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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE EVOLUTION OF FEMALE CHARACTERS IN  
AZERBAIJANI DRAMATURGY  
(FROM 1850S TO 1930S)**

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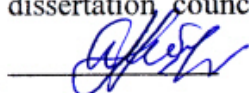
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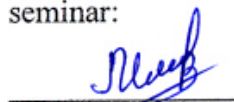
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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**Relevance of the topic and degree of development.** It is known that the subject of literature is human, and within this concept, a woman has always become a separate subject field. It has been a special topic both in artistic thinking that tries to understand the human being and at the scientific level that studies the artistic material. The place of women in public and social life, like the eternal problems of art, maintains its relevance for all time. The process of studying her from the most diverse points of view, revealing the features inherent in her moral world as an individual, and examining the qualities and characteristics she acquired in different social structures and civilizations in a historical-comparative aspect is always ongoing.

A woman is one of the priority areas of the human concept that is always gaining relevance. Therefore, in addition to its study in literary texts, it is important to study those texts themselves from the perspective of women's issues. Because the artistic text reveals the reality and also the subject's attitude to this reality, creating conditions to watch the women of the time from different points of view. Along with the details of the content, such as the theme, event, attitude and thought (of the male characters), it is the female characters that express the female theme and the related concept of thinking that brings this problem to the level of artistic research. In this regard, the study of women concerning the female character is a more correct direction.

The subject of the study is the drama genre of the period from the 50s of the 19th century to the 30s of the 20th century. Because Azerbaijani society began to be integrated, albeit weakly, into the processes going on in the world starting from the middle of the 19th century and experienced events that caused certain revolutions in its social and political life, and this process achieved its substantial result in a period that lasted until the 30s of the 20th century. In this period, women came to the fore more than ever on the artistic level, either as a subject or as an individual.

A female character that actively becomes part of the processes shows itself more in drama. Because this genre gave her more opportunities for self-expression. The Russian critic B. Kostelyens in his book "Lectures on Drama Theory" wrote about the possibilities of the genre: "Unlike lyric, epic, sculpture and painting, drama can never be the only subject, a specific person in the description of the object. Drama and the theatre that always accompanies it seeks to depict human relations."<sup>1</sup>

The possibility given by the drama to the description of "interpersonal relations", as mentioned by B. Kostelyens, is that it creates the opportunity to show and see a woman from different perspectives, from each side, reaching deeper and more essential. Because a woman shows or appears in relationships more than a man. A woman has been the target of the relations of the opposing gender and various social institutions, including religion, at all times and in all societies. This situation made a woman dependent on these relationships to one degree or another.

In general, attitude is the main factor in the formation of a woman's attitude, her place in society, and even her personality. That is, the relational level of the drama is the most convenient place for studying the identity of the Azerbaijani woman and her position in society in the period that made the subject of the dissertation. Within the framework of the characters presented by our national dramaturgy, we get favourable conditions to learn about our past and get closer to its real scenes. Because these female characters give us the most detailed and true information about their prototype. Yashar Garayev also emphasized that the dramaturgical character has such an opportunity: "Among the genres, drama requires a higher stage in its social development; it always emerges after epics and lyrics. Here, the human character and temper can manifest actively and independently, and the character reflects the real prototype in a way that is closest to its vital form."<sup>2</sup>

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<sup>1</sup> Kostelianets, B. Drama and Action. Lectures on theory and drama / B. Kostelianets. – Moscow: Art, – 1976. – 504 p.

<sup>2</sup> Garayev, Y. Tragedy and hero / Y. Garayev. - Baku: EA publishing house, - 1965. – 178 p.

The study of a female character in dramaturgical texts created from the 50s of the 19th century to the 30s of the 20th century is a part of the task of consolidating our image of the woman of that period. Therefore, the subject of the research is not only literary studies but also sociology and history. It is known that history, especially modern history, does not only talk about the results of events but also thinks about the reasons that reveal these results and investigates them. In other words, modern history is not only a science within the framework of facts and figures. It also tries to understand the picture hidden behind the facts and figures and builds research in this direction. Dramaturgical materials can be added to scientific and documentary sources in the task of understanding the historical conditions that produced any historical event. In addition, dramaturgical materials are a source for sociology, which studies society with all its aspects. That is, in addition to the material itself, the results of research are in the interest of these sciences. Thus, the results obtained in this study have literary and theoretical as well as historical and sociological significance. The weight of this importance is also increased by the period that is the subject of our research.

The period mentioned is a time of great historical importance. It is known that society, Azerbaijan in a semi-resilient state, and the Eastern world in general sleep outside the dynamic development of the century and reality, does not see its situation, and because of this, there was no lively reaction against the civilized world. It was from the 19th century, especially from the middle of it, that this society began to make efforts to wake up from its slumber and react to the civilized world, albeit weakly. This process has gone to strength over the decades. The mentioned period was a transition from millennial inertia to development. Transitional periods are always interesting timeslots for research, dominated by their characteristics. Hence, the time interval which is the subject of the study determines the relevance of our research.

The study of this timeslot through the female personality (character) gives an opportunity to more accurately evaluate the period and historical conditions. Because society's civility, the direction of development, and readiness for innovation are the factors visible in

its attitude towards women and women's individuality. Thus, the theme of women is important at any level, including dramaturgy at that period, and its study is relevant.

Our science of literary studies has touched on women's problems to one degree or another in its studies of the drama genre and has focused on female characters. However, a female character in dramaturgy has not become the subject of any scientific-monographic research in the form of a corpus and from the perspective of evolution. Nevertheless, research in this aspect has been carried out to some extent at the level of researching the history of national dramaturgical thought and the literary methods and forms defined by it.

