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## **ARTIST SATTAR GULDUR, WHO BROUGHT UZEYİR HAJIBEYLI'S OPERETTAS TO LIFE**

**Abstract.** The article deals with Artist Sattar Guldur's work as an actor, director and theater organizer, who staged Uzeyir Hajibeyli's operettas in the cities of Kars, Iğdir and Erzurum of the Republic of Turkey, who devoted his entire life to the development of Azerbaijani and Turkish theater art and continued the traditions of theater art successfully. He organized tours with theater companies, folk dance groups and music groups in Erzurum, Trabzon, Iğdir, Ankara and Istanbul, and also brought his works to other districts of Kars, becoming a voluntary art ambassador of Kars. It is stated that Sattar Guldur was a director and artistic director of theater, music and dance groups, played leading parts in works and became famous as a master of laughter. The founder of the Republic, Mustafa Kamal Atatürk, met with Sattar Guldur's theater company during all his visits to Kars, watched the comedies "Arşın mal alan" ("The Cloth Peddler") and "Məşədi İbad" ("Mashadi Ibad") several times and expressed his admiration for his talent.

**Key words:** Uzeyir Hajibeyli, Sattar Guldur, "Arshin mal alan", "Mashadi Ibad", operetta performances.

**Introduction.** Besides other areas, theatre industry in Baku also became difficult during the events of March 1918. There were no theatre performances in Baku. There were even reports in the press that "the Muslim theater, which had been closed for several months, began to reopen gradually (just after the establishment of the Azerbaijan Democratic Republic – N.A.). Today, the Hajibeyov Brothers' management will stage "Arshin mal alan",

and tomorrow “O olmasın, bu olsun” (“If Not That One, Then This One”). Brothers Uzeyir and Zulfugar Hajibeyli, who were forced to leave for Iran after the March events, returned to Baku and resumed their work during the year of the Azerbaijan Democratic Republic. Conditions were created for the reorganization of theater companies after the establishment of the Azerbaijan Democratic Republic. The first company to resume its work in Baku during the Republic was the “Hajibeyli Brothers”.

**The interpretation of the main material.** Opera and operettas occupy a special place in Uzeyir Bey’s multifaceted work. Besides composing, Uzeyir Hajibeyli’s work is also noteworthy, reflecting his aesthetic attitude to life and art in his articles “On the educational significance of the stage”, “On the educational significance of opera and drama”, “Arablinsky – the unforgettable actor in our theater history”, notes and reviews of separate performances, as well as in letters to his art friends.

Uzeyir Hajibeyli, who was educated in the advanced social thought, literature and art of Russia and Azerbaijan, made significant contributions to this field. Uzeyir Hajibeyli, who used the rich heritage of Azerbaijani folk music skillfully and wrote musical comedies such as “Leyli və Məcnun” (“Leyli and Majnun”), “Ər və arvad” (“Husband and Wife”), “Rüstəm və Söhrab” (“Rustam and Sohrab”), “Şah Abbas və Xurşudbanu” (“Shah Abbas and Khurshudbanu”), “Harun və Leyla” (“Harun and Leyla”), “Əsli və Kərəm” (“Asli and Karem”), “Şeyx Sənan” (“Sheikh Senan”), “O olmasın, bu olsun” (“If Not That One, Then This One”) and “Arşın mal alan” (“The Cloth Peddler”) in a democratic spirit, criticized old thinking and ignorance under the pseudonym “Flankes” or under his own name in his articles published in various newspapers during 1905–1915, as a follower of the democratic movement in Azerbaijani literature and M.F.Akhundzadeh’s literary school. “Folklore was a powerful factor in Uzeyir Hajibeyli’s artistic work and theoretical views; this concept of folklore was closely and organically combined with the concepts of idealism and deep realism in art, and was reflected in the composer’s innovative nature and enlightened ideas” [5].

As the head of the Republic, M.A.Rasulzadeh, wrote, the republic became “a developing indicator of Azerbaijani Turkish theater and music”. “The art of theater developed considerably during the Republic. The Turkish stage and music, which were taken under the protection of the government, showed signs of a decade of progress in the state theater, which was given to them.

It provided brilliant examples and rich diversity in terms of scenery, acting, dance, sound and performance. In a short time, Azerbaijani art proved that it had promising artists, including European composers, tragedies, comedies, operas, operettas, actors and actresses” [2, p. 72].

