

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC PECULIARITIES IN AZERBAIJANI
DOCUMENTARY FILMS
(1969-2003)**

Speciality: 6214.01 – Cinema, television and other screen arts

Field of science: Art History

Applicant: **Aysel Aghashirin Rustamova**

Baku – 2025

The work was performed at the Department of Film Studies and Screen Dramaturgy of the Azerbaijan State University of Culture and Arts of Ministry of Science and Education of the Republic of Azerbaijan.

Scientific supervisor: **Doctor of Philosophy Sciences, Professor**
Niyazi Musa Mehdi

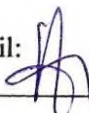
Official opponents: **People's Artist, Professor**
Vagif Behbud Mustafayev

Doctor of Philosophy in Art History,
Associate Professor
Aygul Tofiq Huseynova

Doctor of Philosophy in Art History
Elchin Vidadi Alibeyli

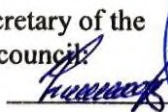
Dissertation council FD 2.35 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan State University of Culture and Art.

Chairman of the
Dissertation council:



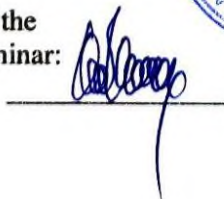
Doctor of Art History Sciences,
Professor, Honored Art Worker
Maryam Ali Alizadeh

Scientific secretary of the
Dissertation council:

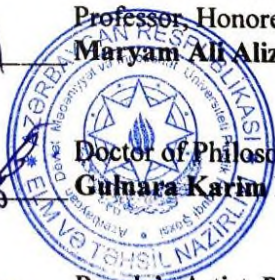


Doctor of Philosophy in Art History
Gulnara Karim Huseynova

Chairman of the
scientific seminar:



People's Artist, Professor
Oktay Mir-Asadulla Mir-Gasim



GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and the degree of scientific development of the topic. Documentary film is one of the most important areas of cinematography, because it is not only art, but also a historical document. The events or personalities covered in these documentary films are part of history, regardless of their political, social, public, cultural nature, global (human) or local (national-local) scale, they participate to some extent in the historical process, so, capturing such events on film is as important as it is responsible. Because a documentary film is not only a creative work, but also a research work. The author must be as serious, objective and responsible as a researcher in the documentary film. He must study the reality he brings to the documentary film in all its details, investigate it from different angles, filter it through analysis and then present it to the viewer. The author should not be mistaken in relation to the object of research and should not mislead the viewer.

The theme is important in all works of art, but the importance of the theme is more important in documentary films than in any other art forms. Unlike other genres, it does not have the opportunity to embellish the reality of life, therefore the potential of the reality that has become the theme of the documentary film to gain the attention and interest of the viewer is very important. The author of a documentary film simply must be able to find a reality that has historical and social significance, serves the enlightenment of public consciousness and social progress. The author's next task is to enter the field of interest and attention of the viewer. Hungarian film theorist Bela Balazs characterized his thoughts on documentary film as following: *“The value and importance of a documentary film depends, first of all, on the value and importance of the truth, and secondly, on the author's personal participation in this truth”*¹.

Transferring document into art is not only a special field in cinematography, but also a special skill. One of the main tasks of the director in solving this issue is to attract the attention and interest of

¹ Балаш, Б.Б. Искусство кино / Б.Б.Балаш. – Москва: Госкиноиздат, – 1945. – с.92

the viewer to the theme. The director should be able to focus the viewer's interest and attention on an event that is not important in everyday life or that he is not aware of. The entire construction of a documentary film should aim to interest and enlighten. The viewer's interest depends on the aesthetic structure of the theme-problem.

Azerbaijani documentary film has a rich collection, this collection has been able to create various aesthetic compositions and ways. Their scientific research and theoretical interpretation can play a significant role in the development of the documentary film field of our national cinematographic art.

The problems of the documentary film field have been investigated from different angles in the researches by art critic M.Rzayeva², Honored Art Worker, Professor O.Babazadeh³, Doctor of Philology, Professor A.Dadashov⁴, PhD in Art History A.Huseynov⁵, film pedagogue, Associate Professor N.Badalov⁶, film researcher N.Abdulrahmanli⁷, Honored Art Worker, film critic A.Kazimzadeh⁸, Honored Art Worker, Professor A.Amirli⁹, PhD in

² Рзаева, М.З. Документальное кино Азербайджана (1920-1965). / М.З. Рзаева. – Баку: Элм, – 1971. – 202 с.; Рзаева, М.З. Партия и творческие поиски кинопублицистов Азербайджана (1966-1975). / М.З.Рзаева. – Баку: Элм, – 1986. – 188 с.

³ Babazadə, O.Ə. Ekranada söz. Dərs vəsaiti / O.Ə.Babazadə. – Bakı: Elm və təhsil, – 2012. – 136 s.; Babazadə, O.Ə. Ekranada musiqi və səs. Dərs vəsaiti / O.Ə.Babazadə. – Bakı: Elm və təhsil, – 2017. – 96 s.

⁴ Dadaşov, A.Ə. Kinoşünaslıq / A.Ə.Dadaşov. Dərslük. – Bakı: Elm və təhsil, – 2009. – 539 s.

⁵ Hüseyinov, Ə.M. Kinonun fəlsəfəsi / Ə.M.Hüseyinov. – Bakı: Qanun, – 2019. – 144 s.

⁶ Bədəlov, N.X. Kino gözlə, söz arasında / N.X.Bədəlov. – Bakı: Parlaq imzalar, – 2023. – 448 s.

⁷ Əbdülrəhmanlı, N.H. Azərbaycan kino sənəti tarixi: [4 cilddə] / N.H. Əbdülrəhmanlı. – Bakı: Qanun, – c.1. – 2020. – 552 s.; Əbdülrəhmanlı, N.H. Azərbaycan kino sənəti tarixi: [4 cilddə] / N.H. Əbdülrəhmanlı. – Bakı: Qanun, – c.2. – 2020. – 592 s.; Əbdülrəhmanlı, N.H. Azərbaycan kino sənəti tarixi: [4 cilddə] / N.H. Əbdülrəhmanlı. – Bakı: Qanun, – c.4. – 2020. – 720 s.

⁸ Kazımzadə, A.H. Azərbaycan kinosu: filmlərin izahlı kataloqu: 1898-2002: [2 cilddə] / A.H.Kazımzadə. – Bakı: Nağil evi, – c.2. – 2003. – 372 s.; Kazımzadə, A.H. Azərbaycan kinosu və müharibə / A.H.Kazımzadə. – Bakı: Nağil evi, – 2005. – 196 s.;

Philology, Associate Professor G.Gafarova¹⁰, PhD in Philology, Associate Professor K.Yusifova¹¹, translator F.Abdullayev¹². However, none of these studies has systematically investigated the artistic features of Azerbaijani documentary films. Therefore, the study of the documentary film field of Azerbaijani cinematography from the aspect of artistic issues is relevant.

