as

in all the theaters of the republic.⁸ At the same time, due to financial problems, a certain stagnation was observed in the theater's creative life starting from the end of the 1940s. We have to mention the fact that Huseyn Sultanov, who was appointed the chief director of the theater in the early 1950s, was able to create a positive turn in the activity of the Ganja theater.

Ganja theater has always been enthusiastic for searching forms in the stage embodiment of classical drama. The search for new forms, as it manifested itself in the works staged for the first time in this theater, was especially evident during the re-staging of works staged in the capital's theaters. The theater tried to avoid imitation of form and content, and to create new forms in the most diverse details of the stage solution of the works, while re-applying to the works that had found their stage solutions in the Azerbaijani theater. While re-applying to the works that had been performed on the stage in the Azerbaijani theater until then, the theater tried to avoid imitation of design and interpretation of the stage, to search for different forms in the stage embodiment of the works, and to create a new stage aesthetic.

What is significant is that the Ganja theater has always strived for modernity in the stage embodiment of national classic dramas and tragedies. The director's work based on modernity in his plays included the artistic and aesthetic solutions of modernity. When the Ganja Theater revisited works that had previously found their stage solutions in Azerbaijani theater, it aimed to avoid formal and content imitation. Instead, it sought to create new forms in various details of the stage solutions of these works. The Ganja Theater continuously strived for modernity in the stage embodiment of national classical dramas and tragedies. The director's work in performances necessarily encompassed artistic and aesthetic solutions of modernity. On one hand, this stemmed from the theater's own aesthetic principles, while

⁸ Cəfərov C. Azərbaycan teatrı, Bakı: Zərdabi nəşriyyatı MMC, – 2023, – s. 288.

on the other hand, it reflected the ideological principles of the Soviet space-time. This often compelled the theater to engage in serious creative combinations with the classical works they staged. In addition to enriching the Ganja theater, the classical repertoire also shaped the poetic features of this art center, polished the romantic stage performance of the cast, and gave greatness to the emotional style of performance. Thus, giving a stage interpretation to classical works with the principles of modern theater aesthetics has created a foundation for originality in the style of the art center. As is clear, one of the important indicators for theater poetics is the specific solution of the topic. The characteristics of any artistic solution are manifested in compositional features.⁹

In the second paragraph of the first chapter entitled **“1.2. The Classical National Comedy and Its Modern Stage Interpretation”**, it is noted that in the 1950s-1990s, the Ganja State Drama Theater staged classic national comedies such as Mirza Fatali Akhundzade’s “Khirs guldurbasan” (1953), Najaf Bey Vazirov’s “Haji Qanbar” (“From the Rain we went out, we fell into the rain”) (1954), Mirza Fatali Akhundzade’s “Haji Kara” (1956), Jalil Mammadguluzade’s “The Dead (“Oluler”)” (1957), Mirza Fatali Akhundzade’s “The vizier of Lankaran Khan (“Lenkaran Khanin veziri”)) (1962), “Haji Kara” (1975), “Appeal Lawyers” (“Murafia Vekilleri”) (1987) for the performance.

In these performances, it was seen that the unity of style, theatricality, the ensemble tried to express the director’s idea brilliantly with great love and enthusiasm. These performances helped to reveal the main idea of comedy, its deep philosophical content.

In general, appeals to classic national comedies were consistent in order to enrich the repertoire of the theater. Ganja theater’s search for form in the stage embodiment of classical drama in the 1950s-

⁹ Əlizadə M. Milli teatr prosesinin genezisi // Azərbaycan Teatr Antologiyası, 2 cild. I cild, Bakı: – 2013, – s. 182.

1990s found a clear expression in the modern stage interpretation of the national comedy.

The performances prepared by Ganja theater based on Akhundzade's comedies in separate productions, both the director's findings and the principles of stage interpretation, allow us to characterize them as creative events in a certain sense.

