

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

COMEDY IN AZERBAIJANI LITERATURE OF THE INDEPENDENCE PERIOD

Specialty: 5716.01 – Azerbaijani Literature

Field of science: Philological sciences

Applicant: **Rugiyya Bahram Mammadova**

Baku – 2026

The work was performed at the Department of Azerbaijani Literature, Faculty of Philology of Baku Slavic University.

Scientific supervisor: Doctor of Philological Sciences, Professor
Bella Siraj Musayeva

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

Doctor of Philosophy in Philology,
Associate Professor
Shohrat Nusrat Mammadova

Doctor of Philosophy in Philology
Leyla Farhad Mammadaliyeva

Dissertation council FD 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the National Museum of Azerbaijan Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Chairman of the Dissertation
council



Full Member of ANAS, Doctor of
Philological Sciences, Professor
Rafael Baba Huseynov

Scientific secretary of the
Dissertation council.

A blue ink signature is written over a horizontal line.

Doctor of Philosophy in Philology
Ilhama Mursal Gultekin

Chairman of the scientific
seminar:

A blue ink signature is written over a horizontal line.

Doctor of Philological Sciences,
Professor
Jalil Garib Naghiyev

GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the Topic and Degree of Development: Literature has played a significant role in every historical period in shaping the public consciousness of society, fostering the spiritual development of individuals, and contributing to their education and upbringing. For this reason, the idea of enlightenment has constituted the foundation of literature, particularly dramaturgy, throughout all periods. In parallel with the development of society, this mission has been refined, acquiring new content and forms. It was precisely on the basis of this mission that the enlightener and realist Mirza Fatali Akhundov laid the foundation of Azerbaijani dramaturgy through the genre of comedy, making use of its potential to promote the enlightenment of society. This function could only be fulfilled through laughter, which constitutes the essence of comedy; only through laughter was it possible to reveal people's shortcomings to themselves and contribute to their moral education. Penetrating deeply into the nature of human character, Mirza Fatali Akhundov regarded dramaturgy as the most effective means of portraying the positive and negative aspects of society, as well as models of right and wrong behavior, and therefore attached particular importance to the development of the comedy genre.

The mission initiated by Mirza Fatali Akhundov was continued in subsequent periods by such playwrights as Najaf bey Vazirov, Abdurrahim bey Hagverdiyev, Jalil Mammadguluzadeh, and Uzeyir Hajibeyov. Having created a rich legacy in the field of dramaturgy, these writers played a significant role in the development of Azerbaijani literature and the national tradition of comedy. Their works were staged in theatres both within the country and abroad, thereby contributing to the promotion of Azerbaijani dramaturgy.

From the time of their emergence, XIX and XX century Azerbaijani dramaturgy and comedy have attracted the attention of literary scholars and theatre theorists, having been examined through various methodological approaches and becoming the subject of scholarly research. Literary theorists such as Feyzulla Gasimzadeh, Aziz Mirahmadov, Kamal Talibzadeh, Khalid Alimirzayev, Nadir Mammadov, Yashar Garayev, Arif Safiyev, Abbas Hajiyev, Jafar

Jafarov and Mikayil Rafili have authored scholarly works devoted to the dramaturgy of this period.

The events and changes that occur in the socio-political and socio-economic life of every country inevitably influence its culture and literature. Although a number of short comedies were written and staged during the early years of Soviet rule, the principal conditions for the development of the comedy genre emerged only after the second half of the 1950s. *“Prior to this period, however, the constraints imposed by the era of Socialist Realism, together with the widely promoted doctrine of the “absence of conflict”, that is, the prohibition of depicting social contradictions and humorous conflicts, prevented the creation of outstanding examples of comedy”*.¹ However, beginning in the 1950s and continuing up to the period of independence, within a relatively short span of time, works by Sabit Rahman, Altay Mammadov, Anvar Mammadkhanli, Mirza Ibrahimov, and other writers were produced and staged in various theatres. During this period, the works of playwrights who expanded the artistic and aesthetic potential of the comedy genre and skillfully reflected the events and processes taking place in the deeper layers of social life were extensively studied by literary scholars and theatre researchers and analyzed from various theoretical perspectives. Among these critics and scholars were Arif Safiyev, Yashar Garayev, Mehdi Mammadov, Eynaddin Mammadov, Jafar Jafarov, and Mammad Arif.

According to its course of development, Azerbaijani literature of the Independence Period manifested itself in two stages. The first stage has gone down in history as the literature of the 1990s, when, as a result of the people's socio-political struggle, seventy years of restrictions came to an end, the nation regained its independence, and the values of national independence began to flourish. As in every literary genre, dramaturgy also entered a new stage of development, freeing itself from its previous stagnation and ideological constraints. The socialist interpretation of events occurring in society and everyday life was replaced by independent perspectives, accompanied by the emergence of new aesthetic tendencies. The period from the 1980s to 2000 was

¹Məmmədov, E. Dramaturgiyamızda ənənə və novatorluq / E. Məmmədov. – Bakı: Yazıçı, – 1985. – p. 68.

characterized by the liberation of literature from outdated tendencies and socialist perspectives, as well as by the emergence of new literary trends. In literary studies, this period is also referred to as the "transitional period".

The dramaturgy of the 2000s, on the other hand, is characterized by the emergence of a new line of development. This new direction manifested itself in the renewal of the thematic and content-related features of dramaturgy, particularly the comedy genre, as well as in the creation of new characters. By comedy is meant not a genre written merely to provoke loud laughter, but rather one imbued with pessimistic undertones, encompassing both laughter and tears in the form of tragicomedy, or even a type of comedy in which sorrow and tears constitute the dominant elements. *"As the mood of contemporary comedy has changed, so too has its artistic and comic structure. In the comedy of the 2000s, comic situations, profound laughter, and thought-provoking comic dialogue have increasingly been replaced by light-hearted humour, superficial laughter, and entertaining content. Contrary to the thesis that "not everything that is funny is comic," almost anything capable of provoking laughter, regardless of whether it contributes to the development of the dramatic line, becomes part of the artistic and comic structure of the work. Serious comedy gradually gives way to farce".*²

