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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE STAGE REPRESENTATION OF AZERBAIJANI NATIONAL COSTUME

Speciality: 6215.01 – Descriptive art

Field of science: Art criticism

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Baku – 2025

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and Degree of Development of the Topic:

The stage representation of Azerbaijani national costumes is one of the contemporary pressing issues, encompassing several disciplines. This multifaceted problem is closely linked to theatrical art as well as visual and decorative-applied arts. In today's era, where interest in our national roots, cultural, and moral values is on the rise, this topic undoubtedly gains relevance.

Azerbaijani clothing boasts a history spanning millennia. Located at the crossroads of the East and West, Azerbaijan has connected various cultures, evolving and creating its unique national culture, in which traditional attire holds a significant role.

Azerbaijani national costumes are an essential component of material culture and daily life. Costumes have exhibited regional and other

Azerbaijani national costumes are an important part of material culture and everyday life. The costumes differed from each other relatively by region and some other features. However, along with this, they all had common features specific to Azerbaijan. The costumes also differed from each other by social, silk, public and other features. As in other nations, historically among Azerbaijanis, there were costumes that reflected the upper class (bey, khan, nobleman, etc.), the broad masses of the people, the urban and rural population, artisans, clergy and other social classes, as well as distinguished by local features. At the same time, we can find types of clothing and accessories, as well as decorative items, characteristic of most social classes. For example, in men's clothing, long-sleeved shirts, short-sleeved shirts, as well as chukha, yapıncı, and various forms of headgear existed in most regions and social groups, and had a kind of general character. Likewise, in women's clothing, a long-sleeved tunic, a short-sleeved blouse worn over it, a pleated skirt, and a kelaghay were common and characteristic of all regions and social groups. If regional and social differences in the design of clothing were relatively small, then differences in their decoration and accessories were, of course, greater. Clothing representing the wealthy class was more decorated, and jewelry and gold embroidery were used more often.

The arrival of national costumes to the theater dates back to ancient times. In fact, the Azerbaijani folk theater has been closely connected with national costumes since its inception. It could not be otherwise, because the Azerbaijani theater, by its very nature, was a secular, realistic and folk art school. Even since ancient times, improvised ceremonial games and square performances, popular among the people, related to spring and field work, had a secular character and reflected life as it was, with realistic colors, as well as rich artistic means to be interesting and attractive, usually in a comic style. At that time, mainly national costume samples were used, various additions and decorations were made to it to attract attention and look interesting. Even religious performances - shabihs - were realistic in content and style of performance. Most of the costume samples used here were reminiscent of the spiritual costumes that the people were always used to seeing, and precisely from this point of view they had a compassionate character. In the minds of the masses, accustomed to seeing the types of clothing typical of the clergy, the clothes used in the shabih performances seemed to have a national content. In fact, these clothes were stereotypical and aimed to enhance the artistic effect. Because the main purpose of the shabih performances was not to highlight national clothes, but to draw attention to the tragic events that once took place in Karbala.

The formation of the Azerbaijani professional theater took place on a national and realistic basis. Benefiting from the folk theater and developing its realistic features, the professional theater has used national costume patterns since its inception. Since the theater is a part of life, the costumes here also reflect life and contain national features. At the end of the 19th and beginning of the 20th centuries, national costumes were still predominant in everyday life, and the audience saw them on the theater stage. Of course, this applied to performances reflecting Azerbaijani drama works. Since at that time, the works of Mirza Fatali Akhundzadeh, Najaf bey Vezirov, Abdurrahim bey Hagverdiyev, Jalil Mammadguluzadeh, Uzeyir Hajibeyli and others were mostly performed, the national character of the costumes on the stage was clearly manifested.

The embodiment of national costumes in the theater is directly related to the work of the artist. In the sketches of costumes created by the artists, the national content was reflected in one form or another,

finding its artistic expression. Until the beginning of the 20th century, the Azerbaijani theater worked almost without artists. Because there were no artists. At that time, the director himself was engaged in the artistic design of the stage and the costumes of the characters. However, soon Azim Azimzade, Bahruz bey Kangarli and others were attracted to the theater, and thus the Azerbaijani theater-decorative art gained a license to exist. Costume sketches also developed as an integral part of the theater-decorative art. Soon, Rustam Mustafayev, Gazanfar Khaligov, Ismayil Akhundov, Hasan Mustafayev, Sadig Sharifzade, Kazim Kazimzade, Tahir Salahov, Badura Afganli, Izzet Seyidova, Nusrat Fatullayev and others began to work in the Azerbaijani theater.

Both in the 20th century and in the modern era, national costumes have existed and continue to exist on stage. The embodiment of national costumes on stage is primarily related to the classical heritage. The dramaturgy of Mirza Fatali Akhundzadeh, Najaf bey Vezirov, Abdurrahim bey Hagverdiyev, Jalil Mammadguluzadeh, Uzeyir Hajibeyli, Zulfugar Hajibeyov, Huseyn Javid and others, as well as the works of Jafar Jabbarli, Samad Vurgun, Mehdi Huseyn and others dedicated to the historical past are the main source of the embodiment of national costumes in the theater, its driving force. In the 60s-80s of the last century, this can be observed in the work of Nusret Fatullayev, Badura Afganli, Elchin Aslanov, Elchin Mammadov, Ismayil Mammadov and others. The sketches of costumes with national content created by these artists have retained their significance today with their artistic capacity, internal and external richness. This process continues in the theater today and finds its expression in the work of artists such as Nazim Beykishiyev, Rashid Sharif, Nabat Samadova, and Aygun Mahmudova.

The stage embodiment of Azerbaijani national costumes is a very relevant topic. This relevance is due to the revival of national culture in modern times, as well as the great interest in cultural heritage. Along with this, the relevance of the topic is also explained by the study and promotion of the history of theater and fine arts, the work of theater artists, national costumes, the preservation of cultural heritage, and the development of science.