Based on the theater experience, it can be said that the stage interpretation of each work is embodied in the successful unity of the director, actors, stage design and music. According to E. Bentley, *"each comedy can be said to embody this or that life with similar characteristics."* Learning, knowing and being able to appreciate the philosophy of comedy in the context of the national element of laughter is a skill of art.¹⁰ These features were also embodied in the classical comedies prepared by the Ganja theater. Those performances were valuable as examples of directors' choice of themes and their artistic-aesthetic searches. The directors of the Ganja theater tried to take advantage of various styles (grotesque, irony, national carnival, etc.) when they staged the classical comedies we mentioned. According to the criticism, *"the revival in the sphere of national ideology in the mid-60s continues on a slightly rising line in the 70s. The revival of national consciousness is not only characterized by a return to enlightenment, first of all to Mirza Jalil and Sabir. This is also relevant for the period with a return to ethnic roots."*¹¹ Therefore, by giving a new stage life to classical comedies and improving the creative potential of the acting ensemble, Azerbaijan declared that it is a contender for a unique place and position in the theater space.

In the third paragraph of the first chapter titled **"1.3. The Harmony of Themes and Issues in Works of World Classics Over Time"** it is stated that Ganja State Drama Theater prepared the

¹⁰ Bentli E. Dramın həyatı (Ruscadan tərcümə edən Fəridə Cəlilova), Bakı: ADMİU, – 2015, – s. 216.

¹¹ Vəliyev Ə. Teatr. Əqidə və Ruh, – Bakı: Elm, – 2009, – s. 102.

following various genre works of world classics for performances in the 1950s-1990s. The tragedy “Medea” by the ancient Greek dramatist Euripides was performed only once on the stage of Azerbaijan, and this first time belongs to the Ganja theater successfully, as it is stated in criticism notes. Nazim Hikmat’s work “Skull” and Maxim Gorky’s drama “Old Man” are also of this kind, and those works were created for the first time in our country on the stage of the Ganja theater. The Italian dramatist Carlo Goldoni’s “A Funny Incident” and “One Servant of Two Masters”, the Spanish Lope de Vega’s “The Fraudulent Lover”, and the Englishman Richard Sheridan’s “Deceived Fiance” comedies prepared for the play by the Ganja Theater were welcomed by the theater community at that time. The tragedy “Antigone” by Sophocles was one of the stage works of the collective that caused public resonance.

William Shakespeare is undoubtedly one of the dramatists that the Ganja theater is very interested in. Interestingly, *“in spite of the variety of interpretations in the tradition of the embodiment of Shakespeare’s works of the Azerbaijani theater, it can be noted that all the performances were actor’s performances and are remembered as examples of bright and talented performing arts.”*¹² The theater has staged his tragedies “Othello” (in two productions) and “Richard III” at different times. It can be said unequivocally that the harmony of themes and problems observed in various genres of performances based on the works of world classics in the Ganja theater was observed in the search for form and style in the stage embodiment of the classical dramaturgy of this theater, and in the expression of poetics based on the relevance of modern aesthetic thought.

But there is also the fact that *“in the earlier poetics, the expressiveness of the pictorial and romantic-heroic style, the introduction of local-out-of-place dances, songs, musical pieces, and*

¹² İsrafilov, İ.R. Zaman. Rejissor. Poetika / İ.R. İsrafilov. – Bakı: Mars-Print. – 1999, – s. 256.

various game elements into the performance in the name of national form, was given as a naturalistic presentation of monumentalism. In other words, behind that poetics there was a false theatricality, a banal playfulness far from realism, which was almost on the verge of live and lively stage life. It is natural that there continued to be protests against the regressive tendencies in the creative life of the national stage art due to the outdated intra-theatre rules that seriously damaged the theater art and actor's creativity, making it weak.”¹³

One of the valuable artistic-aesthetic aspects of the performances based on the works of the world classics was their conformity to the social-cultural, intellectual-aesthetic tone of the contemporary era. At that time, the ideological-aesthetic principles of the period were heard from the directing forces working in the theater, and the creative efforts of the theater team as a whole were heard in the voice of the higher goals of the performances.