A number of playwrights played a significant role in the renewal of Azerbaijani dramaturgy of the Independence Period in terms of its themes and content, as well as in the enrichment of its generic and stylistic features. The comedies written by Firuz Mustafa, Vagif Samadoghlu, Aqshin Babayev, Khayraddin Goca, Ali Amirli, Rahman Alizade, Agarahim Rahimov, Kamal Abdulla, and Elchin Huseynbayli reflect the ideological and aesthetic pursuits, thematic diversity, and artistic trends of Azerbaijani dramaturgy during the Independence Period. The comedies written during this period did not lag behind those of previous periods either in terms of quantity or quality. The comedies of the Azerbaijani Independence Period entered a new stage not only with respect to their themes and content but also in terms of their structural characteristics. The creation of mystical-psychological,

² Müstəqillik dövrü Azərbaycan ədəbiyyatı: [in 2 volume] / ed.by İ. Həbibbəyli. – Bakı: Elm və təhsil, – vol.2. – 2016. – 1088 p.

fantastic, farcical, tragicomic, play, absurd, anti-comedy, comic tragedy, grotesque, farce, exotic comedy, mini-farce, and other types of plays contributed to the development of the genre in all its forms, enriching it both generically and formally. The emergence of new lines of conflict, new expressive devices, and new characters and character types also advanced the genre in terms of its content.

The development of the comedy genre during this period was accompanied by the creation of new dramatic works and their staging in various theatres across the republic. The intensification of dramatic creativity and the broad inclusion of these works in theatre repertoires significantly contributed to the expansion of the artistic and aesthetic potential of the national theatre, as well as to the formation of professional directors and actors. Thus, the comedy genre played an important role in the institutional and creative development of Azerbaijani theatre.

In recent years, Azerbaijani dramaturgy has witnessed the emergence of plays by a number of young writers, including Gan Turali, Vusal Nuru, and Samir Sadaqatoghlu. However, among these younger authors, there are virtually no works explicitly written as comedies. In the plays they have produced, one may observe only certain elements of the comedy genre. All of these considerations underscore the relevance of studying Azerbaijani comedy of the Independence Period. Therefore, a comprehensive dissertation-level investigation into the innovations of Azerbaijani comedy during the Independence Period is of considerable scholarly importance.

As an integral part of the literary process, comedy in the Independence Period has consistently attracted the attention of literary criticism. However, compared with other literary genres, relatively little scholarly attention has been devoted to dramaturgy, particularly to comedy, one of its principal genres. Among the critics who have published articles and monographs on this subject are Aydin Dadashov³, Maryam Alizadeh⁴, Aydin Talibzadeh⁵,

³Dadaşov, A. Çağdaş Azərbaycan dramaturgiyası / A.Dadaşov. – Bakı: Elm və təhsil, – 2012. – 304 p.; Dadaşov, A. Ekran dramaturgiyası / A.Dadaşov. – Bakı: Maarif, – 1999. – 224 p.; Dadaşov, A. İki pyesin fərqli modeli: [I post] // 525-ci qəzet. – 2013, 11 may. – p.28; Dadaşov A. Müasir Azərbaycan dramaturgiyası / A. Dadaşov. – Bakı: Elm və Təhsil, – 2012. – 304 p.; Dadaşov, A. Müstəqillik dövrünün dramaturgiyası / A.Dadaşov. – Bakı: Nağil evi, – 2005. – 216 p.

⁴ Əlizadə, M. Elçin fenomeninin Azərbaycan milli teatr prosesinə təsiri

Seyfaddin Eyvazov⁶, Badirkhan Ahmadli⁷, Asad Jahangir⁸, Aynura Mustafayeva⁹.

Object and Subject of the Research. The principal object of the dissertation research consists of the comedies written by Vagif Samadoghlu, Firuz Mustafa, Aqshin Babayev, Kheyraddin Goca, Ali Amirli, Elchin Afandiyev, Elchin Huseynbeyli, Agarahim Rahimov, Rahman Alizade, Kamal Abdulla, Gan Turali, Vusal Nuru, and Samir Sadaqatoghlu. The dissertation also briefly examines the comedies of such playwrights as Mirza Fatali Akhundov, Najaf bey Vazirov, Abdurrahim bey Hagverdiyev, Uzeyir Hajibeyov, Sabit Rahman, Anvar Mammadkhanli, Altay Mammadov, and Mirza Ibrahimov. The research object also includes an examination of the thematic and content-related characteristics of the most noteworthy comedies published in the country's literary and artistic journals and staged in theatrical performances, as well as their classification from a scholarly and theoretical perspective. The dissertation also draws upon critical and literary-theoretical sources dealing with various aspects of Azerbaijani comedy.

The subject of the research comprises issues related to the development of Azerbaijani comedy during the Independence Period.

(Prepositional phrase). / M.Əlizadə. Elçin. Pyeslər. – Bakı: Çarşıoğlu, – 2012. – p. 3-26; Əlizadə, M. Zamanın absurdu və yaxud absurd zamanı: [II post] // 525-ci qəzet. – 2019, 25 may. – pp.14-15.

⁵ Talıbzadə, A. Azərbaycanlıların müstəqillik sərgüzəştləri // Bakı: Azərbaycan, – 2011. №1, – p. 166-179; Talıbzadə, A. El üçün yaşamış Elçin və Bakı-Buzovna marşrutunun ədəbi şedevrləri // – Bakı: Tənqid.net. – 2013. – pp. 324-332.

⁶Eyvazov, S. Firuz Mustafanın monopyesləri haqqında // – Bakı: Ulduz, – 2011. №10, – pp. 64-65; Eyvazov, S. Xalq yazıçısı Elçinin dramaturgiyası / S.Eyvazov. – Bakı: ADPU, – 2008. – 207 p.

⁷ Əhmədov, B. XX əsr Azərbaycan ədəbiyyatı tarixi: [Textbook] / B. Əhmədov. – Bakı: Elm və təhsil, – 2011. – 434 p.; Əhmədov, B. Milli dramaturgiyanın Elçin mərhələsi // 525-ci qəzet. – 2013, 15 July. – p. 16; Əhmədli, B. Çağdaş ədəbiyyatımızın görkəmli siması: [Elektron resurs] / – Bakı, 27 aprel, 2022.

