

UOT 792.05

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THE TIME FACTOR IN THE CREATIVITY OF THEATER DIRECTORS OF YOUNG AUDIENCES

Abstract. In this article, the influence of the time factor in the creativity of the directors of the Azerbaijan State Young Spectators Theater, its approach and solutions are involved in the research. In the idea-aesthetic presentation of the children's performances created in the Theater established in 1929, which bears the influence of time, the author explores the issues of how ideological-political, social-moral issues are portrayed in the interpretation of images, in the scale and movement structure, in general, in the artistic-plastic solution of the play.

The subject is studied in the article using the history-rich theater's repertoire, based on the performances prepared by directors such as Gabriel Cornelly, Maharram Hashimov, Aghakishi Kazimov, who worked in various eras, which creates a comprehensive picture of the parameters of the influence of the time factor on the creative path of the theater.

Keywords: Theater of Young Spectators, time, director, play, problem.

Introduction. While the art of directing was developed at the end of the 19th century, it is the driving force behind modern theater. The success of the play is ensured by the director, much as dramaturgy forms the foundation of the theater. If the author of the work is a dramatist, the author of the play is considered a director, and he bears great responsibility while realizing his powers. When attempting to convey the issues of the time to the society, the director is not only satisfied with choosing a work according to his idea, but also tries to choose the right auxiliary means to achieve the goal he has set for himself in the artistic solution of the play he will stage. Focusing on the time factor is one of the most significant conditions for conveying any issue in a

more natural and creative and ethically clear form. Because the theater is the very life of the society, and it is crucial to present the problems of the time to the audience based on the existing ideological principles.

“The theater is a small model of the society to which it belongs, and all social-political, spiritual, social problems there should find their embodiment on the stage. ...Theatre is the bearer of philosophical, psychological and aesthetic ideas of the era. ...Theatre does not have the function of answering some problem, as a powerful temple of art, it asks for answers from the society to the actual questions, and looks for their aesthetic forms” [1, p. 92-93]. The theater, as stated in this selection taken from Professor İlham Rahimli’s writings, does not answer the problems that attract attention in society, but looks for artistic and aesthetic means of presentation to visually bring to attention the negative and positive reasons that lead to their creation in a more figurative way under the lights of the stage. The theater is looking for suitable forms of presentation to comprehensively reflect the political-ideological, social-sociological and spiritual-moral situation of the time in this process. One of the main requirements for the proper opening of the director’s mind throughout the search process is the appropriate selection of music, light effects, aesthetic design, and other auxiliary tools.

The interpretation of the main material. The main force that the director relies on to realize his ideas is actors. Therefore, in order to ensure the success of the play he will prepare, the director first of all chooses the participants of the play he has created in his imagination and brings the characters to life one by one in his imagination. The play that the director will prepare for performance must be well researched. The right choice of actors means a positive solution to half of the work. That is, “A beautiful performance means to play the role elegantly, to reveal the intentions hidden in the inner layers of the image, and to display them brilliantly” [2, p. 7].

The relationship to time in the director’s work is also reflected in the tempo-rhythm of the play, which is based on the relationships between the characters and the line of action of the heroes. The unification of all the participants in the performance around a single purpose is resolved against the background of the time factor, ensuring the artistic-aesthetic integrity of the performance and the highest objective of the director.

The main objective of the plays performed on the stage of the Baku Children’s Theater (the current Azerbaijan State Young Audience Theater),

which was founded in 1929, is to look for and identify forms of artistic embodiment of the issues arising from the current problems of the time, so that the little audience does not have difficulty in understanding the essence of the events surrounding them and correctly understands that negative situations are harmful.

The topic of attitude toward current issues was consistently in the center of attention in the plays directed by Gabriel Cornell (1897–1966), the chief director of the Azerbaijan division. The director was occasionally criticized for exceeding the framework of the idea-aesthetic requirements of the current regime while exploring for forms and means in the context of the challenge of “revolution and progress” in his performances. Sometimes the abundance of freedom in the situations offered in his plays caused concern among critics. The existing framework and dogmatic rules in the ideological requirements of the time caused some problems in stage art.

