

THE REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**REPERTOIRE ISSUE IN THE AZERBAIJANI THEATER
DURING THE PERIOD OF INDEPENDENCE (1991-2015)**

Speciality: 6212.01 – Theater Arts

Field of science: Art History

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and the degree of scientific development of the topic. It is said that the repertoire is the mirror of the theater. It goes without saying that this idea, which has passed the test of centuries, needs no proof. The repertoire is the most important source for studying the history of theaters, its ideological and artistic direction, creative possibilities, successes and shortcomings, etc.

Theatre companies define their repertoire search according to their creative possibilities and concepts. By examining the repertoire policy of the theaters, it is possible to reveal the theatrical environment of the time.

Until the years of independence, the Academic National Drama Theater played a leading role in shaping the repertoire of the Azerbaijani theater. Most theatre companies operating in our country defined their repertoire policy practically in accordance with the repertoire of our main theater.

The collapse of the Soviet Union and the restoration of our nation's independence opened new opportunities for the theater art, which was manifested in the artistic and organizational issues of the theater, as well as in the conceptual change of the repertoire policy.

The beginning of a new stage in the history of our national theater was also accompanied by the creation of new, alternative theaters. New theaters with different concepts and stage aesthetics meant a different repertoires and audiences. As new theatre companies were born in accordance with the times, their work was more in tune with the times. Besides newly established state and municipal theaters (State Youth Theater, Yugh Theater, Baku Chamer Theater, Baku Municipal Theater, Pantomime Theater, Baku Marionette Theater) during the years of independence, this was clearly demonstrated by the creative pursuits of private theatre companies and theater studios ("Meydan", "Arif" Satire, "Bashir", "Tangid-Tablig", "Ilham" miniature, "Ibrus", "Sonmayan ulduz", "Ahli-Beit", "Araz", "Zafar"), especially the repertoire policy.

So, after our country gained independence, the restoration of the repertoire policy of the existing state theaters, as well as the emergence of theaters of different aesthetics expanded the theater network in the republic and at the same time created fertile conditions for updating and enriching the repertoire.

The role of local and international theater festivals, foreign festivals and tours held in Baku and the regions in 1992-2015 should also be mentioned in this process. Owing to such festivals and tours, the opportunities for our national theater to become more familiar with the world theater process, to join this process and benefit from it increased, which was especially reflected in the repertoire.

It is from this point of view that it is especially relevant to involve the repertoire of the Azerbaijani theater during the period of independence in the research. If we pay attention to the importance of the topic and the fact that the repertoire of our national theater in the mentioned period has not been studied comprehensively and systematically, the relevance of the topic becomes more obvious.

As it was mentioned, the topic “Repertoire issue in the Azerbaijani theater during the period of independence (1991-2015)” is of great importance for the science of national theater studies, but it has not been involved in fundamental research and investigated comprehensively. Nevertheless, the articles and reviews published in the periodical press about the plays that included in the repertoire during the studied period are of great importance as valuable sources related to the topic.

Besides this, although the corresponding member of ANAS, professor J. Jafarov¹, People’s Artist, Doctor of Arts, Professor M. Mammadov², the corresponding member of ANAS, Professor I.

¹Cəfərov, C. H. Azərbaycan Dram teatrı / C.H.Cəfərov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, - 1959. - 417 s.; Cəfərov, C.H. Azərbaycan teatrı (1873-1973) / C.H.Cəfərov. – Bakı: Zərdabi Nəşr MMC, - 2023, - 440 s.

² Məmmədov M. Ə. Azəri dramaturgiyasının estetik problemləri / M.Ə.Məmmədov. – Bakı: Azərnəşr, - 1968. - 384 s.; Məmmədov M. Ə. Teatrlar, aktyorlar, tamaşalar / M.Ə.Məmmədov. – Bakı: Azərnəşr, - 1966. - 220 s.; Məmmədov M. Ə. Rejissor sənəti / M.Ə.Məmmədov. – Bakı: Maarif, - 1971. – 190 s.

Karimov³, Doctor of Arts, Professor M.Allahverdiyev⁴, Doctor of Arts, Professor I.Israfilov⁵, Doctor of Arts, Professor I. Rahimli⁶, the Candidate of Art history A. Aliyeva⁷, the Candidate of Art history A. Safarova⁸, Candidate of Art history T. Yusifbeyli⁹, Candidate of Art history T. Tahmasib¹⁰, Doctor of Philological sciences, Professor A.

³ Kərimov İ. S. Ə.Haqverdiyev və teatr / İ.S.Kərimov. - Bakı: Elm, - 1975. - 172 s.; Kərimov İ. S. N.Nərimanov və teatr / İ.S.Kərimov. - Bakı: Elm, - 1983. - 102 s.; Kərimov İ. S. Azərbaycan peşəkar teatrının tarixi və inkişaf mərhələləri / İ.S.Kərimov. - Bakı: Maarif, - 2002. - 575 s.; Kərimov İ. S. Azərbaycan teatr tarixi. III cildə. I. c. / İ.S.Kərimov. - Bakı: Elm, - 2008. - 724 s.; Kərimov İ. S. Azərbaycan-Türkiyə teatr əlaqələri / İ.S.Kərimov. - Bakı: Nağıl evi, - 2000. - 200 s.; Kərimov İ. S. Bakı Bələdiyyə Teatrı / İ.S.Kərimov. - Bakı: ÇİNAR-ÇAP nəşriyyatı, -2008. - 464 s.

⁴ Allahverdiyev M.Q. Müasir teatrda ənənə və novatorluq məsələləri / M.Q.Allahverdiyev. - Bakı: Azərnəşr, - 1974. - 100 s.; Allahverdiyev M.Q. M.A.Əliyev / M.Q.Allahverdiyev. - Monoqrafiya B., İşıq, - 1988. - 120 s.; Allahverdiyev M.Q. Ələsgər Ələkbərov / M.Q.Allahverdiyev. - Bakı: Elm, - 1972. - 234s.; Allahverdiyev M.Q. Cəfər Cabbarlı və müasirlik / M.Q.Allahverdiyev. - Bakı: Az. Bilik cəmiyyəti, - 1979. - 66 s.; Allahverdiyev M.Q. Azərbaycan xalq teatr tarixi / M.Q.Allahverdiyev. - Bakı: Maarif, - 1978. - 236 s.

