

REPUBLIC OF AZERBAIJAN

On the rights of manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**DEVELOPMENT TENDENCIES OF CONTEMPORARY
AZERBAIJAN DRAMATURGY (1990-2010 YEARS)**

Speciality: 5716.01 – Azerbaijani literature

Field of science: Philology

Applicant: **Ilkiyya Shakar Hajiyeva**

Baku – 2024

The dissertation performed at the Department of Languages and Literatures of Khazar University.

Scientific supervisor: Doctor of Philological Sciences,
Professor
Badirkhan Balaja Ahmadov

Official opponents: Correspondent Member of ANAS,
Doctor of Philological Sciences,
Professor
Tehran Alishan Mustafayev

Doctor of Philological Sciences,
Professor
Leyla Majid İmamaliyeva

Doctor of Philosophy in Philology,
Associate Professor
Mati Osman Bayramli

Dissertation Council ED – 1.05 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating Institute of Literature named after Nizami Ganjavi of the Azerbaijan Academy of Sciences.

Chairman of the Dissertation Council:

Full Member of ANAS, Doctor of Philological Sciences, Professor
İsa Akbar Habibbayli

Scientific Secretary of the Dissertation Council:

Doctor of Philosophy in Philology,
Associate Professor
İsmikhan Mahammad Osmanli

Chairman of the scientific seminar:

Doctor of Philological Sciences,
Professor
İmamverdi Yaver Hamidov

THE GENERAL CHARACTERISTIC OF THE DISSERTATION

Relevance and degree of elaboration of the topic. This stage of Azerbaijani literature is determined by the development of independent dramaturgy with a long history. As at the beginning of the last century, at the end of it, the public political struggle of the people results with the achievement of independence. All socio-political events create fundamental changes in consciousness and thinking. All socio-political events create fundamental changes in consciousness and thinking. Literature is closely involved in the formation of public consciousness, and social and political events do not remain unaffected by the literary process. Political cataclysms become one of the factors that guide the literary process. This process, which started in the second half of the 80s, continues until the mid-90s. This period is not limited only to the political fall of the Soviets, but also reveals the necessity of creating a new political system, state structure and administration on the way to national independence. At this stage, against the background of the Karabakh war, the influence of the artistic word is relatively reduced, and social and political journalism comes to the fore. In the written fiction works, the journalistic tone is the leading one. Not only dramaturgy, but also literary thought in general, being torn from its ground, the activity in a new environment does not pass without pain, the attitude towards events, people, and history changes. All this brings drama, like other literary genres, into a new sphere. Above all, dramaturgy broke free from our previous schema and stagnation and entered a new literary-aesthetic space; in this space, not a socialist view of life, needs, events, society as a whole, but an independent attitude became the basis, a new, dynamic atmosphere of creativity prevailed. At this stage, the literary process develops under the influence of socio-political events, and the anomalies of the transition period have their influence on dramaturgy and theater in one way or another. Limitation of the topic and problematic, the formation of a new dramaturgical concept, political journalism, pathos, etc. such qualities become the main feature of dramaturgy. The new line of development, which started in the beginning of 2000 and continues today, enriches the dramaturgy

in terms of many parameters. One of the main factors determining this stage is the change, renewal, and arrival of new forces in the infrastructure, concept, theme, and problematic of dramaturgy. At the same time, in this period, the national dramaturgy is more integrated into the world dramaturgy, enriched and updated with the elements of modernism and postmodernism. Spiritual and moral way of life, thoughts of our contemporaries, social and subjective factors, citizenship thinking, complex social and political events, moral and ideological gaps, global events, etc. is a small part of the theme map of contemporary drama. The historical theme did not bypass the dramaturgical texts; so speaking, during the Soviet era, historical truths were processed by addressing officially and unofficially forbidden historical topics.

The development of drama during the period of independence allows us to characterize it as a new stage. As one of the constituent parts of the literary process, dramaturgy and theater have gone through several stages and fundamentally changed in terms of genre, structure, image, subject and problematic. In dramaturgy, along with the traditional trend, an innovative direction has also emerged, new dramaturgical texts have been written, new forces have come to this literary genre, and different dramaturgical trends and "isms" have emerged. In this period, both those who wrote and created during the Soviet era (Ilyas Efendiyev, Bakhtiyar Vahabzadeh, Elchin, Rahman Alizadeh, etc.), and, new forces (Firuz Mustafa, Ali Amirli, Kamal Abdulla, Vagif Samadoglu, Afag Masud, Agarahim Rahimov), Elchin Huseynbeyli, Aygun Hasanoglu, Huseynbala Mirelamov, Gan Turali, etc.) addressed. The latter authors are the playwrights of the independence period, and the dramaturgical texts written by them at this stage fully contain the diversity of the development trends of contemporary Azerbaijani drama. Our contemporary dramaturgy is new with all its components (theme-problem relations, artistic resolution of conflict, originality of characters, richness of genre and form, novelty of remark, variety of themes, modernity and historicity, hero searches, aesthetic principles, others).

The structure of contemporary Azerbaijani dramaturgy and the modern and postmodern nature of genre poetics indicate the beginning

of a new stage in dramaturgy. The independent development of dramaturgy beyond social realism has also expanded the possibilities of artistic resolution of dramaturgical conflicts, and “Achilles heel” of social realism of playwrights solved the “final” problem.

Contemporary dramaturgy as a component of the literary process has been one of the main analysis problems of literary criticism. However, unlike other genres (for example, poetry, prose), little attention devoted to the analysis of drama. Dramatic texts were analyzed in articles by Aydın Dadashov¹, Aydın Talibzadə², Maryam Alizadə³, Vagif Yusifli⁴, Badirkhan Ahmadov⁵, Aynura Mustafayeva⁶

and others. Monographs of A.Dadashov’s⁷ və B.Ahmadli’s⁸ monographs have been published.

However, modern dramaturgy has not been studied in the context of development tendencies and directions, nor has a separate research work been written.