Ali Sultanli's "From the History of the Development of Azerbaijani Dramaturgy", Mammad Arif's "Laughter of Mirza Fatali", Nadir Mammadov's "Akhundov's Realism", Zahid Akbarov's "Sheikh Sanan tragedy", Khalid Alimirzayev's "Dramaturgy of Problems and Characters", "Ideal and hero in our dramaturgy", B. Mammadzade's "Drama discipline and drama genre in Akhundzade's creativity. Collection of M.F. Akhundzade", "Conflict and character in Akhundov's dramaturgy", A. Alekbarli's "Search for craftsmanship in dramaturgy", A. Sultanli's "From the history of the development of Azerbaijani drama", K. Mammadov's "20th century Azerbaijani laughter", J. Yusifli's "Poetics of Azerbaijani comedy", "Laughter and the end of the world" etc. are valuable research works of this kind<sup>3</sup>. Furthermore, Mir Jalal's "On the Realism of Jalil

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<sup>3</sup> Sultanli, A. From the history of the development of Azerbaijani drama / A. Sultanli. - Baku: Azerbaijan State Publishing House, - 1964. - 301 p.; Jafar, M. Selected works: [in 3 volumes] / M. Jafar. - Baku: Azernashr, - 2<sup>nd</sup> vol. - 1974. - 341 p.; Efendiyev, T. Methods in Azerbaijani dramaturgy / T. Efendiyev. - Baku: Elm, - 2002. - 511 p.; Mammadov, N. M.F. Akhundzade's realism / N. Mammadov. - Baku: Elm, - 1978. - 239 p.; Akbarov, Z. "Sheikh Sanan" tragedy / Z. Akbarov. - Baku: Elm, - 1977. - 196 p.; Alimirzayev, Kh. The dramaturgy of problems and characters / Kh. Alimirzayev. - Baku: Yazichi, - 1979. - 263 p.; Alimirzayev, Kh. Ideal and hero in our dramaturgy / Kh. Alimirzayev. - Baku: BSU publishing house, - 1995. - 247 p.; Mammadzade, B. Drama discipline and drama genre in Akhundzade's creativity. Collection of M.F. Akhundzade", - Baku: Elm, - 1989. - 157 p.; Mammadzade, B. Conflict and character in Akhundov's dramaturgy // Col-

Mammadguluzade”, Mammad Arif’s “Son of the Century”, Jafar Jafarov’s “Azerbaijani drama theatre”, Tahsin Mutallimov’s “Poetics of A. Hagverdiyev”, Arif Safiyev’s “Azerbaijani Dramaturgy at the modern stage”, Timurchin Efendiyev’s “Methods in Azerbaijani Dramaturgy”, Zaman Askerli’s “Najaf bek Vazirov’s “Tragedy of Fakhreddin” have touched on the topic of the dissertation to some extent<sup>4</sup>.

**The object and subject of the research.** The object of the study is the dramas created in the period from the 50s of the 19th century to the 30s of the 20th century. The subject of the dissertation is the evolution process of female characters in the dramaturgy of this period.

**Goals and objectives of the study.** The main goal of the research is to investigate the historical, literary and theoretical characteristics of the evolution of female characters in Azerbaijani dramaturgy during that period. To realize this goal, the interpretation of the following scientific problems has become the task of the research.

- To look at the historical period in which the national drama was created to determine its social and political aspects;
- To clarify the women’s position in society and society’s attitude towards this issue during that period;
- To reveal the factors that determined the interest of artistic thinking in this period to woman theme;

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lection of articles on realism in classical Azerbaijani dramaturgy, - Baku: Elm, - 1986, - p. 12.; Alakbarli, A. Searches of craftsmanship in dramaturgy / A. Alakbarli. - Baku: Ağrıdag, - 1997. - 117 p.

<sup>4</sup> Mir Jalal. On the realism of J. Mammadguluzade / Mir Jalal. - Baku: ASU publishing house, - 1966. - 69 p.; Mammadov, K. 20th century Azerbaijani laughter / K. Mammadov. - Baku: Yazichi, - 1989. - 309 p.; Yusifli, J. Poetics of Azerbaijani comedy / J. Yusifli. - Baku: YYSQ, - 2014. - 456 p.; Yusifli, J. Laughter and the end of the world / J. Yusifli. - Baku: Elm, - 1997. - 134 p.; Mammad, A. Son of the century. Baku: Yazichi, - 1979, - 136 p.; Mammad, A. The laughter of Mirza Fatali // - Baku: Ulduz, - 1988. No. 1. - 82 p.; Mutallimov, T. Poetics of A. Hagverdiyev / T. Mutallimov. - Baku: Yazichi, - 1988. - 323 p.; Safiyev, A. Azerbaijani dramaturgy at the modern stage (1960-1980 years) / A. Shafiyev. - Baku: Ozan, - 1998. - 276 p.; Askerli, Z. Najaf Bek Vazirov’s “Tragedy of Fakhreddin” / Z. Askerli. - Baku: Elm, - 1985. - 100 p.

- To consider the first time woman appeared in national dramaturgy, to examine her historical place, literary potential, and theoretical form in this way;
- To study the transfer of traditions from the creativity of M.F. Akhundzade, the founder of national dramaturgy, to later dramaturgy in the person of the female character;
- To examine the historical and literary-theoretical aspects of female characters in Azerbaijani drama at the end of the 19th and the beginning of the 20th;
- To determine the factors causing the apparent delays in the evolution of the female character in the dramaturgy of the period;
- To observe female characters from the perspective of different levels of creativity, critical realism and enlightened realism and to reveal similarities and differences;
- To justify the 20s as a separate stage in the evolution of female characters;
- To follow the evolution of female characters in H.Javid and J.Jabbarli's dramaturgy, which includes the dramaturgical landscape of the period.

**Research methods.** The research was carried out with extensive use of historical-chronological and comparative-analytical methods of literary studies. The dissertation is mainly based on the historical-typological analysis method. In the research, the scientific results of the studies conducted in the direction of literary historiography of Azerbaijani and world literary studies were widely used.

**The main provisions of the defence.** A large-scale study of a woman issue in the Azerbaijani dramaturgy of the late 19th and early 20th required the analysis of several problems, which can be listed as follows:

- To follow the traditions of introducing the issue of women's rightlessness from Azerbaijani oral folk literature to the epic "Book of Dada Gorgud" and classical literature in the late 19th and early 20th;
- To study the roots of differences of opinion between generations and the reasons for these conflicts reflected in Azerbaijani drama;



- To investigate the essence of social environment and women issue in Azerbaijani dramaturgy;
- To give various analyses of the spiritual and moral problems of female characters belonging to different social classes according to the genres of the dramatic type;
- To artistically evaluate the comic, tragic and tragicomic aspects of the problem;
- To investigate a women's issue in the works that reflect the national character.

**Scientific novelty of the research.** The scientific novelty of the presented dissertation is determined by the following factors:

- For the first time, the process of evolution of the female character in Azerbaijani dramaturgy is followed;
- The issue of the importance of the heroine in the understanding of the era and historical conditions is revealed;
- Female character is examined as a part of our national history of ideas;
- Historical and literary factors affecting the evolution of female characters in dramaturgy are determined;
- The theoretical formulas of the evolution of female characters are defined in the dramas of the period;
- The issue of the artistic reflection of the socio-political processes of the period on heroine is investigated;
- Development directions of society are determined in the person of female characters;
- From the 50s of the 19th to the 30s of the 20th, the literary-theoretical formula of a heroine is determined at different levels of creativity;
- The characteristics of the evolution of female characters are revealed in different periods of the mentioned timeslot.