In recent years, a number of scientific works have been written and dissertations have been defended that are relatively close to the current

topic and reflect its various aspects. New works have appeared on the history of Azerbaijani scenography, research works have been written reflecting the creativity of various artists - Badura Afganli, Mayis Agabeyov, Elchin Mammadov and others. All this shows the relevance of the current problem. Because the mentioned artists also prepared costume sketches on a national theme. The sketches of theater and dance costumes created by B.Afganli can be proof of this.

The relevance of the topic can also be assessed as part of the general interest in fine arts. As is known, interest in the classical cultural heritage of Azerbaijan has increased significantly in recent times. A number of cultural heritage examples, including the kelagayi, are included in the UNESCO Intangible Cultural Heritage List. Considering that the kelagayi plays an important role in the national women's costume, one can understand the relevance of national costumes in modern times.

On the other hand, theater is an art form in which it is possible to visually embody the features of national existence that we cannot see in modern life and everyday life. National costumes also play an important role in this. Today, national costumes have disappeared, and are preserved only in dance, theater, etc. fields. Therefore, there is a great need to study and promote these areas. Through theater art, national costumes seem to come to life before our eyes and gain a new lease of life, helping to develop national consciousness. Through national dances and theater performances, Azerbaijani costumes are also a means of introducing and promoting our national culture in the world. All this determines the relevance of the current topic.

The embodiment of national costumes on the theater stage is an integral part of the study of costumes. Therefore, there is a need to consider the issue in a broader context - in the context of the history of national costumes. A number of fundamental research works have been conducted and articles have been written on the topic. True, in these scientific research works, national costumes are not covered in the theatrical context, but as an object of material culture. On the other hand, interesting ideas on the topic are found in studies dedicated to the work of theater artists. For example, in studies dedicated to the work of Azim Azimzade, Bahruz bey Kangarli, Badura Afganli, Izzat Seyidova, Sadig Sharifzade and others, this topic is partially touched upon. However, in

the aforementioned studies, the main topic is not clothing, but the work of that artist. Therefore, the current topic has not been fully studied.

In the work of scientists and researchers, national costumes are highlighted in various contexts, which has common features with the current topic. The works of Rasim Efendiyev¹, Sabira Dunyamaliyeva², Sariyya Asadova³, Ziyadkhan Aliyev⁴, Sevil Sadikhova^{5,6,7,8}, Sevda Sadikhbeyova^{9,10,11}, Afag Huseynova¹² and others are related to the current topic to one degree or another.

S.Dunyamaliyeva's services in the field of national clothing and its regional diversity have been great. In recent years, the scientist has conducted many studies in this field, determined the typology of clothing, described many types of national clothing, decorative elements.

¹Əfəndiyev R.S. Azərbaycan xalq sənəti / R.S.Əfəndiyev. – Bakı: İşıq, – 1984. – 205 s.

²Əfəndiyev, R.S. Azərbaycan geyimləri / R.S.Əfəndiyev, S.S.Düniamaliyeva. – Bakı, – 1997. – 62 s.

³Əsədova, S. XIX-XX əsrlərdə Azərbaycan zərgərlik sənəti / S.Əsədova. – Bakı: Elm, – 1978. – 96 s.

⁴Əliyev, Z.A. Azərbaycan rəqs geyimi / Z.A.Əliyev. – Bakı: Oskar, –2010. – 123 s.

⁵Sadixova, S.Y. XIV-XVII əsr Azərbaycan miniatüründə hərbi geyim və silah // – Bakı:Qobustan – 1988. № 3, – s. 18-21.

⁶Sadixova, S.Y. Milli geyim. Zərgərlik sənəti / S.Y.Sadixova. – Астана: Turkic art anthology, – 2014, – s. 209-217.

⁷Sadixova, S.Y. Azərbaycan zərgərlik sənətinin Yaxın və Orta Şərq ölkələri ilə qarşılıqlı əlaqəsi / sənətsünaslıq üzrə elmlər doktoru dis. avtoreferatı – Bakı: - 2011. – 46 s.

⁸Sadixova, S.Y. Orta əsr Azərbaycan miniatüründə qadın geyimi // – Bakı: Azərbaycan incəsənətinin aktual problemləri, – 1991. – s. 31-34.

⁹Sadixbəyova, S.R. Bədi tərtibat sənətində geyim multikultural dəyərlərin təcəssümü kimi // “Müasir dövr humanitar sahənin elm, təhsil və yaradıcılıq problemləri üzrə elmi və elmi-tədqiqat fəaliyyətlərinin istiqamətləri və mühüm nəticələri” mövzusunda VI Respublika elmi-praktiki konfransının materialları, – Bakı: – 28 fevral, – 2019, – s. 30-36.

¹⁰Sadixbəyova, S.R. Azərbaycan Opera və Balet teatrı rəssamlarının teatr-dekorasiya sənəti: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2004. – 26 s.

¹¹Sadixbəyova, S.R. Bədi tərtibat sənətində geyim multikultural dəyərlərin təcəssümü kimi // “Müasir dövr humanitar sahənin elm, təhsil və yaradıcılıq problemləri üzrə elmi və elmi-tədqiqat fəaliyyətlərinin istiqamətləri və mühüm nəticələri” mövzusunda VI Respublika elmi-praktiki konfransının materialları, – Bakı: – 28 fevral, – 2019, – s. 30-36.

¹² Sadixbəyova, S.R. Səhnəqrafiya tarixi. Dərslük. – Bakı: Ecoprint, – 2018. – 247 s.

S.Dünyamaliyeva's research in this field is reflected in her various scientific publications. Among them are “History of Azerbaijani clothing culture”¹³, “History of Azerbaijani clothing culture: artistic-ethnographic research”¹⁴, “History of fashion and national clothing of the peoples of the world”¹⁵, “Artistic-decorative features of Azerbaijani clothing”¹⁶ and others. These and other publications were creatively used as the main methodological basis in the process of developing the research.