The object and subject of the research. The object of the research is the collection of Azerbaijani documentary films shot in 1969-2003, and the subject is the artistic features of the films included in this collection.

Research aims and objectives. The main aim of the dissertation is to investigate the artistic issues in Azerbaijani documentary films comprehensively and systematically during 1969-2003, to provide a scientific and conceptual analysis of the problems. In order to achieve this aim, the solution of the following scientific problems become the objectives of the research:

- analysis of theoretical models in documentary filmmaking;
- to determine the place of dramaturgical construction in the composition of documentary films;
- interpretation of the thematic development of the theme-problem in dramaturgy of documentary films;
- to consider the role of the director’s typology;

Kazımzadə, A.H. Heydər Əliyev və kinematoqraf / A.H.Kazımzadə. – Bakı: Mütərcim, – 2007. – 204 s.

Kazımzadə, A.H. Kino və zaman (1923-2016) / A.H.Kazımzadə. – Bakı: Şərq-Qərb, – 2016. – 784 s.; Kazımzadə, A.H. Azərbaycan kino salnaməsi. [2 cilddə] / (1898-2018) / A.H.Kazımzadə. – Bakı: Şərq-Qərb, – 2020. – 768 s.

⁹ Əmirli, Ə.M. Dram və ssenari yaradıcılığı. Dərs vəsaiti / Ə.M.Əmirli. –Bakı: ADMİU, – 2019. – 527 s.

¹⁰ Qafarova, G.Ə. Ssenari yaradıcılığının əsas istiqamətləri (Dərs vəsaiti) /G.Ə.Qafarova. – Bakı: Afpoliqraf, 2014. – 199 s.; Qafarova, G.Ə. Ssenari yaradıcılığı I (Dərs vəsaiti) /G.Ə.Qafarova. – Bakı: Afpoliqraf, 2015. – 144 s.

¹¹ Yusifova K.H. Sənədli filmlərdə gerçəkliyin əksi. Problemlərə baxış. Dərs vəsaiti / K.H.Yusifova. – Bakı:Afpoliqraf, – 2019. – 96 s.; Yusifova, K.H. Ekran publisistikası. İnkişaf tarixi və nəzəriyyəsi. Dərs vəsaiti / K.H.Yusifova. – Bakı:Afpoliqraf, – 2019. – 88 s.

¹² Abdullayev, F.S. Andrey Tarkovski. Kino sənətinin sirləri haqqında / F.S. Abdullayev; Azərbaycan Dövlət Tərcümə Mərkəzi. – Bakı, – 2020. – 416 s.

- to interpret the offscreen speech as a compositional element that complements the visual image;
- to analyze the connotative function of music in documentary shot;
- interpretation of the work of music in the aesthetic expression of the theme-content;
- to investigate the issues of presentation and analysis of Heydar Aliyev phenomenon in documentary films;
- to investigate cinematic solutions of the personality, the reality it is connected to and the truths of life it expresses in the biographical genre;
- an explanation of the information war and its struggle through creative methods and means in documentary films on the Karabakh issue.

Research methods. The main methodological basis of the research work is the method of historical-chronological analysis. The aesthetics and creative features of documentary films shot during 1969-2003 are investigated in typological analyses, and the opportunities of the comparative analysis method are also used during the research.

The scientific and theoretical basis of the research is based on the researches conducted in this field by B.Balash, Kh.Bedli, N.Volman, I.Voskresenskaya, M.Goldovskaya, L.Zofya, L.Julay, S.Drobashenko, Y.Lotman, A.Macheret, O.Nechay and G.Ratnikov, D.Katysheva, B.Konoplev, M.Romm, R.Carmen, A.Romanenko, S.Medinskiy, Y.Martinenko, G.Prozhiko, A.Fedorin, Z.Savkova, T.Maslova, I.Mikhailovna, Y.Yavchunovski and O.Ardan.

The main provisions for the defence:

- Documentary film has the power to shape public memory and influence public consciousness more than any other genre;
- The development of documentary film is a sign of the active attitude of a people or a society to their historical, cultural heritage or to social life;
- Dramaturgy, which builds a content based on reality that has a beginning and an end, plays an important role in activating the mechanisms of cinematic expression;

- The informative load of the offscreen speech, the uncommented text is heavier, and there are more opportunities for an analytical approach in a documentary film;
- Music complements the aesthetic expression of the documentary picture, increases the influence of the content;
- Documentary films about Heydar Aliyev are an obvious example of the fact that the success and popularization of a documentary film depends not only on the theme-material, but also on the creative team;
- Documentary films about personalities who participated in historical, social, cultural processes were able to give a complete, finished image of an entire epoch or a process;
- Documentary films on the theme of Karabakh have become the most active, high-quality front of the struggle for the truths of Karabakh.

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

- for the first time, documentary films produced in 1969-2003 are studied in a comprehensive at scientific and theoretical level;
- the collection of documentary films of our national cinema is systematically studied in terms of artistic features;
- the dramaturgical structure of 1969-2003 years documentary films is studied;
- the integration of offscreen speech with visual images in these documentary films, the function of the uncommented text and its relationship with the image are explained;
- the role of music in providing an aesthetic solution to the theme-problem is determined;
- the creative style of the director or screenwriter is investigated in the introducing Heydar Aliyev's personality;
- the issues of the cinematic composition of the place and role of personality in the historical, social, cultural processes in the documentary film are analyzed;
- the styles and methods of expression of Karabakh realities in documentary films are determined.

Theoretical and practical significance of the research. The considerations and conclusions made in the dissertation on the historical experience of documentary films can play a role in finding improved means and methods in the contemporary process. This research is also important as a historical source in film studies, since it covers a period of documentary cinematography. The subject-problem scope, scientific-theoretical basis of the dissertation can be used in the preparation of educational programs, textbooks, methodological aids in relevant specialties, and can be useful as teaching material for bachelor's and master's students, as well as doctoral students and candidates for a degree studying in the specialties of Art Creativity and Screen Dramaturgy, Art History (film studies), Directing and Cinematography at the Azerbaijan State University of Culture and Arts.

Approbation and application. The main content and separate points of the dissertation are reflected in articles published in authoritative scientific publications registered with the Supreme Attestation Commission under the President of the Republic of Azerbaijan. The conclusions on the topic were presented at national and international scientific and theoretical conferences.

The name of the institution where the dissertation work was performed. The research work was performed at the Department of "Cinema studies and screen dramaturgy" of the Azerbaijan State University of Culture and Art.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation consists of an Introduction, three chapters, a Conclusion, a List of used references and Appendices. The Introduction of the dissertation consists of 9189 characters, Chapter I, consisting of two paragraphs, is 50663 characters, Chapter II, consisting of two paragraphs, is 88481 characters, Chapter III, consisting of three paragraphs, is 113675 characters and the conclusion is 3503 characters. The total length of the dissertation, excluding the list of used references and Appendices, is 265511 characters.