**Theoretical and practical significance of the research.** The dissertation is of certain importance in terms of clarifying several literary-theoretical problems of the creative stages of Azerbaijani national dramaturgy. The research may be useful for those who study the history of national dramaturgical thought and women issue in general, as well as students and masters of philology faculties of

higher schools, teachers of Azerbaijani language and literature, and literary critics. The dissertation can be used as a resource in general and specialized courses.

**Approbation and application of the dissertation.** Regarding the main provisions and scientific results of the research, the applicant attended national and international conferences, and her articles were published in the scientific publications provided by the SAC.

**The institution where the dissertation work was performed.** The dissertation was performed at the Department of History of Azerbaijani Literature of Baku State University.

The theme of the research was approved by the decisions of the Scientific Council of the Baku State University dated February 12, 2014 (Protocol №7) and the Problem Council on Humanitarian Sciences of the Coordination Council of Scientific Research of the Republic of Azerbaijan dated May 22, 2014 (Protocol № 3).

**The volume of the structural sections of the dissertation separately and the total volume with a sign.** The dissertation consists of an introduction, three chapters, and paragraphs that provide an explanation and interpretation of separate scientific problems, a conclusion that includes the summary of the research, and a list of used literature. The introduction of the dissertation consists of 7 (12812 characters) pages, the first chapter is 32 pages (60780 characters) second chapter is 41 pages (75642 characters), the third chapter is 29 (52311 characters) pages, the conclusion is 5 pages(7696 characters), and the bibliography is 12 pages. The dissertation consists of 127 pages in total and 209233characters.

## **THE MAIN CONTENT OF THE DISSERTATION**

In the “**Introduction**” part of the dissertation, the relevance of the topic is justified, as the degree of development, object and subject of the research, goals and objectives, research methods, the main propositions defended, the scientific innovation, the theoretical and practical significance of the research are explained. The first chapter

of the dissertation, called **“Literary-artistic tradition: the artistic image of Azerbaijani woman”**, consists of two subdivisions.

In the first subdivision, called **“Mirza Fatali Akhundzade’s heroine in the context of time and space”**, various nuances, such as the place and role of a woman in the family and society, who is considered a delicate creature of mankind, the value given to women in Islamic concepts, her honour and dignity were investigated. Considering that the East is the cradle of ancient civilization, it is possible to closely observe the high value given to women in the example of this region. In the epos “Book of Dada Gorgud”<sup>5</sup>, which is considered a literary-historical chronicle of the Turkish ethnocultural system, customs and traditions, special respect is paid to women and mothers. In the Oghuz, women were considered sacred beings; “Mother’s right-God”’s right”<sup>6</sup>. The women of the Oghuz clan were honest and reliable, but they were not behind the Oghuz men in terms of fighting and bravery. The work of Nizami Ganjavi can be cited as the best example of the attitude towards women in the literature of the 12th century. The women characters created in the great thinker’s “Khamsa” attract attention not only in the limited family-household circle but also as a series of images that actively participate in solving society and state issues, have progressive views, and stand out for their active position. In the later creative stages, the attitude towards women characters from a different point of view in the work of I. Nasimi, S. I. Khatai, M. Fuzuli, M. V. Vidadi, and M. P. Vagif create a sufficient basis for thinking about the need to return to the problem from time to time. In this sense, the exceptional services of the great writer and thinker, materialist-philosopher M.F. Akhundzadeh, in determining the idea-aesthetic principles of new-era Azerbaijani literature, in giving high importance to realism as a creative tendency are undeniable. When talking about any issue raised in M.F. Akhundzade’s cre-

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<sup>5</sup> Azimova, A. “Attitude Towards Women in the *Book of Dede Korkut* Epic” // *The Book of Dede Korkut and the Turkic World: Proceedings of the International Scientific Conference Dedicated to the 200th Anniversary of the Translation and Publication of The Book of Dede Korkut*, Baku: Araz, December 29, 2015, pp. 262-265.

<sup>6</sup> The Book of Dada Gorgud. - Baku: Önder, - 2004. - 376 p.

ativity or when conducting research, it is undoubtedly necessary to proceed from the writer's concept of the progress of society. This concept has an impressive force in the artistic solution of a woman character in the playwright's works. Throughout history, it has become customary for women to be treated as lawless members of society, and they only must take care of their home, family and children. It was M.F. Akhundzade who broke this wrong view and approach and was the first to openly show the lawlessness of Muslim women and their becoming captives of the environment and society. Mir Jalal, while speaking of the great thinker's contributions, wrote: *"The great writer, following in the footsteps of Russian revolutionary-democratic writers, viewed literature as a tool for social struggle, a means of cognition, and a weapon for education. Through his deeply realistic works, which accurately reflected the social relations of his time and the life and customs of the Azerbaijani people, he aimed to enlighten readers and awaken the people from the 'sleep of ignorance and oblivion'"*<sup>7</sup>.

M.F.Akhundzade saw the unbearable situation of the Eastern woman, the oppression against her better than anyone else and felt her pitiful situation. Akhundzade, who understood the concept of women as the most important and valuable component of human existence, touched on separate problems in the form of various heroines in the gallery of female characters he created and brought them to light. The female characters created by him, such as Shahrabanu, Sharafnisa Khanum, Khanpari, Parzad, and Zalkha, are the types that we still meet in society today. Yashar Garayev characterizes these heroines as follows: "Sharafnisa, Parzad and Sona are both tough and soft and fragile like children. They reflect the purity and morality of the mountains and nature."<sup>8</sup>

In the writer's works, the struggle against the old family rules is very important. The playwright strongly objected to polygamy, religious marriage duties that insulted women's dignity, and the mar-

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<sup>7</sup> Mir Jalal. Classics and Contemporaries / Mir Jalal. – Baku: Azerbaijan State Publishing House, – 1973. – p. 170

<sup>8</sup> Garayev, Y. History near and far / Y. Garayev. - Baku: Sabah, - 1996. - 710 p.

riage of young girls. One of the issues at the center of the attention of the great thinker was the fight against the hijab, which is the embodiment of women's misfortune. When looking at female characters from the compositional structure of dramas, the following initial ideas also change: these heroines go through a certain path of development, yet simplicity and sincerity contain their common spirit. Any hypocrisy, betrayal, and steps aimed only at the goal are far from them. They are just trying to get their due in the ways they know. In this sense, the character of Sakina ("The story of the trial lawyers") can go forward in a certain sense and reveal a more exhausted position compared to other female characters of the author.