The object and subject of research: The main object of research

¹ Dadaşov, A. İki pyesin fərqli modeli (I yazı) // 525-ci qəzet. –2013,11 may. – s. 28; Dadaşov, A. İki pyesin fərqli modeli (II yazı) // 525-ci qəzet. – 2013, 18 may. – s. 28; Dadaşov, A. Dramaturgiya // Bakı: Ədəbi proses 2013, – 2014. – s. 120-160.

² Talibzadə, A. Azərbaycanlıların müstəqillik sərgüzəştləri // Bakı:Tənqid.net. – 2011. – №1 (8). – s. 119-139; Talibzadə, A. El üçün yaşamış Elçin və ya Bakı-Buzovna marşrutunun ədəbi şedevrləri //Bakı:Tənqid.net. – 2013. – s. 318-333.

³ Əlizadə, M. Əlahəzrət teatrın tərənnümçüsü //– Bakı: Tənqid.net, – 2013. №(1) 10, –s. 318-324.; Əlizadə, M. Elçin fenomeninin Azərbaycan milli teatr prosesinə təsiri (Ön söz əvəzi). Elçin. Pyeslər/ M.Əlizadə. – Bakı: Çəşnişli, – 2012. –səh. 3-26.

⁴ Yusifli, V. Həyat səhnədir, insanlar aktyor, dünya tamaşa (Dramaturgiyamız haqqında düşüncələr), I məqalə // 525-ci qəzet.– 2002, 30 yanvar. – s. 14.

⁵ Əhmədov, B. Milli dramaturgiyanın Elçin mərhələsi//525-ci qəzet. –2013, 15 iyul. – s. 16.

⁶ Mustafayeva, A. Dramaturgiya-2014 //Bakı: Ədəbi proses–2014, –2015. – s. 188-196.

⁷ Dadaşov, A. Ekran dramaturgiyası / A.Dadaşov. –Bakı: Maarif, –1999. –224 s.; Dadaşov, A. Çağdaş Azərbaycan dramaturgiyası / A.Dadaşov. – Bakı: Elm və təhsil, –2012. – 304 s.

⁸ Əhmədli, B. Dramaturq: sənət və həqiqət (A.Rəhimov dramaturgiyasında poetika məsələləri). / B.Əhmədli. – Bakı: BQU, – 2011. – 231 s.

of the dissertation is the last period of I.Efendiyev's, B.Vahabzade's creativity, Elchin's, F.Mustafa's, A.Amirli's, R.Alizade's, V.Samadoglu's, A. Masud's, E. Huseynbeyli's, A. Rahimov's, H. Miralamov's and other's dramatic works. The object of research includes the examination of the best examples of drama works published in the literary and artistic magazines of the Republic from the point of view of their formation tendencies, their scientific-theoretical classification and evaluation. In the dissertation work, critical, literary-theoretical sources devoted to separate problems of contemporary drama were also referenced, and they were used as appropriate.

The subject of the study is the development problems of dramaturgy (theme, problematic, genre, form richness and diversity, new trends, hero problem, historicity, modernity, modern and postmodern trends, etc.) and the issues characterizing it.

Objectives and tasks of the research: The main purpose of the study is to investigate the development trends of contemporary Azerbaijani dramaturgy from a scientific, theoretical and practical point of view, to make certain classifications and to determine its place and position in the history of contemporary literature. In order achieving this goal, the following tasks were mainly performed:

- to clarify the role and position of contemporary dramaturgy in the literary process;
- to examine the dramatic works created in the contemporary period from the point of view of subject and problems;
- to comment on the evaluations of literary criticism regarding the problems of dramaturgy;
- conduct and analyze the classification of contemporary dramaturgy in terms of genre poetics;
- to analyze contemporary dramatic works in the context of moral and social values;
- turning the existing examples of the genre into research objects in the context of people and society;
- to analyze contemporary dramaturgy in terms of historicity and modernity;
- to reveal modernist and postmodernist trends in contemporary dramaturgy and involve them in research.

Research methods: The research was written taking into account the important scientific and theoretical principles of modern literary studies. When investigating the topic, systematic analysis methods, comparative historical method, and typological approach methods were taken as the basis for the systematic investigation of the development trends of contemporary dramaturgy. At the same time, priority was given to the principle of historicity and the method of comparative analysis in writing the work.

The main provisions of the defence:

- Conducting fundamental research on the path, development trends and directions of modern dramaturgy in a new stage after socialist realism, substantiating it with rich facts;

- Comparison of tradition and innovation with new era dramaturgy;

- The question of the general development regularities of dramaturgy in the modern period and its connection with the theater;

- In the stage of development of dramaturgy, the arrival of new generation dramatists to this literary genre and richness of style;

- Use of modern methods in contemporary dramaturgy, issue of variety of genres and forms;

- Socio-spiritual and moral problems in dramaturgy;

- The problem of individual and society in the dramaturgy of the period of independence;

- The problem of historicity and modernity in contemporary dramaturgy;

- Reflection of modernist and postmodernist trends in dramaturgical texts.

Scientific novelty of the research: For the first time in Azerbaijani literary, scientific, and theoretical thought, the development tendencies and directions of modern Azerbaijani dramaturgy become the subject of complex research.

The scientific novelty of the dissertation work is reflected in specific provisions:

- The development directions of modern dramaturgy in the history of Azerbaijani literature were investigated on the basis of rich literature

and sources, the facts were analyzed, systematized and summarized, and the results were determined;

- Development tendencies and directions of Azerbaijani dramaturgy in the research work became the object of research at the dissertation level for the first time in the literary, scientific and theoretical opinion of Azerbaijan;

- As a whole, these dramaturgical texts have been scientifically and theoretically systematized, evaluated, their directions have been determined, and their development trends have been systematically studied;

- In our research work, the genre poetics of contemporary period dramaturgy was investigated and the genres of dramaturgical works written in this period were classified based on the authors;

- The socio-moral problems, human and society problems that appear along the plot lines of contemporary dramas are investigated in the context of a new dramaturgical solution;

- The unity of history and modernity in dramaturgical texts written on historical topics was also investigated as a problem;

- The extent to which modernist and postmodernist elements manifest themselves in contemporary dramaturgical texts has been observed both in works and in periodicals.