GENERAL CONTENT OF THE DISSERTATION

The **Introduction** to the dissertation deals with the relevance and degree of scientific development of the topic, defines the aims and objectives, methods of the research, puts forward main defended points, provides relevant information about the scientific novelty, theoretical and practical significance and structure of the dissertation.

The Chapter I of the dissertation is called **“Documentary films in the context of theoretical searches”** and consists of two paragraphs. Theoretical models that define the practical foundations of Azerbaijani documentary cinematography are investigated in the paragraph *“Theoretical models defining the specifics of documentary film”*. First of all, it was stated that documentary film mediates in keeping memory alive, develops material to transmit this memory to future generations, in other words, invisible moments sleeping on dusty shelves and archives find life as a result of the spirit bestowed by the director and begin to speak.

The first steps in the formation of Azerbaijani documentary cinema were taken in 1920-1935, screen works such as “Azərbaycana səyahət” (“Journey to Azerbaijan”), “Pambıq” (“Cotton”), “Lökbatan” (“Lokbatan”), “Nəft simfoniyası” (“Oil Symphony”), “Traxoma” (“Trachoma”), “Direktiv bant” (“Directive Bow”), “Şərqə yol” (“The Road to the East”), “Azərbaycan incəsənəti” (“Azerbaijani Art”), “Azərbaycan günü” (“Azerbaijani Day”), “Şöhrətli Azərbaycan” (“Glorious Azerbaijan”) and “Azərbaycan aşıqları” (“Azerbaijani Ashugs”) were made. Art critic Masuma Rzayeva justifies her views as following: *“Documentary cinema in Azerbaijan originated from the experience of developing short newsreels dedicated to separate events in the socio-political life of the republic”*¹³. We can mention the names of Abbas Mirza Sharifzadeh, Agharza Guliyev, Niyazi Badalov, Seyfulla Badalov, Mukhtar Dadashov among the names that created the Azerbaijani documentary film chronicle.

Reflecting and revealing the features of truth symbols is

¹³ Рзаева, М.З. Документальное кино Азербайджана (1920-1965). / М.З.Рзаева. – Баку: ЭЛМ, – 1971. – с.22

considered one of the main tasks of documentary film, it fulfils the function of bringing the viewer closer to a real and life phenomenon. As a result of the interaction of reality and consciousness, the viewer remembers not only the coded signal of reality, but also the moment of occurrence of that signal, as well as a number of other factors. Russian researchers O.F.Nechai and G.V.Ratnikov consider that “...a documentary film gets to the essence of the event, brings the fact to the level of figurative generalization, analyzes it from a philosophical point of view, reveals the inner essence of the event and emphasizes its social significance”¹⁴.

The structural method used in the documentary filmmaking manifests itself in two forms: linear and completion. *The linear method* is distinguished by its relevance in terms of the analysis of events and facts. On the other hand, *the method of completion* expands the search for sources and the time period in which the events of interest to the viewer took place in order to create an objective historical image. Documentary film, being evidence of reality, reconstructs material objects adequately and fulfills the task of informing society about the events taking place. In this regard, the Russian researcher I.N.Voskresenskaya wrote that “... regardless of the genre, the common feature of all documentary films is that they reflect events as they really are”¹⁵.

A documentary film intended to reflect any problem or the simple truth, forms these moments according to the director’s understanding, worldview and knowledge and conveys the screen images on a level understandable to everyone. PhD in Art History, Professor Rafiq Guliyev emphasized in his monograph “The Figurative Heritage of Azerbaijani Silent Cinema”: “So, the cinematographic image is created for the viewer’s eye and attention, performs the function of psychological impact and inspires the viewer with any mood intended by the author”¹⁶.

¹⁴ Нечай, О.Ф. Основы киноискусства. Учебное пособие / О.Ф.Нечай, Г.В.Ратников. – Москва: Вышэйшая школа, – 1985. – с.78

¹⁵ Воскресенская, И.Н. Звуковое решение фильма / И.Н.Воскресенская.– Москва: Искусство, – 1978. – с.106

¹⁶ Quliyev, R.S. Azərbaycan səssiz kinosunun təsvir irsi / R.S.Quliyev. – Bakı: Təhsil, – 2009. – s.6

The aims of documentary filmmaking are implemented in accordance with the following theoretical models:

1. To reflect visually the true originality of the events taking place on the screen;
2. To show the society and current processes occurring in the environment in which human lives;
3. To expand the viewer's perception of the world around them.

Documentary film manifests in two forms, depending on its aims and tasks. It has two main aims:

- a) stimulates mental and emotional activity of people;
- b) interprets the realities of the world we live in – life itself and the aspects of reality.

The main tasks of documentary film are three:

- a) creates the systematicity of any event;
- b) summarizes the fundamental basis for the depiction of life on the screen;
- c) constitutes a complex of visual and expressive means of the film.

The reality and truths presented by a documentary film should arouse the interest and faith in the viewer. O.Arda wrote: *“Documentary film has many functions. These functions can be grouped into three different time periods: By examining what happened in the past from today, capturing the present and building a bridge to the future with today's recording and transferring it to the future, it has functionality in the context of tomorrow, like yesterday, today and tomorrow”*¹⁷.

The peculiarities of documentary film can be summarized in the following points:

- a) the director's main idea, which becomes a leitmotif throughout the film;
- b) real life story;
- c) living character;

¹⁷ Arda, Ö. Belgesel film / Ö.Arda. – İstanbul: İstanbul Üniversitesi Açık ve uzaktan eğitim fakültesi, – 2010. – s.12

d) the ability to convey the script clearly and concisely to the viewer.

When presenting a documentary film to the viewer, there is no need for fantasy, fiction and play, life is reflected in the film exactly as it is in reality.

It is stated in the second paragraph of Chapter I, called ***“Dramaturgical construction and directing typology in documentary film”*** that the dramaturgy of a documentary film creates a verbal image on the basis of audiovisual embodiment, determines the expressive degree and level of the theme's action, adapts human's behavior to emotions and presents the necessary signs of external beings in gesture and speech. Dramaturgical material performs these functions:

- 1) to reveal the author's position;
- 2) to keep the director's idea at the level of the viewer's interest;
- 3) to build a compositional structure based on the theme and idea.

The main details are determined according to the theme, idea, plot and composition in the dramaturgy of a documentary film.

The director also acts as a playwright in documentary films. He builds a story not only at the initial stage, but throughout the entire documentary filmmaking, studies dramaturgical models and constructions in the context of director techniques. Film director Ogtay Babazadeh expressed his attitude to such an idea in his monograph *“Word on the screen”*: *“Directing means constructive-creative work. If the orchestra is a kind of instrument for the conductor, then the text of the drama, the intonation-plastic structure of the roles, the decoration, sound and light effects - all this is the “construction” material for the performance for the production director. As a result of the synthesis of the arts by directing, a special artistic quality is created. This quality is located within the boundaries of literature, pantomime, painting, music, dance and gives rise to mise-en-scènes accompanied by the main purpose –*

music”¹⁸. When the director and the author film an event, the main character acts regardless of the script and the director’s plans, the character is always surrounded by a large crowd of people, many events occur in a short time. In such cases, the leading role falls on the film producer (to the cameraman).