Akhundzade's female protagonists are not only residents but also in harmony with nature and in disharmony with the world, which is changing and renewing itself with rapid leaps. The author observes them in the bosom of nature but from the perspective of this world. The more pure these heroines are in nature, the more comical they are from this point of view. At a time when the human rights of Eastern women were brutally trampled, M.F. Akhundzade created the Muslim women character in his comedies. He tried to prove that women have equal rights with men as independent individuals in society. In the playwright's work, topical problems such as the attitude towards women, the place and role of women in society, the ignorance and vulgarity of Muslim women, and the victimization of old traditions took a special place. He treated women as creative members of society. Unlike his predecessors, the dramatist does not depict a woman's external beauty and appearance but goes deep into her inner world, presenting her as a special, even driving force of society based on nuances such as worldview, way of thinking, etc. One of the attention-grabbing aspects of the dramatist's work is that the female characters he created belong to different classes and have different ways of thinking. Akhundzade drew attention to the position of women in society and tried to shed light on their ignorance, lawlessness, illiteracy and other important problems. Akhundzade did not use any love plot in his comedies. The playwright observes the woman not from the perspective of intimate feelings but from the background of social problems. Love enters his comedies only as a

background to these problems. In his plays, “love affair” is not the main direction, but it is an excuse that guides the construction of intrigue and play.

Akhundzade tried to interpret many problems that make women miserable in the society they live in and force them to shed tears, as well as the unhappiness caused by old traditions.

In the second paragraph of the chapter called **“Literary and social aspects of interest in female characters in dramas”**, it is noted that since the end of the 19th century, with the beginning of the period of vigorous development of public opinion in Azerbaijan, new ideas and tendencies appeared that did not come to terms with the past and its strict lifestyle, sometimes denying and rejecting it. The creativity of Najaf Bek Vazirov is of exceptional importance in the continuation and development of the traditions of M.F. Akhundzade, as well as in the formation of the national theatre<sup>9</sup>. There was a need to continue the traditions of M.F.Akhundza’s drama school in new conditions and new genres. This necessity was fulfilled by Najaf Bek Vazirov in the national drama. Thus, both quantitative and qualitative changes took place in dramaturgy: Azerbaijani dramaturgy became richer in terms of themes and genres. N.B. Vazirov’s attitude towards the subjects written by him is felt in the type of characters he creates. For example, the reader can observe the dramatist’s critical attitude to the problem raised by the characters of Fakhreddin and Saadat in “Tragedy of Fakhreddin”. N.B. Vazirov succeeded in summarizing the progress and trends of change in the outlook of the Azerbaijani woman in the example of Ms Saadat. The heroine of the tragedy, Ms Saadat, is the female character who attracts the most attention among the female heroes of the 19th century.

Since the defects arising from the shortcomings of the current society constantly worried N. Vazirov, he investigated and tried to illuminate these problems in his work. The dramatist criticized the flaws, superstitions, etc., in the existing society within the frame of a family. The play “After a foolish deed comes remorse” is also writ-

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<sup>9</sup> Azimova, A. Attitude Towards Women in the Creative Work of Nagiyev Bey Vezirov // Baku: Baku University News, Series of Humanities, – 2016, No. 1, – pp. 55-60.

ten on the theme of family and household. Here, problems arising in the relationship between daughter-in-law and mother-in-law, such as the fact that they cause the tragedy of a family, have become the object of description and analysis. In general, the character of Mrs Fatma is distinguished by its uniqueness in Vazirov's work. She is a typified version of "mother-in-law", used negatively. Our literary experts consider that there are similarities between this character and Ostrovsky's Kabanova character: "Fatma khanim, with some traits of her character, reminds one of the character Kabanova (Kabanikha) from Ostrovsky's play *The Storm*. Although these characters were created by different artists and possess their own unique characteristics, there are similar and close aspects between them. Both are staunch defenders of the old ways and ruthless enemies of change" <sup>10</sup>. The dramatist touched on issues that could be relevant for all eras and expressed his ideas with great skill through real images. The female characters depicted here attract the reader's attention in terms of their uniqueness and presentation with realistic colours.

The second chapter of the dissertation is entitled "The artistic characteristics of female characters in the Azerbaijani dramaturgy of the late 19th-early 20th century". This chapter consists of two paragraphs. In the first paragraph, which is called "Critical-realist dramaturgy and women problem", it is stated that the mentioned period constitutes a very important stage in the history of literature as well as in the history of public opinion of Azerbaijan. In this period, the women problem is defined as one of the leading themes of literary and artistic thought.

Several points related to the position of women in society were fully clarified in this period. Women have become one of the priority topics in prose and journalistic works, including the dramaturgy of Jalil Mammadguluzadeh, a great humanist and enlightened artist who was a herald of democratic ideas. Mirza Jalil acted actively and consistently as a great fighter in the struggle to save women from op-

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<sup>10</sup> Gasımozadeh, F. *History of 19th Century Azerbaijani Literature* / F. Gasımozadeh. – Baku: Maarif, – 1966. – p. 460.

pression and exploitation. In the national drama until then, the events in Azerbaijani society, especially the issues of women's disenfranchisement, their place in society and the problems related to their education, were worked out partly. However, Jalil Mammadguluzade fulfilled the mission of creating a new type of literature by combining all the traditions with his own, i.e. bringing a new quality to literature in terms of subject, manner, and style. A woman character in dramaturgy has undergone an evolutionary path in the transition from the 19th to the 20th century in Mirza Jalil's creativity. This path mainly started from his play "The Dead". In general, no work in dramaturgy raises a women problem to such an extent until "The Dead". Here, the woman is not just a character but a theme or the main detail of the theme. Moreover, the playwright solved this issue not specifically in the person of the female character but in the general artistic level of the work. Mirza Jalil clearly reflects the despicable situation of the Eastern woman, such as spiritual exploitation, being bought and sold, the upheavals she experienced, and the inability to have rights. The main reason for women's disenfranchisement in that environment was related to the limitation of her opportunities. This limited zone covers several spheres. Thus, all her paths to salvation were closed. If we pay attention to the social, spiritual-psychological realities of the time, we will see that negative situations such as chaotic events, social and religious illiteracy etc., had a negative effect on the life and fate of the noble representatives of the society. With the extremely conservative view from the scholastic Eastern thinking, women lost their right to speak up and became an individual who could be easily bought and sold, without rights and considered useless.