⁵ İsrailov İ. R. Azərbaycan milli rejissor sənətinin poetikası / İ.R.İsrailov. - Bakı: Elm və İsmayıl NPM, - 2001. - 284 s.; İsrailov İ. R. Zaman, rejissor, poetika / İ.R.İsrailov. - Bakı: Mars-Print, - 1999. - 272 s.; İsrailov İ. R. Adil İsgəndərovun teatrı / İ.R.İsrailov. - Bakı: Mars-Print, - 2001. - 205 s.; İsrailov İ. R. Mehdi Məmmədovun rejissor sənəti / İ.R.İsrailov. - Bakı: Mars-Print, - 2002. - 188s.; İsrailov İ. R. Tofiq Kazımovun rejissor dərsləri / İ.R.İsrailov. - Bakı: Aspoliqraf, - 2013. - 232 s.; İsrailov İ. R. Teatr haqqında söhbətlər / İ.R.İsrailov. - Bakı: Xəzər, - 2020. - 230 s.

⁶ Rəhimli İ. Ə. Dramaturgiya və teatr / İ.Ə.Rəhimli. - Bakı: İşıq, - 1984. - 148 s.; Rəhimli İ. Ə. Azərbaycan teatrının estetik prinsipləri / İ.Ə.Rəhimli. - Bakı: Çarşıoğlu, - 2004. - 280 s.; Rəhimli İ. Ə. Sənətdə keçən ömür / İ.Ə.Rəhimli. - Bakı: Gənclik, - 1992. - 328 s.; Rəhimli İ. Ə. Azərbaycan teatr tarixi. Beş cildə, 3-cü cild / İ.Ə.Rəhimli. - Bakı: Şərq-Qərb, - 2017. - 608 s.; Rəhimli İ. Ə. Zaman-zaman içində / İ.Ə.Rəhimli. - Bakı: Kitab aləmi NPM, - 2010. - 516 s.

⁷ Əliyeva Ə. Ə. Ülvi Rəcəb / Ə.Ə.Əliyeva. - Bakı: Azərnəşr, - 1962. - 60 s.; Əliyeva Ə. Ə. M.F.Axundov və teatr / Ə.Ə.Əliyeva. - Bakı: AEA, - 1966. - 108 s.; Əliyeva Ə. Ə. N.Vəzirov və teatr / Ə.Ə.Əliyeva. - Bakı: Azərnəşr, - 1967. - 214 s.; Əliyeva Ə. Ə. Hüseyn Ərəblinski / Ə.Ə.Əliyeva. - Bakı: Elm, - 228 s.; Əliyeva Ə. Ə. Rus dramaturgiyası azərbaycan səhnəsində / Ə.Ə.Əliyeva - B., Azərnəşr, - 1958. - 107 s.

⁸ Сафарова, А. Театр и время. / А.Сафарова. - Баку, Элм, - 1971.-126с.

⁹ Юсуфбейли, Т.Шекспир на сцене Азербайджанского Государственного Академического ордена Трудового Красного Знамени Драматического Театра им. М.Азизбекова. / Юсуфбейли Т. - Баку: АТО, 1964. - 189 с.

¹⁰ Təhmasib T. R. Hüseyn Cavid və teatr / T.R.Təhmasib. - Bakı: İşıq, - 1988. - 164 s.

Dadashov¹¹, Doctor of Arts, Professor M. Alizadeh¹², Professor A.Talibzadeh¹³, Doctor of Arts, Professor A.Valiyev¹⁴, Ph.D. in Art History, Associate Professor F. Jalilova¹⁵, Ph.D. in Art History, Associate Professor R.Mustafayeva¹⁶, Ph.D. in Art History E. Jafarov¹⁷ and other authors' monographs and dissertations, which enrich our national art history, are not directly devoted to the repertoire issue, they have played the role of a scientific basis for the dissertation as valuable studies touching on the topic to one degree or another.

Research object and subject. The **object** of the research is the creative path of the Azerbaijani theater during the years 1991-2015, and the **subject** is the repertoire policy of the Azerbaijani theater during that period.

Research aims and objectives. The main aim of the research is to investigate the repertoire issues systematically in the Azerbaijani theater during the period of independence (1991-2015) and to create its scientific picture. According to this aim, the following scientific objectives are set in the dissertation:

- To examine the artistic and organizational picture of the Azerbaijani theater in the first years of independence;

- To determine works of national dramaturgy that were included in the repertoire as a reflection of the social process;

¹¹ Dadaşov A. Ə. Müasir Azərbaycan dramaturgiyası / A.Ə.Dadaşov. – Bakı: Elm və təhsil, - 2012. - 304 s.; Dadaşov A.Ə. Rejissurada üslub problemləri / A.Ə.Dadaşov. – Bakı: Elm və Təhsil, - 2010. - 240 s.

¹² Əlizadə M. Ə. Dördüncü ölçünün rəngləri / M.Ə.Əlizadə. – Bakı: E.L., - 2008. 452 s.; Əlizadə M. Ə. Elçinin teatr dünyası / M.Ə.Əlizadə. – Bakı: Təhsil, - 2014. - 310 s.; Əlizadə M. Ə. Teatr: seyr və seyr... / M.Ə.Əlizadə. – Bakı: Elm, - 1998. - 252 s.

¹³ Talibzadə A. A. Mehdi müəmması və ya sənətdə konseptual hamletizm / A.A.Talibzadə. – Bakı: Elm və Təhsil, - 2009. - 384s.

¹⁴ Vəliyev Ə. M. Əqidə, ruh və teatr / Ə.M.Vəliyev. – Bakı: Stil Matbaacilik, - 2009. - 240 s.

¹⁵ Cəlilova F. M. Yuğ teatrının poetikası və dünya teatr sistemləri / F.M.Cəlilova. – Bakı: Kənsler, - 2018. - 178 s.

¹⁶ Mustafayeva R. Ş. Tərcümə əsərləri və milli teatr estetikası / R.Ş.Mustafayeva. – Bakı: Nurlan, - 2003. - 155s.

¹⁷ Cəfərov E. N. Vəqif İbrahimovun rejissurası və konseptual teatr poetikası / E.N.Cəfərov. Sənəts. ü.f.d-u diss, avtr. Bakı, 2019. – 25 s.

- To reveal the parameters of embodiment of foreign dramaturgy in the Azerbaijani theater;
- To determine the directions of new themes and genre searches in the repertoire of the Azerbaijani theater;
- To study the problem of modern interpretation of works of national classics in the repertoires;
- To find out the role of foreign dramaturgy works in the integration of the national theater into the world theater process.

Research methods. The experience of world and Azerbaijani theater history was used for the issue studied in the dissertation, and the achievements of modern art history, aesthetics, culturology and sociology were taken as a basis. The main methodological basis of the research was the method of comparative analysis. Besides this, the method of historical and chronological analysis was also used to monitor the development dynamics of the issue and to create a historical picture of the topic during the investigation. In the research work, the method of typological analysis was also used when discussing the issues of theme, genre and style of the plays that make up the repertoire.