National costume and its stage embodiment is a broad and multifaceted scientific research object. Here, the problems of both clothing (together with accessories and decorative elements), everyday life (at the national-ethnographic level), and stage embodiment of clothing are manifested. Therefore, along with clothing itself, its forms of embodiment in theatrical art are also at the center of the research as the main problem. When approaching the issue in this context, the study of the professional characteristics of theatrical scenery art (at the historical and methodological level) is of great importance. There are many valuable works in this field. For example, Sevda Sadikhbeyova's “Theatrical scenery art of the artists of the Azerbaijan Opera and Ballet Theater”¹⁷, N.A.Mirzayeva's “Artistic design of musical performances in Azerbaijan at the end of the 20th century - the beginning of the 21st century”¹⁸ and materials on the topic can be found in the research of A.B.Huseynova on “The problem of synthesis of arts in Azerbaijani

¹³Dünyamaliyeva, S.S. Azərbaycan geyim mədəniyyəti tarixi / S.S.Dünyamaliyeva. – Bakı: Elm, – 2002. – 448 s.

¹⁴Dünyamaliyeva, S.S. Azərbaycan geyim mədəniyyəti tarixi: bədii-etnoqrafik tədqiqat. – Bakı: Nağil evi, – 2003. – 213 s.

¹⁵Dünyamaliyeva, S.S. Moda tarixi və dünya xalqlarının milli geyimləri / S.S.Dünyamaliyeva. – Bakı, – 2003. – 304 s.

¹⁶Dünyamaliyeva, S.S. Azərbaycan geyimlərinin bədii-dekorativ xüsusiyyətləri / S.S.Dünyamaliyeva. – Bakı, – 2013. – 181 s.

¹⁷ Sadıxbəyova, S.R. Azərbaycan Opera və Balet teatrı rəssamlarının teatr-dekorasiya sənəti: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoferatı / – Bakı, 2004. – 26 s.

¹⁸ Mirzəyeva, N.Ə. XX əsrin sonu-XXI əsrin əvvəllərində Azərbaycanda musiqili tamaşaların bədii tərtibatı / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoferatı – Bakı: – 2011. – 25 s.

ballet performances” and ¹⁹ G.V.Badova on “National clothing traditions of Azerbaijani modern folklore groups”.²⁰

In addition, various aspects of the problem were examined in his articles "The Stage Embodiment of Azerbaijani National Costume"²¹, "Scenography and Costume Sketches in the Creativity of People's Artist Ismayil Akhundov"²², "Sketches of National Costume in the Creativity of Badura Afganli"²³ and others.

The object and subject of the research. The object of the research is the works of Azerbaijani artists. are sketches of national costumes created by Azim Azimzade, Sadig Sharifzade, Sergey Yefimenko, Hasan Mustafayev, Badura Afganli, as well as Elchin Aslanov, Ismayil Mammadov, Nazim Beykishiyev and others, are the object of the research. As is known, from the beginning of the 20th century to the recent period, various artists have created a large number of interesting examples of sketches of costumes for performances. In many of them, the national character is clearly manifested, which is the focus of the current research. The subject of the research is the development of Azerbaijani theater painting, the importance of national costumes in the artistic evolution of theater performances.

The goals and objectives of the study . The goal of the study is to study the historical and artistic characteristics of national costume sketches in the leading theaters of Azerbaijan, to examine and compare the creativity of artists who worked in this field, and to determine the role of national costume sketches in the development of theatrical art.

¹⁹Hüseynova, A.B. Azərbaycanın balet tamaşalarında sənətlərin sintez problemi: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı / – Bakı, 2013. – 22 s.

²⁰ İbadova, G.V. Azərbaycan müasir folklor qruplarının milli geyim ənənələri / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı – Bakı: – 2013. – 26 s.

²¹ Bayramova, Ü.V. Azərbaycan milli geyiminin səhnə təcəssümü // Doktrant və gənc tədqiqatçıların XXI Respublika elmi konfransının materialları, – Bakı: – 24-25 oktyabr, – 2017, – s. 232-234.

²² Bayramova, Ü.V. Xalq rəssamı İsmayıl Axundovun yaradıcılığında səhnəqrafiya və geyim eskizləri // – Bakı: İncəsənət və mədəniyyət problemləri,– 2018. № 4 (66), – s. 80-88.

²³ Bayramova, Ü.V. Bədurə Əfqanlının yaradıcılığında milli geyim eskizləri // – Bakı: Mədəniyyət dünyası. ADMİU, – 2018. XXXV, – s. 165-171.

For this purpose, the following tasks have been set for the study:

- Studying the characteristics of the embodiment of national clothing in Azerbaijani theater, determining its role in the development of theater;
- Highlighting the history of Azerbaijani theater painting in the context of costume sketches;
- Study and comparative analysis of the work of artists who have worked on clothing sketches;
- Identifying the main stages of development of Azerbaijani theater art and linking them with the general periods of development of culture;
- Investigating the features of the stage embodiment of national clothing in Azerbaijani theaters in the modern era, highlighting the role of national clothing in the development of national self-awareness.

The research methods are based on the historical-comparative principle. The structure of the work is divided into historical stages, the development of theatrical processes, as well as costume sketches, was carried out according to this principle. Also, the work of individual artists, for example, Ismayil Akhundov, Badura Afganli, was analyzed in a historical plan, their work was divided into early (30-40s) and mature (50-60s) stages.

Along with the historical method, the comparative method also occupies an important place in the research. This comparison covers both periods and the creativity of individual artists. In the research work, the general development of theatrical art was considered in three main stages, and the features of the development of the new period in comparison with the previous period (and its regression in the 90s) were considered and analyzed. The comparative analysis method is also reflected in the assessment of the creativity of artists. This is especially justified when analyzing the creation of certain works (“The Vizier of the Khan of Lankaran”, “The Bride of Fire”, “Vagif”), images (Afshin, Gajar, Vizier, Ibrahimkhalil Khan, etc.) in different periods by different artists (Sergey Yefimenko, Hasan Mustafayev, Ismayil Mammadov) and creates a consistent (from tradition to modernity) idea of the dynamics of the development of processes.