The most unbearable thing was that the status of the society, where everyone was moving towards identification, was imposed on the woman as her responsibility. An Azerbaijani woman accepts all the deprivations she has experienced as her fate and could not even imagine changing this course. The woman is the dead hero of this "dead" environment. J.Yusifli analyzes the world of The Dead within the concept of space as follows: *"It is as if all the events occur in a single space — there is no division between house and cemetery; the*



*house itself feels like a graveyard. It is a reanimation, a mobilization of the 'frozen' symbols of the afterlife. The dead come and go, they talk, and they touch upon issues that seem very serious to them. But as the events unfold, everyone gets drawn into a vortex of deep fear (they return to the space of death), twisting further and further into themselves. Yet this spiraling leads to no real motion or vitality."*<sup>11</sup>

There is no escape from the labyrinth in which she has fallen; she is doomed to live the fate of a victim.

In the monologue given by Iskandar at the end of the work, the writer not only reflected the clear picture of the era but also brought up the issue of women's freedom and the violation of the honour of young girls under the guise of religion.

The evolution of the female in dramaturgy, her strengthening as an artistic character, and her transformation into a decisive artistic figure in the development of the dramatic line takes place in the play "My Mother's Book" by J. Mammadguluzade. Two of the three female characters involved here - mother Zahrabayim and her daughter Gulbahar - come to the foreground of the work. Although the idea of the play is related to Zahrabayim, Gulbahar, as a character, has a more active role in the events, and in the action line of the dramaturgical structure, she has the function of the main artistic figure. It should also be noted that Gulbahar is the first female character in our dramaturgy who is in a decisive position in a dramaturgical conflict. In this drama, the woman does not become the subject, unlike "The Dead"; she is a participant, a founding party in the subject. The playwright believes in the Azerbaijani woman and her inner potential and sees her as a force. In this work, for the first time in our dramaturgy, he presents her with a socio-political strategy of struggle: the struggle for the indivisibility of the homeland and the protection of the national identity. In Mirza Jalil's dramas, the character of a woman appears in her weakest (a victim of the "deadness" of men in "The Dead" and Sheikh Nasrullah's one-night stand) and strongest state (in "My Mother's Book", she overcomes the mass of intellectuals

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<sup>11</sup> Yusifli, J. Poetics of Azerbaijani Comedy / C. Yusifli. – Baku: YYSQ, – 2014. – p. 43.

who divided the homeland). However, it should be noted that in Mirza Jalil's dramas, the woman could not rise to the level of a strong dramatic hero and reveal her full dramatic potential.

The second paragraph of the second chapter is called "Enlightenment-realist view of female characters in dramaturgy". Critical realism and enlightened realism bring the same subject to artistic analysis from different perspectives. The front of enlightened realism in dramaturgy is represented by the plays of A. Hagverdiyev, U. Hajibeyov, S.S. Akhundov, R. Efendiyev at the end of the 19th and the beginning of the 20th century. The issue of the fate of Azerbaijani women occupied A. Hagverdiyev throughout his career. The writer's first drama, written in 1892, "If you eat goose meat, you will see its taste", is dedicated to the issue of the fate of Azerbaijani women. The Azerbaijani woman accepted all the deprivations she experienced as fate. A. Hagverdiyev took the theme of his play from this situation of the woman.

The issue of polygamy belonging to old Muslim families is the main object of the work. The writer's first writing experience in the drama genre is remembered for his interesting, vivid female characters. While following the process of evolution of the image of an Azerbaijani woman in dramaturgy, it is necessary to pay attention to the genre type of the work. It is known that the "Disintegrating Alliance" is a tragedy. This work gives us a chance to follow the type of woman revealed by the tragic situation. Such types of women are already familiar to us from the "Tragedy of Fakhreddin". The disenfranchisement of women in the "Disintegrating Alliance" tragedy is one of the main problems that concern the playwright. The playwright depicted the fate of a Muslim woman in realistic colours. Sonna, one of the main female characters of the work, is a generalized image of women who have suffered injustice in society. In the play "Fairy Witch", A. Hagverdiyev analyzes the artistic image of the Eastern woman, this time at the level of mystical tragedy<sup>12</sup>. In the

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<sup>12</sup> Azimova, A. A New Perspective on Muslim Women in the Creative Work of E. Haqverdiyev // *Modern Turkology: Yesterday, Today, and Tomorrow (Problems and Perspectives): Proceedings of the Republican Scientific Conference*, Baku: – December 28, 2016, – pp. 308-311.

play, the theme of women is resolved in the polarities of rich Hafiza and poor Salima. The woman still sees the only way out in sighing (in the example of the image of Selma). It was the symbolization of some fossilized false mental characteristics in a traditional form. The mentioned character and the female characters living her fate could not get out of the narrow frame that was drawn around them, and as a result, they fell into a hysterical state. In Nariman Narimanov's plays, women are portrayed in the context of ignorance, illiteracy, religious superstition, and ignorant beliefs<sup>13</sup>.

The dramatist's play "Ignorance" carries out an artistic analysis of the women theme in the direction of calling the people to science and culture. The characters of Yeter and Gulpari are artistic representations of women created with vivid lines. Both of them are typical images of ignorant, common Muslim women of the time. In their example, the dramatist depicted the Muslim woman's belief in ignorance and superstition and also showed their monotonous life.

In the play of Uzeyir Hajibeyov, who had an unparalleled role in the cultural life of Azerbaijan at the beginning of the 20th century, women enter into a dramatic conflict on the level of ignorance and lawlessness. Uzeyir Bek, like all the thinkers of the time, was seriously considering the idea of the Eastern woman getting rid of the sharia's lasso, the chain of dogma, and the oppression of hijab. U. Hajibeyov's comedy "Husband and Wife" was a valuable contribution to 20th-century realist literature's call to fight against the old moral norms and women's disenfranchisement. The plot of the comedy is based on the conflict between Mr Marjan and his wife, Mrs Minnet. The dramatist's play "If not that one, then this one" is a classic example of enlightened-realist comedy. In the play, the theme of women is mainly resolved in the actions of men; although the woman is in the work as a character, she cannot stand out. In U. Hajibeyov's dramaturgy, the theme of women is mainly resolved in marriage and love relationships. In his comedy "Arshin mal alan", the woman is on the same topic.

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<sup>13</sup> Azimova, A. Characterization of the Muslim Woman in the Creative Work of Nariman Narimanov // Baku: Philological Issues, – 2016, No. 9, – pp. 400-407.

To complete our understanding of the evolution of female characters in Azerbaijani drama, we need to take a look at the characters brought to this genre by Rashid Bek Efendiyev. In his drama works such as “The price of a strand of hair”, “A good neighbour would marry the girl”, and “The miracle of the beard”, we can see the noble moral characteristics of the Eastern woman along with the criticism of such points as the spiritual exploitation of women and the victimization of false religious figures.