In 1930-35, the “left-wing politics” principles artificially sought in the director’s work in the USSR had a negative effect on Azerbaijani theater art. “The means of aesthetic expression of the theater changed depending on the period, conditions, and ideological issues. Naturally, new themes called for new genres, forms and styles” [3, p. 212]. Nonetheless, more appeal to the topics that meet the ideological demand of the time led to the idea-aesthetic one-sidedness of the children’s performances. As in other theaters, despite the inconsistencies between time and art in the children’s theater creating a number of obstacles in the director’s creativity, the theater tried to present the ideological-philosophical, psychological-spiritual issues of the time to the audience with the plays it prepared.

The difficulties experienced were particularly evident in the plays produced during the formation and creation of the Baku Children’s Theater. Gabriel Cornelli, one of the first directors of the theater, was accused of being «left-wing politics» because he incorporated symbolism and masquerade aspects in the children’s plays he staged and permitted freedom of *mise en scene*. In the plays he staged in 1929-33: “Against the red tie” (G. Cornelli, N. Ivanter), “Strike-build” (R. Berak), “On the distant yayla” (G. Cornelli), “Fight in the Market” (G. Cornelli), “Giving cotton” (G. Cornelli), “Waves” (G. Cornelli), “It happened a long time ago” (G. Cornelli), “Five years into two and a half years” (Y. Chaplugin), “Zagfederation” (Y. Chaplugin and G. Cornelli), “Towards Knowledge” (Y. Chaplugin), “A cat walking alone” (G. Cornelli), “Cotton is burning” (Y. Chaplugin), “In the Streets” (J. Jafarov and

S. Malikyeganov), “Afilar” (G. Cornelli) and other plays, it is clear to see his attitude to the social-political and social-spiritual problems of the time. The uniqueness of the director’s personal style was not appreciated by the critics of the time. If we express our opinion as written by professor Aydın Dadashov: G. Cornelli’s “reality passing through creative imagination found its artistic expression without restrictions, which could create a psychological portrait of the director” [4, p. 5].

G. Kornelli attempted to broaden the collective’s creative possibilities in order to ensure the diversity of the theater’s repertoire by composing short plays and preparing them for performances. The fact that he wrote the script of most of the performances given by the organization (presented above) indicated the comprehensiveness of the director’s personal creative potential. He was also a talented instructor who did little to mentor young filmmakers. Karim Hasanov, Rza Tahmasib, Maharram Hashimov, Zafar Nematov, Shua Sheyxov and Soltan Dadashov, who later became well-known performers of the Azerbaijani theater, trained and matured under him. In the plays they prepared for young audiences, the relation to time was always at the forefront as the primary problem.

In 1935–40, the fairy-tale plays were written in the national children’s dramaturgy due to the demand of the time. To be protected, playwrights had to communicate their ideas to young audiences using the language of fairy-tale characters. During those years, playwrights such as Mir Mehdi Seyidzade, Abil Yusifov, Ayyub Abbasov, Abdulazal Demirchizade, who were followers of Abdulla Shaig, developed. They tried to transfer the history, national-cultural heritage, and moral values of the nation to the memory of the young generation through the stories they wrote. This interesting literary tradition, which originated before the World War II, was continued during the war years and after, and fairy tales became a place of solace for children.

The themes of “Castello” (I. Shtok, directed by Z. Nemetov), “In Enemies” (N. Ganjali, directed by Z. Nematov), “Manifesto of a Young Man” (M. Jalal, directed by A. Dadashov), “Pavlik Morozov” (V. Gubarev, directed by U. Rafili), “The Second Family” (R. Ismayilov, directed by U. Rafili), “Anajan” (Y. Azimzade, directed by Z. Nematov and K. Hasanov), “Pigeons” (T. Ayyubov, directed by Z. Nemetov), “Mountain flood” (A. Askerov, directed by K. Hasanov) and other plays produced on the stage of the Young Audience Theater (YAT) in the 1950s and 60s are directly

related to war, revolution, struggles for freedom, post-war reconstruction, collective farms, state farms and other it consisted of the successes of collective organizations, labor victories, glorification of the principles of internationalism, friendship and brotherhood. Based on the ideological requirements of the time, the directors expressed their attitude to the current problems in these stage works.