The works of prominent figures of world philosophical and aesthetic thought – Aristotle, D. Diderot, G. Hegel, V.G. Belinsky, K.S. Stanislavsky, B. Brecht, S. Beckett, P. Brook, Y. Grotovsky, etc., classics of Azerbaijani literature M.F. Akhundzadeh, A. Hagverdiyev, J. Jabbarli, well-known art critics J. Jafarov, Y. Garayev, M. Mammadov, M. Allahverdiyev, I. Karimov, M. Alizadeh, I. Israfilov, I. Rahimli, A. Talibzadeh, A. Dadashov, A. Valiyev, Y. Alioglu, V. Gafarov, N. Aghayeva, F. Jalilova, E. Jafarov and others were used in the dissertation, and their ideas and considerations related to the world and Azerbaijani theater process, various issues of theater and drama theory were involved in the research.

The main defended points reflect the important results of the investigation and they are listed as following:

- After the restoration of the independence of the Republic of Azerbaijan, the beginning of a new stage in the development of the national theater, as in all spheres of social and cultural activity;

- The direct impact of the struggle for independence, Bloody January 20, the first Karabakh war, the Khojaly genocide, the occupation of 20 percent of our lands and the complex socio-political events taking place in the country on the theater process, as well as the repertoire;

- Correspondence of social-political, economic-social processes taking place in the society to theater process and theme, genre and style view of the repertoire;

- There was a minority of works of foreign dramaturgy, and the majority of works by local authors in the repertoire of theaters between 1990 and 2000;

- The emergence of new state and independent theaters as the demand of the time;

- The formation of a different environment in the national theater space and the intensification of the theater process with the establishment of State Youth, Yugh, Pantomime, Baku Marionette, Baku Chamber, Baku Municipal theaters;

- The emergence of new tendencies in the national theater thinking and dramaturgy on the example of Elchin, K.Abdulla, A.Amirli, F.Mustafa and others' work;

- After the establishment of Azerbaijan's independence, the opportunities and tendencies to integrate into the world theater space have increased due to the participation of theaters in foreign festivals and tours, as well as the holding of international theater events in the country;

- The emergence of new signatures in contemporary Azerbaijani dramaturgy and their role in enriching the repertoire;

- The influence of local and international theater festivals organized during 1992-2015 on the expansion of the repertoire;

- The inclusion of a number of works of classical and contemporary foreign dramaturgy in the national repertoire for the first time;

- Since the 2000s, an increase in the number of works of foreign dramaturgical in the repertoire of theaters and the facts of international cooperation in the field of theater;

- Since the 2000s, factors such as the restoration of political stability in the country, the signing of legal documents about theater, the acceleration of integration into the world theater space, etc. had a positive effect on the development dynamics of the theater process.

Scientific novelty of the research. The topic of the repertoire issue of the Azerbaijani theater was partially touched upon in various articles and reviews, monographs and dissertations in the years of independence (1991-2015), but it has not yet been involved in a systematic and comprehensive research. For this reason, the problem posed in the dissertation is particularly relevant. The scientific innovations obtained in the dissertation are the following:

- For the first time, besides the Azerbaijan State Academic National Drama Theater and the Azerbaijan State Theater of the Young Spectator, the repertoire of the newly created State Youth Theater, Yugh Theater, Baku Chamber Theater, and Baku Municipal Theaters is systematically and comprehensively studied in this dissertation;

- Another novelty of the dissertation is that the repertoire of the recently launched private theaters such as “Meydan”, “Arif” Satire, “Bashir”, “Tangid-Tablig”, “Ilham” miniature, “Ibrus”, “Sonmayan Ulduzlar”, “Ahli-Bayt” is also extensively reviewed in this dissertation for the first time;

- Besides theaters such as “Pantomime” and “Marionette”, the plays in the repertoire of theater-studios such as “Araz” and “Zafar” are also monitored closely in the research;

- For the first time, the repertoire of local and international festivals held during 1992-2015 is widely studied in this research;

- For the first time in the science of national theater studies, the repertoire of state, municipal and private theaters, including most of the plays staged at festivals are compared in this study.

Theoretical and practical significance of research. The dissertation has scientific-theoretical and practical importance as a

research work that examines the topic “Repertoire issue of the Azerbaijani theater during the period of independence (1991-2015)” systematically and comprehensively for the first time.

The research work has scientific and theoretical significance in terms of studying the repertoire of local and international festivals held in 1992-2015, besides the state, municipal and private theaters established and operating during the years of independence, analyzing the search for new themes and genres in art centers, carefully examining works of local and foreign dramaturgy in the repertoire, and obtaining valuable scientific conclusions and results.

As a research creating a broad picture of the Azerbaijani theater in the abovementioned period, the dissertation can play a major role in the development of syllabuses, lessons and methodical materials for the relevant specialties of humanitarian-oriented higher and secondary educational institutions, and can be useful as a learning material for graduate students and students studying theater studies, directing, acting and literary work at the Azerbaijan State University of Culture and Arts. The points and the conclusions, as well as the rich factual material of the dissertation can be used in future research.

Approbation and use. The main content and separate points of the dissertation have been widely interpreted in articles published in Azerbaijan and abroad. The conclusions made on the topic were presented as a paper at local and international scientific-theoretical conferences.

The name of the institution where the dissertation work was performed. The dissertation was performed at the Department “Theatre, Cinema and Television” of the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences.

The total length of the dissertation with a character indicating the length of the structural sections of the dissertation separately. The dissertation consists of an introduction, two chapters with three paragraphs, a conclusion and a list of references. The total length consists of 261.308 characters, including the “Introduction” part of the research work – 12,180, the first paragraph “The artistic

and organizational picture of the Azerbaijani theater in the first years of the independence period” of the Chapter I “The first years of the independence period as a stage of new artistic and ideological searches in the Azerbaijani theater (1990-2000)” – 39.587, the second paragraph “National dramaturgy in the repertoire as a reflection of the social process” – 41.353, the third paragraph “Embodiment parameters of foreign dramaturgy in Azerbaijani theater” – 27.454, the first paragraph “Searches for new themes and genres in the repertoire of Azerbaijani theater” of the Chapter II “The beginning of the 21st century as a period of new repertoire searches of Azerbaijani theater (2001-2015)” – 27.825, the second paragraph “National dramaturgy in the repertoire – from classics to modernity” – 38.070, the third paragraph “Foreign dramaturgy in the repertoire as a factor of integration of the national theater into the world theater process” – 41.718, the Conclusion – 17.078.