URL:<https://edebiyatqazeti.az/news/edebi-tenqid/8803->

⁸ Cahangir, Ə. Dionisin sağlığına: [I post] // 525-ci qəzet. – 2011, 28 may. – pp.26-27.

⁹ Mustafayeva, A. Çağdaş dramaturgiyamız və teatr // – Bakı: Qobustan, –2015. №1, – pp. 70-73; Mustafayeva, A. Dramaturgiya – 2014 // Bakı: Ədəbi proses – 2014, – 2015. –pp. 70-73.

These include its thematic and content-related characteristics, genre diversity, richness of form, characterization, the nature of conflict, contemporaneity, the concept of postmodernism, and the problems associated with these aspects.

Aim and Objectives of the Research. The principal aim of the research is to examine the developmental characteristics of Azerbaijani comedy during the Independence Period from theoretical, scholarly, and practical perspectives, to identify the prevailing trends in this field, and to determine its place and role in contemporary Azerbaijani literature.

The objectives of the research are as follows:

- to determine the aesthetic and theoretical role and position of the comedy genre in Azerbaijani literature;
- to conduct a comparative analysis of the comedies written during the nineteenth and twentieth centuries in terms of their themes and content;
- to analyze the developmental characteristics of Soviet-period comedy, taking into account the ideological and censorship constraints faced by the genre;
- to determine the role and position of Azerbaijani comedy of the Independence Period within the literary process;
- to analyze the comedies of the Independence Period from the perspective of patriotic values;
- to examine representative comedies of the Independence Period in terms of family and domestic issues;
- to analyze the comedies written in Azerbaijani literature during the Independence Period on the basis of moral, ethical, and social values;
- to investigate and analyze Azerbaijani comedy of the Independence Period with regard to its genre and stylistic characteristics;
- to identify and examine the elements of postmodernism manifested in the comedies of the Independence Period.

Research Methods. The research employs a systematic approach, as well as methods of analysis and synthesis, comparative-typological analysis, historical-comparative analysis, and critical analysis. In examining the developmental trends of Azerbaijani comedy during the Independence Period, due consideration has been given to the

typological characteristics of the genre, its thematic and content diversity, and its artistic and aesthetic features, while drawing upon various theoretical approaches. The theoretical and methodological framework of the study is based on the scholarly principles of contemporary literary studies and literary criticism. In addition, extensive use has been made of the findings of both domestic and international studies on the comedy genre, as well as the existing scholarly literature relevant to the research topic.

Main Provisions Submitted for the Defence:

– The foundations of Azerbaijani comedy were established by the dramaturgy of Mirza Fatali Akhundov. In subsequent historical periods, the genre developed under the influence of social and political changes, thereby creating the conditions for the formation of Soviet Azerbaijani comedy.

– Although Azerbaijani comedy during the Soviet period was shaped by the principles of Socialist Realism and ideological requirements, it continued to preserve a number of the distinctive features of the national comedy tradition.

– Following the restoration of Azerbaijan's state independence, the comedy genre acquired new thematic and content-related characteristics, entering a new stage of its development.

– During the Independence Period, a new generation of playwrights introduced fresh artistic and aesthetic perspectives to the comedy genre, resulting in a broader range of stylistic devices and modes of expression.

– In the comedies of the Independence Period, patriotic motifs serve as one of the artistic means of expressing national identity, historical memory, and the ideals of statehood.

– Family and domestic relations constitute one of the central themes of the comedies of the Independence Period, with intrafamilial conflicts and changes in the system of values being expressed through comic elements.

Scientific Novelty of the Research. The analysis of the historical stages of development of Azerbaijani comedy in the dissertation, based on the principles of interrelation and continuity, has made it possible to identify the principal characteristics that distinguish comedies written

during the period of independence from the stages of development of the genre in previous periods.

During the research, the developmental trajectory of the comedy genre across different historical periods and the impact of socio-political and socio-cultural changes on the thematic and ideological orientation of comedy were examined. This approach has made it possible to characterise Azerbaijani comedy of the independence period not merely as a continuation of previous traditions, but also as a distinct artistic stage shaped by new social realities, changing worldviews, and contemporary aesthetic demands.

The systematic examination of such topical themes as patriotism, socio-moral problems, family and domestic relations, national and moral values, and the relationship between society and the individual in comedies of the independence period constitutes one of the significant scholarly contributions of the study. The presentation of these themes within the expressive possibilities of the comedy genre has enabled the analysis of social problems through the use of comic devices. National identity, the concept of homeland, the Karabakh issue, changes in social relations, the transformation of national and moral values, and new forms of interaction emerging within the family model in comedies of the independence period have been examined comparatively in relation to the artistic approaches of previous periods.

Another important contribution of the research is the identification of manifestations of postmodernist poetics in contemporary Azerbaijani comedy. In this context, the functional role of such postmodern poetic features as parody, pastiche, irony, deconstruction, intergenre transitions, intertextual relationships, and the presentation of traditional plot models within new semantic frameworks has been examined in comedy texts. The influence of postmodern elements on Azerbaijani comedy has been analysed not only in terms of formal innovations, but also in terms of changes in the author's attitude toward reality, characterisation and plot construction, models of laughter, and the forms of communication established with the reader and spectator.

Thus, tracing the historical development of Azerbaijani comedy as an integrated process, identifying the thematic, ideological-content, and poetic characteristics of comedy in the independence period in

comparison with previous stages, and examining the interaction between postmodern aesthetic principles and traditional models of comic representation in contemporary comedy texts constitute the principal factors determining the scholarly novelty of the dissertation.

Theoretical and Practical Significance of the Research. The dissertation is of scholarly and theoretical significance for future research on the history of the development of Azerbaijani comedy, particularly with regard to the formulation of the research problem, its methodological framework, theoretical perspectives, and research methods. Although the study specifically focuses on the developmental trends of Azerbaijani comedy during the independence period, its practical significance is further enhanced by the examination of the sources of Azerbaijani comedy, its historical development, theoretical issues, and general patterns of development. The principal findings, scholarly generalizations, and conclusions of the dissertation may be applied in the following areas:

- in the research and scholarly publications of specialists working in the fields of dramaturgy and comedy;
- in studies related to theatre studies, literary criticism, literary theory, the theory of comedy, and related disciplines;
- in the preparation of curricula, teaching materials, and textbooks for undergraduate and graduate programs at the faculties of philology of higher education institutions.