The main provisions put forward for defense:

- A general historical and artistic picture of the stage embodiment of Azerbaijani national costume has been created;
- The role of the stage and theatrical art in general in the evolution of national costume has been identified;
- The creativity of theater artists in the development of national costumes and sketch art was appreciated;
- An artistic analysis of sketches of national costumes created by Azerbaijani artists in the 20th century is provided;
- The importance of theater in the development of national costume in modern times has been emphasized.

Scientific novelty of the research. For the first time in the dissertation, the issues of the stage embodiment of national costumes were highlighted, reflected and substantiated in the examples of the creativity of individual artists. Also, the creativity of some artists, including Hasan Mustafayev, Elchin Aslanov, Ismayil Mammadov and others, was analyzed for the first time in the field of clothing sketches. The study of the historical evolution of clothing sketches on stage can also be considered a scientific novelty of the research.

Theoretical and practical significance of the research. The dissertation can be used in conducting scientific research and in the teaching process. Since the topic of the dissertation is related to fine and decorative-applied art on the one hand, and theatrical art on the other, its scope is more comprehensive. The main provisions, generalizations and conclusions found in the dissertation can be used to substantiate the main development dynamics of 20th century and modern Azerbaijani art.

Approbation and application. The applicant has published 12 articles on the topic of the dissertation, two of which are abroad. The applicant has also made a presentation on the topic of the dissertation at two scientific-theoretical conferences, one of which is abroad. The dissertation can be applied as a theoretical and practical source in tracing the evolution of national dress and the processes of theater painting in the modern era.

Name of the organization where the dissertation work was completed: Completed at the Department of "Art Studies" of the Baku Choreographic Academy.

The total volume of the dissertation in characters, with the volume of the structural sections of the dissertation separately indicated. The dissertation consists of an introduction, three chapters, six paragraphs, a conclusion, a list of used literature and appendices. As for the volume of the structural sections of the dissertation, the introduction – 15,318 symbol, Chapter I - 87,988 symbol, Chapter II - 69,437 symbol, Chapter III - 80,969 symbol, and the conclusion 8,055 symbol. The total volume of the research work, excluding the list of used literature and appendices 261,767 symbol.

MAIN CONTENT OF THE DISSERTATION

Chapter I of the Dissertation “**Stages of formation of Azerbaijani national costume in theatrical art**” - consists of two paragraphs. The 1 paragraph is called “**Stage embodiment of Azerbaijani national costume in the late 19th and early 20th centuries**” . It is noted that our country, located between the East and the West, on important caravan routes, has created rich material and cultural examples and valuable works of art.

Theater art forms an important part of Azerbaijani culture. Azerbaijani theater developed on the basis of folk performances. Theater has been a powerful school of life and art, and the people expressed their desires, thoughts and ideas through its language. Theater has also been a repository of artistic values of national traditions. “The roots of theater art in Azerbaijan are connected with the activities of the people, their daily lives, festive and wedding traditions, as well as worldview. In ceremonies such as “Sayachi”, “Novruz”, “Gevsach” with an ancient history, along with choir, dance and dialogue, dramatic plot, action, and sometimes artistic image are encountered. The play “Kosa-kosa”, which constitutes an important episode of the “Novruz” ceremony, is a true example of theater. It has a consistent plot, dramatic action, as well as an actor wearing a mask wearing special clothes. “Khan-khan”, “Dance of the Mutribs”, “Bride and Mother-in-law’s Exchange”, etc., which are performed during wedding ceremonies lasting several days. episodes show that elements of play and spectacle assume independent significance here.

Along with stage design, costumes are one of the important components of theater art. Theater art has historically developed on a national basis. It has figuratively expressed the customs, dreams and aspirations, and lifestyle of the people, and has played an important role in the formation of people's artistic and aesthetic worldview.

National costume has historically played an important role in theatrical art. Because national costume is an integral part of national life and material culture. And the theater reflects this aspect, the life and daily concerns of the masses of the people, like a mirror. The realistic character of theatrical art, which has developed over a long period of time, has ensured that national costume plays an important role on stage. As for the theatrical painting of Bahruz bey Kangarli, this painting found its origin and developed on a national basis. The artist's theatrical and scenery creation was closely connected with the Nakhchivan theater.

In many paintings of the outstanding artist A.Azimzadeh, as well as in the series “Old Baku Types”, a rich gallery of various types of clothing can be found. From this point of view, the artist’s embodiment of national life on the level of artistic craftsmanship can be assessed as true civic zeal. The various labor and ceremonial scenes he painted, the Novruz holiday, as well as the clothing samples used during the Shabih performances, and the Ashura ceremonies create a visual picture of the types of clothing in folk performances. The artist himself watched all this live, transferred it to his memory, and recreated it on paper with realistic lines, as it were, and left a legacy for the people. “The first works related to the Novruz holiday in Azerbaijani art were created by A.Azimzadeh in the 1920s-30s.

The 2 paragraph of the first chapter is entitled “**The artistic evolution of national costume sketches and their stage solution in the 1920s-1940s**”. The evolution of national costume on the theater stage at the stage mentioned here forms the basis of the research.

As is known, fundamental changes have taken place in the theater and culture in general since 1920. The Azerbaijan State Theater expanded its repertoire, new theaters were founded. At that time, A.Azimzadeh, as before, still closely cooperated with theaters. He provided the artistic design and costume sketches for the play “Blacksmith Gave”, which was staged at the State Drama Theater on May 4, 1920. The play remained relevant in the subsequent period.

Azimzadeh brought national content to the play through costumes, giving it a national character reflecting Azerbaijani life. The sketch of Bahram's image and his costume solution can be an example of this. A.Azimzadeh also worked on the stage design and costume sketches for the first play prepared by the Criticism-Propaganda Theater ("Lachin Yuva" 1921, May 22).