The harmony of themes and problematics over time observed in performances of various genres based on the works of world classics confirms that this theater has succeeded in its search for form in the stage embodiment of classical dramaturgy. In the Ganja Theater, performances based on works of world classics of various genres have brought stylistic diversity and vibrancy to the search for form in the stage embodiment of classical dramaturgy. One of the key aspects observed in these performances was creating harmony between the themes and problems of the works and the audience's time. Performances based on the works of world classics in the Ganja Theater have not only covered a broad literary and cultural geography in terms of the national-literary space but also penetrated deeply into the historical layers over time.

The fourth paragraph of the first chapter entitled **“1.4. The Main Features of Acting in Performances of Classical Works”** shows that

¹³ İsrailov İ. Mehdi Məmmədovun rejissor sənəti, Bakı: Mars-Print, – 2010. – s. 82.

no national advanced theater can do without classics. Classical works are the cornerstone of a theater's creativity, a mirror reflecting the level of the acting ensemble's talents, and a barometer of the director's imagination. Therefore, no leading theater can do without classical works. *“Classical works should be played only from a point of view that resonates with modern times. Their immortality and modernity also appear at this time.”*¹⁴

The leading actors of Ganja theater played successful roles in national and translated classical works. People's artist Ismayil Talybli was an actor working for Ganja theater from the first day. People's artist Alakbar Seyfi worked at the Tbilisi State Azerbaijan Theater, the Baku Turkish Workers' Theater, and from 1933 at the Ganja Theater. People's artist Ashraf Yusifzadeh was *“one of the artists who paid a lot of attention to acting techniques, external expression methods, and role drawing.”*¹⁵ People's artist Solmaz Orlinskaya demonstrated the multifaceted brilliance of her talent with high artistry. The talent of People's Artist Ramziya Veysalova had delicate lyricism and subtle humor. People's artist Mammad Burjaliyev's creativity showed the carnival aesthetics of national folk games¹⁶, especially the intricacies of sentry laughter.¹⁷ People's artist Mukhtar Avsharov worked for Ganja theater until 1967. People's artist Sadaya Mustafayeva previously worked in Sheki¹⁸ and then Goychay theater¹⁹, and worked in Ganja from the 1949-1950 season. People's artist Aladdin Abbasov was one of the last generation of actors who deservedly represented

¹⁴ Rəhimli, İ.Ə. Şəki teatrı / İ.Ə.Rəhimli. – Bakı: Qanun, 2016. – s. 13.

¹⁵ Məmmədov, M.Ə. Teatrlar. Aktyorlar. Tamaşalar / M.Ə. Məmmədov. – Bakı: Azərnəşr, – 1966. – s. 51.

¹⁶ See: Allahverdiyev, M.Q. Azərbaycan xalq teatrının tarixi / M.Q.Allahverdiyev. – Bakı: Maarif, – 1978. – 233 s.

¹⁷ See; Allahverdiyev, M.Q. Qaravəlli tamaşaları / M.Q.Allahverdiyev. – Bakı: İşıq, – 1976. – 66 s.

¹⁸ See: Rəhimli, İ.Ə. Şəki teatrı / İ.Ə.Rəhimli. – Bakı: Qanun, 2016. – 284 s.