THE MAIN CONTENT OF THE DISSERTATION

The **Introductory** part of the dissertation provides information on the relevance, aims and objectives, object and subject of the topic, its degree of scientific development, scientific novelty, object and subject of the research, theoretical and practical significance, methodological bases, approbation, structure and length.

Chapter I of the dissertation is called **“The first years of independence period as a stage of new artistic and ideological searches in the Azerbaijani theater (1990-2000 years)”** and includes three paragraphs. It is in the first paragraph called **“The artistic and organizational picture of the Azerbaijani theater in the first years of independence period”** stated that the end of the 1980s and the beginning of the 1990s were written as the most complex, bloody and at the same time glorious period in the modern history of Azerbaijan. The Bloody January 20 in 1990, various terrorist acts, the Khojaly genocide in 1992, and the occupation of 20 percent of our land by Armenian fascists with the help of the Russian army could not break the will of our people. It was during these years

that our people restored and preserved their state independence, even it cost their blood.

The socio-political events in our country during this period had a serious impact on the national theater process. After gaining independence, a different repertoire policy was implemented as a result of the creation of new theaters and the removal of Soviet ideological pressure.

The Azerbaijan State Academic National Drama Theater visited brotherly Turkey in 1990 for the first time after a 71-year break. The stuff showed the plays successfully based on I. Efendiyev's plays "Bizim qərribə taleyimiz" ("Our Strange Fate") and "Sevgililərin cəhənnəmdə vüsali" ("Meeting of Lovers in Hell") to the Turkish audience. The newly established Yugh theater-studio represented our country with the play "Salam" ("Greeting") at the festival held in Istanbul in 1991. Our theaters preferred to show plays that resonated more with time during tour.

Although our country regained its independence on October 18, 1991, its defense cost our people great losses. The first Karabakh war lasted until 1994, when a ceasefire agreement was reached ("Bishkek protocol", 08.05.1994), and 20 percent of our lands remained under occupation. Our West Azerbaijani compatriots were deported from their ancestral lands, the population of the occupied regions of Karabakh became forcibly displaced, about one million people began to live as refugees and internally displaced persons. As a result, Shusha, Aghdam, Fuzuli, Irevan State Azerbaijan Drama Theaters were forced to leave their native land and had to continue their work in Baku and other cities.

Although the theaters were in hard and difficult conditions, they tried to continue their creative search.

The theaters newly created during this period contribute to the beginning of this process. The emergence of new theaters meant different aesthetics, different repertoire policy. The importance of this was also that these theaters created their own audience along with new repertoire. So, besides the newly established state and municipal theaters such as State Youth, Yugh, Pantomime, Baku

Chamber, Baku Marionette and Baku Municipality, the work of “Meydan”, “Arif” Satire, Tangid-Tablig, “Ilham” miniature, “Sonmayan ulduzlar”, “Ahli-Bayt”, “Ibrus” and other private theatre companies, as well as the creative search of theater-studios such as “Araz” and “Zafar” played an important role in enriching the repertoire.

The newly established State Youth, Yugh, Pantomime, Baku Chamber and Baku Marionette theaters during the years of independence differed from traditional art centers due to their creative concepts.

The first independent theater in Azerbaijan was established in 1987. As a result of director Arif Aghayev’s efforts, the “Meydan” theater was established in the building of school No. 171 in Ahmedli settlement of Baku in the same year. The stuff opened its doors with the play “Adamın adamı” (“Man’s Man”) by the writer Anar. The theater’s touch on relevant issues resonating with the era showed how seriously the theatre company approached the issue of repertoire.

The plays included in the repertoire of private theatre companies such as “Ilham” miniature, “Ahli-Bayt” and others were chosen according to their form, style and theme. So, if “Ilham” miniature theater preferred miniature forms based on newly written texts, “Ahli-Bayt” was not only in Azerbaijan, but at the same time was “...*the first religious theater in the Caucasus...*”¹⁸.

The newly formed “Araz” and “Zafar” theater-studios also tried to have their say in the theater process. So, “Zafar” theater-studio staged the play “Timon of Athens” by V. Shakespeare for the first time (2008) in the Azerbaijani language in the production by A. Nemetov.

Local and international theater festivals had a serious impact on the repertoire issue in 1992-2015. The first theater festival “Mono” was held in 1992. The organization of festivals continued in the following years, “Mono”, “Him-Jim”, “Experimental”, “National

¹⁸ Nazilə. “Əhli-Beyt” Teatrının 1 yaşı tamam oldu. // 525-ci qəzet. – 2001, 15 iyul

Classical Festival”, “Festival of Festivals”, “Fullness of Empty Space”, “New Theater”, “2+1”, “Sheki International Theater Festival”, “Our Theatre” and other festivals were of great importance in terms of creative searches and enrichment of the repertoire. The greatest contribution of the 1st and 2nd “Him-Jim” festivals (*trans.* him-cim – explain with signs, gestures, hints) was undoubtedly bringing a new theater to the Azerbaijani theater – the Pantomime Theater.

The adoption of important documents such as the Law “On Theater and Theater Work” (2006)¹⁹, Decree “On the Development of Azerbaijani Theater Art” (2007)²⁰, State Program “Azerbaijan Theater in 2009-2019” (2009)²¹, etc. strengthened theatre legal base and somewhat accelerated the development of the theater process in our country since the 2000s.

Despite the complex socio-political events that took place in the country after Azerbaijan gained independence, economic and social problems, the national theater not only managed to get out of these hard trials, but also entered a new stage of development, expanding its network due to the newly created theaters.

It is stated in the second paragraph entitled **“National dramaturgy in the repertoire as a reflection of the social process”** that besides the existing theaters, the preference of the newly established theaters to works of local dramaturgy, and staging the plays in accordance with the period by art centers were a reflection of the social process in the 90s of the 20th century.