Chapter II of the dissertation is called “**Methods of expressing the author’s position in Azerbaijani documentary films**” and consists of two paragraphs. Paragraph I, called “*Use of offscreen speech and uncommented text in documentary films*” deals with the work done by the word in the offscreen, its synchronization with the visual image. The power of the word in documentary films is very great.

The offscreen author’s text is also called the author’s commentary or the announcer’s text. Such texts are presented to the viewer as a person’s opinion on a certain theme in a documentary film. The offscreen speech is the “*voice of the film*” and at the same time, always is the voice of the author. The author’s speech acquaints the viewer with the environment touched upon in the theme, assesses the events, connects the separate episodes of the documentary film with each other and expands the compositional possibilities of the documentary screen work. Russian theorist A.V.Macheret characterized the quality of the offscreen speech as following: “*The combination of the offscreen speech with the picture language in cinema is another matter. Talented people create a synthetic artistic image as a result of such a combination, which, when enriched with literary power, preserves its cinematic originality completely. This gives a cinematic “texture” to the offscreen speech and adapts it to the image specifics of cinematography*”¹⁹.

This effect manifests in two ways:

1. In accordance with the nature of the documentary films, the intended sound picture is formed as a result of the movement on the screen;

¹⁸ Babazadə, O.Ə. Ekranda söz. Dərs vəsaiti / O.Ə.Babazadə. – Bakı: Elm və təhsil, – 2012. – s.40-41

¹⁹ Мачерет, А.В. Реальность мира на экране / А.В.Мачерет. – Москва: Искусство, – 1968. – с.274

2. Offscreen speech scored by the announcer or actor in a documentary film not only evokes certain thoughts and feelings about the theme and plot in the viewer, but also instills emotional feelings in them, gives originality to the documentary film and distinguishes one screen work from another.

The characteristic features of screen narration are interestingly reflected in the documentary film “Gəmiqaya” (“Gamigaya”) (1981, *scriptwriter Aydin Ibrahimov, director Jamil Farajov, film producer Alakbar Muradov, sound producer Shamil Karimov*). The documentary film tells about the ancient rock paintings created by our ancestors on the top of Gamigaya near Ordubad.

The documentary film provides information about the first part of the Gamigaya paintings, legendary animal figures, mountain goats, leopards, brown Caucasian deer, queer devices similar to large carts pulled by horses, the meaning of the realistic, conventional style of plastic paintings come from the worship of totems and religious beliefs of ancient ancestors and coincide with the line of description. Shooting interesting hunting scenes, a hunter capturing a mountain goat with a lasso, a dance of people all together around the hearth, and signs on stones that serve as guides and indicate the coordinates of the spread of drawings in the second part express ideas about the development tendencies of hunting and creates an associative connection between the offscreen text and the image. The transmission of symbols, ideographic signs, pictograms through petroglyphs, the presentation of a drawing resembling a solar disk as an altitude indicator is perceived as the emergence of writing types in the essence of the third part, and audiovisuals are presented to the viewers in parallel with the offscreen speech.

The first part of the offscreen text begins with the words “*I work on this path not for my own benefit, not for fame, but for the love of the stage*” in the documentary film “Hüseyn Ərəblinski” (“Huseyn Arablinski”) (1982, *screenwriter Faig Mustafayev, director Tofiq Mutallimov, film producer Azer Salayev*), which tells about the life and work of the outstanding stage master, our first national film actor Huseyn Arablinski. These words express the character’s love of art above all else and at the same time,

H.Arablinski's portraits in various images are presented through a mirror. This kind of directing approach helps to understand the master's creative style fully and is consistent with the codes of visual image.

The documentary film "Prima" (1994, screenwriter Tofiq Ismayilov, directors Tofiq Ismayilov and Otkem Iskenderov, film producers Rafiq Gambarov, Fikret Haji Abrek, composer Rauf Aliyev, music composer Ismayil Dadashov, sound producer Kamal Seyidov) brings the famous Azerbaijani dancer Amina Dilbazi's life and artistic path to the screen. Actress Amina Yusifgizi's charming voice, who read the offscreen text, enhances the emotional influence of the film further. The viewers get acquainted with the dancer's meaningful life path through her presentation. The viewer gets acquainted with Amina Dilbazi's thoughts about the art of dance in the next episode. She provides comprehensive information about the ancient history of dance, how people communicate with each other not with words, but with their hands, how every movement of the hand, arm, fingers, and eyelashes expresses a certain meaning, how she learned this "*body language*" from her grandmother as a baby and from the nature of the land she was born in, from the trees, birds, wind, rain and the water of the spring flowing with a murmur, and the film's authors present the artistic features of the art of dance to the viewer with expressive images.

The film also represents what her art friends said about Amina Dilbazi's art. The viewer learns owing to these texts that the artist was a soloist in the philharmonic society, organized dances, performed not only national dances, but also dances belonging to many peoples of the world and traveled to many cities and countries with these dances. The offscreen text about the beauty and magnificence of the ancient dance music "Turaci" ("Turaji"), the composer Niyazi's work on that music for a symphony orchestra and comparison with the rock engravings of Gobustan reveal the characteristic features of the dance "Turaci" and so, this helps to complete the picture further.

The authors incline the plot line towards A.Dilbazi's personal life towards the end of the film. Her marriage to composer Jovdat

Hajiyev, their progress together in their artistic journey and their inspiration from art complement the portraits of the dancer as well as the composition of the screenplay.

Authors of many documentary films have preferred to present their themes without text. There is no need for text of an announcer in those documentary films, the picture completes the idea. Such documentary films can be called "*films without commentary*". The main feature of films without commentary is the correct direction of the authors' description with the help of natural sounds and music.

Each sound and piece of music serves to complete and reveal the dramaturgy of the picture in such films. The characteristic features of the uncommented screen text are reflected in the documentary film "Bakı haqqında 10 dəqiqə" ("10 Minutes about Baku") (1970, *screenwriter and director Oktay Mir-Gasim, film producer Rafiq Gambarov, composer Rafiq Babayev*) is about the mysterious places of ancient and modern Baku and the lifestyle of Baku dwellers. The viewer watches Baku as seen in the paintings by Toghrul Narimanbeyov, who knew every corner of Baku, and these works speak about this city as much as the spoken text.

A human hand turns the hourglass again in the last shots of the documentary film, which is perceived as the director's interpretation of the repeating day. The musical composition accompanying the shots by composer Rafiq Babayev enhances the influence of the visual picture further.

The documentary film "Dissonans" ("Dissonance") (1978, *screenwriter Faramaz Safiyev, director Teymur Bakirzadeh, film producer Huseyn Mehdiyev, sound producer Kamal Seyidov*) is about the exciting game of the handball girls of the Baku Sports Goods Factory. The documentary, shot in the reportage genre, shows handball girls discussing heatedly the game on the sports playground during a break.