The 1930s were a period of development of national scenography. During this period, young artists such as N.Fatullayev, I.Akhundov, A.Abbasov worked at the Academic National Drama Theater. Also, A.Sultanov, H.Mustafayev worked at the Musical Comedy Theater, A.Fataliyev, A.Almaszade, I.Seyidova worked at the Opera and Ballet Theater, S.Sharifzade, B.Afghanli and others worked at the Young Spectators Theater.

One of the young people working as a theater artist at that time was Ismayil Akhundov. The artist's first visit to the theater occurred in 1937. Adil Isgandarov, who was the chief director of the Azerbaijan State Drama Theater (ADDT) at that time, invited him to the theater to provide costume sketches for Mirza Ibrahimov's play "Life". The performance was a success, and the role of artistic design in achieving this success was no small one. Thus, I.Akhundov also began to continue his creative activity as a theater artist.

N.Fatullayev, S.Sharifzade, S.Yefimenko and others, who started their activities in the same period, based their work on the stage on the traditional realism tendencies and rich decoration principles. The sketches of Sergey Yefimenko, a talented theater artist who dedicated his life to Azerbaijani graphic art and stage, for "Shah Ismail" (M.Magomayev), "Fire Bride", "In 1905" (Jafar Jabbarli) and other performances, despite some conventionalities, were striking examples of their time. In the subsequent chapters of the research work, when making comparisons, the attitude towards S.Yefimenko's creative examples is once again expressed.

The 1930s were a period of formation of initial traditions in Azerbaijani theater painting, emergence of new artistic principles. At that time, certain successes had already been achieved in the field of theater painting, and professional personnel training had been partially achieved. At that time, a generation of young artists was formed in the theater. Badura Afganli, Sergey Yefimenko, Nikolay Ovchinnikov,

Kazim Kazimzade, Asgar Abbasov and others brought a new spirit and a new spatial solution to the stage. As before, realistic forms that reflected life in a lively, full manner prevailed in theater painting. True, in some cases, constructivist tendencies also manifested themselves on the stage; but this was more of a fashion character and did not change the general outline.

The sketches of national costumes created in the 1930s came from two main sources. One of them was the art of A.Azimzade. True, in the 1930s A.Azimzade was already giving relatively few performances in the theater; age was showing itself. However, the realistic art school he founded lived on and called on young people to benefit from this school. This was especially evident in the artistic solutions of national classics - such as "Let it not be, let it be", "Arshin mal alan", "Evliyən subay".

The second source was professional art, which began to take shape in the second half of the 1920s. This professional art took its beginnings from the establishment of an art school in Baku in 1921. Although only 10 years had passed, by the beginning of the 1930s quite strong artistic traditions had been formed in the art of theater and scenery of Azerbaijan, fully expressing the national character. Gazanfar Khaligov, Ismayil Akhundov, Sadig Sharifzade, Badura Afganli, Amir Hajiyev, Hasan Mustafayev and others were artists who had quite well mastered both Azimzade and the traditions of artistic education. Despite their youth, they were successfully active in the 30s and soon managed to make their mark in art.

The 1940s were the period when People's Artist Kazim Kazimzadeh matured in the field of theater painting. K.Kazimzadeh was an artist who worked mainly in the field of graphics. In addition to book illustrations and poster art, he also successfully worked in the field of theater and decor art. In the 40s, the artist mainly created artistic designs for the stage of the Drama Theater, and in the 1950s, he worked more at the Opera and Ballet Theater. His costume sketches for performances such as "Farhad and Shirin" (1941, Samad Vurgun), "Nizami" (1942, Mehdi Huseyn), and "Vefa" (1942, Rasul Rza) still attract attention with their rich color solutions, expressiveness, and characteristic way of reflecting images.

Chapter II of the Dissertation – **“The mature stage of development of the embodiment of national costume on the Azerbaijani theatrical stage”** – combines two paragraphs. The 1 paragraph, entitled **“Forms of artistic expression of the national character reflected in theatrical costume in the 1950s-1960s”**, reflects the idea that, along with classical works, new performances were the first effective efforts in the field of rebuilding creative life in the theater. These performances attracted attention, first of all, with their efforts to boldly penetrate life, to more deeply comprehend the truth of life, to create bright, multifaceted images of contemporaries, fighters for everything new and progressive.

The art of theater painting, which was founded by A.Azimzade, B.Kangarli, A.Huseynzade, was later continued by R.Mustafayev, A.Abbasov, I.Seyidova, A.Fataliyev and others. Many of them were theater artists who came to art in the 1930s-40s, and in the 1950s-60s, their creativity flourished. B.Afganli is also among them. In the 1950s-60s, he successfully designed a number of performances and created sketches of costumes with national colors and content.

B.Afganli's life and artistic path were closely connected with the theater. He studied at the art school in Baku and graduated from it in 1931. For many years, B.Afganli worked productively as a costume designer at the Azerbaijan State Academic National Drama Theater, the Azerbaijan State Russian Drama Theater, and the Azerbaijanfilm film studio. As can be seen, during his work at the theater, B.Afganli provided artistic design for the works of such prominent writers as J.Jabbarli, S.Vurgun, M.Ibrahimov, A.Mammadkhanli, I.Efendiyev, prepared costume sketches for characters, and worked with well-known directors and actors. Many sketches created by the talented theater artist are currently preserved in the Azerbaijan State Theater Museum.

The artistic design of the play **“Shirvan Beauty”** (1957) by the prominent playwright, writer and screenwriter Enver Mammadkhanli occupies an important place in B.Afganli's work. The artist not only provided the artistic design of the play, but also drew sketches of the participants' costumes. Characters such as Telli and Nusret in the work are remembered for their characteristic appearance. The artist prepared individual clothing sketches for each of these characters. These costumes

reflect the generalized appearance of Azerbaijani village costumes of that period.