We can mention the plays “Yalan” (“Lie”), “Tənha iydə ağacı” (“Lonely Silverberry Tree”), “Hökmdar və qızı” (“The Ruler and His Daughter”), “Özümüzü kəsən qılınc” (“The Sword That Cuts Ourselves”), “Ah, Paris, Paris...”, “Aydın” (ASANDT); “Şəhidlər”

¹⁹ “Teatr və teatr fəaliyyəti haqqında” Azərbaycan Respublikasının Qanunu. – Bakı: - 2006, 29 dekabr <https://e-qanun.az/framework/12133>

²⁰ “Azərbaycan teatr sənətinin inkişaf etdirilməsi haqqında” Azərbaycan Respublikası Prezidentinin Sərəncamı. – Bakı: - 2007, 19 fevral <https://e-qanun.az/framework/12805>

²¹ “Azərbaycan teatri 2009-2019-cu illərdə” Dövlət Proqramı”. – Bakı: 2009, 18 may <https://e-qanun.az/framework/17639>

(“Martyrs”), “Kiçik təpə” (“Little Hill”), “Mağara” (“The Cave”) (ASTYS); “Şəhidlər” (“Martyrs”), “Şeytan tələsi” (“Devil’s Trap”), “Ölülər” (“The Deads”), “Yaxşı padşahın nağlı” (“The Tale of the Good Padishah”) (SYT); “Vətənə igidlər gərəkdir” (“The Country Needs Brave Men”) (BMT); “Açar” (“The Key”), “Dad” (“The Taste”), “Cənab Ö” (“Mr. Ö”) (Yugh Theatre); “Məkkəyə yol” (“Road to Mecca”), “Ruh” (“Spirit”) (BCT) and others among such works.

The ANDT turned to the theme of Karabakh and staged the plays by local authors, such as “Ana intiqamı” (“Mother’s Revenge”) (V. Babanlı), “Qisas qiyamətə qalmaz” (“Revenge will not Last Forever”) (N. Həjizadəh), “Hökmdar və qızı” (“The Ruler and His Daughter”) (İ. Efəndiyev).

In this sense, we can mention the plays “Qətl günü” (“The Day of Murder”) (Y. Samadoglu, 1989), which opened the curtains of the Youth Theater for the first time, “Oğul” (“The Son”) (“Kitabi Dede Gorgud”, 1990), which was in the repertoire of the Yugh Theater, etc.

It was no coincidence that the Youth Theater turned to the work of a local author (“Qətl günü”). As H. Atakishiyev, the art director of the theater and the production director of the play, said, *“staging such a national work in the first play was in harmony with the demand of the time and the constitution of the theater”*²². “Yugh” Theater, not remaining indifferent to the ongoing events, presented its play “Oğul” to theater lovers. The actor playing the role of Dede Gorgud in the plays sprinkled carnations on the stage while lamenting, symbolizing the memory of our heroic sons who died during the Bloody January tragedy: *“...Vəlif İbrahimoglu quoted the events of January 1990 in the context of his play”*²³.

²² Əlibəyli B. Teatr tamaşaçını arxasınca aparmaqdansa, özü tamaşaçının arxasınca qaçır. // 525-ci qəzet. - 2004, 4 sentyabr

²³ Vəliyev Ə. Əqidə, ruh və teatr (XX əsrin II yarısında Azərbaycan mədəniyyətində milli teatr konsepsiyalarının sosial-fəlsəfi və siyasi-ideoloji paradigması). - Bakı: Stil Matbaacilik, - 2009, - 240 s., s. 201

The play “Mənim ağ göyərçinim” (“My White Dove”) (T. Valiyeva) was staged at the Theatre of Young Spectators and Sumgayit Theaters. The social and public events were more vividly shown in the play staged by the director F. Maharramov at the Sumgayit Theater.

Art centers devoted a lot of space to plays with social and public themes in their repertoires. The trilogy “Ah, Paris, Paris...”, “Mənim sevimli dəlim” (“My Favorite Crazy Man”), “Mənim ərim dəlidir” (“My Husband is Crazy”) (“Diagnosis “D”), which was successfully embodied in the National Drama Theater, is a vivid proof of our ideas. The folk writer Elchin reflected the chaos in the society with his nakedness in his trilogy.

The third paragraph is called **“Embodiment parameters of foreign dramaturgy in Azerbaijani theater”**. Our art centers gained a wider field to convey their ideas to art lovers since the first years of independence. The theatre companies included classical and modern dramaturgical texts from a number of foreign countries in their repertoire.

Theaters gave priority to social-philosophical, social-psychological, love plays among the translated works. We can mention “Məhəbbət və azadlıq” (“Love and Freedom”), “Qarağaclar altında ehtiraslar” (“Passions under the Elms”), “Kral Lir” (“King Lear”) (ASANDT); “Carmen” (SYT); “Othello” (BCT); “Medea” (J. Anuy) (BMT), etc. among such plays.

The works of a number of foreign playwrights were shown in our theaters for the first time in the years of independence. For the first time, the National Drama Theater staged Sophocles’ “Şah Edip, yaxud alın yazısı” (“Oedipus the King, or Destiny”). In the years of independence, the art center gave stage life to the original translation of the tragedy “King Lear” by W. Shakespeare.

For the first time, the Youth Theater presented the plays “A Midsummer Night’s Dream” by W. Shakespeare, as well as “Qodo həsrətində” (“Waiting for Godot”) by S. Beckett, one of the founders of the theater of the absurd, to art lovers. For the first time, the audience got acquainted with the works of playwrights such as R.

Toma, P. Merimee, O. Wilde at the State Youth Theater. Baku Municipal Theater opened its curtains for the first time with J. Anouilh's tragedy "Medea", and also staged A. Nesin's play "Tənha qadınlar" ("Lonely Women") for the first time.

The mono-play "Ümid" ("Hope") (S. Beckett) of the Yugh Theater also found a successful stage. *"In fact, the first pantomime play, the first speechless play in the Azerbaijani theater culture, begins with the silent play "Ümid" ("Hope"), which is based on the text of Samuel Beckett's work, by B. Khanizadeh in 1993 at the "Yugh" theater. This play heralded a new art trend in the history of Azerbaijani theater culture"*²⁴.

The 50th play of the Youth Theater was the tragedy "Hamlet" by W. Shakespeare. The premiere of the play took place on April 3, 1998. *"Hamlet's death is not only Hamlet's death, but the death and fall of the empire in the play"* given by H. Atakishiyev's interpretation of the scene. *"The empire is so weak that no one is found to rule it. A representative of another state comes and heads the empire"*²⁵.

Only 8 of 42 plays in the repertoire of the Academic National Drama Theater, 2 of 36 plays in the repertoire of the Theatre of Young Spectators, 8 of 37 plays in the repertoire of the Yugh Theater, 5 of 12 plays presented by the Baku Chamber Theatre, 11 of more than 60 plays showed in the State Youth Theater, 4 of 12 plays in the repertoire of the Baku Municipal Theater were works of foreign dramaturgy during 1990-2000.

As it can be seen, works of foreign drama were a minority among the plays staged at theaters during 1990-2000. The events that took place in our country, the restoration of independence, giving greater preference to local dramaturgy works, the new beginning of integration into foreign countries and other factors showed their influence clearly on this process.