According to the dramaturgical heritage of the enlightened intellectual of the 20th century, S.S. Akhundov was seriously worried about issues such as the intolerable life of Eastern women, lack of rights, and society’s indifferent attitude towards Azerbaijani women.

S.S. Akhundov succeeded in reviving these problems with his unique artistic manoeuvres and fine observation ability. The play “Love and Revenge” is one of his dramas dedicated to the problem of women’s rightlessness. At the level of enlightened realism, we see that female characters are more disenfranchised in content and more passive in the dramatic line. He is simply an artistic figure who carries his prototype into a dramatic text. Although these characters have statically enriched the gallery of female characters in a drama, they have been able to add little to the legacy left by their predecessors. In the period of the end of the 19th and the beginning of the 20th century, the evolution of female characters had a linear, uniform movement. The movement changes were not a systematic and significant event but only individual nuances and weak attempts.

The third chapter is called “*The female character in Azerbaijani dramaturgy of the 1920s-1930s*”. This chapter is divided into two subdivisions. The first paragraph is entitled “**Women in Husein Javid dramas: an artistic synthesis of historicity and modernity**”<sup>14</sup>. Starting from the 20s of the 20th century, women experienced completely different socio-historical situations. In such conditions, the struggle for the elimination of old traditions and outdated doctrines was equally relevant both in public life and in literary and

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<sup>14</sup> Azimova, A. Husein Javid's Drama and the Artistic Image of the Eastern Woman // Baku: Philological Issues, – 2022, No. 8, – pp. 269-275.

artistic practice. The struggle against the hijab and the steps taken in the direction of women's education had actually a revolutionary effect on the struggle and called for the beginning of a new life for the representatives of the delicate gender. Society's attention to women was not limited only to practical work and activities; women also became one of the main subjects of fiction, art, and different creative fields. The unique features of the oriental woman, her strong ties to her family as a mother and wife, bring her to the fore as a leading function bearer.

Thus, at the beginning of the 20th century, the targeting of the women problem from the most diverse aspects made it relevant not only in public opinion but also in literary and artistic thought. The connection and correlation between social reality and artistic creation intensify the appeal of the drama genre to the female theme.

In the 20s-30s of the 20th century, the dramaturgy of H. Javid and J. Jabbarli included the processes of this genre, both in terms of style and content. Until H. Javid, women in drama were on the level of realistic creativity; in his plays, women reached the level of romantic creativity. Certainly, the coordinates of this creative plane gave the woman new parameters and gave birth to a new type. In this type of realist dramaturgy, she stood against the characters that are constantly circulating and often repeat each other, differing from their predecessors only by their names. In fact, H. Javid's female characters expressed their prototype no less than realistic images. "Mother" is the first play that carries the writer's ideal about women from lyrics to dramaturgy. In this play, H. Javid's ideal of a woman is expressed in the concept of motherhood. But the author found her ideal not in his motherly love but in human feelings.

Most of the researchers considering H. Javid's drama "Mother" approached the work from the same point of view and concluded that mother Selma preferred the guest's inviolability to take revenge on her son's killer and remained loyal to the national tradition.

In his first drama, the great romantic concludes that humanity should learn greatness and magnificence from mothers like Selma. In this play, for the first time, a woman became the protagonist of the drama, other characters gathered around her, and the idea was de-

finer in her person, in her actions. Moreover, in this work, the woman's strong human personality found its embodiment, and the character rose to the level of an artistic character.

In H. Javid's "Maral", the artistic solution to the problem of women's disenfranchisement at the level of romantic creativity, the perspective of the female character is interesting. The issues touched upon by the author and the ideas put forward sounded very brave for that time.

In the tragedy "Sheikh Sanan", the woman returns to her traditional lover image in classical literature. She is in a new dramatic space; however, the woman-lover keeps her traditional style in this space. She again appears in the background of her lover Sheikh Sanan, as in the ghazal literature, and the passivity of lyrical hero and melancholy does not leave her. In a word, she does not reach the level of a dramatic hero. It should also be noted that with the character of Khumar, a woman was illuminated for the first time from the perspective of love and intimate feelings in the drama. She rose from household details and social problems to the transcendence of human feelings.

H. Javid presents women in the tragedy "Afet" against the background of the tumultuous life of the noble, bourgeois society. The image of disaster brings the fate of a woman who loves, betrays, is deceived, and is humiliated into the dramatic conflict of the work. For the first time in Javid's dramaturgy, in the character of Afet, a woman gains such a dramatic dimension. In the play "Ana", mother Selma is also in a conflicting, tense phase, but the drama of her situation is simpler compared to Afet. Mother Selma lives in this situation under the influence of external forces; she does not experience the pain of her sins. Afet is the hero of a more complex dramatic situation. She is the type of woman hanging on herself, a heroine torn between love and hate, worn out by the agony of her crimes.

H. Javid also addressed the historical theme in his dramaturgy. The literary path of the female character in the dramatist's plays with a historical theme passed the conditions of the context of the historical theme and gained its artistic formula in the unity of history and modernity. H. Javid's female characters in his historical dramas writ-

ten in a romantic style did not aim to idealize the historical-national memory and tradition, which is far from modernity; the playwright wanted to awaken the image of the Turkish-Azerbaijani woman from the memory of history in the context of modern problems: *"In the poet's view, a woman is a delicate being — tender, a sacred mother, and a symbol of spiritual beauty that can save society from the grip of cruelty, violence, and harsh, distorted relations. Yet, this noble and elevated existence is itself drowning in the whirlpool of oppression and torture that pervades society, shackled in chains of spiritual captivity. The lack of protection for the rights of women and mothers, the failure to truly value womanhood as a symbol of tenderness, fragility, and purity, and the crude, selfish attitudes toward women constantly pain and disturb the poet's heart — a heart that is the cradle of her humanism."*<sup>15</sup>

H.Javid dramaturgy is a period of new and rapid progress in the evolution of the female character. Women move from the context of the problem of lawlessness and ignorance to the level of universal issues. She rises from the post of a generalized type of a certain social class to the artistic character. In H.Javid dramaturgy, a woman enters the phase of dramatic tension, becomes the heroine of conflicting situations, and for the first time deserves the status of a dramatic hero.

The second paragraph is called "New socio-political conditions and heroines of Jafar Jabbarli". Since the second half of the 19th century, the theme of women, which has been used continuously in drama, firmly confirmed itself as a problem of women's emancipation in the 20th century. Its best artistic solution was found in the drama of J. Jabbarli and manifested in a new stylistic form. Jafar Jabbarli is one of the signatures of Azerbaijani literature, whose works show traces of conflicting processes in the world literature of the 20th century. In his works is observed enlightened realism and the most diverse styles and methods of 20th-century realism to romanticism. Just as the female theme takes different shades and directions from

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<sup>15</sup> Alioglu, M. The Romanticism of Hussein Javid / M. Alioglu. — Baku: Azerbaijan State Publishing House, — 1975. — p. 35.

the angles of creative methods, his characters also take on different artistic dresses.