Theoretical and practical significance of the research:

The research work is based on the theoretical-cultural, literary-scientific heritage in the context of contemporary Azerbaijani dramatic texts. Dissertation work can be important for scientific-theoretical significance for studies related to dramaturgy and theater in general, in terms of setting the issue, research problems, methodological aspect, theoretical approach and research formulas.

The dissertation has also practical importance. Thus, although the development tendencies of contemporary Azerbaijani dramaturgy are specifically studied in the research, generalizations about the sources of dramaturgy, historical development, issues of tradition and innovation, theoretical problems, and general development regularities were also investigated here. The main provisions, evaluations and results of the dissertation work can be applied and used in the following cases:

- in the dramaturgy researchers' reseaches and in the compilation of monographs;

- theater, literary criticism and literary studies, drama theory, etc. in studies dedicated to issues;

- in the teaching of general and special courses of bachelor's and master's degrees of philology, theater, art science faculties of various higher schools;

- in the compilation of programs, textbooks and teaching aids of philology, theater, art studies faculties.

Approbation and application of the research work: The subject of the dissertation was approved by the Problem Council operating under the Nizami Museum of Literature of ANAS. Separate chapters of the research were discussed and accepted at Khazar University "Languages and Literatures" department at different times. The applicant's articles, theses and main provisions related to the subject of the dissertation work are published in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in periodical scientific publications included in the international summarizing and indexing system, scientific compilations, magazines and collections in foreign countries, international and republican scientific reported and published in conferences.

Name of the organization where the dissertation work was carried out: After receiving approval from the Problem Council operating under the Nizami Museum of Literature of ANAS the topic of the research was prepared and carried out in the department Languages and Literatures of Khazar University.

The structure of the dissertation with a sign including a separate volume of the structural units of the dissertation: The dissertation consists of "Introduction", three chapters, each divided into two semichapters, "Conclusion" and a list of "References". The total volume of the work with signs consists of 283.784 signs, including Introduction 14.663, Chapter I 81.963, Chapter II 78.521, Chapter III 101.485, and the Conclusion part 7.152.

THE MAIN CONTENT OF THE DISSERTATION

The Introductory part of the dissertation discusses the relevance and studying degree of the topic, defines goals and objectives of the research, theoretical and practical significance, scientific innovation, and the main propositions of the dissertation.

I Chapter entitled **“Character and main development trends of contemporary dramaturgy”** consists of two semichapters. In I semichapter entitled **“Dramaturgy in a new stage of development”** the period of independence is examined in the context of a new stage. It is shown that the mission of enlightenment is at the root of dramaturgy and theater in all periods, and although this mission changes its form over time, it develops and renews itself. Playwright Bertold Brecht wrote that the two functions of theater are entertainment and instruction: *“Enlightenment period that provided certain services to the development of theater in Europe, did not see any difference between entertainment and instruction. If we look at the theater of our time, we will see that both elements of drama and theater are increasingly different from each other and at certain points they experience conflicts”*⁹. Here, the function of enlightenment was hidden at the root of enlightenment. Azerbaijani drama and theater took its first steps precisely in the context of instructiveness and enlightenment, and this feature has never left it. Enlightenment and realist M.F.Akhundzade's appeal to the comedy genre also came from enlightenment aesthetics and essentially performed this function. Although the forms of enlightenment changed from time to time, the content continued and complemented each other.

In these years, after the collapse of the ideological system, there was a certain gap. Professor Gorkhalmaz Guliyev compares this gap created in the 90s with the ideologically figurative "orphan" of the artist: *“This something that was formed in the early 90s was extremely vague and nebulous: although it was born from the existential problems of the people, it did not yet have structural*

⁹ Bertold, B. Eksperimental teatr haqqında // Ədəbiyyat qəzeti. –2016, 23 iyul. –s. 30.

integrity and, therefore, it was a distant ideological thing to become a concept that contained the troubles, desires and aspirations of the entire people, from the day of its creation, they began to polish it and destroy it for extremely petty private purposes"¹⁰. Elnara Akimova is the same opinion: "*Our historical achievement of independence and tension and cataclysmic processes occurring one after the other are these two factors*"¹¹. The main reason for this was the rapid change of social and political processes and the search for building a new society.

Still, writers turned to dramaturgy, as they say, dramaturgy still owed to writers. Mehdi Huseyn, Ilyas Efendiyev, Anar, Elchin also came to dramaturgy from prose. The same process is characteristic of the dramaturgy of the 90s; this gap in dramaturgy starts to worry most writers and they enter dramaturgy. F. Mustafa, A. Amirli, K. Abdullah, A. Masud, A. Rahimov, H. Miralamov and others they came to dramaturgy from authorship.

One of the factors determining the development of contemporary dramaturgy is that the works see stage life outside the country. Unlike in the Soviet era, now this geography has expanded somewhat. The works of Elchin and F. Mustafa have been staged on various stages of the world. According to B. Ahmadli, *the dramaturgy of Firuz Mustafa and Elchin almost brought the national theater out of decline and became a literary fact of the time*¹².

In general, many dramaturgical tendencies and creative tendencies are manifested in the development of dramaturgy at this stage, which spans about thirty years in terms of time. For the first time, dramaturgy goes completely outside the framework of social realism, reflects new social events, dramaturgical conflict, dialogue

¹⁰ Quliyev, Q. Xüsusi dən ümumiyə (məqalələr toplusu)/ Bakı: Elm və təhsil, –2016, – s.33.

¹¹ Akimova, E. Yeni təfəkkür və ədəbi tənqid / E.Akimov. –Bakı: MBM, –2013, – s. 175.