The film producer's method in the documentary film can be especially emphasized. He changes the shooting point flexibly during the course of events, observes every detail, uses skillfully general, medium and close-ups, and reveals vivid portraits of the characters. Showing the tension in the players' facial expressions from different

angles indicates his observation and level of emotional state. The head coach's dialogue with the players, not being able to stand still and showing various gestures and directing them in the right direction during the game should be emphasized as successful nuances in the rhythm of events.

Referring to the screenplay in which the issues of offscreen speech and uncommented text are investigated in the dissertation, it was concluded that when the word complements each other with a visual image, the meaning and content of the documentary film becomes integral with the shots that carry it, the idea can express itself to the viewer, the offscreen text synchronizes with the image and reveals the emotional and semantic content of the episode, and visuality has the function of identity in documentary pictures related to the uncommented text, conveys obviously what they want to convey to the viewer.

The second paragraph *“The connotatives given by music to documentary shots”* investigates the place of music in the composition of documentary films included in the research period of the dissertation, its role in the aesthetic expression of the content.

Sound, human speech, music, as well as pauses reveal the ideological content of a film work, become one of the most important means of presenting the inner world of characters, creating an atmosphere of action. Researcher I.N.Voskresenskaya emphasized the effective significance of sound in film as following: *“The use of offscreen music is not motivated only by external reasons, but also by a more vivid and direct internal need for the emotional essence of what is shown on the screen”*²⁰.

Music determines the peculiarities of the performance of a certain function in the film in accordance with the general cinematic conditions, it manifests not only as an experiential component in this case, but also performs an important function as a means of ideological formation of the viewer's consciousness and its enlightenment. Theorist D.N.Katisheva assesses the importance of music in film as following: *“Music serves the growth and*

²⁰ Воскресенская, И.Н. Звуковое решение фильма / И.Н.Воскресенская.– Москва: Искусство, – 1978. – с.34

strengthening of the lyrical field, the materialization of the world of feelings and internal collisions”²¹. Music is understood not only as a method of aesthetic experience, but also as a means of influencing the ideological formation of the viewer’s consciousness, educating it, and manifests in the following three different ways:

1) In parallel with the visual process, it integrates into the mood of each segment of the film and summarizes its symbolic reflection;

2) It plays a unique role in the organization and development of the plot of the film and makes aesthetic contributions to the image;

3) It guides the viewer to interpret events actively through the image.

Film director Ogtay Babazadeh expressed this opinion in his monograph *“Music and Sound on the Screen”*: *“Music does not carry independent information in cinema, but forms the information presented only by the view. It creates an idea of action, time, replaces unnecessary natural sounds that are synchronous with the image and even intensifies the perception of the image, regardless of its artistic quality”*²². Music is an invariable stereotype of the film, characterizing the component of the sound palette and emphasizing the plot meanings of the picture. This also helps to explore the content and visual range of the idea more comprehensively. Professor Niyazi Mehdi explained the effect of music on the listener as following: *“The “Alchemy” of music operates on our senses directly: as the arrangement and play of sounds touch our senses, they turn into warm, cold, cool, yellow, white, soft, harsh sounds”*²³.

Music in a documentary film not only accompanies the events, but also guides the viewer’s perception, complements the composition of episodes and facilitates understanding of the subject.

The music by composer R.Gasimova helps the viewer to enter the world of the People’s Artist, laureate of international awards

²¹ Катышева, Д.Н. Вопросы теории драмы: действие, композиция, жанр. Учебное пособие/ Д.Н.Катышева. – Москва: Планета музыки, – 2016. – с.156

²² Babazadə, O.Ə. Ekranda musiqi və səs. Dərs vəsaiti / O.Ə.Babazadə. – Bakı: Elm və təhsil, – 2017. – s.28

²³Mehdi, N.M. Sənətin arxeologiyası. Sənətin arxitektonikası / N.M.Mehdi.– Bakı: Qanun, – 2007. – s.132

Mikayil Abdullayev's work and feel it in the documentary film "Günəşlə dolu dünya" ("A World Filled with Sunlight") (1973, screenwriter Arif Aliyev, director Ogtay Babazadeh, film producer Seyfulla Badalov, composer Ruhangiz Gasimova), which tells about the artist's creative gallery. Mikayil Abdullayev chooses a painting of Imadaddin Nasimi among the photo-sketches of historical figures arranged on the floor of the studio and revives it in a painting, and this shot is accompanied by insane piano music. This accompaniment completes the image of an artist who creates his work with love and pleasure in the viewer's imagination. Another interesting detail is the fact that even the boiling kettle on the stove can't distract the artist's attention, so he is very busy in the creative work, which expresses his dedication to art.

The documentary film "Qarabağ bülbülləri" ("Nightingales of Karabakh") (1977, scriptwriter Isa Ismayilzadeh, director Khamis Muradov, film producer Alasgar Alekbarov, sound producer Shamil Karimov) presents the enchanting landscapes of the beautiful nature of ancient Karabakh against the background of the performances of young singers. At the beginning of the documentary, the singing of the songs "Xarı bülbül" ("Khari Bulbul") and "Vətən" ("Vatan") by young singers in the nature's lap is perceived as a picture of great feelings of love for the motherland.

The documentary film "Üç eskiz" ("The Three Sketches") (1978, screenwriter Elmira Abbasova, director Ramiz Mirzayev, film producer Rafiq Javadov) tells about Azerbaijani opera singer Fidan Gasimova, violinist and conductor Sarvar Ganiyev and pianist Farhad Badalbayli's creative style. The opening and sounding of the violin and piano without someone's touch instills fantastic emotions in the viewer. The changing shots in the documentary film were accompanied by dynamic musical transitions.

Chapter III, "**Screen embodiment of prominent figures in Azerbaijani documentary films and the Karabakh problem**", consists of three paragraphs. The first paragraph "*The image of Heydar Aliyev in documentary films*" investigates the issues of documenting the National Leader's image, life path and political activities in film, as well as cinematographic methods.

Although documentary films have been shot about Heydar Aliyev such as “Heydər Əliyev və Azərbaycan dili” (“Heydar Aliyev and the Azerbaijani language”) (1997), “Tikdim ki, izim qala” (“I built to leave my mark”) (3 series, 1997-1998), “Dövr və şəxsiyyət” (“The era and personality”) (1998, scriptwriter Fatma Abdullazadeh, director Leyla Safarova, film producer Nizami Abbas), “Ali sevgi” (“Higher love”) (2002-2003, scriptwriter Hafiz Nazarli, director Akif Arifoglu), the greatest work done by Azerbaijani cinematography in creating the image of the National Leader is associated with the name of the film director, People’s Artist of Azerbaijan Vagif Mustafayev. The artist, distinguished by his distinctive style and figurative thinking, created a large-scale cinema epopee of a great life with a series of documentary films about the Great Leader Heydar Aliyev’s life path.