There were those who had a negative attitude towards opera and operettas even in those years. Even in December 1922, the commission formed by the Commissariat for Education to raise the prestige of the theater noted in one of its decisions that “Since the theater is currently going through a historical period, it is possible to make many mistakes when performing light musical comedies, so “O olmasin, bu olsun” has been removed from the repertoire for now” [6, p. 235].

The first book on theater art, “What is Theater?”, written and published by Mirza Mammad Akhundzadeh, a teacher at the Ganja Art School, provided a coherent response to those unjustified criticisms in such a difficult period. M.M.Akhundzadeh’s views on theater were closer to enlightenment in terms of general meaning and direction. The author, who briefly described the history and state of contemporary theater here, considered the most accurate way to develop theater in a realistic way and comes to the conclusion that each performance should reflect the national characteristics of the people correctly, revealing their “flaws and shortcomings” [1, p. 202].

Of course, Uzeyir Hajibeyli, Muslim Magomayev and other enlighteners, theater-loving intellectuals defended not only our classical national dramaturgy and contemporary plays, but also our operas and operettas, and put forward the idea of the need to create new performances that “reflect the life and spirit of the people and express the thoughts and desires of the time”. They intensified their work in the field of developing Azerbaijani theater art, raising the level of modern stage culture there, training new actors and accelerating the involvement of women on the stage.

Azerbaijani theater was going through a rather difficult period in its development at the beginning of the last century. So, it was necessary to preserve and maintain the beautiful, progressive traditions of our theater, to convey the power and skill of Azerbaijani acting, which had been formed and developed since the early years of the 20<sup>th</sup> century, to the new generation of actors. It was obvious how wrong those who said “We have no actors” were; all this was clearly evident in the process of development that was going on inside the theater.

The 50<sup>th</sup> anniversary of the Azerbaijani theater was celebrated on April 5, 1923. The Theater Technical School was opened in Baku in the same year, the first in the entire Near East. This cultural event paved the way for a number of talented young people of the future to love theater and brought an exemplary artistic miracle to the Turkic world. A young man named Sattar, who was born in Ganja in 1905 and was distinguished by his innate talent from an early age, stood out particularly among the students of the technical school. Despite his interest in amateur theater groups organized in Ganja, he lived with the desire to create his own theater in the future; as fate would have it, Sattar realized soon his unquenchable love for the profession of amateur actor. He cooperated with amateur theater companies operating in Ganja. Many of the young people gathered here performed songs and melodies from Uzeyir Bey's works on various musical instruments. Sattar inspired his friends who join the company to assert themselves on big stages.

He witnessed small theater companies traveling from village to village, city to city, preparing the people for the struggle for independence during the most turbulent political periods of Azerbaijan. He participated in theater training and music groups, which had grown widely, during this period. He read the works by M.F.Akhunzadeh, Sabir, Nizami, and Uzeyir Hajibeyli's musical works – operas and operettas held a special place in his heart. After the Armenian occupation, Sattar moved to Kars with his family and friends and staged “Arshin mal alan” on the Kars stage for the first time in 1923, which was an example not only for Eastern Anatolia but also for the whole country. His theater career began with the play “Arshin mal alan” in 1923 and continued with operas and operettas such as “Koroglu”, “Leyli and Majnun”, “Asli and Kerem”, “O olmasin, bu olsun”, “Əlli yaşında cavan” (“Young at Fifty”).

Sattar Guldur's wife, Gulpari khanim, first appeared on the stage with him in the part of Gulchohra in the operetta “Arshin mal alan” in 1925, and they performed together in many plays until 1933. Just as there were no female actresses on the Azerbaijani stage in those years, the same situation existed on the Turkish stage. Sattar Guldur's wife, Gulperi khanim, was the first female artist to appear in the part of Gulchohra on the stage in Kars. This was a significant and symbolic event in a border town in Anatolia. In memory of this event, Sattar's family named their firstborn daughter Gulchohra. Starting in 1939, their daughter Gulchohra began to perform this role.

Sattar Guldur also made his film debut in Uzeyir Hajibeyli's operetta "Arshin mal alan" with Mehmet Huseyn Berk, Sadig Chetinkaya, Nadir Tashdemir, Tahir Ekinci, Fuat Arasli and Taghi Durmaz. He performed male and female roles alongside Taghi Durmaz and Sadig Chetinkaya.