¹² Əhmədli, B. Çağdaş ədəbiyyatımızın görkəmli siması:[Elektron resurs] /– Bakı, 27 aprel, 2022. URL: <https://edebiyyatqazeti.az/news/edebi-tenqid/8803->

and monologues are written. As in dramaturgy, there is a renewal in the theater as well.

II semi chapter of the study is called “**Genre diversity and richness of dramaturgy**”. One of the characteristic features of Azerbaijani dramaturgy during independence period is the richness and variety of genre poetics. Thus, if the classical national dramaturgy performed with comedies, tragedies, dramas and plays (sometimes tragicomedy by J. Mammadguluzade), the variety of genres and forms of modern dramaturgy is richer and more varied. In other words, now dramaturgy does not fit into its previous framework, it is looking for new stage design, molds, frames, forms. In any case, it seems that the examples of contemporary dramaturgy differ sharply from earlier dramaturgy in terms of richness of genre and form. Russian director G.A.Tovstonogov writes about the importance of genre diversity for theater: “*What is a genre? When I explain this to my students, I just say, look, here is the subject, and we have to show it. Let's show this object upside down in the mirror. If we take an ordinary mirror and hold it in front of the subject, we will see a duplicate of that subject, but from the opposite angle. No, if we looked in a lens and not in an ordinary mirror, a different effect will be obtained*”¹³. The director wanted to show that all genres describe life and reality from different perspectives.

The aesthetic perception of the world in accordance with reality is reflected in the highest way in artistic thought and works of art. In this respect, the harmony of content and genre, beauty of form of the artistic work is one of the main conditions. As the aesthetics researcher Yuri Borev wrote: “*The beauty of art lies both in the perfection of form and in the depth of content*”¹⁴. In this regard, it is necessary to mention the unity of form and content of modern dramaturgy.

The works of dozens of playwrights who wrote and created at this stage are, above all, characterized by the richness of genre

¹³ Товстоногов, Г.А. Зеркало сцены / Г.А. Товстоногов. – Ленинград: Искусство, –1980, –с. 123.

¹⁴ Borev, Y. Estetika / Y.Borev. –Bakı: Təhsil, 2010. – s. 44.

poetics: 1. Drama; 2. Tragedy; 3. Comedy; 4. Tragicomedy; 5. Comic tragedy; 6. Grotesque; 7. Absurd; 8. Exotic comedy; 9. Persia; 10. Anti-comedy; 11. Verse comedy; 12. Drama-chronicle; 13. Sad comedy; 14. Dramatic comedy; 15. Imaginary, dramatic play; 16. Imaginary tragedy; 17. An instructive story; 18. Monodrama; 19. Humor; 20. Latifah; 21. Historical and modern, mystical and realistic game; 22. Half-mystical, half-real game; 23. Melodrama; 24. Theatrical comedy; 25. Epatage comedy; and so on.

In our opinion, the fact that contemporary dramaturgy uses such a rich variety of genres is related to the search for new genres. Because these forms, whose names we have listed, have not fully confirmed themselves yet. This happened in all eras, especially in the stage when social and political processes were prominent, but not all of these genres were named to the next stage. It is interesting that the researcher Arif Safiyev observed this trend in his monograph “Azerbaijani dramaturgy at the modern stage (1960-80s)” *and put forward the idea that dramaturgical genres are gradually increasing and becoming richer*¹⁵. Proceeding from these theoretical ideas, it can be said that after the 80s, just as the traditional barriers in dramaturgy were destroyed, genre poetics was also enriched in the context of new creative searches.

The provisions of Chapter I of the study are reflected in these articles of the author¹⁶.

The second chapter of the research entitled “**Introduction of social problems in contemporary dramaturgy**” consists of two semi chapters. In I semi chapter, entitled “**Solution of social and moral problems**”, the solution of social problems in society is investigated. It is noted that this issue is solved in a completely

¹⁵ Səfiyev, A. Azərbaycan dramaturgiyası müasir mərhələdə (1960-80-ci illər) / A.Səfiyev. –Bakı: Ozan, –1998. – 276 s.

¹⁶ Məmmədova, İ. Azərbaycan dramaturgiyasının 90-cı illər mərhələsi //– Bakı: Filologiya məsələləri, – 2016. №10, –s. 323-327; Məmmədova, İ. Müstəqillik dövrü Azərbaycan dramaturgiyası yeni inkişaf mərhələsi kimi//–Bakı: Bakı Qızlar Universiteti, Elmi əsərlər, – 2019. №1, –s.35- 39; Məmmədova, İ. Müstəqillik dövrü Azərbaycan dramaturgiyasının janr müxtəlifliyi //–Bakı: Azərbaycan ədəbiyyatşünaslığı, –2023. №1, – s.123-127.

different way than in the dramaturgy of the period of social realism. In fact, it has always been possible for social problems to find their way onto the stage, but in one way or another, this problem has been somewhat left behind in the stage of social realism. In order to describe the problems in the society, it is necessary to find a new artistic solution first. An artistic solution that can engage the modern audience, make them think, understand the events of the time, the essence and philosophy of the events, and draw certain conclusions from it. A.P. Chekhov's opinion is appropriate: *“He who finds a new ending for a play also opens a new era... I don't start writing a play until I find an ending”*¹⁷. There is some progress in this aspect in contemporary dramaturgy; so, especially, in the works of relatively young playwrights, social problems and problems of artistic solution can be found more often.

Elchin started his dramaturgical work in the early 70s of the last century with the tragicomedy “A Dream in the Post Office”. Indeed, the society described by Elchin in this work and the person were not compatible with each other. Apparently, that is why this play was not destined for the stage at the time it was written. Loneliness in society and the search for ways to get rid of it (“Murderer”), the drama of people who renounce themselves (“Inhabitants of Hell”), the social content of lyrical-pathological-psychological struggles of a person (“Shakespeare”), the tragedy of people who cannot find their place in life (“Between the bees”) and etc. spiritual and moral, public and social problems are the main features of Elchin's dramaturgy. Professor Nargiz Pashayeva writes: *“... any hero of Elchin attracts attention as the bearer of the morality and spirituality of the environment he lives in. That hero is either fully worthy of that environment, or with his morals and behavior, he is alien to that environment, a stranger”*¹⁸. Elchin's characters seem to be a reflection of the Azerbaijani society,

¹⁷ Чехов, А.П. Избранные / А.П. Чехов. – Москва: Сов. писатель, –Т. 14. –1978. – с. 388.