Approbation and Implementation of the Research. The topic of the research work was approved by the Scientific Council on Philology Problems operating under the National Museum of Azerbaijani Literature named after Nizami Ganjavi of ANAS.

The applicant's articles and theses on the topic of his dissertation work were published in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in periodicals included in the international summarization and indexing system, in scientific journals, magazines and collections in foreign countries, and at international and republican scientific conferences.

Institution Where the Research Was Conducted. The dissertation work was completed at the "Azerbaijani Literature"

department of Baku Slavic University.

Structure and Volume of the Dissertation. The dissertation consists of an Introduction, three chapters, each divided into sections (the first chapter comprises two sections, the second chapter three sections, and the third chapter two sections), a Conclusion, and a List of References. The volume of the dissertation, measured in characters, is as follows: the Introduction comprises 15,640 characters; Chapter I – 70,237 characters; Chapter II – 94,264 characters; Chapter III – 78,373 characters; and the Conclusion – 6,835 characters. The total volume of the dissertation is 265,364 characters.

MAIN CONTENT OF THE DISSERTATION

The **Introduction** of the dissertation substantiates the relevance of the topic, identifies the degree of investigation of the research, defines the object and subject of the research, the aim and objectives, the research methods, the scientific novelty, the theoretical and practical significance of the study, the main provisions submitted for defence, the approbation and implementation of the research, the institution where the dissertation was carried out, and its volume.

The first chapter of the dissertation, entitled “**Comedy as a Specific Genre of the Aesthetic Function of Literature,**” consists of two sections.

The first section, entitled “**An Aesthetic and Theoretical Approach to the Comedy Genre,**” examines the comedy genre from theoretical and aesthetic perspectives in both world literature and Azerbaijani literature.

Comedy is a genre of drama that exposes the shortcomings and flaws of everyday life through various forms of laughter, thereby seeking to guide people toward the right path and encouraging the reader or the audience to recognize their own mistakes through characters who serve as objects of criticism, thus contributing to their moral improvement. Laughter is the principal instrument of comedy; it is impossible to conceive of a comic work written without laughter or humour. This laughter, which is not unambiguous in nature, sometimes assumes a gentle form through humour, seeking to reform people, while

at other times it exposes them sharply through satirical laughter. The author's message, which plays an important role in comedy, is conveyed primarily through satirical laughter, by means of which negative characters are exposed and their true intentions are revealed.

The earliest information about comedy is found in Aristotle's "Poetics". In "Poetics", Aristotle describes comedy as a work depicting inferior people, while also clarifying this definition by starting that it should not be understood in a negative sense, for the object that becomes the source of laughter is itself a manifestation of ugliness. Aristotle defined the object of laughter as a fault or deformity that causes neither harm nor suffering to anyone. Referring to the comic mask as an example, he described it as a form of ugliness and deformity.¹⁰ Based on these valuable ideas presented in "Poetics", it can be concluded that works written in the comedy genre expose, in a humorous manner and in accordance with the conventions of the genre, people of negative character, their disgraceful actions, and the mistakes they commit. Aristotle regarded laughter, which constitutes the very essence of the comedy genre, as a manifestation of ugliness and deformity.

Mirza Fatali Akhundzadeh, the author of the first work in the comedy genre in Azerbaijani literature, also expressed noteworthy views on comedy: *"It is well known that every nation has among its people hypocrites and fools. The deeds and actions of such people are portrayed with ridicule in dramatic works so that they may serve as a lesson to others... By criticizing certain members of society, such works contribute to the moral education of the entire people"*.¹¹

Some scholars with a profound knowledge of literary theory note in their research that, depending on the nature of laughter, comedy comprises such subgenres as tragicomedy, vaudeville, farce, and libretto. These genres can be found in the dramatic works of many playwrights in both world literature and Azerbaijani literature. In Azerbaijani literature, particularly in the dramaturgy of Jalil

¹⁰ Aristotel. Poetika (Poeziya sənəti haqqında) / Aristotel. Translation, articles and comments by A. Aslanov. – Bakı: Şərq-Qərb, – 2006. – p. 29

¹¹ Mirəhmədov Ə. Mirzə Fətəli Axundov / Ə. Mirəhmədov. – Bakı : Azər nəşr, – 1953. – p.31

Mammadguluzadeh, the genre of tragicomedy is especially prominent. Owing to its thematic and content-related characteristics, as well as the emotions and feelings it evokes in the audience and the reader, tragicomedy possesses a dual nature, combining the features of both comedy and tragedy. *“The comedy genre teaches that life is filled with existential and metaphysical questions for which no definitive answers can be found. In comedy, the reverse side of life is consistently revealed, or at least strongly implied. To expose this truth, comedy descends into the depths of life, selecting events that may even disgust or weary people, and presents them openly so that no one will be deceived by the superficial attractions of the world”*.¹²

In these observations from his work “The Poetics of Azerbaijani Comedy”, the literary scholar Javanshir Yusifli argues that comedy is constructed upon the reverse side of life, focusing on events that evoke disgust and revulsion in people.

The second section, entitled **"The Historical Development of the Comedy Genre in Azerbaijani Literature,"** provides a general overview of the development of comedy from the comedies of Mirza Fatali Akhundzadeh to the present day.

“1. The emergence of national dramaturgy in the late nineteenth century;

2. The development of national dramaturgy in the early twentieth century;

3. Dramaturgy of the Soviet period;

*4. Dramaturgy of the Independence Period.”*¹³

Mirza Fatali Akhundzadeh created comedies distinguished by diverse plots and compositions, a wide range of themes and content, and a realistic portrayal and typification of the negative aspects of real life. In the playwright's comedies, such important issues as ignorance, backwardness, illiteracy, fanaticism, arbitrariness, and women's emancipation are criticized through laughter in accordance with the conventions of the comedy genre. The writer created generalized

¹² Yusifli, C. Azərbaycan komediyasının poetikası / C. Yusifli. – Bakı: Elm, – 2007. – p.142

¹³ Əliyeva, X. Müasir Azərbaycan dramaturgiyası: [Teaching aids] / X. Əliyeva. – Sumqayıt:SDU, – 2019. – p.4

character types that clearly reveal their personalities, social positions, and intentions to the audience and the reader through both their actions and their speech, while criticizing the shortcomings of society. Through these character types, Akhundzadeh exposed fraudulent and deceitful clergymen, miserly merchants, landlords willing to resort to any means for personal gain, and cruel individuals.