²⁴ Talıbzadə, A. Azərbaycanca pantomim qardaşlığı. Azərbaycan teatr antologiyası [2 cildə] / A.Talıbzadə – Bakı: E.L., c. 2. – 2013. – 622 s., s. 515

²⁵ Etibar. Hamletə namizədimiz çoxdu... // Press Fakt. - 1997, - 03-09 yanvar

The chapter II of the dissertation **“The beginning of the 21st century as a period of new repertoire searches of Azerbaijani theater (2001-2015)”** is examined in three paragraphs. The first paragraph of the Chapter II is called **“Searches for new themes and genres in the repertoire of Azerbaijani theater”**. In the 21st century, restoration of social and political stability, holding of local and international festivals, including the organization of internationally important theater conferences, signing of important documents about theater, acceleration of the factor of integration into the world theater space, etc. led to the dynamic development of the theater process.

The theatre companies continued to search for new themes and genres, and tried to attract local playwrights to the theater. Playwrights such as Elchin, A. Amirli, K. Abdulla, H. Miralamov, A. Masud, F. Mustafa, E. Huseynbeyli played an important role in organizing and enriching of the repertoire with works on various themes. The themes and range of issues of the plays written by local playwrights during 1991-2015 differed from each other. Modern human characters were reflected with all their features in the plays written by Elchin during the years of independence: *“Elchin’s drama created new themes, unexpected combinations of plots, new types of human, characters that distinguished by the expression of thoughts and feelings in a form far from stereotypes, which we have not met in our national dramaturgy”*²⁶.

Playwright A.Amirli highlighted financial difficulties in the play “Varlı qadın” (“Rich Woman”) written in the 1990s, and the problem of the moral crisis in society in his work “Sevən qadın” (“The Loving Woman”) written in the following years. The abovementioned ideas were vividly expressed in the plays “Maecenas”, “Shah Qajar”, “Hasarın o üzü” (“The Other Side of the Fence”) and others.

We observe that several theaters turned to the same works during 1991-2015. Such works included in the repertoire of art

²⁶Əlizadə, M. Elçin fenomeninin Azərbaycan milli teatr prosesinə təsiri. // 525-ci qəzet. - 2011, 10 sentyabr

centers include: “Varlı qadın” (“The Rich Woman”), “Şah və şair və yaxud hamı səni sevənlər burdadı” (“The Shah and the Poet, or Everyone Who Loves You Is Here”), “Hamlet”, “Nazirin xanımı” (“The Minister’s Wife”), “Generalın son əmri” (“The General’s Last Order”), “Lələli düzən” (“Tulip Plain”), “Herostratı unudun” (“Forget Herostratus”) (ASYT and ASNDT), etc.

“Varlı qadın” (“The Rich Woman”), “Generalın son əmri” (“The General’s Last Order”), etc., which were shown for the first time on the stage of the Youth Theater, were included in the repertoire of the National Drama Theater in 2000s. Unlike the Youth Theater, the “Hamlet” play on the stage of our main theater had a more successful staging. The play “Şah və şair və yaxud hamı səni sevənlər burdadı” (“The Shah and the Poet, or Everyone Who Loves You Is Here”) found its interesting stage interpretation mainly at the State Youth Theater. The play “Varlı qadın” (“Rich Woman”) written by A. Amirli was successful on the stage of both art centers.

Many theaters reintroduced the same works back into their repertoire in different years. Among such plays, “Hökmdar və qızı” (“The Ruler and his daughter”) (1996) was renamed “Karabagname” (2011), “Ərizə” (“The Application”) (1990) as “MSS-Mən, səni sevirəm” (“ILY-I love you”) (2011) in the subsequent productions. The play “Brüsseldən məktublar” (“Letters from Brussels”) (2003) as “Qürbətdən gələn məktublar” (“Letters from a Foreign Country”) (2012) and as the play “Qatil” (“The Killer”) lived on stage twice at the National Drama Theater in the 2000s.

Different theaters sometimes staged the same plays in different genres. ANDT defined the genre of the play “Aydin” as “tragedy in two parts”, while TYS defined it as “love drama in two parts”. M. Mirza emphasized Aydin’s tragedy in the play, while J. Salimova emphasized that he is a poet with a romantic soul. The play staged at the Academic National Drama Theater achieved a more serious creative success due to its stage design, actors’ performances, etc.

Plays staged in mixed genres were widely included in the repertoire. “Şeytan tələsi” (“The Devil’s Trap”) (a two-part

dance, meykhana phantasmagoria), “Su pərisi” (“The Mermaid”) (probably Absurd noise / SYT), “Skapenin kələkləri” (“Scape’s Tricks”) (comedy ballet), “Hekayati-Khirs-Guldurbasan” (Musical-comedy-Buf) (BCT) and others can be distinguished among the mixed genre works found in the repertoire of the State Youth Theatre, Baku Chamber Theaters.

Yugh, Pantomime and Marionette theaters were distinguished from other theatre companies by their style, form and the plays they prepared in different genres.

The second paragraph of the Chapter II is called **“National dramaturgy in the repertoire – from classics to modernity”**. Classical works have always served as a touchstone for theaters. As mentioned in this chapter, the theatre companies turned to the plays of classic playwrights such as M.F. Akhundzadeh, J. Mammadguluzadeh, J. Jabbarli, H. Javid, I. Efendiyev more in their repertoire during 2001-2015.

Academic National Drama and Baku Municipal Theaters staged the play “Ölülər” (“The Deads”) by J. Mammadguluzadeh in 2000s. The director of the play staged at the National Drama Theater (03.04.2004) M. Farzalibayov preferred the tragic to the comic in the work. Alexander became the character of the tragedy in his new staging. However, *“... the staging of the philosophical and psychological meaning of “dead souls” and “living dead” in the play was not found. The play’s idea of a global problem that would influence contemporary thought was weak”*²⁷. The play “Ölülər” (“The Deads”) in the repertoire of the Baku Municipal Theater and the Academic National Drama Theater was not successful.

Yugh, Young Spectators and National Drama Theaters staged “Sən həmişə mənimləsən” (“You are always with me”). The play staged at Yugh Theater on December 29, 2003 roused interest. V. Ibrahimoglu, as always, approached the play from a different angle. According to the director, Hasanzadeh became a slave of communist ideology. Only Nargila was the herald of freedom. So, V.

²⁷Rəhimli İ. Ə. Azərbaycan teatr tarixi:[5 cildə] / İ.Ə.Rəhimli. – Bakı: Şərq-Qərb, - c. 3. – 2017. - 608 s., s. 341

Ibrahimoglu, taking all these into account, presented Nargila stronger than Hasanzadeh.