¹⁸ Paşayeva, N. İnsan bədii tədqiq obyektı kimi (Xalq yazıçısı Elçinin yaradıcılığı əsasında) /N.Paşayeva. – Bakı: XXI-YNE, – 2003. –s. 84.

covering it with all its groups, problems and features. As Professor Nizami Taghisoy wrote: “*Such an attitude towards the language of the characters also gives an opportunity to demonstrate the psychological and at the same time individual characteristics of the people in front of the reader (spectator), to engrave it in the memory*”¹⁹.

Playwright A. Amirli looked at social environment problems from a different perspective. Playwright Ali Amirli succeeds in creating a complex psychological portrait of the era by describing Professor Sayyad, who gave speeches at scientific conferences during the Soviet era, taking care of his concerns by creating a family farm during the national liberation movement period “Azadlig” (“His Two Ribs”), moral degradation caused by economic difficulties in the example of scientist Sari Garayev’s family who left his scientific work due to financial difficulties (“The Rich Woman”), the Zarlinski family got into comical situations by dressing their son in girl’s clothes in order not to go to the Karabakh war (“The child is a perfect nuisance!”), Othello, who names his children Hamlet and Ophelia, finds himself in a difficult situation during the transition (“After Twenty Years”).

A new view of the social problems of the modern world is expressed illuminating the problem and event from a different angle (historical and modern) in Afaq Masud’s “Alive”, “He loves me”, Kamal Abdulla’s “Who said there was a Simurg bird!”, “Sometimes they call me an angel”, “Soul”, “Rainy Nights”, “Nonsense” by Natig Rasulzade, “Traffic” by Firuz Mustafa, “The Scorpion”, “Labyrinth” by Elchin Huseynbeyli, “A Game for Two”, “The End is Calm” etc. works. V. Samadoglu made fun of social and political problems, mischief and ugliness in society in the works “Snowball Game in Summer”, “Suicide”, “Mamoy Man’s Dreams”, “General’s Last Order”, “Egg”. His heroes often deviate from the normative thinking of the society. In fact, his heroes are not bad people, that’s the main purpose of comedy. As Aristotle wrote: “*Comedy, as we*

¹⁹ Tağısoy, N. Elçin yaradıcılığı: görünən və görünməyən tərəflər // 525-ci qəzet. –2009, 15 aprel. – s. 7.

say, is the reflection of bad people, but this should be understood not in the sense of complete wrongness, but in the sense that the funny itself is a part of the ugliness...."²⁰.

In general, the artistic solution to social and public problems occupies one of the main places in modern dramaturgy.

In II semi chapter of this chapter entitled **“The problem of man and society in the context of a new dramaturgical solution”** investigates the problem of man and society. Thus, in the first years of the post-Soviet period, after the end of I. Efendiyev’s period a new generation of playwrights appeared on the stage. The dramatic works of Elchin, Firuz Mustafa, Ali Amirli, Agarahim Rahimov, Huseynbala Mirelamov, Aygün Hasanoglu, Kamal Abdulla, Hidayat Orujov, Ajdar Ol, Elchin Huseynbeyli and others belong to this period, and the problem of man and society plays a major role in the work of each of these playwrights.

Elchin's slightly sad comedy “Between the Bees” consisting of nine pictures is based on human and society, as well as social problems of life and environment. The dramatist takes the society of bees as an alternative to the current attitude in society.

The main theme of Firuz Mustafa's numerous dramaturgical works of various genres are social events. In his works “Untitled”, “The Forehead”, “Scorpio”, “Mermaid”, “Bear Smile”, “Traffic”, etc., the dramatist goes into the depths of social events and conveys the problems of society to the audience in all their nakedness against the background of the most ordinary events.

The construction of a new society, which began in the 90s, was reflected in the works of individual playwrights in different ways. In A. Rahimov's play “Soldier's Mother” written in this period, the triad of war, society and court continues, as in his previous works. These attributes are repeated in many works of the playwright, but none of them repeat each other, on the contrary, the author descends to the deepest layers of society. In this work, the contradictions and anomalies in the life of the warring country are

²⁰ Aristotel, Poetika (Poeziya sənəti haqqında) / Aristotel. Tərcümə, məqalələr və şərhlər A.Aslanovundur. – Bakı: Şərq-Qərb, –2006. – s.29.

the basis of the fable. The tragedy of a mother who lost her two sons (Shirzad and Shubay) in the war is shown. However, the dramatist sees the mother's tragedy not in the loss of her two sons, but in the moral and moral blows she received from her third son, Shakar, and tries to justify it. The main idea of the work is precisely such social-psychological phenomena. Researcher B. Ahmadli refers to this idea at the bottom of the work and writes: "*The weight of the description of the events from the psychological aspect also determines its genre*"²¹. Professor Nizami Mammadov also very correctly defines *the genre of the play "Soldier's Mother" as a "social-psychological drama"* - he is absolutely right in coming to the conclusion. One of the most important aspects of A. Rahimov's dramaturgy is that it remains faithful to the truth of life, goes to the social roots and depths of the problem, and fulfills the function of enlightenment²².