The epopee “Heydar Aliyev” began with “General” in 1996, continued with the films “Birinci” (“The First”), 1999; “Moskva, Kreml” (“Moscow, Kremlin”), 1999; “Lider” (“The Leader”), 1999; “Tale” (“The Destiny”), 2000; “Əsl məhəbbət haqqında” (“About True Love”), 2001; “Bir həsədin tarixi” (“The History of a Envy”) 2002; “Professional”, 2004; “Patriot”, 2004; “Xüsusi təyinat” (“Special Assignment”), 2008; “Dövlət” (“State”) (3 parts), 2011; and was completed with “Ata yolu” (The Father’s Path) filmed in 2013.

V.Mustafayev considers the documentary epopee “Heydar Aliyev” to be the main achievement of his biography: *“The main place in my work is occupied by the documentary films I shot about the Great leader Heydar Aliyev. After the Great leader came to power in 1993, the more I observed him and recalled history, the more I realized that Heydar Aliyev was the character of unwritten novels and unmade films. The Great leader was very interesting to me as a person. I was very surprised how so many events fit into the life of one human, one personality. I also took a step into the*

documentary genre because of the Great leader and made four films. After these films, we met with Heydar Aliyev. He liked these films”²⁴.

The documentary film “General” covers the period when Heydar Aliyev served as the Head of the State Security Committee of Azerbaijan and the First Secretary of the Central Committee of the Azerbaijan Communist Party in the 1960s-80s. The musical composition by composer Siyavush Karimi, sounded in the epilogue of the documentary film, adds an aesthetic touch to the images of the Great Leader’s biography related to the 1960s-80s.

The sixth series, “Əsl məhəbbət haqqında” (“About True Love”), tells about Heydar Aliyev’s acquaintance with his lifelong companion, outstanding ophthalmologist, academician Zarifa Aliyeva, his love for her, which resulted in happy married life, and the strong family he built. This mutual love is perceived as a criterion of love in the viewer’s perception.

The meeting scene of Heydar Aliyev and Zarifa Aliyeva in the documentary is included in the documentary space as an artistic device. The director used the method of production from feature films in that episode, and the actors played their roles professionally. Such an approach has an aesthetic effect on the viewer and adds an artistic touch to the documentary film.

Besides enriching the collection of Azerbaijani documentary film, Documentary films about Heydar Aliyev also plays a role in finding new cinematographic methods and forms in creating the image of the personality.

Issues such as the main purpose and content plan of documentary films made in this genre were investigated in the paragraph “**Main aspects of documentary films produced in the biographical genre**”. Besides the remarkable moments of human life in the real story on which such documentaries are based, the main aspect is the moral values on which it is based. According to playwright Ali Amirli: “...*the characters of biographical films are represented in the film not by their place in history, but by their*

²⁴ Həsənova Aygün. Vaqif Mustafayev: Heydər Əliyev yazılmamış romanların, çəkilməmiş filmlərin qəhrəmanıdır [Elektron resurs] / – 28 avqust, 2018. URL: <https://1news.az › news › vaqi...>

humanity, creativity and high spirituality, and various moments of their lives are revived before the viewer"²⁵. The description of events in a biographical documentary is presented in the following sequential stages:

1. Introduction – provides general information about the person whose biography is chosen as the theme, information about his family and environment is also used;

2. The plot – covers the character's childhood and school years, personal life, aspects of his work;

3. The result – conveys to the viewer the character's place in society, his achievements, the main features of his fate.

The film producer used the hidden camera method in the last shots of the documentary film "Bu, Səttar Bəhlulzadədir" ("This is Sattar Bahlulzadeh") (1969, screenwriter Anar, director Ramiz Akhundov, film producer Nariman Shikhaliyev, composer Agshin Alizadeh). S.Bahlulzadeh replaces the canvas on the easel with a glass plate, works with different shades of color on it, and his face disappears between the lines of the sketch at this moment. At this point, the lens of the hidden camera turns into the depths of the human soul. The film producer created a double exposure by applying this shooting method, conveys the natural behavior of the character to the screen and imitates the images with intuitive logic.

The documentary film "Kinorejissor Arif Babayev" ("Film director Arif Babayev") (2000, screenwriters Oktay Mir-Gasim and Jamil Guliyev, director Jamil Guliyev, film producer Nizami Abbas, sound producer Asad Asadov), which tells about film director Arif Babayev's life and work, was shot in a memorial style. Information about A.Babayev's first directorial work in feature film, the short film "Zirvə" ("The Summit"), expresses a transition in the plot line. Film critic Aydin Dadashov wrote: *"Despite the dramaturgical flaws, film director Arif Babayev managed to apply television style, eventful pauses, subjective angles, a constantly moving camera,*

²⁵ Əmirli, Ə.M. Dram və ssenari yaradıcılığı. Dərs vəsaiti / Ə.M.Əmirli. – Bakı: ADMİU, – 2019. – s.307

*linear editing and an overall more modern small screen aesthetic to our cinema with the film “Zirvə”*²⁶.

The composer, People’s Artist Emin Sabitoglu’s work in the field of music are conveyed to the viewer with the help of various factographic materials, musical pieces and synchronized texts in the documentary film “Ayrılıq bir dənizmiş...” (“Divorce was an ocean...”) (2002, *scriptwriter Saleha Efendiyeva, director Zahid Nazarov, film producer Ehtiram Nasirov*), which tells about the composer’s life and creative path. The fact that he doesn’t not attach much importance to working behind the piano in his work room, he feels the music in his soul, filters it through his artistic feelings is presented as a sign of E.Sabitoghlu’s innate talent and professionalism in the documentary film.

The most impressive moment towards the last episodes of the documentary film is the composer, who lived in Turkey for a while, launching into eternity in his native land, his heart falling silent in his homeland, but the thoughts expressed in the offscreen text that his music sounded even more magnificently and would keep him alive forever, express the authors’ idea, and at the same time complete the composition: *“I will come to you, he said, and so it happened, he came to die in his homeland to reunite with his native land”*. The character’s unfinished life and untimely death, without having sufficiently inhaled the scent of Azerbaijan, sound like the final notes in the documentary film.

In general, known factographic and visual means – photographs, documents, interviews with people familiar with the character’s life, as well as artistic reconstructions, animation and computer graphics, chronicle materials are used to create biographical documentary films. Scenes, animation additions enrich the palette of artistic and expressive means, allow to demonstrate the events obviously that took place in the character’s life, to create the atmosphere of the depicted period.