¹⁹ See: Rəhimli, İ.Ə. Azərbaycan teatr tarixi / İ.Ə.Rəhimli. – Bakı: Çarşıoğlu, – 2005. – 862 s.

the romantic actor school of Ganja theater. People's artist Zulfugar Baratzade was loved as an actor with a strong national carnival aesthetic. According to the opinions of professor M. Mammadov, who is closely familiar with the creative life of the Ganja theater, about the actors of this theater; *"the inner warmth and temperament are more characteristic of the work of the distinguished artist Samad Taghizade"*²⁰ People's artist Alim Mammadov performed hero roles in the Ganja theater from the second half of the 1960s. Honored artist Sadig Hasanzade was an actor with a rich inner world and an exuberant nature.²¹ However, it should be noted that the actor of this theater had a rather strong tendency to create a typical image. Using a prototype to create a typical image is a very common technique among artists, especially artists and actors. The prototype is a specific concrete person who is close to the artistic image that the artist wants to create in terms of their personal characteristics. Based on this specific person, the artist finds a closer and more accurate way to create the artistic image he thinks about. But true artists have always meant that a prototype is not yet a type. To transform the prototype into a certain public type, they spend great craftsmanship.²² The comedies performed during this period demonstrate that actors with extensive experience in this field have skillfully embodied the norms and principles of modern laughter aesthetics in the comedy genre.

In general, the creativity of the Ganja theater shows that in this theater, representatives of both romantic and realistic schools of acting participated in the same performances and formed a successful performance unity. A generation of actors who successfully performed in the lyrical-psychological style from the 1960s also grew up in the

²⁰ Məmmədov, M.Ə. Teatrlar. Aktyorlar. Tamaşalar / M.Ə. Məmmədov. – Bakı: Azərneşr, – 1966. – s. 51.

²¹ Məmmədov, M.Ə. Teatrlar. Aktyorlar. Tamaşalar / M.Ə. Məmmədov. – Bakı: Azərneşr, – 1966. – s. 52.

²² Cəfərov, C. İsmayıl Hidayət zadə, Bakı: Çəşioğlu, – 2005, – s. 69.

theater. As a matter of fact, the romantic acting school²³ has always been in the leading position in the acting performance of the Ganja theater.

Chapter II of the dissertation, entitled “The Aesthetic Principles of Stage Solutions in Modern Works” consists of four paragraphs.

The first paragraph of the second chapter entitled “**2.1. The Artistic Features of Directing in the Dramas of Azerbaijani Authors**” shows that more than half of the plays produced by the Ganja Theater in the 1950s-1990s are works with modern themes. In addition to staging the works of Azerbaijani writers, the collective has periodically included plays of various genres by Altay Mammadov, Farida Aliyarbeyli, Nushaba Mammadli, Surkhay Safarov, Garib Mehdiyev, and Ahmad Isayev - who lived and worked in Ganja -in its repertoire. At the same time, the theater has prepared translations of works that align with its creative approach and the topics and issues of serious interest. During the period in question, historical-themed works hold a special place in the theater’s repertoire.

The theater’s experience of working with the playwright shows that this work is useful when the theater fulfills its purpose not by writing a play for the playwright, but by giving more integrity to the drama work, by correctly conveying its idea, with more expressiveness, and by better using the opportunities of the stage. It cannot be otherwise, because “*the playwright must know the theater well*”, and “*the theater must be able to “enter the depth of the creative activity of the playwright.”*” One of the most important issues is that the playwright should not give up his copyright, and the theater should not take away these rights from the playwright, otherwise “*cooperation will be formal and ineffective.*”²⁴

Huseyn Sultanov, Hasan Aghayev, Nasir Sadygzade, Sadyg Hasanzade, Yusif Bagirov, Hilal Hasanov, Vagif Sharifov, Yusif

²³ Qaziyeva N. Rejissor sənətkarlığı, Bakı: ADMİU, 2009, s. 46.

²⁴ Qaziyeva N. Rejissor sənətkarlığı, Bakı: ADMİU, – 2009. – s. 46.

Yulduz, Bayram Aliyev, Yusif Gaziyeu, whose directors played an important role in the formation of the art of directing in the theater and in acquiring modern aesthetic principles. They also had weak and flawed performances, but the basis of their stage activities are successful productions that have a positive effect on the growth of the theater's creative power.