Mustafa Kamal Pasha arrived in Kars, accompanied by Latifa Khanim, Ali Said Pasha and other state officials on October 6, 1924. There was great excitement at the station. Pasha was greeted with the anthem "Welcome Mustafa Kemal Pasha", as a representative of the Turkish Cultural Centers and a musical branch. This work, dedicated to the Great leader by Azerbaijani Turk Mehmet Turkel Bey, was later sung with love throughout Turkey. Whenever Mustafa Kamal Atatürk visited a city during his presidency, he would always watch Uzeyir Hajibeyli's operettas "Arshin mal alan" and "Mashadi Ibad" performed by Sattar Guldur's theater companies and expressed his gratitude to the director-actor Sattar Guldur and his entire creative team for creating such wonderful works.

These works, which coincided with the Republic period, introduced the people of Kars to opera, operetta, dance and music, and the works were staged one after another. This passion for theater, which began within the performance-music branch of the Turkish Cultural Centers and continued in folk culture houses and folk educational centers, opened up new horizons in the lives of the people of Kars on the small stages of small halls and immortalized Azerbaijani and Turkish culture.

Artist Sattar's artistic partners included lawyers, merchants, journalists, shopkeepers, students, artisans, teachers, housewives and civil servants from almost every profession and class. None of them had any theater education. However, their strong faith and discipline were met them with applause on all stages.

The company changed, some members left and new ones joined over the years. Sattar Guldur, who was a permanent member of this company, remained as an actor, director and theater organizer in all performances for fifty years of his life. He also staged Turkish theater works such as "Avrılan bir turban" ("The torn turban"), "Ödeniş günü" ("Payment Day"), "Gedek Suna Himmetin oğlu" ("Let's Go, Suna Himmat's Son"), "Tolerantlıq" ("Tolerance"), "Ocak" ("Fireplace"), "Daş parçası" ("Piece of Stone"), "İstanbul Efendisi" ("The Lord of Istanbul"), "Buz erimeden" ("Before the Ice Melts").

Sattar Bey, whose nickname was "Artist" among the people in Kars, took the surname "Guldur" officially in 1934. Sattar Guldur, who was warmly

welcomed by the Kemal Sahir's theater company in Kars, was invited to Istanbul and performed on the stage with the great masters of Turkish theater for more than a year. He starred in the first Turkish sound film, "Lüks Hayat" ("Luxury Life"), with Muhsin Ertugrul. Despite numerous offers to stay in Istanbul, believing in his talent, he was overwhelmed by the longing for Kars and he refused to pursue a professional theater career. He established a successful theater company with the contributions of figures such as Ekber Tekinbash, Epruz Yucel Baghman, Zeynel Abidin and Hidayet Yalchin in Igdirdir in just two months in 1934.

Mr. Hamza Aygun, who witnessed those times, said the following about Sattar Guldur's work in Igdirdir: "Sattar Bey got his theater education in Baku and performed in Kars as an amateur. His successes in this field brought him closer to the people of Igdirdir closer to him, and he sought their support in organizing art work in Igdirdir". Many articles about Sattar Guldur's work were published in local newspapers such as "Ay Havar", "Ekinci", "Bugün Hüryurt", "Serhat Kars".

Sattar Guldur organized tours with theater companies, folk dance groups and music groups in Erzurum, Trabzon, Igdirdir, Ankara and Istanbul within his limited means, and managed to bring his works to other districts of Kars and became a voluntary art ambassador in Kars. As an actor, director and theater organizer, he created the first theater company in the Sariyer district under the Public Education Center in 1964 and worked in this field.

We attended the evening dedicated to the memory of Artist Sattar Guldur, organized by the Kars-Azerbaijan Culture and Solidarity Association in 2013. Artist Sattar Guldur's grandchildren Nasrin Askeran Unal and İlham Askeran were also invited to the ceremony. Our collective was invited to perform at this ceremony. We took action, honoring the memory of Sattar Guldur. Right there, in a short time, we brought together the characters of the play "O olmasın, bu olsun" and the play "Arşin mal alan". Right there, we decided who would play which character. Thanks to the agility of our actors, who knew both brilliant works by heart, we prepared a wonderful improvised performance called "Mashadi İbad" – "Arşin Mal Alan" in just three hours. The operetta "Arşin mal alan" by the genius Uzeyir Hajibeyli formed the basis of the plot of the play we presented. The play began with a monologue by Mashadi İbad, the character of the comedy "O olmasın, bu olsun", then it moved to "Arşin mal alan" and at the end, Mashadi İbad came on stage again, concluding the play. This funny play, which lasted

more than an hour on the stage of the “Kars Public Education Center”, gave great pleasure to the spectators. It was also a happy coincidence, perhaps a mystical connection, that the operetta “Arshin mal alan” celebrated its 100th anniversary that year.