The directors of YAT have had more opportunity to prepare performances in their creative life ever since the 1970s. In a certain sense, the directors began to go beyond the requirements of the Stanislavsky method, which was exemplified as a dogmatic criterion in art. The synthesis of several “isms” was utilised in the performances already prepared in these years. In those years, the creative principles of directors distinguished by their interesting stage structures in the theater drew attention to changing principles in relation to time, which was an indicator of the increase in freedom of their individual style and ethical-aesthetic perspective.

One of the directors whose plays at the Young Audience Theater were more suited to the requirements of the time was Huseyn Sultanov. The fundamentals of symbolism showed themselves more clearly in his direction. The director expertly used music, sound and light effects to more effectively direct the freedom of acting in the performances he organized. “Ovod” (E. Voynich), “Wall of Silence” (P. Messin), “On the Way” (H. Arif), “New Student” (G. Ilkin), “Chained Prometheus” (Aeschylus), “What are you living for?” (I. Gasimov) prepared by him and other plays, the freedom of mise-en-scene, music, sound and light effects serving a purpose in accordance with the ways of expression of the characters increased the impact of the performance. In the director’s performances, the problem of time and personality was clearly at the basis of the higher goal. For example, in the performance of the play «Ovod», the director presented the victory of the revolutionary Arthur against the background of red lights at the end of the play in order to more effectively convey the problems of the hero through the use of lighting. With this, the director figuratively justified the idea of buying freedom at the cost of blood in the finale of the play.

Aghakishi Kazimov was one of the directors in those years, who stood out for his interesting productions at YAT. In the performances he prepared, issues that contradicted the ideological requirements of the time, such as qualities of national identity, homeland, people, freedom, and moral freedom,

attracted attention. “Sohrab and Rustam” (I. Joshgun), “Komsomol Poem” (I. Joshgun), “Novel of Love” (S. Khurshid and A. Hajiyev), “Red Horizons” (K. Aslanov), directed by A. Kazimov who was looking for suitable ways to present more national-mental values, patriotic feelings, and the mood of national history and culture’s struggle against time. The lyrical-romantic style he used, setting the mise-en-scenes and action lines that meet the aesthetic requirements, and showing a tendency towards monumentalism constituted a new direction for this theater. His plays were always successful as a result of the director’s skillful use of an interesting synthesis of music, sound and light effects, stage design and other auxiliary means to convey the problems in a more expressive and artistic way.

In the 1980s and 1990s, the growth of protest notes against the ideological trends of the time in the director’s work was one of the primary concerns that drew attention to the creative direction of YAT. In the performances prepared in these years, attention was paid to making children more aware of the concepts of nation and homeland. The introduction of plays with new ideas into the theater required greater responsibility and attention from the directors. In “Your Friend, Your Enemy” (A. Askerov, directed by M. Taghiyev), “Red Horizons” (K. Aslanov, directed by A. Kazimov), “Three Days in a Small Land” (S. Khurshud, directed by A. Kazimov), “Play and Dance” (I. Joshgun, directed by M. Taghiyev), “The School of Danabash Village” (J. Mammadguluzade, directed by A. Nemet), “A Visit to Mount Fuji” (C. Aytmatov and K. Mahammadjanov, directed by A. Nemat), “Baku commissioners” (I. Coshgun, directed by A. Nemat), “Morning has already begun” (R. Alizadeh, directed by A. Nemat), “Stairs” (A. Karim, dir. M. Taghiyev), “Don’t be asleep” (K. Aslanov, directed by A. Nemet) and other plays, new principles regarding time attracted attention. In the work of the directors, the issue of following the dogmatic requirements of the Soviet ideology has already faded into the background. Traditions such as nationalism, independence, and principle started to dominate the arts.