As a significant fact, it should be noted that the influence of M. Mammadov was invaluable in establishing the climate of this theater, which was formed in terms of aesthetic outlook, even in its later stages. So, precisely as a result of M. Mammadov's directorial activity in this theater, a stable repertoire policy was formed in Ganja theater, the stylistic criteria of the director's art were determined, and the process of improvement of acting mastery of the actor's creativity took place. The main advice he gave to the creative team of Ganja theater is that the actor should not play anything on stage. According to M. Mammadov's firm opinion, he should not play the words, the song, or the character, but if he deeply studies the stage song assigned to him and honestly evaluates the "suggested conditions", his creative intention will naturally find its artistic stage expression. Criticism agrees with this position that *"most of the time, it is not the issue raised by the director of the play, but the acting that attracts the audience to the theater."*²⁵

It should also be noted that the leading actors of the theater Mammad Burjaliyev, Sadiq Hasanzadeh, Mammadjafar Jafarov were also the stage directors of certain plays.

In the second paragraph of the second chapter, **"2.2. The Parameters of Laughter Embodiment in Modern Comedies"**, it is shown that the performances of comedies written by contemporary authors on various topics have a special place in the creativity of Ganja

²⁵ Təhməzov N. Repertuar və rejissorluq //Azərbaycan Teatr Antologiyası, 2 cilddə, II cild, –Bakı: 2013. – s. 383.

theater. In addition to making a number of failures and mistakes, the theater has generally achieved subject, genre and style innovations.

As Professor M. Mammadov wrote, *“All these, these admirable attempts prove that the Kirovabad State Drama Theater (referring to the Ganja Theater) is a theater that is advancing on the path of realism, trying to determine its place and line in the world of art. One aspect that ensures the success of the Kirovabad theater, elevates it to the level of artistry, and endears it to the audience is that there have been and still are talented actors in this theater.”*²⁶

The special place of comedies written by contemporary authors on various topics in the theater’s repertoire was primarily due to its striving for modernity, the desire to attract the audience directly to the stage-art attraction related to the problems of the time he lived in, and on the other hand, the director’s and actors’ attempts to realize their talents and possibilities through the aesthetics of laughter. The theater, which knows its audience well, devotes a special place to comedies in its repertoire, especially comedies written by modern dramatists, and provided ample space for the production of performances belonging to this genre, under the condition of preserving its creative image. Most of the plays made in satirical comedy, mockery, social comedy, garavalli comedy and other genres were distinguished by the director’s inventions and effective actors’ performances in several cases. At this time, the theater turns its “spectator” into a witness and participant of the event. This completely *“removes the fourth wall, brings syncretism and carnival to the comedy, making it a real example of Eastern theater.”*²⁷

The modern comedies staged by the Ganja theater in the 1950s and 1990s also undoubtedly had unsuccessful works. The main flaws of these performances were the attempt to create a fictional conflict here,

²⁶ Məmmədov M. Teatr düşüncələri, Bakı: İşıq, – 1977, –s. 43.

²⁷ Qafarlı, V.R. Azərbaycan teatrının janr poetikası / V.R. Qafarlı. – Bakı: Qanun, – 2012, – s. 87.

as well as the tendency to cheap laughs, so the eagerness of some performers to please the audience was regrettable. In such performances, originality from the point of view of the director's work, addiction to primitiveness in the actor's performance took the main place, there was no room for new expressive achievements in any way.

In the third paragraph of the second chapter **“2.3. The Stage Solution of the Lyric-Psychological Style and the Features of Actor Performance”** it is shown that, This lyrical-psychological style (“You are always with me”), which the Ganja theater addressed for the first time in 1965 with the performance “You are always with me”, directed directors and actors to search for modern interpretations of stage plays, and opened a wide field for actors to acquire the artistic habits of a new style. However, although the lyrical-psychological style, which is based on psychological relations and not incidentism, is not interesting in some performances, in general, these performances gave the directors the opportunity to revive the themes in completely new means of expression, and the actors to correctly understand the innovation in the principles of approaching the stage interpretation of the characters. The performances prepared in this style gave a new harmony to the creative voice of the theater, gave diversity to the self-expression opportunities of the actors, and opened wide opportunities for polishing stage skills.