In the late nineteenth and early twentieth centuries, profound changes took place in the country's socio-political and cultural life. The country entered a period marked by the decline of the feudal landowning system, the emergence and consolidation of bourgeois relations as a distinct social class, and the preparation of the lower social strata for revolutionary struggle. During this period, a progressive intelligentsia began to emerge in Azerbaijani literature. Najaf bey Vazirov and Abdurrahım beg Hagverdiyev, worthy successors of the literary school founded by Mirza Fatali Akhundzadeh, opened a new chapter in Azerbaijani dramaturgy through their comedies and became prominent representatives of the progressive intelligentsia, distinguished by their devotion to their people and homeland and their commitment to the nation's welfare. The development of the comedy genre in Azerbaijani literature in the early twentieth century is closely associated with the name of the great playwright Jalil Mammadguluzadeh, who left a profound mark on both Azerbaijani and world literature through his creative work. As Ali Sultanli aptly stated, *"If the nineteenth century was the century of M. F. Akhundzadeh, the twentieth century was the century of Jalil Mammadguluzadeh"*.¹⁴ Through his comedies, Jalil Mammadguluzadeh opened a new path in dramaturgy and established a new literary school. Having elevated the "little" person to the status of the central hero of great literature, he continued in dramaturgy the significant achievement he had made in prose by laying the foundation of tragicomedy, one of the genres of comedy.

In his comedies, Jalil Mammadguluzadeh was the first to employ the motif and character type of "madness" as a means of expressing his ideas, allowing negative characters to expose themselves through their own speech.

¹⁴ Əlimirzəyev, X. Klassiklərin ideal və poetik sənət dünyası:[in 2 volume] / X.Əlimirzəyev. – Bakı: Elm və təhsil, – vol. 2. – 2009. – p.6.

Among the comedy writers who left a lasting mark on national dramaturgy during this period, Uzeir Hajibeyov laid the foundation of musical comedy and, in addition, enriched Azerbaijani dramaturgy with comedies distinguished by diverse themes and content.

Following the overthrow of the Azerbaijan Democratic Republic, the seventy-year period of Socialist Realism became a complex and contradictory period in the life of our people. During this period, as in all other spheres, the national-democratic tendencies in literature also began to be restricted, and the ruling ideology erected barriers before our literature and opposed the national ideology. However, despite severe repression, alongside the writers nurtured by the ruling ideology, there also existed a body of writers who continued to reflect national traditions, progressive and humanistic ideas, and many aspects of reality in their works. In the monograph *Tradition and Innovation in Our Dramaturgy*, the literary scholar Isa Habibbayli divided the literature of the Soviet period into two groups:

“1. Azerbaijani Soviet literature, that is, Azerbaijani literature created on the basis of Soviet ideology.

*2. Soviet-period Azerbaijani literature, that is, Azerbaijani literature created during the Soviet period, but giving priority to the portrayal of Azerbaijani reality”.*¹⁵

Soviet-era comedy playwrights such as Sabit Rahman, Anvar Mammadkhanli, Mirza Ibrahimov and Altay Mammadov created new themes, plots, and character types through their comedies.

After the collapse of the Soviet period, which had lasted for nearly a century, our literature returned to its roots, and the independence gained by our people manifested itself in literature just as it did in every other sphere. However, during this period, the vacuum created by the collapse of the ideological system, together with the socio-political situation associated with the First Karabakh War and the resulting material and spiritual hardships, manifested themselves in cultural life, as well as in literature and the development of dramaturgy, in the form of stagnation and delays. Concerned by the gaps that had emerged in dramaturgy, writers began to try their hand at this field, introducing new

¹⁵ Həbibbəyli İ. Azərbaycan ədəbiyyatında sosialist realizm dövrü / / – Bakı: Filologiya və sənətsünashlıq, – 2019. №2, – pp. 3-18

themes, genres, and problematics, as well as new conflicts and new characters into dramaturgy.

Azerbaijani dramaturgy of the Independence Period developed along two lines—tradition and modernity. Dramatic works were influenced both by the works created in earlier periods and by the principles and realities of the new era. Period emerged as a continuation of Soviet-period dramaturgy, it was enriched with new themes, new genres, and new plots that reflected the spirit of modernity. In both the 1990s and the 2000s, the most widely employed genre in dramaturgy was comedy. This was due to comedy's ability to effectively reflect the flaws in people's moral and material conditions, as well as in their psychology, during the transitional period. Although the comedy of the 2000s emerged as a continuation of that of the 1990s in terms of its structure, it differed from it in terms of the mood and atmosphere reflected in the content of the works. Whereas comic content and comic elements predominated in the comedies written during the 1990s, the works written in the 2000s were distinguished by their pessimistic interpretation and approach. *“One of the reasons why no works in the tragedy genre are being produced today is that dramaturgy has become oriented toward a pessimistic mood. It is well known that, contrary to the literal meaning of the terms, tragedy is an optimistic genre, whereas comedy is a pessimistic one. Proceeding from this logic, the leading position of comedy as a genre becomes evident. The pessimistic undertones of contemporary comedy are stronger than ever before, and terms such as tragicomedy or sad comedy frequently appear in its generic designation. Here, there are no transitions from ugliness to beauty or from baseness to nobility”.*¹⁶

During this period, just as the overall character of comedy changed, so too did the nature of laughter, which constitutes its essence. In the comedy of the 2000s, serious, thought-provoking laughter was replaced by light, superficial, and meaningless laughter. In other words, everything capable of provoking laughter was incorporated into the overall content of the play.