The clothing of the character Nusrat in the play is memorable for its characteristic features. If Heydargulu's clothing in "Love and Revenge" reflects the generalized aspects of peasant clothing of the late 19th century, the clothing of the character Nusrat embodies the generalized rural clothing of her time.

Among the successful costume sketches created by Badura Afganli in the second half of the 1950s are "Leyli and Majnun" (Uzeyir Hajibeyli), "Farhad and Shirin" (Samad Vurgun) and others. Rich plasticity, proportionality, contrasting color solutions, and sometimes a subtle, lyrical-romantic nature are the main features that characterize these sketches. It is possible to say with confidence that B.Afganli created a school in the creation of costume sketches for the Azerbaijani theater.

One of the artists who collaborated with the theater in those years was S. Sharifzade. In his work, along with other areas of fine art, theater-decorative art also occupies an important place. In this regard, it is possible to compare him with Ismayil Akhundov. Both artists were engaged in creativity at about the same time. Both theater-decorative art (together with costume art) and other types of fine art were represented in their work. The only difference was that I.Akhundov worked mainly with watercolors, while S. Sharifzade preferred to work with oil paints. However, this did not prevent the artist from working productively in the field of theater-decorative art (theater sketches, as a rule, are done with watercolors). In different years, Sadiq Sharifzadeh provided the artistic design for Suleyman Rustam's "Gachag Nabi", "Gastello", Islam Safarli's "Eye Doctor", Mehdi Huseyn's "Javanshir", Mirza Ibrahimov's "Peasant Girl", as well as foreign authors Lope de Vega's "The Star of Seville" and other works.

One of the interesting examples of S.Sharifzade's artistic composition is Mehdi Huseyn's drama "Javanshir". The work was written in 1957 and was staged on the stage of the Azerbaijan State Drama Theater in the same year. Like the plays "Fire Bride" by J.Jabbari, "Vagif" by S.Vurgun, and "Gallows Tree" by Bakhtiyar Vahabzade, this work also has a historical character. The work describes the events of the 7th century, a complex and contradictory period of Azerbaijani history -

the invasion of the Sasanians and Arabs into the country and their attempts to subjugate it. The work was undoubtedly written in a spirit of high national-patriotic sentiment and is still relevant today.

The 2 paragraph of the second chapter is entitled **“The artistic and aesthetic content of national costumes on the Azerbaijani stage in the 1970s-1980s.”** In this paragraph, the formulation of the problem is considered in the context of a new period of development.

The 1970s-80s constituted the next stage of development of Azerbaijani theater. If in the 60s the school of classical realism was fully formed, then from the 70s the modern human factor, its worldview, and psychological world came to the fore in theater. Naturally, as a reflection of this, new tasks were set before theater painting. True, these, as a rule, concerned performances that told about modern life. In such performances, national costume types are rarely used. However, of course, there were innovations in modern productions of classical performances, and these innovations also manifested themselves in a new attitude to the stage and costume design. Directors tried to adapt such classic works as “Leyli and Majnun”, “If It Wasn’t That, It Would Be”, “Arshin Mal Alan” to the requirements of the era, adding new strokes and shades to them, and trying to find more complete, unique means of artistic expression. Of course, innovations could not bypass the visual design of the theater, or rather, the stage space. Therefore, theater artists were given responsible positions.

The 1970s are a period of simplification of the stage space. This can be traced not only in the activities of young artists who have just arrived at the theater, but also in new creative examples of artists representing the older generation. For example, the large-scale, richly shaped, powerfully artistically impressive decorations proposed by A.Fataliyev, N.Fatullayev, I.Orujova and others in the 1940s-50s began to be replaced by simplified, more symbolic elements towards the 1970s. The “vacant” space was to be filled with the intellectual thinking of the performance, psychological means of expression, and the internal “dialogue” between the audience and the actor. Indeed, starting from the late 60s, new forms of artistic embodiment were identified in separate productions of T.Kazimov, M.Mammadov and others (regardless of whether the performance was new or classic). The stage space became much simpler, the interior took on a more natural, more convincing

appearance, and the costume design virtually became part of modern clothing.

At the same time, in the 1970s and 1980s, classical, already formed, and traditional artistic principles continued to live on stage. These tendencies, which mainly belonged to classical performances, were also preserved in the design of theater scenery and costumes. It is known that costumes reflecting folk life on stage cannot change over time (although they do change). The costume solutions of Mashadi Ibad or Rustam Bey change little over time, and this change occurs not with modernity, but rather under the influence of the artist's own personal views.

In the 1970s, artists working in leading theaters in Azerbaijan demonstrated different styles, while at the same time searching for the preservation and development of national character in costumes. During this period, representatives of the older generation, Kazim Kazimzadeh, Eyyub Fataliyev, Badura Afganli, as well as relatively new arrivals to art, Agarahim Aliyev, Fuad Gafarov, Elchin Mammadov, Ismayil Mammadov and others, tried to turn to new artistic criteria. It is interesting that compared to artists representing the classical generation, the artistic searches of young people had a more radical effect. For example, E.Mammadov preserved the national character in his theater sketches, but reflected it in his own unique, avant-garde style.

The development of national costumes in theatrical art in the 1970s is also associated with puppet theater. Although puppet theater was formed relatively late in Azerbaijan, it actually has deep-rooted traditions. The prominent Azerbaijani artist A.Azimzadeh depicted puppet theater and puppets in some of his paintings. Later, the essence of puppet theater changed somewhat, and performances were mainly prepared for young children. Modern puppet theater is developing in this direction. At the same time, it should be emphasized that puppet theater is also interesting and relevant for adults.

The doll sketches created by the talented doll master, Honored Artist Solmaz Musayeva during that period are of interest.