Afaq Masud's plays have their own characteristics; one of them is that dialogues are rare and monologues are preferred. Nazmiyya Akhundova correctly defines this feature in the work of A. Masud: "*...the family is also an integral part of society, and the events that take place here are an echo of the events in society, spiritual and moral processes*"²³. The play "At Death's Door" describes the sad process of reviving an old man who was in the civil service during the Soviet era and is interpreted as the reviving of the era represented by the old man. In the author's personal style, the past, present and future occupy a large place, and he is able to combine the events that took place in the context of this time in one point. A. Arto, the founder of surrealism on the theater stage, which is considered one of the artistic equivalents of psychologism, wrote referring to such dramaturgical texts: "*For us, the word and text of which the theater is made up has turned it into a stage of literature,*

²¹ Əhmədli, B. Dramaturq: sənət və həqiqət (A.Rəhimov dramaturgiyasında poetika məsələləri). / B.Əhmədli. – Bakı: BQU, – 2011. –s. 89.

²² Məmmədov, N. Nəsrin axarı: zaman və məkan konteksti / N.Məmmədov. –Bakı: BQU, –2008, – s. 124.

²³ Axundova, N. Afaq Məsud (ədəbi portret) // –Bakı: Azərbaycan, –2013. №11, – s. 184.

a unique sound option, as it limits other possibilities. Therefore, no matter how hard we try, although we distinguish between the read and performed text, the existing theater consists of a realism text”²⁴.

In the dramaturgical texts created during this period, social events are analyzed in depth and are involved in psychological and social analysis. The provisions of II Chapter are reflected in these articles of the author²⁵.

III Chapter of the study is called **“Historicity and postmodernism in contemporary dramaturgy”**. In the semi chapter entitled **“Problem of historicity and modernity in dramaturgy”** of this chapter, the unity of historicity and modernity is investigated in the works written on the historical theme in dramaturgy. Thus, in the period of independence, historical heroes and events began to become the main issues of artistic works. In the contemporary period of Azerbaijani dramaturgy, works written on historical topics are divided into two parts:

1. Dramas dedicated to historical and literary figures of Azerbaijan (I. Efendiyev “The Ruler and his daughter”, A. Amirli “Mesenat”, “Agha Muhammad Shah Qajar”, H. Mirelamov “Panah Khan Javanshir”, etc.);

2. Dramas dedicated to historical events (I. Efendiyev “Lovers are trapped in hell”, B. Vahabzade “The sword that cuts ourselves”, H. Mirelamov “The gates of Ganja”, etc.).

During this period, I. Efendiyev once again proved that he remained loyal to this literary genre by writing the works “Lovers’ meeting in Hell”, “Crazy and Smart Men”, “A single Oleaster Tree”, “The Ruler and his daughter” and also enriches in these years also enriches the theater aesthetics a little. Two of these plays, “The Ruler and his Daughter” and “Lovers’ Meeting in Hell”, are in full harmony with the times of the playwright, even though they were

²⁴ Арто, А. Театр и его двойник / А. Арто. –Москва, –1993. – с. 73.

²⁵ Məmmədova, İ. Çağdaş dramaturgiyada monodram janrı və onun xüsusiyyətləri (F.Mustafanın yaradıcılığı əsasında) //– Bakı: Bakı Slavyan Universiteti, Elmi Əsərlər, Dil və ədəbiyyat seriyası, – 2019. №1 – s.257-262; Məmmədova, İ. Çağdaş dramaturgiyada sosial-mənəvi problemlərin təsviri// –Bakı: Filologiya məsələləri, – 2017. №8, –s.395-403.

written on a historical subject. Independence also allows for an independent view of history, and the author tries to take full advantage of this opportunity. In the drama “The Ruler and His Daughter” addresses the causes of the problems faced by the people of Azerbaijan today.

“White spots” of 37th year are one of the topics that became the research subject of the artistic work. The Soviet regime’s repressive political action has also been reflected in artistic thought in recent years. In this sense, in I. Efendiyev’s “Lovers in Hell”, these horrors become the object of study in a unique dramaturgical way.

“The Gallows”, “Unpunished Sin”, “Where Is This World Going?”, “The Sword That Cuts Ourselves”, “My Father’s Book”, “Cry”, “After the Rain”, “Traces Fall on the Roads”, “Competition” written by B. Vahabzade, who came to dramaturgy during the Soviet period enrich the modern dramaturgy a little. Gur-Shad occupies the main place among the characters that make up the positive pole of the drama “The Sword that Cuts Ourselves”. That is why he can be considered as an exponent of the author’s ideals. His words are interpreted as an expression of state thinking: *“For me, it is not important who is at the head of the state. The state itself is important!”*²⁶.

Elchin’s drama “The Fate of the Artisan”, which tells about the life of actor Huseyn Arablinsky, is also very interesting in terms of history and modernity. Elchin writes in his annotation to the work: *“Huseyn Arablinski (1881-1919) is a great Azerbaijani actor, director, theater worker who lived a tragic life. However, this play is not just a biographical work. It is an expression of respect and love for Arablinski’s art and the theater in his person”*²⁷. Arablinsky’s personal and public struggle and sacrifice for the new theater provided ample material for the dramaturgical work. Theater critic M. Alizada’s assessment of the work includes precisely this

²⁶ Vahabzadə, B. Özümüzü kəsən qılınc (“Göytürklər”) // Bakı: Azərbaycan. –1998. – №7. –s.76.

²⁷ Elçin. Pyeslər / Elçin. – Bakı: Çarşıoğlu, –2012. – s. 756.

factor: *“In the play, creativity becomes the character of the actor H. Arablinski, another part of 1914-1919, the victim and tragic hero of the personal and public struggle for the development of the newly emerging Azerbaijani theater and the destruction of historical prohibitions and social injustice”*²⁸.

Two of the fifteen plays of playwright A. Amirli are on historical topics. His dramas “Mesenat” and “Agha Muhammad Shah Qajar” expand the themes and problems of the genre. Both plays are distinguished by the topicality and modernity of the subject.