**Conclusion.** He delighted the spectators with drama, comedy and tragedy for fifty years, and he was called “Artist Sattar” in Kars and for many years he was warmly welcomed on many stages of Turkey, demonstrating an artistic miracle created in the early years of the republic. Unforgettable in his theatre career was the part of Mashadi Ibad. Sattar Guldur Mashadi played Mashadi Ibad hundreds of times in Uzeyir Hajibeyli’s Turkish-Islamic operetta “O olmasin, bu olsun” and remained in the memory of the Turkish people forever with this part.

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#### Nərminə Ağayeva (*Azərbaycan*)

#### ÜZEYİR HACIBƏYLİNİN OPERETTALARINI YAŞADAN ARTİST SƏTTAR GÜLDÜR

Məqalədə Türkiyə Cümhuriyyətinin Kars, İğdır, Ərzurum şəhərlərində Üzeyir Hacıbəylinin operettalarını tamaşaya qoyan, bütün həyatını Azərbaycan və Türkiyə teatr sənətinin inkişafına yönəldən, teatr sənəti ənənələrini uğurla davam etdirən Artist Səttar Güldürün aktyor, rejissor, teatr təşkilatçısı kimi yaradıcılığından bəhs edilir. O, Ərzurum, Trabzon, İğdır, Ankara və İstanbulda teatr truppaları, xalq rəqs qrupları və musiqi qrupları ilə qastrol səfərləri təşkil edərək, əsərlərini Karsın digər bölgələrinə gətirməyi bacardı və Karsın könüllü sənət elçisi oldu. Səttar Güldür teatr, musiqi və rəqs kollektivlərində rejissor və bədii rəhbər olmuş, əsərlərdə baş rollar oynamış, gülüş ustası kimi məşhurlaşmışdır. Cümhuriyyətin yaradıcısı Mustafa Kamal Atatürk Kars şəhərinə bütün səfərlərində Səttar Güldürün teatr kollektivləri

ilə görüşərək dəfələrlə “Arşın mal alan” və “Məşədi İbad” komediyalarına tamaşa etmiş, onun istedadına heyranlığını bildirmişdir.

**Açar sözlər:** Üzeyir Hacıbəyli, artist Səttar Güldür, “Arşın mal alan”, “Məşədi İbad”, operetta tamaşaları.

**Нармина Агаева (Азербайджан)**

**АРТИСТ САТТАР ГЮЛЬДЮР, ВОПЛОТИВШИЙ В ЖИЗНЬ  
ОПЕРЕТТЫ УЗЕИРА ГАДЖИБЕЙЛИ**

В статье рассматривается творчество художника Саттара Гюльдура как актера, режиссера и организатора театра, поставившего оперетты Узеира Гаджибейли в городах Карс, Игдыр и Эрзурум Турецкой Республики, посвятившего всю свою жизнь развитию азербайджанского и турецкого театрального искусства, успешно продолжившего традиции театрального искусства. Он организовывал гастроли театральных трупп, фольклорных танцевальных коллективов и музыкальных коллективов в Эрзуруме, Трабзоне, Игдыре, Анкаре и Стамбуле, привозил свои работы в другие регионы Карса и стал добровольным послом искусства Карса. Саттар Гюльдур был режиссёром и художественным руководителем театральных, музыкальных и танцевальных коллективов, исполнял ведущие роли в постановках и прославился как мастер смеха. Основатель республики Мустафа Кемаль Ататюрк встречался с театральными труппами Саттара Гюльдура во время всех своих визитов в Карс, неоднократно смотрел комедии «Arşın mal alan» и «Məşədi İbad» и выражал своё восхищение его талантом.

**Ключевые слова:** Узеир Гаджибейли, артист Саттар Гюльдюр, «Аршин мал алан», «Мешади Ибад», опереточные спектакли.