Chapter III of the dissertation, “National costume on stage during the years of independence and its artistic embodiment forms” – consists of two paragraphs. The 1 paragraph, entitled “**Artistic expression forms of national costume in theater in the 1990s**”,

focuses on analyzing the dynamics of the development of national costume on stage by highlighting the creative searches of theater artists who worked during that period. In these years, artists representing the older and middle generation worked in various theaters of Azerbaijan. At the same time, the arrival of new forces was also observed in some theaters, for example, in the youth theater. However, in general, the artists working in those years were established specialists in art. In the late 80s - 90s, Ismayil Mammadov, Adil Azayev, Anvar Garayev, Arif Abdullayev, Shamil Najafzadeh, Rafael Asadov, Elchin Aslanov, Elchin Mammadov, Nazim Beykishiyev and other artists worked in the theater. These and other artists worked in other theaters of Baku and the republic, in addition to the State Drama Theater.

The beginning of the 1990s was the most difficult period for culture. However, the Azerbaijani theater, which created artistic traditions, and the art of scenography, which is an integral part of it, faced these difficulties and overcame them. Despite the difficulties, the artists felt their important role in the creation of the theatrical performance as before, trying to keep the traditions of their great predecessors alive. Because they knew that without the work of the artist, the success of the performance would not be possible.

If the first half of the 1990s had a relatively weak impact, from the mid-1990s onwards, better quality performances began to be produced. This was, of course, due to the stabilization of the political climate and atmosphere in the republic at that time, and the gradual increase in the standard of living.

In 1996, a number of memorable performances were staged at the State Academic Drama Theater, where the national theme was very clearly manifested. Of these, Ali Amirli's play "Aghgoyun and Garagoyun" and its artistic design features are particularly noteworthy. The production director of the play was Bahram Osmanov, and the artist was Latifa Guluzade.

"The White and the Black" is a historical work, where sketches of national costumes play a large role. The nature of the performance is such that it includes both warrior, ruler, noble, and simple peasant costumes. Naturally, an experienced artist was required to fully portray all of this on stage. Therefore, it should not be surprising that an

experienced artist like Latifa Guluzade was involved as an artist in this “difficult” performance.

In late 1996, the State Academic Drama Theater staged a play about another fateful period in Azerbaijani history - Ilyas Efendiyev's "The Ruler and His Daughter." The production director of the play was Marahim Farzalibeyov, and the artist was Ismayil Mammadov (the artist's name is indicated as Ismayil Asadoglu on posters and in some documents of that period).

At that time, Ismayil Asadoglu (Mammadov) was already quite well known as a talented designer. The artist's design for fateful dramas also began in those years. Fate had it that, along with comedies and translations, I.Mammadov also designed fateful historical dramas and made numerous sketches. Sketches of this type were better for him, as if they reflected his worldview, self, and existence. The artist, who would later create sketches for other historical dramas by Ilyas Efendiyev, and dramas by Bakhtiyar Vahabzadeh such as "The Gallows" and "The Sword That Cuts Ourselves," underwent a kind of preparatory phase in the 90s. Despite the fact that the theater was still in financial difficulties, I.Mammadov demonstrated great effort and prepared very interesting sketches for this historical work.

1997 can also be considered a successful theater season. If we turn to the repertoire of the Academic Drama Theater, we will witness that national content and character had a rather successful impact on the general theme and the artist's work that year. In 1997, such performances as People's Writer Elchin's "Ah, Paris, Paris!.." (director Azer Pasha Nematov, artist Elchin Mammadov), Samad Vurgun's "Farhad and Shirin" (director Jannat Salimova, artist Tahir Tahirov), and "The Tale of the Captive Prince" (director Abbas Gahramanov, artist Kamal Shikhaliyev) based on Azerbaijani folk tales were staged. Of course, when naming performances, we first of all give preference to productions in which the national character is more fully represented in costumes. It is known that each performance has its own characteristics, and the national character cannot be embodied in every performance to the same extent. For example, the play “Ah, Paris, Paris!..” is on a modern theme, where it is relatively difficult, perhaps even inappropriate, to reveal the national character in the sketches of clothes based on decorative and applied art. However, the unique handwriting of the artist of the play

Elchin Mammadov, his artistic style, which tends from realism to unrealism and skillfully uses the national character, has a certain influence on the reflection of the national content in the sketches of clothes, embodies it. In general, as a theater artist, Elchin Mammadov's drawings (sketches of clothes) are rooted in national tradition, and even in seemingly modern plots, he is able to present images that are nourished by folk creativity, reflect national character, and use national types of clothes.

The 2 paragraph of the third chapter is entitled **“National theatrical costume in the 2000s at the crossroads of tradition and modernity”**. Here, the main object of research is the manifestation of national costume in theater in recent years.

The 2000s entered the new history of Azerbaijan as a period of strengthening independence, national ideology, and active promotion of Azerbaijani culture in the world. Undoubtedly, theater art also has a unique role and share in this matter. The sketches of costumes created for dramas and their preparation and embodiment on stage during live performances show that national costumes have close ties with theater in modern times.

Of course, the way national costumes find their way onto the stage is related to the repertoire. In most cases, the modern repertoire is chosen in such a way that there are works that reflect the characteristic features of the recent and distant historical past, are deeply rooted in our memory, and promote patriotic ideas. Patriotic ideas are strongly expressed in works such as H.Javid's "Iblis", "Afat", J.Jabbarli's "Od gelini", "Almas", S.Vurgun's "Vagif", "Insan", I.Efendiyev's "Khurshidbanu Natavan", "Hökmdar and gizi", B.Bahabzadeh's "Ozumuz kesan kylync", "Dar ağaci", N.Khazri's "Burla khatun". National costumes also have a unique role in the visual solution of these ideas. In most cases, historical costumes of a national character are an important means for illuminating, clearly seeing and understanding the history of Azerbaijan.

In the 2000s, interesting examples of clothing sketches distinguished by their rich national color can be found in the sketches of Nazim Beykishiyev, Elchin Aslanov, Ismayil Mammadov, Nabat Samadova, and others.