It is stated in the paragraph ***“Elements of literary and artistic style in documentary films on the Karabakh war”*** that Karabakh

²⁶ Dadaşov, A.Ə. Rejissor Arif Babayev / A.Ə.Dadaşov. – Bakı: Nağıl evi, –2006. – s.25

entered unconditionally the sphere of interest of Azerbaijani cinema during the period of independence and became one of its main themes. *“Starting from the first days of the war, some of the cinematographers went to the front, some to fight, some to film on the front line. Others worked day and night in the rear, making operational film materials”*²⁷. It should be stated that the possibilities of cinema were used quite effectively in conveying the truths of Karabakh to the world. *“Azerbaijani documentary film of the war period fulfilled its propaganda function as a whole and, despite the existing financial and technical difficulties, created a number of significant screen works”*²⁸. Documentary films such as “Qarabağ düyünü” (“Karabakh Knot”), “Qədirin sorağında” (“Tidings about Gadir”), “Qaçqınlar” (“Refugees”), “Ağrılı yaddaş” (“Painful Memory”), “9 dəqiqə” (“9 Minutes”), “Erməni terroru” (“Armenian Terror”) reflect all the pain and suffering of the First Karabakh War.

When neighboring Armenia raised territorial claims against our country with the help of its supporters in 1988 and when tense events occurred in Baku and Karabakh in the early 1990s, a group of cinematographers went voluntarily to the battlefield and filmed real war life. Nizami Abbas was among them, who had just graduated from the Film Producer Department of the All-Union State Institute of Cinematography. According to film historian Nariman Abdulrahmanli: *“As if his love for our historical memory and roots materializes and enchants the viewer’s heart as a producer or a cameraman in his screen works. As if the archival documents, historical figures and objects filmed by Nizami Abbas and the places that save the traces of millennia tell their own unique stories”*²⁹.

It became one of the most important reasons for the outbreak of the Second Karabakh War on July 12, 2020. the Patriotic War for the liberation of Karabakh began with intensive shelling the positions of

²⁷ Kazımzadə, A.H. Azərbaycan kinosu və müharibə / A.H.Kazımzadə. – Bakı: Nağil evi, – 2005. – s.14-15

²⁸ Əbdülrəhmanlı, N.H. Azərbaycan kino sənəti tarixi: [4 cilddə] / N.H.Əbdülrəhmanlı. – Bakı: Qanun, – c.2. – 2020. – s.147

²⁹ Əbdülrəhmanlı Nəriman. Nizami Abbas: Yaddaş adamı-Nəriman Əbdülrəhmanlının yazısı [Elektron resurs] / – 26 dekabr, 2016./ URL: <https://teleqraf.com> › art

the Azerbaijani army by the Armenian Armed Forces on September 27 of that year. The glorious Azerbaijani Army stroke a crushing blow to the enemy under the leadership of the victorious Supreme Commander-in-Chief Ilham Aliyev, liberating Jabrayil, Fuzuli, Zangilan, Gubadli and Shusha from the Armenians during 44 days of fierce battles. The glorious heroic chronicle of “Karabakh is Azerbaijan!”, “Victory is Azerbaijan!” was proven to the whole world.

As a rule, our documentary films, which show Azerbaijan’s rightful position on the screen, did not let in national and racial hatred. *“...our films on the theme of war have never had the intention of putting one nation above another, on the contrary, our filmmakers have called on the viewer to fight for our national rights and freedoms, and have tried to convince them that betrayal and selfishness, oppression and reaction, aggression and expansionism are alien to the principles of coexistence”*³⁰.

The documentary film “Qarabağ düyünü” (“Karabakh Knot”) (1994, scriptwriters Hasan Guliyev and Tofiq İmirli, director Tofiq İmirli, film producer Rovshan Guliyev) investigates the history of Nagorno-Karabakh. The synchronized text by Doctor of Historical Sciences Farida Mammadova revealed the facts of the division of Azerbaijan into two as a result of the occupation of the Caucasus by the Russian Empire at the end of the 17th century and the early 18th century, the resettlement of Armenians to our territories, the cessation of the work of the Ancient Albanian Church and the falsification of history by forces seeking to Armenianize Karabakh, emphasized especially that although Karabakh was called by different names in different periods of history, it was unconditionally an integral part of the Azerbaijan. The authors return to the wonderful images of Shusha at the end of the documentary film, completing the composition with the same notes. Although the words about the fact that this city, which brought up such master art figures as Vagif, Natavan, Uzeyir Hajibeyli, Niyazi, Rashid Behbudov is still

³⁰ Əbdülrəhmanlı, N.H. Azərbaycan kino sənəti tarixi: [4 cildə]/ N.H.Əbdülrəhmanlı. – Bakı: Qanun, – c.4. – 2020. – s.159

under enemy captivity are repeated, they increase the emotional influence of the episode.

The dark pages of the difficult fate of the Azerbaijani people, who were expelled from their native lands, are presented to the viewer in the documentary film “Qaçqınlar” (“Refugees”) (1994, scriptwriter and director Jahangir Zeynalli, film producer Tofiq Sultanov). The disaster inflicted on our people as a result of the absurd claims made by the Armenians against the ancestral lands of Azerbaijan is presented to the viewer against the background of the refugee life of people displaced from their homelands. A retrospective form of expression is also used in the documentary film. The facts about the division of Azerbaijan into two at the early 19th century, the annexation of two-thirds to Iran and the remaining part to Russia, the establishment of the Republic of Armenia in the 20th century, giving ancient Azerbaijani lands to this so-called state, the resettlement of Armenians living abroad to Karabakh in the late 1940s according to the Stalin-Mikoyan plan, and the deportation of more than two hundred thousand Azerbaijanis from Armenia serve to reveal the anatomy of the insidious policy.

The documentary film “Erməni terroru” (“Armenian Terror”) (2003, screenwriter and director Sevda Hasanova) is about the misfortunes inflicted on the Azerbaijani people by those infected with the “Great Armenia” disease. The documentary film presents the endless acts of Armenian terrorism in chronological order. The vandalism committed in March 1918, which went down in history as the “March Genocide”, is investigated based on the facts.

Historical realities, war realities are documented through facts, chronicle descriptions and objective analyses in the documentary films on the theme of Karabakh. These films with different authors, theme-problems, cinematic methods appear on a single front: conveying the truths of Karabakh.