The evolution of J. Jabbarli's heroines in dramaturgy begins with the drama "Faithful Sariyya or laughter in tears". In his plays, the woman takes her first step not as an episodic hero but as a protagonist, and in the next steps, she definitely gains this status. In the drama "Faithful Sariyya or laughter in tears", the woman cannot reveal all her dramatic potential, but she gives signs of having such potential. The woman again took a dramatic line on the problem of lawlessness. However, Sariyya cannot add anything new to previous characters. Although Sariyya shows the truths of the time, it does not reach a dramatic level.

In the play "Faded Flowers", J. Jabbarli created the ugliness of capitalism, the fate of women who are destroyed in the background of the degradation caused by money in human morality. Sara is the character that summarizes this destiny. Although Sara resembles Sariyya in some ways, she is more of a slave to her destiny.

Female characters reached a high level of evolution in J. Jabbarli's dramaturgy in the dramas he wrote after the 20s. The hero of the "Aydin" tragedy raised the female character of Gultekin to the level of a heroine. Until Gultekin, there are strong, positive female types in our dramaturgy that are very visible in the content, prominent in the title, or Gulbahar, who undertakes the artistic solution of the dramaturgical conflict in Mirza Jalil's work. But none of them is as dramatic as Gultekin.

The issue of women emancipation becomes the main line of the playwright's drama "Sevil". The heroine of this play is the first dramaturgical female character who gives a complete artistic solution to the issue of women's freedom. The hijab had already become a symbol of the problem of women's disenfranchisement in the minds, and therefore the first step of this revolutionary woman image of J. Jabbarli - Sevil on the way to freedom began with throwing away the headscarf.

The drama can also be called the history of the freedom path of Azerbaijani women. In this play, the characters of Güllüş, Sevil, and Dilbar represent three different types of women. The main central line of the subject is concentrated in the image of Sevil. Sevil is a



generalized image of women who have been betrayed and whose rights have been trampled upon. In the beginning, Sevil, like her predecessors, found salvation in crying helplessly. In general, the playwright described the painful life of a common, ignorant, meek woman in the person of Sevil and the process of spiritual evolution that arose from it.

The play “Almaz” is dedicated to the actual problem of the era, such as the struggle between oldness and tradition with newness. Almaz represents innovation in a remote village and fights the remnants of oldness. Almaz is not a woman who depicts her disenfranchisement as in the first stage of the evolution of female character and who rises to fight for her rights as in the later stage, but a soldier who rises to the battle of convictions.

In the process of the evolution of the female character in our national dramaturgy, Almaz is the moment when artistic thinking deviates from reality to imagination. In this character, the dramaturgy changes its artistic manners; in the fight against reality, it uses the fantasy of the artistic imagination, which goes back to fiction rather than its details.

In general, the image of a woman in J. Jabbarli’s drama was an artistic embodiment of the evolution in her life and consciousness, in addition to reflecting the ugliness of the social environment and the tragedy of women<sup>16</sup>. The evolution of the female character in dramaturgy, for the first time in his work, advanced with a rapid leap, a revolutionary scale.

Thus, in the works of artists who defined the dramaturgical style of the period, such as H. Javid and J. Jabbarli, the woman already confirmed herself as a heroine and revealed that she has a high dramatic potential. The woman, who appeared in our dramaturgy until now as an episodic character, definitely acquired the status of the main character in this artistic space.

In the “Result”, the scientific conclusions reached at the end of the research on the topic “Evolution of Female Characters in Azer-

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<sup>16</sup> Azimova, A. The Artistic Image of Azerbaijani Woman in the Drama of Jafar Jabbarly // Language and Literature, International Scientific-Theoretical Journal, – 2022, No. 3(12), – pp. 239-242.

baijan Dramaturgy from the 50s of the 19th to the 30s of the 20th Century” were reflected:

1. The emergence of drama in the middle of the 19th century laid the foundation for a new stage - rapid evolution in the female character in our national literature. A new type of woman came to literature. This type of woman, which appeared for the first time in M.F.Akhundzade’s creativity, announced the end of the era of artisticization of this type of woman only in the role of lover, mistress, or in the image of a crying person. The tradition of creating a woman image not only from the perspective of intimate feelings but against the background of social problems was established. Such a beginning laid the groundwork for its evolution in the dramas of later years. Thus, in the works of Akhundzade, the woman who could not become a strong social individual, a dramatic hero managed to do so in the following decades.
2. In the content of M.F. Akhundzade’s plays, a woman is not an individual who appears in the shadow of the opposite gender; she has her position and opinion. In the artistic structure, she plays the role of the mechanism elements that give impetus to the conflict and the development of the plot.
3. Vazirov’s female characters are based on Akhundzade traditions. They take the reader to the details of the era and provide an opportunity to observe it in all its aspects. In general, renewing the old, reactionary thinking about women in Najaf Bek’s dramaturgy was the main idea and ideological direction of the problem.
4. Saadat Khanim, the character of the “Tragedy of Fakhreddin”, brought to the dramaturgy the type of a sane woman who rises above her environment with her own thinking. Towards the end of the 19th century, although the woman became stronger in contentment, she was still a weak figure in the dramatic plan.
5. In the transition from the 19th to the 20th century, the female character in dramaturgy underwent an evolutionary path in Mirza Jalil’s work. In his plays, the heroine has different functions. In the dramaturgical structure of “The Dead”, the female character with a rather passive position and an episodic role in the construction of the artistic line is active in the subject-content. In

our dramaturgy, no work until "The Dead" opens up to such a degree from the women problem to the view of the social environment. Both in M.F. Akhundzade's comedies and in Vazirov's plays, female characters are more active in the artistic development of the plot and more prominent in the dramaturgical structure. Both Ms Shahrabanu and Ms Saadat are more memorable than any female character in "The Dead". But these characters do not bring to the center of attention the problem of women of the time in work. In the play "The Dead", Nazli and even the motionless female characters of the work are an artistic expression of this problem.