Performances staged in a lyrical-psychological style brought a number of new concepts to the aesthetics of Ganja theater. For example, I. Efendiyev's performance “I can't forget” remained in the memory by finding a successful ratio in the semantic load of each image. Since 1965, the Ganja Theater has created a number of firsts in the performances of the lyrical-psychological style. One of them is inviting the creator of the lyrical-psychological style in the Azerbaijani theater – T.Kazimov from From Academic National Drama Theater to Ganja Theatre for staging A. Mammadov's “Do you remember?” One of the other firsts is the first time in Azerbaijan that the theater turned

to the lyrical-psychological play “Aygul Diyar” by the Bashkir playwright Mustay Karim.

Nazim Hikmet, whose works were staged at the art gallery, is a representative of the Turkish nation, Vadim Sobko, Alexey Dudarev – belorus, Georgi Mdivani, Kita Buachidze, Ilo Mosashvili – Georgian, Gabriel Zapolskaya – Polish, Alexander Korneychuk – Ukrain, Huseyn Mukhtarov – Turkmen, Egon Rannet, Raymond Kaugver – Estonian, Toktobolat Abdumominov Kyrgyz, Rasul Hamzatov – Avar, Aurel Baranga – Rumin, Mustay Karim – Bashkir, Oswald Zaqradnik – Slovenian and Sharaf Khusainov was representative of Tatar nation. The theater has also prepared the plays of modern Russian authors Edward Braginsky, Boris Lavrenyov, Mikhail Shatrov, Alexander Gelman, Afanasy Salinsky, Sergei Mikhalkov, Tour brothers, Viktor Rozov.

In the fourth paragraph of the second chapter entitled “**2.4. The Stage Embodiment of Moral-Ethical Problems in the Works of World Dramatists**” it is shown that the repertoire of each theater is an indicator of its artistic face and creative power. Therefore, the theater, which establishes a cooperative relationship with the authors who write plays, should remind the authors of why they write as well as how they write, and should pay special attention to the issues of artistry. Because it is known that the theater as an art form was formed in the so-called antiquity period before our era, thanks to the dramaturgy. It is also known that even though many years have passed since that period, the theater art discovered a thousand artistic forms and underwent changes of expression, dramaturgy remains unchanged as the soul of the theater.²⁸ In the subject paragraph, it is mentioned that the Ganja State Drama Theater during its activity in the 1950s-1990s has reserved a place in its repertoire for the works of many foreign authors and has given a wide space to the most valuable works

²⁸ See: X. Əlimirzəyev, *Dramaturgiya, teatr və səhnə sənəti*, Bakı: Nurlan, – 2006. – 186 s.

of world dramatists from the literary and artistic point of view. Therefore, it is noteworthy that performances of translated plays occupy a special place in the creative activities of Ganja theater. From his theater experience, *“it is known that the theater gives stage life to every new play. The director and actors approach the same work in different ways, referring to their creative principles. For this reason, even though the text has the same ideas, the audience sees people with different lifestyles and ways of fighting on the stage.”*²⁹

At this point, it should also be noted that the performances of the translated works of the above-mentioned authors have not always been successful. Sometimes weak dramas, or dramas whose themes and problems do not match the interests of the Azerbaijani audience, have also found their way into the repertoire. However, most of the plays prepared on the basis of translated works in a broad sense stimulated the continuous development of the creativity of the director and actors of the theater and created richness in the repertoire. From this point of view, despite the minor flaws of some of those performances, it is possible to evaluate them as the theater’s search for innovation.