The principal findings obtained from the first chapter are reflected

¹⁶ Müstəqillik dövrü Azərbaycan ədəbiyyatı:[in 2 volume] / ed. by İ. Həbibbəyli. – Bakı:Elm və təhsil, – vol.1. – 2016. – p. 756

in the author's published articles and conference proceedings listed below.¹⁷

Chapter II, entitled **“The Ideological and Content Characteristics of Azerbaijani Comedy during the Independence Period,”** consists of three sections.

The first section, entitled **“The Theme of Patriotism in Azerbaijani Comedy during the Independence Period,”** examines Ali Amirli’s “Bala, Basha Bala” (Kid Disaster), Vagif Samadoghlu’s “The Ring of Fortune”, Agharahim Rahimov’s “The Traitor’s Bridge”, and Samir Sadaqatoghlu’s “Holiday in Prison”.

Although comedy has played a leading role in addressing a wide range of themes in contemporary dramaturgy, it has not been able to deal with the theme of patriotism, particularly the Karabakh issue, as actively as other genres. Owing to the very nature of comedy, it has not been possible to accommodate the horrors of war within the artistic framework of this genre. Nevertheless, despite these limitations, a number of works on this subject have been written.

In the comedies discussed and analysed in this section, each playwright, as a patriotic individual, demonstrates deep concern for the fate of the homeland and approaches every national problem as a personal one. Therefore, alongside the theme of patriotism, these works also address educational, family and domestic, and social issues. Each playwright approaches the problems raised in his work from a different perspective and in accordance with a distinct artistic tendency. In his comedy “The Ring of Fortune”, Vagif Samadoghlu expresses deep sorrow over the division of the homeland and the gradual disappearance of his compatriots. In “Bala, Basha Bala”, Ali Amirli subjects to sharp criticism those ungrateful individuals who seek to evade service to the homeland and resort to every possible means to prevent their children from fulfilling this noble duty. In “The Traitor’s Bridge”, Agharahim

¹⁷ Məmmədova, R. Azərbaycan komedioqrafiyasının inkişaf tarixi//Elm və təhsilin əsasları VII Beynəlxalq elmi konfrans. Bakı:Elmi Tədqiqat Beynəlxalq onlayn elmi jurnal, – 9 aprel, – 2024, – pp.42-45; Komediya janrı və onun inkişaf tarixi// – Bakı: Elmi əsərlər. Bakı Qızlar Universiteti – 18 aprel, – 2024, – pp.195-198; Azerbaijani comedy of the period of independence: features of the theme and content//Modern humanities success. Bakı-Russian Federation, – 2024, №2. – pp. 13-19.

Rahimov depicts the bitter consequences of being separated from one's homeland. The young playwright Samir Sadaqatoghlu, in his play "Holiday in Prison", which incorporates elements of drama, tragedy, and comedy, portrays the realities and sufferings of war from the perspective of a citizen who deeply loves and cares for his homeland.

The second section of Chapter II of the dissertation is entitled **"Family and Domestic Issues in Azerbaijani Comedy during the Independence Period."**

The restoration of the independence of the Republic of Azerbaijan, the collapse of Soviet rule, and the replacement of socialism by capitalism had a profound impact on people's socio-economic conditions, as well as on their psychological state, ideas, and ways of thinking. Naturally, these changes primarily led to the emergence of family and domestic problems, the intensification of various family-related issues, the deterioration of relations between men and women, the foundation of the family, and, ultimately, the disintegration of many families. The economic crisis that emerged within the country, together with the fact that many people were forced to live as internally displaced persons, brought about profound changes in family relations. The predominance of material concerns, misunderstandings within the family, infidelity, and psychological and economic violence became some of the principal issues highlighted in the family and domestic comedies written during this period. Many playwrights did not remain indifferent to the changes taking place in society, particularly within the family, its fundamental social unit, and in intrafamilial relationships and addressed these issues with particular sensitivity in literature, especially in dramaturgy. In Firuz Mustafa's "The Ant Trap", "Protect the Men", and "The Farewell March"; Ali Amirli's "The Rich Woman", "Man and Woman", "His Two Ribs", and "Seven Female Prisoners"; Vagif Samadoghlu's "The Ring of Fortune" and "The Man with Green Glasses-2"; as well as Vusal Nuru's play "The Alien Son-in-Law", the problems characteristic of the transitional period are addressed within the framework of family and domestic life, through traditional dramatic form and in a distinctive artistic style.

The third section, entitled **"The Representation of Socio-Moral Problems in Azerbaijani Comedy during the Independence**

Period,” examines the socio-moral issues reflected in the comedies of playwrights such as Ali Amirli, Firuz Mustafa, Aqshin Babayev, Khayraddin Goca, and Agharahim Rahimov.

One of the principal issues confronting Azerbaijani dramaturgy of the Independence Period, particularly comedy, is the search for solutions to the social problems of contemporary society. Owing to ideological restrictions, social issues found their way into both dramaturgy and the theatre in every period except the era of Socialist Realism. However, unlike earlier stages, during the Independence Period social issues and their artistic treatment became especially prominent in the works of playwrights, particularly those of the younger generation. Just as social issues constitute the dramatic structure of Azerbaijani comedies of the Independence Period, the characters and the central ideas advanced in these works likewise reflect the newly emerging system of social relations. One of the principal scholars of the dramatic works produced during the Independence Period, the theatre scholar Aydin Dadashov, has expressed his views on this issue: *“The system of relationships among the characters participating in the dramatic structure creates various interpretations of the realities of the period. Since the characters in these plays, which are capable of presenting a comprehensive picture of the era, represent different strata of the population, the events, despite unfolding within similar thematic and structural frameworks, are transformed through the alternation of professional and social styles into what appears to be an engaging report drawn from real life”*.¹⁸

In Ali Amirli’s play “The Old House”, the recent past, the human characters and psychology shaped under its influence, moral and ethical relationships and social problems reflecting economic and political issues are portrayed through the sale and purchase of a single house.

In Vagif Samadoghlu’s two-act comedy “The General’s Last Order”, the playwright turns the problems, disorder, and deformities of society into objects of laughter, creating a plot distinguished by a complex structure, mode of thought, and psychological depth.

In Aqshin Babayev’s comedies “Keep It in Your Pocket”, “Do

¹⁸ Dadaşov, A. Çağdaş Azərbaycan dramaturgiyası / A.Dadaşov. – Bakı: Elm və təhsil, – 2012. – 304 p.