One of the artists who continued his productive activity during

this period was Ismayil Mammadov. His activity in the field of theater includes the artistic design of various performances. One of them is the historical drama "Gallows" by B.Bahabzadeh, staged at the ADDT. I.Mammadov worked on interesting scenery and costume sketches for this drama, which revives our distant historical past in a modern patriotic context. The artistic design of the play "Qarabagnameh" based on the work of the people's writer Ilyas Efendiyev "The Ruler and His Daughter" also used the creative examples left by I.Mammadov.

The costume designer of the play "Qarabagname" is Aygun Mahmudova, and the lighting designer is Rafael Hasanov. A visual analysis of the clothing samples of the play reveals that the clothing is solved in a fairly simple way. Thus, the clothing mainly reflects the types of noble clothing of the 19th century. Since the events take place in Karabakh, the types of clothing typical of this region were used on stage. However, this is of a conditional nature. It is known that national clothing has been studied in sufficient detail in modern Azerbaijani art criticism and ethnography. There is enough information about this in the studies of P.Azizbeyova, R.Efendiyev, S.Dunyamaliyeva, S.Sadigova and others. In terms of form, the noble clothing of Karabakh has common features with the clothing of other regions of Azerbaijan. At the same time, as in carpet art, small decorative details were characteristic of the Karabakh type in clothing. This especially applies to noble women's clothing. A.Mahmudova skillfully used elements of noble national costumes in the costume design of the play, and also connected it with the interior. For example, there is a certain similarity between the decorations of the clothes of the daughter of the Karabakh khan and the decorations of the khan's throne.

One of the masters of the brush who has made significant contributions to the art of modern Azerbaijani scenography is People's Artist Nazim Baykishiyev. His contributions to the development of the national scenography art are considerable. This is also confirmed by the opinions of experts who have studied the artist's work. "Nazim Baykishiyev is the author of the decorations of performances performed on the stages of many theaters - the Azerbaijan State National Drama Theater, the Azerbaijan State Academic Musical Theater, the Russian Drama Theater, Agdam, Sheki and many other theaters. One of the successful works presented by N.Baykishiyev in recent times is the

comedy "Deli shikhinjagi" (1927) by J.Mammadguluzadeh. This performance, directed by Honored Artist Bahram Osmanov, met the audience in a completely different interpretation.

“The Mad Meeting” was last staged on the stage of the Academic National Drama Theater 41 years ago – in 1978 by director Mehdi Mammadov. True, over the intervening years, “The Mad Meeting” has been staged in various theaters of the country (for example, in 2015 at the Ganja Theater). However, under the direction of B.Osmanov, the work was released in a new context, as well as in a style related to modernity. Here, in addition to the modern sound of the work, the appearance of its visual embodiment forms, for example, the appearance of clothing, is one of the main conditions.

As a result, the following conclusions were reached:

- Azerbaijani national costume has been embodied on stage since the early days of professional theater and has become a powerful means of artistic expression in theatrical art;

- National costumes manifested themselves in folk performances and ceremonial games even before the formation of professional theater;

- National dramaturgy has made exceptional contributions to the embodiment of national costumes on stage. The works of M.Akhundzadeh, N.Vazirov, A.Haqverdiyev, J.Mammadguluzadeh, U.Hajibeyli and other classics have made great contributions to the embodiment of national costumes on stage. Also, the dramas created by S.S.Akhundov, H.Javid, J.Jabbarli, S.Vurgun, M.Huseyn, A.Mammadkhanli and others have been important in this work;

- The development of theater painting in Azerbaijan at the initial stage was associated with the names of A.Azimzade, B.Kangarli and others. Later, in the 20s-30s of the 20th century, local personnel were trained in this field, and the number of costume sketches created for the theater increased significantly;

- The history of Azerbaijani national costume sketches can be divided into three main periods. These are the first period from the beginning of the 20th century to the 1940s, the second period covering the 1950s-1980s, and the third period starting from the 1990s to the present day. In turn, these periods can be divided into smaller time periods;

- The embodiment of national costume in the Azerbaijani theater is closely related to the creativity of theater artists. In this field, the services of A.Azimzade, I.Akhundov, S.Sharifzade, N.Fatullayev, K.Kazimzade, B.Afganli, I.Seyidova, E.Aslanov, I.Mammadov, N.Beykishiyev, R.Sherif and others are greater;

- Many artists (especially S.Sharifzade, K.Kazimzade, B.Afganli, etc.) took a more serious approach to clothing sketches, adapting them to the character of the image, the era and the environment, and at the same time more fully reflected the national character of clothing through its shape, form, color, and decorative items. The sketches created by these artists have strong dynamics and plasticity;

- At the same time, it should be noted that in most cases, the national costumes depicted in the sketches were of a general nature, reflecting the artist's taste and worldview. In particular, sketches of women's costumes used general, stereotypical forms, and mainly focused on social differences (rich or poor);

- Since most of the sketches are small in size, decorations and accessories on the clothes are not very noticeable;

- In recent years, the creation of sketches has relatively decreased, which is associated with the general processes taking place in world theater, as well as the development of computer technologies. In some cases, the performance is prepared without sketches, directly based on ready-made costumes (resources), which allows the director to act as an artist as well;

- Despite all this, national costume continues to find its powerful artistic expression in theaters, as it did in the past. The theater stage has always been a powerful embodiment of national costume, and it retains that superiority today.

The following scientific works of the author have been published in accordance with the content of the dissertation:

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12. Особенности творчества современного театрального художника Мустафы Мустафаева // Москва: Научный Форум: Филология, Искусствоведение И Культурология - Июль 2024 г. – с. 4-9

The defense will be held on 13 March in 2025 at 14:00 at the meeting of the Dissertation Council FD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan Academy of Arts.

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AZ 1029 Baku city, H.Aliyev aven, 26

Dissertation is accessible at the library of Azerbaijan Academy of Arts

Electronic versions of abstract are available on the official website of Azerbaijan Academy of Arts

Abstract was sent to the required addresses on ____ February 2025

Signed for print: 23 January 2025

Paper format: A5

Volume: 42901

Number of hard copies: 20