The play “Sən həmişə mənimləsən” (“You are always with me”) staged at the Theater of Young Spectators ended in failure.

The project of stage divan “I, Muhammad Fuzuli...” embodied by the Yugh Theater aroused interest. The theatre company created various plays based on different interpretations of Fuzuli’s ghazals.

Although the comedy “Hekayati-khirs-grudurbasan” staged at the Theater of Young Spectators was successful, the same cannot be said about the plays “Məkkəyə gedən yol” (“The Road to Mecca”) and “Aydin”.

The Academic National Drama Theater staged the play “Hökmdar və qızı” (“The Ruler and His Daughter”) under the name “Karabagname” in M. Farzalibayov’s direction in 2011.

The director M. Alekbarzadeh highlighted the heavy blows of the war between Amir Teymur and Yıldırım Beyazid on the great Turan (deceived by the west), rather than exaggerating the successes of the two powerful Turkic rulers in battle, in the play “Amir Teymur” prepared by him based on the play “Topal Teymur” (“Lame Teymur”) by H. Javid. The director clarified all the questions by sending both historical figures underground at the end of the play.

Plays such as “Sənətkarın taleyi” (“The Fate of the Master”) (Elchin), “Şah və şair və yaxud hamı səni sevənlər buradadı” (“The Shah and the Poet, or Everyone Who Loves You Is Here”) (K.Abdulla), “Shah Qajar” (A.Amirli), “Nadir Shah” (Y. Oghuz), written by our playwrights on historical themes during the years of independence, were staged in a modern context.

K.Abdulla created an interesting play on a historical theme, in a postmodern style and in the genre of psychological drama. But in contrast to the play “Şah İsmayıl və yaxud hamı səni sevənlər burdadır” (Shah Ismail, or Everyone Who Loves You Is Here”), which was staged successfully by the famous director H. Atakishiyev at the Youth Theater, the play “Şah və şair” (“The Shah and the

Poet”) staged by the young director M. Mikayilov at the National Drama Theater didn’t achieve a great success.

After this play, the art center enriched its repertoire again with a historical work – the play “Shah Qajar”.

The play “Shah Qajar” turned into an art event with all its components. The play of Y. Oghuz’s “Nadir Shah” failed despite all serious efforts.

The third paragraph of the Chapter II is called **“Foreign dramaturgy in the repertoire as a factor of integration of the national theater into the world theater process”**.

The Azerbaijani audience got acquainted for the first time with the works of playwrights such as A.Camus, T.Orbay, A.Krim during these years. For the first time, plays such as “Səhvlər komediyası” (“Comedy of Errors”), “21:15 Qatarı” (“21:15 Train”), “Keçmişdən zəng” (“Call from the Past”) were staged in our art centers.

The integration of the Azerbaijani theater into the world theater process showed itself not only in the works of foreign dramaturgy shown in the repertoire, but also in the attraction of foreign directors to the theaters.

The project “Theatrical Space of GUAM” took place with the support of the Ministry of Culture and the initiative of the National Drama Theater in the 2000s. *“Local and foreign directors with different creative style and theater thinking were invited to organize various plays in the theater in order to increase the theater’s work potential, improve the professional habits of the creative staff, and move away from play stamps and hardened stereotypes”*²⁸.

Unlike the plays “Don Juan və həndəsə” (“Don Juan and Geometry”) (directed by L. Tsuladze, ASANDT), “Khanuma” (directed by K. Kapanadze, ASANT), etc., “Lineyn trilogiyası” (“Linein’s Trilogy”) (directed by J. W. Van Den Bosch, ASTYS) was successfully embodied. *“Linein’s Trilogy” staged by Mister Jan at the Theater of Young Spectators is different from all the plays*

²⁸İsrafilov, İ. ...Amma görüləcək işlər qalır. // 525-ci qəzet. - 2012, 21 iyul

included in the repertoire of contemporary Azerbaijani theater: it is different because it is extremely believable, sincere and does not try to deceive, lie, pretend to be something, try to reflect; tries to bring the inhabitants of Linein, their lives, problems and everyday life as close to us as possible”²⁹.

Our art centers included works of ancient drama in their repertoires. So, Sophocles’ “Electra” and “Oedipus the King” tragedies were included in the repertoire of Baku Municipal, Baku Chamber, Lankaran State theaters.

Theaters gave preference to works of European drama in their repertoires during 2001-2015. The main reason for theaters turned to classic European playwrights such as Racine, Ibsen, Hamsun and Dickens in the 21st century was to search for new themes and genres in the repertoire.

The National Drama Theater staged W. Shakespeare’s tragedy “Hamlet” in connection with the playwright’s 400th anniversary. The premiere of the play took place on March 29, 2002. The author and producer of the play was A. Nematov. Professor I. Rahimli worked on the stage version of the play based on the translations of the play “Hamlet”.

“Since the idea of Hamlet is resistance against evil, the main character’s intention is that justice can only be restored by sacrificing his life. Our greatest justice is related to Karabakh”³⁰.

Yugh Theater turned to modern American dramaturgy more than other art centers. The art centre enriched its repertoire with the works– “Kölgə” (“Shadow”) by Y. Onil, “Mister və Missis cəsəd” (“Mr. and Mrs. Corpse”) by G.G. Marquez, “Taboo” based on the stories of J.L. Borges and A.B. Casares, “Qəbir qazma üsulu” (“Method of Digging a Grave”).

Our theaters gave a wide space to the works of CIS countries and neighboring nations during that period. The play “Keçmişdən zəng” (“Call from the Past”) of our mother theater was the first

²⁹Talıbzadə, A. Obyektivdə İrlandiyadır və yaxud ailəçi faşizm. // 525-ci qəzet. - 2014, 23 aprel

³⁰Dadaşov, A. İlin iki “Hamlet”i. // Azərbaycan, s 79-81

appeal of our theaters to A. Krim's works. The play, which premiered on January 30, 2015, was staged by the young director Er-Togrul in an interesting style. The events in the play were staged in "modern language": *"The young director Er-Toghrul, who has a strong creative thinking, preserves the logic of the game, the virtual game in the stage design, the principle of setting the measure, and the actor's game until the end of the play"*³¹.