6. For the first time in the play of J. Mammadguluzade, a female character in the form of Gulbahar becomes a hero who takes all the initiative and gathers other characters (of the opposite gender) around her, both mentally and physically. In "My Mother's Book", the woman is not a subject, but a participant, a founder in the subject. In this drama, the female character is strengthened as an artistic character and even becomes a decisive artistic figure in the development of the dramatic line.
7. In the works of enlightened realists, a female character traditionally enters into a dramatic conflict on the level of ignorance and lawlessness. They are artistic figures who take a passive position in the dramatic line and simply carry their prototype to the text. Although these characters have statically enriched the gallery of female characters, they have been able to add little to the legacy left by their predecessors. From the end of the 19th to the beginning of the 20th century, the evolution of women has had a linear, constant movement. The movement changes are not a systematic event and cause significant results but are just individual nuances and weak attempts.
8. Starting from the 20s of the 20th century, women fall into a completely different socio-historical situation. The connection and correlation between social reality and artistic creativity intensify the appeal of the drama genre to the female theme and activate the movement of women in the dramatic line.

9. The creativity of H. Javid and J. Jabbarli in the 20s-30s of 20th century is noteworthy in terms of determining the dramaturgical style of the time.
10. The coordinates of the romantic, creative plane of drama until H. Javid gave new parameters to the woman and gave birth to her new type. In this type of realist dramaturgy, she stood against the characters that are constantly circulating and often repeat each other, differing from their predecessors only by their names. In fact, H. Javid's female characters expressed their prototype no less than real characters.
11. H. Javid dramaturgy is a period of new and rapid progress in the evolution of the female character. Women move from the context of the problem of lawlessness and ignorance to the level of universal issues. It rises from the position of a generalized type of a certain social group to the level of an artistic character. In the works of H. Javid, a woman enters the phase of dramatic tension, becomes the hero of contradictory situations, and for the first time, deserves the status of a dramatic hero.
12. In the play "Mother", a woman moves from her simple form to a complex form of solution. For the first time, a woman became the protagonist of the drama, other characters gathered around her, and the idea was defined in her person, in her action. Moreover, a woman's strong human personality found its embodiment, and her character rose to the level of an artistic character. A woman had never been the protagonist of such dramatic tension and conflicting feelings in drama before. A completely new female character was born in this genre with the Selma mother character. Until this, in our drama, the woman was seen in the context of the problem of lawlessness, ignorance, and religious superstition, but in this play, she became the hero of the conflicting situation caused by maternal love and human dignity. Selma took the female character out of the local framework and brought it to the horizons of the universal ideal.
13. Towards the 20s of the 20th century, the peak of the evolution of the female characters in dramaturgy was experienced with the characters of Gultakin in J. Jabbarli's play "Aydin" and Afet in

- “Afet” by H. Javid. Thus, a woman reveals her dramatic potential and rises to the level of a dramatic hero. Both characters are females who live in desperate situations, like a dramatic hero struggling with contradictions. Like a real dramatic hero, they show different attitudes from various angles; for the first time, they bring the theme of a woman’s sin - betrayal to the dramaturgy, bringing it from the unambiguous value of Muslim society to the level of discussion, making a reader ask “who is guilty?”.
14. Since the second half of the 19th century, the theme of women, which has been used continuously in drama, firmly confirmed itself as a problem of women emancipation in the 20th century. Its best artistic solution was found in J. Jabbarli’s drama “Sevil”. The hero of this play is the first dramaturgical character who gives a complete artistic solution to the issue of women’s freedom.
  15. Jafar Jababrli was in search of an ideal woman throughout his creativity, and his search culminated in the plays “Sevil” and “Almaz”. In general, a female character in J. Jabbarli’s drama was an artistic embodiment of the evolution in her life and consciousness, in addition to reflecting the ugliness of the social environment and the tragedy of women. The evolution of the female character in dramaturgy, for the first time in his creativity, advanced with a rapid leap, a revolutionary scale.
  16. In Almaz, the artistic image of the Azerbaijani woman is separated from her past, saying “no” to it. In the process of evolution of the female character in our national dramaturgy, Almaz is the moment when artistic thinking deviates from reality to imagination. In this character, the dramaturgy changes its artistic manners and uses the fantasy of the artistic imagination more than its details in the fight against reality.
  17. In the creativity of artists who defined the dramaturgical style of the period, such as H. Javid and J. Jabbarli, a woman already confirmed herself as an artistic hero and revealed that she has a high dramatic potential. The woman, who appeared as an episodic character until now, definitely acquired the status of the protagonist in this artistic space.

**The main content of the dissertation is reflected in the following articles by the author:**

1. Cəfər Cabbarlı Dramaturgiyasında Azərbaycan qadınının bədii obrazı // – Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2022. № 3(12), –s. 239-242.
2. Ə.Haqqverdiyev yaradıcılığında Müsəlman qadınına yeni baxış Müasir Tükologiya: Dünən ,Bu gün və sabah (problemlər və perspektivlər) Respublika Elmi Konfransının materialları, Bakı: – 28 dekabr 2016-cı il, – s. 308-311.
3. HüseynCavid Dramaturgiyası və Şərq qadının bədii obrazı // – Bakı: Filologiya məsələləri, – 2022. №8, – s. 269-275.
4. "Kitabi-Dədə Qorqud" dastanında qadına münasibət // "Kitabi-Dədə Qorqud" və türk dünyası "Kitabi-Dədə Qorqud"un tərcüməsi və nəşrinin 200 illiyinə həsr olunmuş beynəlxalq elmi konfransın materialları, – Bakı: Araz, – 29 dekabr, – 2015, – s. 262-265.
5. Milli dramaturgiyada müsəlman qadının təsviri // – Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2014. № 4(92), –s. 178-179.
6. M.F.Akhundzadeh and its women images system // –Вестник КазНУ Аль-Фараби, Казахстан, – 2016. № 3(161), –s. 5-9
7. Nəcəf bəy Vəzirov yaradıcılığında qadına münasibət // – Bakı: Bakı Universitetinin xəbərləri, Humanitar elmlər seriyası, – 2016. № 1, – s. 55-60
8. Nəriman Nərimanov yaradıcılığında müsəlman qadının səciyyəsi // – Bakı: Filologiya məsələləri, – 2016. №9, – s. 400-407.
9. The Peculia of the Muslim woman in the Neriman Nerimanovs creativity // – International Journal of Science and research. India, – 2016. № 1, –p. 404-406.
10. Womens Problem InAzerbaijansCrisis-Realist Dramaturgy // The XXVI International Scientific Symposium. Şuşa: Triumph Of Victory. Eskişehir-Turkey, – 2022, –p. 79-81.



The defence will be held on 25 May 2025 at 12<sup>00</sup> at the meeting of the Dissertation council ED 1.27 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Folklore Institute of the Azerbaijan National Academy of Sciences.

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