The following scientific-theoretical conclusions are summarized in the **Conclusion** part of the dissertation:

1. The Ganja State Drama Theater named after Jafar Jabbarli occupies a special place in the theater space of Azerbaijan. The theater produced more than 200 plays in the 1950s-1990s. In the study, these performances were classified in terms of directions of creativity and the characteristic features of each direction were specified.
2. The study of the search for form in the stage embodiment of classical drama in the theater showed that modernity was taken as an artistic-aesthetic principle in the stage embodiment of national classical drama and tragedies in the

²⁹ Lalayev Ə. Azərbaycan-Orta Asiya teatr əlaqələri, Bakı: Nağı evi. –2009. – s. 87.

theater. In the process of that embodiment, classical national comedies were given a modern stage interpretation, various genres of plays prepared based on examples of world drama were tried to harmonize the themes and problems over time, and the said stage embodiment was mostly successful in terms of acting.

3. As a result of the study of the theme, genre and style principles observed in the performances of modern works in the research, it became clear that due to the stage embodiment of that dramaturgy, the continuous development of the directing forces operating in the theater and the professional directing in the dramas of Azerbaijani authors was possible.
4. The achievement of laughter in modern comedies has given meaning to the aesthetics of modern play.
5. In the plays prepared by the theater, the lyrical-psychological style has significantly benefited the enrichment of the expression arsenal of the actor's creativity.
6. The embodiment of social, spiritual and moral problems in the works of world dramatists determined the idea-aesthetic appeal of the theater to society life, with its highest goal.
7. The plays prepared by the Ganja Theater were successful despite some flaws. In the creative activities of the theater during the research period, experiments were conducted and successful and unsuccessful stage works were performed.

The main results and innovations of the dissertation are reflected in the following articles of the author:

1. Bədii əsərlər əsasında hazırlanmış tamaşalarda yaradıcılıq və səhnə problemləri (Gəncə teatrının təcrübəsi əsasında), “Musiqi dünyası”, № 3-4 (84/85) 2020, Elektronik səh. 8629-8638.
2. Türk dramaturgiyası Gəncə teatrında, IV. Uluslararası Türk Dünyası Araştırmaları Sempozyumu, 2017, Cild 3, 26-28 Nisan Niğde/ Türkiyə, səh. 475-479.
3. Gəncə teatrının repertuarında müasir komediya janrı və gülüşün estetik rejissor yozumu, “Harmoniya” jurnalı, 2020, №18/2019, səh. 53-59.
4. Edebi Eserlerin Sahneye Uyarlanması ve Dram Janrının Talepleri (Gence tiyatrosu örneğinde), UMBAK I Uluslararası Bilimsel Araştırmalar Kongresi, 28 Subat-01 Mart Ankara, Türkiyə 2020, səh. 53-59.
5. Səhnə tərtibatında forma və məzmunun obrazlı həlli, “Mədəniyyət dünyası” Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. XXXVI, Bakı, 2017, səh. 126 -132.
6. Tamaşanın estetik dəyərində musiqinin əhəmiyyəti, “Elmi əsərlər” Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, Bakı, 2017, №24, səh. 126 -132.
7. Gəncə teatrında rejissor yaradıcılığı (1950-1990). Doktorantların və Gənc Tədqiqatçıların XXI Respublika Elmi Konfransının Materialları II, 24-25 oktyabr 2017. Bakı Universiteti Nəşriyyatı, Bakı, 2017, səh. 247-249.
8. Aktyor yaradıcılığının lirik-psixoloji üslubda təzahür imkanları (Gəncə teatrının səhnə təcrübəsi əsasında), Axtarışlar (ədəbiyyatşünaslıq, folklorşünaslıq, dilçilik və sənətşünaslıq), AMEA Naxçıvan Bölməsinin İncəsənət, Dil və Ədəbiyyat İnstitutu, Naxçıvan, 2021, Cild 15 №: 4 (41).
9. Исполнительство актеров в спектаклях классических произведений, Актуальні питання гуманітарних наук: міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка, Вип. 20. Том 1, Дрогобич, 2018, s. 32-38.

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