The main points are summarized from the point of view of Art History in the “**Conclusion**” section of the dissertation and the following scientific conclusions are reached:

– Documentary film has managed to establish itself as a special genre in cinematography, form its aesthetic system and create its typology (analytical film, memoir film, etc.);

– This system presents reality without imagination or playing with an idea load and an enlightening functionality. The historical, social, social reality presented by documentary graphics, audio, video recording, photography, etc. is capable of creating public memory and influencing public consciousness;

– Its difference from other types of art is its intellectual content, its educational purpose, and its difference from documentary sources is that it has a wider audience, the ability to transmit information flexibly, it can be more informative and effective in presenting facts and the reality and it keeps the memory alive;

– The author is also a researcher in this genre, but he does not come to the viewer with ready-made conclusions, he goes along with his research, comes to conclusions with it, does not present the truth in the form of theses, he gives the viewer freedom in his attitude to reality and in evaluating it;

– The content of the dramaturgical material in documentary film should justify the fact that the presented reality is a typical phenomenon, project objectively it into the plot and most importantly, convince the viewer of this objectivity;

– The author must be able to build such a dramaturgical impact mechanism in the content consisting of factual material that he can actively capture the interest and attention of the viewer;

– The visual image becomes more understandable and effective when synchronized with words in a documentary film. The importance of the work done in the offscreen of this informative word is so great that its author can also be considered the author of the film;

– One of the active elements of documentary filmmaking is music, which helps the director find an aesthetic expression of the content based on factual materials, and plays a major role in immersing the viewer in the environment of the documentary script and tuning in to the mood of this environment. So, it stimulates the viewer's perception, which is one of the main tasks of a documentary

film. Besides creating an emotional impact, it also helps to reveal the semantics of the material, since it carries the meaning and essence of the plot to a certain extent;

– The screen works about the National Leader Heydar Aliyev are the most successful among the films in which the phenomenon personality becomes the theme in the collection of Azerbaijani documentary film. The secret of the success of these documentary films, which are watchable, memorable, open to a wide audience and gain their interest, is not in the skill of the director or the creative team, but in the content and essence of the material. These documentary films show that the role of the theme-material is important as the role of creative team in the quality of the film, and a successful theme-material also means a successful film. Documentary films about Heydar Aliyev have also proven that if a documentary film can be as popular as a feature film, it can gain a wide audience;

– Biographical genre is preferred more in Azerbaijani documentary film art, and these documentary films have also gained more popularity among the viewers. Besides the interest in the personality, the reason for this is the scenes built in the cinematic structure of biographical, factual materials, as artistic reconstructions, animation and computer graphics enriched the palette of expressive means, allowed to visualize the content, to take the viewer on an excursion into the character's environment;

– The Karabakh theme forms a major part of chronicle of our Azerbaijani documentary film. Documentary film on this theme have one common aim: to convey the truths of Karabakh. The reliability of sources, accuracy of facts and objectivity of analysis in documentaries aimed at investigating and expressing truths were the main criteria in the making of these documentaries.

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

1. Kino informasiya cəmiyyətində Anar prizması // Xalq yazıçısı
Anarın 80 illik yubileyinə həsr olunmuş “İnformasiya cəmiyyətində kitabxanaşünaslıq, biblioqrafiyaşünaslıq və

- kitabşünaslıq elminin aktual məsələləri” mövzusunda Respublika elmi konfransının materialları, – Bakı: – 20 dekabr, – 2018, – s.147-149.
2. Muzeyləşdirilmiş memarlıq abidələrinin kino təcəssümü (“Şirvanşahlar saray kompleksi” sənədli film nümunəsində) // “Muzeyşünaslığın tədrisi problemləri” adlı III Respublika elmi konfransın materialları. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, – Bakı: – 29 noyabr, – 2019, – s.244-246.
 3. Xanəndə Hacıbaba Hüseynovun yaradıcılığı sənədli filmlərdə (“Ocaq başı” sənədli filminin təhlili əsasında) // Musiqişünaslığın aktual problemləri mövzusunda Respublika elmi konfransının materialları, – Bakı: – 4-5 dekabr, – 2019, – s.234-238.
 4. Milli kino sənətində İmadəddin Nəsiminin həyat və yaradıcılığı (“Nəsimi” sənədli filminin motivləri əsasında) // Böyük Azərbaycan şairi İmadəddin Nəsiminin anadan olmasının 650 illiyinə həsr olunmuş “Klassik Azərbaycan ədəbiyyatı: dil, üslub, ideya problemləri” adlı elmi konfransın materialları, – Bakı: – 6-7 dekabr, – 2019, – s.231-232.
 5. Azərbaycan sənədli filmlərində Kitabı-Dədə Qorqud dünyası (“Dədə Qorqud dünyası” sənədli filminin ideyası əsasında) // Uluslararası Dede Korkut Türk Kültürü, Tarihi ve Edebiyatı Kongresi, – Bakı: – 18-20 sentyabr, – 2020, – s.31-36.
 6. Hüseyn Cavid sənədli filmlərdə əbədi obrazdır // “Hüseyn Cavid əbədiyyəti” II Respublika elmi konfransının materialları, – Bakı: – 26 oktyabr, – 2020, – s.30-33.
 7. Professor Pənah Xəlilov sənədli filmi innovativ tədqiqatlar kontekstində // “Filoloji elmlər innovativ tədqiqatlar kontekstində” adlı Beynəlxalq elmi-praktik onlayn konfransın materialları, – Bakı: – 24 dekabr, – 2020, – s.464-465.
 8. “Əcəmi Naxçıvani” sənədli filmində ortaçağ Azərbaycan mədəniyyəti // “Ortaçağ Azərbaycan tarixinin aktual problemləri” mövzusunda Respublika elmi-praktik konfransının materialları, – Bakı: – 20 fevral, – 2021, – s.485-492.

9. Bioqrafik filmlərdə sənədli ekran təsvirlərinin xarakterik xüsusiyyətləri // – Bakı: Sənət Akademiyası Beynəlxalq elmi-nəzəri jurnal), – 2022. №3 (18), – s.209-222.
10. Sənədli filmin yaranmasının nəzəri aspektləri // – Bakı: ADMİU-nun Elmi Əsərləri, – 2022. №32, – s.52-59.
11. Yaradıcı heyətin sənədli filmlərdə işıqlandırılması // – Bakı: Mədəniyyət dünyası, – 2022. №42, – s.64-72.
12. Sənədli filmlərdə şəxsi ömürün inikası // – Bakı: Qərbi Kəspı Universiteti, Elmi Xəbərlər (Humanitar elmlər seriyası), – 2022. №2, – s.31-39.
13. Sənədli filmlərdə musiqinin rolu // – Bakı: Konservatoriya, – 2022. №3 (56), – s.28-38.
14. Кинотуризм в рамках Азербайджанского документального кино // Материалы Международной научно-практической конференции «Актуальные проблемы театрального искусства в эпоху глобализации», – Казахстан: 2022. – с.133-141.
15. Карабахская война в Азербайджанских документальных фильмах // – Украина. Актуальные вопросы гуманитарных наук, – 2022. №3 (53), – с.78-83.
16. Sənədli ekran əsərində dramaturji xətt və rejissor təfsiri// – Bakı: Mədəniyyət dünyası, – 2023. №43, – s.65-70.



The defense will be held on 25 April 2025 at 11⁰⁰ at the meeting of the Dissertation council FD 2.35 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan State University of Culture and Art.

Address: AZ1065, Baku, Yasamal district, Inshaatchilar avenue, 39

Dissertation is accessible at the Library of the Azerbaijan State University of Culture and Art.

Electronic version of the abstract is available on the official website of the Azerbaijan State University of Culture and Art.

Abstract was sent to the required addresses on 18 March 2025.

Signed for print: 11.03.2025

Paper format: 60x84 1/16

Volume: 43059 characters

Number of hard copies: 20