Our theaters dedicated a special place to the works in their repertoires. We can mention N.Hikmet's "Kəllə" ("Skull"), T.Minnuli's "Alın yazısı" ("Destiny"), T.Jujenoglu's "Uçqun" ("Flying"), S. Shendil's "Qanlı Nigar" ("Bloody Nigar"), T. Orbay's "21:15 qatarı" ("21:15 Train") (ASANDT); O. Asena's "Mustafa" (ASTYS); N.Hikmet's "İnək" ("The Cow"), A.Nesin's "Bir az gəlmisiniz" ("Would you come a little bit") (SYT); N. Hikmet's "Damokıl qılıncı" ("Damocles' Sword") (BCT); G. Dilmen's "Midasın qulaqları" ("Midas' Ears"), Y. Emre's "Olsun" ("Let it be"), J.Kh. Jabran's "Sur", T. Nar's "Shock" (Yugh) and other plays based on the works of Turkic-language playwrights staged in Azerbaijani theaters during 2001-2015.

Although some of the works of foreign drama shown in Azerbaijani theaters during 1991-2015 ended in failure, most of the plays were considered serious creative successes. Giving a special place to foreign dramaturgy in the repertoire policy of Azerbaijani art centers played an important role in the integration of the national theater into the world theater process in the years of independence.

The main points were summarized in the **Conclusion** part of the dissertation and the following conclusions were drawn:

- After the restoration of independence of the Republic of Azerbaijan, a new stage began in the development of the national theater, as in all spheres of social and cultural activity;

- The struggle for independence, Bloody January 20, the First Karabakh War, the Khojaly genocide, the occupation of 20 percent

³¹Əliyeva, K. Akademik Teatrda Ctrl+Alt+Delete, Yaxud, virtual aləmdə bağışlamaq. // "Kaspi" qəzeti. - 2015, 6 fevral

of our lands, and complex socio-political events in the country had a direct impact on the theater process, as well as the repertoire;

- The social-political, economic-social processes taking place in the society were adequate to the theme, genre and style landscape of the theater process and repertoire;

- The works of foreign drama were few in the repertoire of theaters, while works of local authors were the majority in the period of 1990-2000;

- Emerging state and independent theaters emerged as the demand of the times;

- A different environment was formed in the national theater space and the theater process intensified with the establishment of the State Youth, Yugh, Pantomime, Baku Marionette, Baku Chamber, Baku Municipal theaters;

- New trends appeared in national theater thinking and dramaturgy, such as the works by Elchin, K.Abdulla, A.Amirli, F.Mustafa and others;

- After Azerbaijan gained independence, the possibilities and tendencies of integration into the world theater space increased due to the participation of theaters in foreign festivals and tours, as well as the holding of international theater events in the country;

- The emergence of new signatures in modern Azerbaijani drama played an important role in enriching the repertoire;

- Local and international theater festivals organized during 1992-2015 had a great impact on the expansion of the repertoire;

- A number of classic and modern foreign dramaturgy works were included in the national repertoire for the first time;

- The weight of foreign dramaturgy works and the facts of international cooperation in the field of theater increased in the repertoire of theaters since the 2000s;

- Factors such as the restoration of political stability in the country, the signing of legal-normative documents about theater, the acceleration of integration into the world theater space, etc., had a positive effect on the dynamics of the development of the theater process since the 2000s.

The main content of the dissertation is reflected in the following scientific works:

1. Rolun perspektivinin ali məqsədə bağlılığı // - Bakı: ADMİU. Mədəniyyət: Problemlər və Perspektivlər, // - 2015. - s. 313.
2. Stanislavski sistemində rolun perspektivinin ali məqsədə bağlılığı problemi // - Bakı: Akademik Elm Həftəliyi Beynəlxalq Multidissiplinar Forum, // - 2015. - s. 115-116.
3. Aktyorun əsas vəzifələri // - Bakı: ADMİU. Mədəniyyət: Problemlər və Perspektivlər, // - 2016. - s. 95.
4. Teatr sənətində aktyor və tamaşaçı amili // - Bakı: “XXI əsrdə dünya elminin integrasiya prosesləri” mövzusunda gənc alim və mütəxəssislərin beynəlxalq forumunun tezisləri, // - 2016. - s. 286-287.
5. Müasir Azərbaycan teatrında repertuar və tamaşaçı problemi // - Bakı: AMEA Memarlıq və İncəsənət İnstitutu. İncəsənət və mədəniyyət problemləri, - 2016. № 4, - s. 57-61.
6. Vəsiyyətsiz ölmək qadağandır! // - Bakı: Memarlıq, şəhərsalma tarixi və bərpası, - 2017. № 2, - s. 180-186.
7. Müstəqilliyin ilk illərində Azərbaycan teatr prosesi // - Bakı: AMEA Gənc Alim və Mütəxəssislər Şurası. Gənc Tədqiqatçı. VI, - 2020. № 2, - s. 97-100.
8. Teatr prosesinin inkişafında festivalların rolu // - Bakı: Musiqi Dünyası Beynəlxalq jurnal, - 2021. № 2/87, - s. 50-54.
9. Роль театров возникших в Азербайджане в годы независимости в развитии сценического искусства // - Bakı: AMEA Memarlıq və İncəsənət İnstitutu. İncəsənət və mədəniyyət problemləri. Beynəlxalq Elmi Jurnal, - 2022. №3, - s. 97-107.
10. Xarici dramaturgiya dünya teatrına integrasiyanın amili kimi. 09 noyabr 2022-ci il tarixində T.K.Jurgenov adına Qazaxıstan Milli İncəsənət Akademiyasının “Qloballaşma dövründə teatr sənətinin aktual problemləri” mövzusunda keçirdiyi Beynəlxalq elmi-praktiki konfransın materialları. - Almatı: 2022. PDF, - s.178-186.
11. Русская драматургия на азербайджанской сцене в период независимости: анализ творческих тенденций // Наследие веков, - 2022. № 4, - s.72-80.
12. Müstəqillik dövrü Azərbaycan teatrında repertuar və tamaşaçı problemi. // - Bakı: Konfrans materialı // Elmi iş. Beynəlxalq elmi jurnal. XXI Respublika Elmi Qaynaqlar Konfransının Materialları, - 2023. 27 mart - s. 27-29.
13. Heydər Əliyevin milli teatrın inkişafında rolu. - Bakı: “Heydər Əliyevin dövlətçilik idealları və müasir gənclik” mövzusunda respublika konfransının materialları, “Elm”, - 2023. -244 s. s. 65-69.
14. Müstəqillik illəri Azərbaycan teatrında tarixi şəxsiyyətlərin səhnə təəcəssümü. - Bakı: UKSEK – 6. Uluslararası Kültür, Sanat və Edebiyat konqresi. - 2023. 20 noyabr, 305 s. s. 258-261.

11. Русская драматургия на азербайджанской сцене в период независимости: анализ творческих тенденций // Наследие веков, - 2022. № 4, - s.72-80.

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