The decade from 1990 to 2000 stands out as a period of revival, change and the beginning of freedom in the creativity of YAT. The betrayal that the people saw from the Russian state, which they called “elder brother” for seventy years, caused a great ideological shift in the creativity of theater actors. The political problems of the time had already become the inspiration of art. In the newly written children’s plays, special attention

was paid to the promotion of history, literary and cultural richness, spiritual and mental values. The nation that gained its independence had already gained freedom as the true heir of its culture, literature, and theater. In the performances of “Martyrs” (B. Vahabzadeh, directed by A. Kazimov), “Love, the devil and lambada” (M. Hagverdiyev, directed by M. Farzalibayov), “Mushfiq” (R. Huseynov, directed by A. Kazimov), “A Piece of Homeland” (F. Sadiq, directed by A. Kazimov), “Small Hill” (N. Khazri, directed by A. Kazimov), “Punishment” (A. Amirli, directed by B. Osmanov), “Nobody to Forget” (K. Abdullah, directed by V. Ibrahimoglu), “No fourth aggression anymore” (M. Mirnasiroglu, directed by A. Kazimov), “My white pigeon” (T. Valiyeva, directed by L. Karimov), “Death Sentence” (Elchin, directed by L. Karimov) and other plays, treason, injustice, insults to our homeland, people and culture were visually justified and presented to young people in the context of moral and social values of the time.

Conclusion. Since the theater, a time-space art form, is a micromodel of society, a reflection of life, it is impossible for the time factor to remain outside the sphere of influence. As the author of the play is the director, the influence of the time factor is also reflected in the creativity of the directors. The dictation of the times is clearly visible in the performances staged by the directors of the Azerbaijan State Young Audience Theater. The examples provided by theater directors Gabriel Cornelli, Huseyn Sultanov and Aghakishi Kazimov demonstrate that despite the fact that they worked at relatively different times, the time factor is a red line in their creativity. Those performances, however, also show that the problem of time finds its own creative solution and stage embodiment according to the unique screenplay and directing style of each director.

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Ülkər Məmmədova (Azərbaycan)

GƏNC TAMAŞAÇILAR TEATRI REJİSSORLARININ YARADICILIĞINDA ZAMAN AMİLİ

Məqalədə Azərbaycan Dövlət Gənc Tamaşaçıları Teatrı rejissorlarının yaraqdıcılığında zaman amilinin təsiri, ona yanaşma və həlli yolları tədqiqata cəlb edilir. Müəllif 1929-cu ildə yaradılmış Teatrda hazırlanmış uşaq tamaşalarının zamanın təsirini özündə daşıyan ideya-estetik təqdimatında ideoloji-siyasi, sosial-mənəvi problemlərin obrazların yozumunda, mizan və hərəkət strukturunda, ümumiyyətlə, tamaşanın bədii-plastik həllində necə təcəssüm tapması məsələlərini nəzərdən keçirir. Məqalədə mövzu zəngin tarixə malik teatrın repertuarı izlənərək, fərqli dövrlərdə çalışmış Qabriel Kornelli, Məhərrəm Həşimov, Ağakişi Kazımov kimi rejissorların hazırladıqları tamaşalar əsasında araşdırılır ki, bu da teatrın keçdiyi yaradıcılıq yolunda zaman amilinin təsiri parametrlərinin daha geniş mənzərəsini yaradır.

Açar sözlər: Gənc Tamaşaçıları Teatrı, zaman, rejissor, tamaşa, problem.

Улькяр Мамедова (Азербайджан)

ФАКТОР ВРЕМЕНИ В ТВОРЧЕСТВЕ РЕЖИССЕРОВ ТЕАТРА ЮНОГО ЗРИТЕЛЯ

В статье исследуется влияние фактора времени в творчестве режиссеров Азербайджанского Государственного Театра юного зрителя, подходы к нему и пути его решения. В идейно-эстетическом изложении детских спектаклей, созданных в театре, в 1929 году, несущем в себе влияние времени, автор рассматривает вопросы воплощения идейно-политических, социально-нравственных проблем в трактовке образов, в структуре и движении, в художественно-пластическом решении спектакля в целом. В статье рассматривается репертуар театра с богатой историей, на основе спектаклей таких режиссеров, как Габриэль Корнелли, Магеррам Гашимов, Агакиши Кязимов, работавших в разные периоды, что создает более широкую картину параметров влияния фактора времени на творческий путь театра.

Ключевые слова: Театр Юного Зрителя, время, режиссер, спектакль, проблема.