The writer Kamal Abdulla also addressed the historical topic, but this was more in a postmodern style. One of the main features of the writer's creativity is to work on any topic in different genres and make new interpretations. K.Abdulla touches on the personality of Shah Ismayil, or the image of the Shah and the Poet, both in his poems, artistic prose, and dramaturgy. In this respect, his drama “Shah Ismail, or all those who love you are here...” can be shown. Later, he wrote the play “The King and the Poet” based on this play. The problems posed in both works are also familiar to us from K.Abdulla's novel “Half-manuscript”. In this respect, K.Abdulla's presentation of the historical theme is unique. According to critic R. Aliyev, *“Kamal Abdulla is not an easy author for the theater. In his dramas there is little external action and much internal drama”*²⁹.

The last semi chapter of the last chapter entitled **“Postmodernist trends in contemporary dramaturgy”** examines new trends in dramaturgy, especially postmodernism. It is shown that Professor Gorkhmaz Guliyev *considers the rejection of historicity and determinism as the most characteristic feature of postmodernism*³⁰. Even postmodernism goes so far as to deny many of the issues underlying modernism. Analyzing postmodernist

²⁸ Əlizadə, M. Elçin fenomeninin Azərbaycan milli teatr prosesinə təsiri (Ön söz əvəzi). Elçin. Pyeslər/ M.Əlizadə. – Bakı: Çarşıoğlu, – 2012. –s.23.

²⁹ Əliyev, R. “Şah və Şair” tamaşası haqqında // Ədəbiyyat qəzeti. – 28 iyun, 2013. – s. 5.

³⁰ Quliyev, Q. Postmodernizm // Tənqid.net. –2008, № 5. –s. 7-30.

aesthetics, Irina Nikitina writes: *“The postmodernist artist who plays with conventions in art removes the border between truth and lies. Postmodernists deprive the artist not only of integrity, but also of individuality, and his work from the status of an authentic work of art, which constantly reveals something new and profound”*³¹.

Starting from the 90s, when socialist realism no longer existed, Elchin wrote absurd plays such as “Meeting in the Hotel Room”, “Hovsan Onion”, “Special Order”, “Revenge”, “Water” and gave ample space to absurd texts in his work. It is true that when Elchin wrote the article “On Conventionality in Dramaturgy”, he had not yet started dramaturgy, but as a critic, he felt it necessary to talk about him as one of the first to understand the necessity of developing new tendencies in the field of dramaturgy. When translating Eugène Ionesco's absurd text “The Bald Singer Girl”, the playwright writes remembering that article: “...these days, after I finished translating the famous play “The Bald Singing Girl” by Eugène Ionesco, I suddenly remembered that article, I reviewed it again. In the article, Jean Anouy, Friedrich Dürrenmatt, Edward Albee, etc. *plays of 20th century playwrights are taken as a basis and in their example, it is shown how artistic conventionality plays an important role as an aesthetic stimulus in literature and, specifically, in dramaturgy*³². Theater critic Maryam Alizade correctly points out that *Elchin's dramaturgy is very close to the audience both in terms of its problems and structure*³³. The absurd play “Hovsan Onion” has exactly these characteristics.

Absurd dramaturgical text and the absurd theater based on it are new development trends of contemporary dramaturgy. Absurd theatrical features are also characteristic of some plays by Afaq Masud and Kamal Abdulla. K.Abdulla's “Bad Boy”, “Spirit”, “Cowardly”, “Rainy Nights”, A.Masud's “The Woman Thrown

³¹ Nikitina, İ. Postmodernist sənət // –Bakı: Azərbaycan, – 2009. №4, –s. 174.

³² Elçin. Mənəvi faciənin ifadəsi: Ejen İonesko və onun “Absurd teatr”ı // Ədəbiyyat qəzeti. – 24 dekabr, 2016. –s. 16.

³³ Əlizadə, M. Əlahəzrət teatrın tərənnümçüsü // Bakı: Tənqid.net. –2013. №10 – s. 318.

Under the Train”, “He Loves Me”, “Alive” are completely absurd dramaturgical texts. In these works, unrelated events, frequently changing scenes and ideas occupy the main place.

In the dramaturgy of Afag Masud, uncertainty appears as a new form of manifestation of postmodernist understanding. Ambiguity is characteristic for her dramatic texts. Also, as with K.Abdulla, a play function, intertextuality takes a major place in his dramaturgical texts.

Intertextuality, as one of the main principles of postmodernism, is also reflected in the dramaturgy of the period of independence. As the critic Javanshir Yusufli wrote: “ *Among the characteristics of postmodernist philosophy is intertextuality, which affirms that each individual text always exists as an intertext that includes all other texts at various levels* ”³⁴. Academician Nizami Jafarov in his monograph “Afaq Masud's world” *evaluates his drama works from a modernist point of view*³⁵. Afaq Masud's two-part emancipation attempt “He Loves Me” is based on psychologism and play. The theater critic A. Dadashov, considering this, writes: “...*the professional style of the author, who has an exceptional work in establishing psychologism in our prose, cannot help but overcome his first pen experience in the field of dramaturgy*”³⁶. It is natural for the critic Tehran Alishanoglu, who sees signs of national modernism in A. Masud's artistic work, to say “This is the case of world literature and national modernism, specifically Afaq Masud's relations...”³⁷. The provisions of III Chapter of the study are reflected in these articles of the author³⁸.

³⁴ Yusufli, C. Postmodernizm: həssaslıqdan şüursuzluğa, yaxud ikiqat kodlaşdırma // Tənqid.net. – 2010, №7 – s. 285.

³⁵ Cəfərov, N. Afaq Məsud dünyası / N.Cəfərov. –Bakı: Elm və təhsil, – 2016. – 179 s.

³⁶ Dadaşov, A. Çağdaş Azərbaycan dramaturgiyası / A.Dadaşov. –Bakı: Elm və təhsil, –2012. –s. 134.

³⁷ Əlişanoğlu, T. Milli modernizm ədəbiyyatının gəlişməsində Afaq Məsudun rolu // 525-ci qəzet. – 2017, 24 iyun. – s.14.