Not Speak on My Behalf”, “Let Us Sit Crooked but Speak Straight”, and “The Devil’s Jubilee”; Khayraddin Goca’s “Becoming Neighbours”, “Becoming Relatives”, “Becoming Godparents” and “To Each His Own Share”; and Agharahim Rahimov’s “One Hand Washes the Other” and “The Dudamali Scandal”, a number of the socio-moral problems existing in society are depicted in all their stark reality.

The principal findings obtained from Chapter II are reflected in the author’s published articles and conference proceedings listed below.¹⁹

Chapter III of the dissertation, entitled **“The Genre and Stylistic Characteristics of Azerbaijani Comedy during the Independence Period,”** consists of two sections.

The first section of Chapter III of the dissertation is entitled **“Genre and Formal Diversity in Azerbaijani Comedy during the Independence Period.”** Azerbaijani dramaturgy of the Independence Period is distinguished not only by its portrayal of the events taking place in the new era and the new society but also by a number of distinctive features. One of these features is the diversity and richness of genres and forms in dramaturgy. Whereas during the classical and Soviet periods works were written mainly in the genres of comedy, tragedy, drama, and play, Azerbaijani dramaturgy of the Independence Period began to exhibit a greater diversity and richness of genres and forms. However, this did not mean that the dramaturgy of the Independence Period was superior to that of the preceding periods. On the contrary, the works of playwrights of both the classical and the Soviet periods were, in terms of artistic quality, superior to much of the dramaturgy of both the Independence Period and the contemporary era. Rather, as the period evolved, advances in material and technical resources, the development of the theatre, and the emergence of new stage constructions created a demand for new genres and forms in dramaturgy. In response to this demand, Azerbaijani dramaturgy of the

¹⁹ Məmmədova, R. Əli Əmirli komediyalarında dövrün bədii-estetik təcəssümü// – Bakı:Dil və ədəbiyyat, – 2024, – pp.190-193; Aqşin Babeyev, Xeyrəddin Qoca yaradıcılığında müstəqillik dövrünün təcəssümü // – Bakı: Filologiya məsələləri, 2024. №2. – pp.498-504; Əli Əmirli komediyasının xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XXIII Respublika Elmi Konfransının Materialları, part 2. – Bakı: AzMIU, – 3, – 4 December, – 2019. – pp. 115-117.

Independence Period began to display a diversity of genres and forms, regardless of their artistic quality or whether they were staged in theatres. This diversity of form became particularly evident in the comedy genre. Comedy underwent formal transformation through the incorporation of new elements and new artistic devices. The use of such genres and forms as comedy, comic tragedy, grotesque, dramatic comedy, absurd comedy, exotic comedy, anti-comedy, farce, verse comedy, mini-farce, tragicomedy, burlesque, theatrical comedy, épatage comedy. Although these forms have not yet become fully established, this formal diversity in comedy reflects an ongoing search for new genres. Such diversity of genre and form in dramaturgy is evident in the works of Firuz Mustafa, Elchin, and Ali Amirli. Among the playwrights of the Independence Period, Elchin and Firuz Mustafa have made the greatest creative contribution to the richness of genre poetics and formal diversity. Firuz Mustafa's dramaturgy is the most prolific in terms of genre and form and stands apart from that of his contemporaries. He has written more than forty dramatic works, which represent more than twenty different dramatic forms.

Elchin Afandiyev's dramaturgy may be regarded as a new stage in Azerbaijani national dramaturgy owing to its diversity of genres and forms and to its introduction into the national theatre of concepts and artistic practices that are significant in the theatrical traditions of many countries around the world. Absurdism, one of the major concepts of world literature, began to be employed in Azerbaijani literature through Elchin's creative work. *"The Theatre of the Absurd is based on the incomprehensibility of the laws governing the universe. It arises from the contradictions between reality and imagination, as well as from the individual's conflict with oneself. Standing on the boundary between life and death, the individual searches for a way out while simultaneously striving both to live and to die".*²⁰ The concept of madness constitutes the foundation of absurdism. In his dramatic works, Elchin Afandiyev portrays the syndrome of madness from a variety of perspectives. His mad characters can be encountered everywhere in his dramaturgy.

The second section of Chapter III is entitled **"Comedies in the**

²⁰ Piriye, İ. Absurdda qeyri-səlis absurd // 525-ci qəzet, – 2019, 18 September. – pp.18-19.

Postmodern Style during the Independence Period”.

The second section examines the traces of postmodern aesthetics in the comedies written during the Independence Period. Emerging after the modernist movement and often interpreted as a continuation of, or even a reaction against, modernism, postmodernism and its features can also be observed in contemporary Azerbaijani literature and Azerbaijani dramaturgy.

Writer and researcher Narmin Kamal, examining the philosophy of Umberto Eco, one of the founders of postmodernism, notes that although the philosophies of modernism and postmodernism emerged successively and are to some extent interconnected, there are significant differences between them. Whereas modernism is founded on the ideas of innovation and the rejection of past values, the philosophy of postmodernism, on the contrary, is based on the rediscovery and re-evaluation of those past values. “...*The Azerbaijani people should benefit from the fundamental ideas of the philosophy of postmodernism*”.²¹ Of course, the writer did not express this opinion without reason. The Azerbaijani people are deeply attached to their past, history, and culture. For this reason, the fundamental ideas of modernism, which are based on abandoning past stereotypes and bringing new values to the forefront could not find broad acceptance in Azerbaijani literature. In contrast, postmodernism, which is founded on the principle of re-evaluating outdated ideas without rejecting the values of the past, has offered various approaches to addressing numerous issues in Azerbaijani literature and dramaturgy.

The concept of postmodernism, which has not yet received a single, universally accepted definition in world literature, together with the mode of thinking characteristic of it, can be found in the works of such playwrights as Elchin Afandiyev, Kamal Abdulla, Gan Turali, and Elchin Huseynbayli. The dissertation analyses the concepts of postmodernism and deconstruction within postmodernism, the playful nature of postmodernism, the disruption of the unity of time and space, skepticism, irony and mockery, the return to the past, and related issues on the basis of Elchin’s “Shakespeare” and “The Telescope”, Kamal

²¹ Kamal, N. Umberto Eko və postmodernizm fəlsəfəsi / N. Kamal. – Bakı: Qanun, – 2008, – p.7

Abdulla's "The Spy", Elchin Huseynbayli's "Layla and Majnun", and Gan Turali's "The Return of Fuzuli".

The principal findings obtained from Chapter III are reflected in the author's published articles and conference proceedings listed below.²²

The **Conclusion** of the dissertation presents the scientific and theoretical conclusions reached in the course of the research:

- Azerbaijani comedy, founded by Mirza Fatali Akhundzadeh, has undergone a long process of development. The new literary genre established by Akhundzadeh paved the way for the emergence of outstanding playwrights, and dozens of comedies produced within this tradition have been staged in numerous theatres throughout the country.

- Within the framework of Socialist Realism, Azerbaijani comedy encountered a number of restrictions; some works were banned after failing to pass censorship. Nevertheless, despite these obstacles, new comedies continued to emerge.

- Having broken free from the framework of Socialist Realism, dramaturgy, particularly the comedy genre, developed along an independent course. Works that had been prohibited in earlier years became central themes of comedy during this period, while new directions also emerged within the comedy genre.

- The comedy of the Independence Period entered a new stage of development, evolving in terms of its themes, content, genre, structure, form, conflict, and plot.

- Azerbaijani comedy became enriched in terms of genre and form, leading to the emergence of new types. During this stage, such genres and forms as mystical-psychological comedy, fantasy comedy, comedy, burlesque, tragicomedy, play, absurd comedy, anti-comedy, comic tragedy, grotesque, farce, exotic comedy, theatrical comedy, epatage comedy, verse comedy, and mini-farce came into use.

- During this period, symbols were frequently employed in

²² Məmmədova, R. Elçin komediyalarında bədii konflikt (Ah, Paris, Paris!..) // – Bakı: Dil və ədəbiyyat, – 2019, – pp.209-211; Müstəqillik dövrü Azərbaycan komediyasında “dəlilik” anlayışı // XVI Respublika Elmi Qaynaqları konfransı. – Bakı: Elmi Tədqiqat Beynəlxalq onlayn elmi jurnal, – 12 March, – 2024, – pp.27-30

dramaturgy by playwrights, and the principal issues requiring attention were depicted indirectly through symbolic representation.

– Greater attention is devoted in comedy to socio-moral and family-domestic issues. The theme of patriotism is also addressed.

– The development of comedy is reflected not only in the themes, problematics, form, and structure of the works, but also in the monologues, dialogues, and the expanded range and diversity of expressive devices.

– In comedies of the contemporary period, innovation is evident not only in dialogues and monologues but also in stage directions. Whereas stage directions were relatively limited in earlier periods, the comedies of the Independence Period are characterized by an increase in the quantity, quality, and functionality of stage directions.

– In the dramaturgy of the Independence Period, comedies written in the postmodernist style emerged, further enriching Azerbaijani dramaturgy.

The main provisions of the dissertation are reflected in the following publications by the author:

1. Elçin komediyalarında bədii konflikt (Ah, Paris, Paris!..) // – Bakı: Dil və ədəbiyyat, – 2019. №1, – s. 209-211.
2. Əli Əmirli komediyasının xüsusiyyətləri // Doktorantların və gənc tədqiqatçıların XXIII Respublika Elmi Konfransının Materialları, II hissə. – Bakı: AzMIU, – 3-4 December, – 2019. – pp. 115-117
3. Особенности драматургии Эльчина // Сборник статей по материалам LII Международной научно-практической конференции. Инновационные подходы в современной науке. – Москва. - №16 (52), – 2019. – pp. 47-50.
4. Aqşın Babeyev, Xeyrəddin Qoca yaradıcılığında müstəqillik dövrünün təəcəssümü // – Bakı: Filologiya məsələləri, – 2024. №2. – pp. 498-504.
5. Azərbaycan komedioqrafiyasının inkişaf tarixi // Elm və təhsilin əsasları VII Beynəlxalq elmi konfrans. – Bakı:Elmi

- Tədqiqat Beynəlxalq onlayn elmi jurnal, – 9 April, – 2024, – pp.42-45.
6. Azerbaijani comedy of the period of independence: features of the theme and content // –Russia: Modern humanities success. – 2024. №2, – pp. 13-19.
 7. Əli Əmirli komediyalarında dövrün bədii-estetik təəcəssümü// – Bakı: Dil və ədəbiyyat, – 2024. №1, – pp.190-193.
 8. “Kamal Abdullanın “Casus” komediyasında tarixi qəhrəmanlıq motivləri komediya müstəvisində” // – Bakı: Mütərcim, – 2024. №1, – pp. 408.
 9. Komediya janrı və onun inkişaf tarixi // – Bakı:Elmi əsərlər. Bakı Qızlar Universiteti. – 18 April, – 2024, – pp.195-198.
 10. Müstəqillik dövrü Azərbaycan komediyasında “dəlilik” anlayışı // XVI Respublika Elmi Qaynaqları konfransı. – Bakı: Elmi Tədqiqat Beynəlxalq onlayn elmi jurnal, – 12 March, – 2024, – pp.27-30.
 11. The reflection of social problems in Azerbaijani comedy of the independence period // Collection of materials of the International Scientific and Practical conference on the topic “Development of philology: innovation, methodology and applied research”, – Toshkent: – 5 may, 2026. – p. 560-563.



The defense will be held on 16 October 2026 at 14⁰⁰ at the meeting of the Dissertation council FD 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the National Museum of Azerbaijani Literature named after Nizami Ganjavi, Ministry of Culture of the Republic of Azerbaijan.

Address: AZ-1001, Baku city. Istiglaliyyat street, 53.

Dissertation is accessible at the National Museum of Azerbaijani Literature named after Nizami Ganjavi Library.

Electronic version of abstract is available on the official website of the National Museum of Azerbaijani Literature named after Nizami Ganjavi.

Abstract was sent to the required addresses on 9 September 2026.

Signed for print: 07.07.2026

Paper format: A5

Volume: 40584

Number of hard copies: 20