³⁸ Məmmədova, İ. Bəxtiyar Vahabzadənin dramaturgiyasında tarixilik problemi // –Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2018. №1(105) –s. 230-233; Məmmədova, İ. Afaq Məsud dramaturgiyasında psixologizm və sosial

In the **Concluding** part of the dissertation, the conclusions are summarized as follows:

–In the new era, contemporary dramaturgy, which has a rich development path, enters a new stage by developing in terms of subject, matter, problem, genre, structure, conflict;

— In terms of genre poetics, the dramaturgy has never been richer and more varied in the history of the country at stage of the national dramaturgy. grotesque, comic tragedy, absurd, exotic comedy, anti-comedy, drama-chronicle, dramatic comedy, fantasy-dramatic play, monodrama, farce, anecdote, historical and contemporary, mystical and real play, melodrama, semi-mystic, semi-real play, theatrical comedy, épatage comedy and etc. genres and forms were used at this stage;

– Azerbaijani dramaturgy comes closer to world dramaturgy and theater. If in the past our theaters could not leave the common union scale, in the modern era they also cover Turkey and European countries;

–The dramaturgical text becomes theatrical, that is, the dramaturgical texts are written only for the theater;

–During the Soviet period, dramaturgical texts were rarely published in literary magazines, but during the period of independence, these texts were published in literary magazines and books;

–Historical themes play a major role in dramaturgy. One reason for this was the fact that the historical theme generally has a certain tradition in Azerbaijani drama, and another reason is the increasing interest to history and our past in the new era.

–Dramaturgy gives a greater platform to social events, artistic solutions to societal issues, going down to the psychological layers of events. These psychological layers define the conflict of drama works, adding new signs to the classic conflict is done;

problemlər//– Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. № 1(101), – s.191-193; Мамедова, И. Постмодернистские тенденции в современной драматургии // –Киев: Язык и культура, –2017. №9, –с. 243-248.

–The functionality of remarks in modern dramaturgical texts is increasing;

–Modernist and postmodernist dramaturgical works are also written in contemporary dramaturgy. Although these works do not fully reflect postmodernist thinking, they enrich our dramaturgy as the first samples. Though postmodernism in dramaturgy does not fully fit in all structures, it is expressed in certain components.

The main content of the dissertation is reflected in the following theses and articles:

1. Azərbaycan dramaturgiyasının 90-cı illər mərhələsi //– Bakı: Filologiya məsələləri, – 2016. №10, –s. 323-327.
2. Afaq Məsud dramaturgiyasında psixologizm və sosial problemlər//– Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2017. № 1(101) ,– s. 191-193.
3. Çağdaş dramaturgiyada sosial-mənəvi problemlərin təsviri// –Bakı: Filologiya məsələləri, – 2017. №8, –s. 395-403.
4. Постмодернистские тенденции в современной драматургии // –Киев: Язык и культура, –2017. №V (185), –с. 243-248.
5. Проблема человека и общества в контексте нового драматургического решения ...// Образование, наука и культура Кавказа: традиции и современность,– Назрань: Ингушский научно-исследовательский институт, 07 феврал, –2017. – с. 223-227.
6. Dünya Savaşının Hüseyin Cavidin “İblis” əsərinə yansımaları//100. yılında I. Dünya Savaşı`nın Hukuki ve tarihi Yönleri Uluslararası Sempozyumu (Alman-Fransız pəncərəsi), İstanbul: İstanbul Universiteti, 07 aralık, 2017
7. Bəxtiyar Vahabzadənin dramaturgiyasında tarixilik problemi // –Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2018. №1(105) –s. 230-233.
8. Müstəqillik dövrü Azərbaycan dramaturgiyası yeni inkişaf mərhələsi kimi//–Bakı: Bakı Qızlar Universiteti, Elmi əsərlər, – 2019. №1, –s.35- 39.
9. Müstəqillik dövrü Azərbaycan dramaturgiyası yeni inkişaf mərhələsi kimi//–Bakı: Bakı Qızlar Universiteti, Elmi əsərlər, – 2019. №1, –s.35- 39.
10. Çağdaş dramaturgiyada monodram janrı və onun xüsusiyyətləri (F.Mustafanın yaradıcılığı əsasında) //– Bakı: Bakı Slavyan Universiteti, Elmi Əsərlər, Dil və ədəbiyyat seriyası, – 2019. №1 – s.257-262.

11. Çağdaş dramaturgiyamızın janr müxtəlifliyi// Humanitar elmlər: dünən, bu gün və sabah tələbə elmi konfransı, – Bakı: Xəzər Universiteti, 28.02.2020, s.198-200.
12. Elçin dramaturgiyasında absurd dramlar// Gənc tədqiqatçıların VI elmi konfransı, –Bakı: Azərbaycan Universiteti, 10 mart, – 2023, – s.161-162.
13. Müstəqillik dövrü Azərbaycan dramaturgiyasının janr müxtəlifliyi//–Bakı: Azərbaycan ədəbiyyatşünaslığı, –2023. №1, – s.123-127.
14. Modern individual's position in the new society in contemporay Azerbaijani drama//4 th International Azerbaijan Congress on Humanities and social Sciences, –Bakı: Sosial Tədqiqatlar Mərkəzi, 15-18 sentyabr, – 2023, – s.672-674.
15. Contemporary Azerbaijani dramas in Turkish theatres and media // Biltek-VIII International Symposium on Current Developments in science, technology and social science, – Paris. 24-26, october, – 2023, –s. 48.
16. Dramaturgiyada tarixilik və müasirlik problemi//– Alma-Ata: Endless Light in Science, –2024. №1. –s. 331-336.



The defense of the dissertation will be held on 27 February 2024 at 15⁰⁰ at the meeting of ED 1.05 – Dissertaion Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

Address: AZ1143, Baku, 117 Huseyn Javid Avenue, Academy Campus, Main building: V floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The disseration is available in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of Institute of Literature named after Nizami Ganjavi of ANAS.

The abstract was sent to the necessary addresses on 24 January 2024.

Signed for publication: 21.12.2023

Paper format: A5

Volume: 38867

Issue: 20