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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**CREATIVE PROBLEMS OF ART PROGRAMS IN THE  
AZERBAIJANI TELEVISION DURING THE PERIOD OF  
INDEPENDENCE**

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**The relevance and processing degree of the topic.** A system of values, examples of culture, great literary works, at the same time pearls of art, which can contribute to world culture, have been created during the stages of development of the public consciousness of the Azerbaijani people. This creativity is based on the inheritance system of culture and continues in our modern era along the line of gradual development. Television has been an integral part of the cultural system and has confirmed itself as an art form since its inception. Television work is a type of art as a whole, but also an important and irreplaceable step was taken in the direction of reproduction of works of culture and art, its promotion and presentation to a wide audience. At the same time, television interferes in the creative process actively by focusing on its problems, craft issues, creative searches and new challenges constantly and ensuring that they are developed as a topic and brought to the attention of the audience. Programs on art and culture occupy a significant place, starting from the times when television programming was created and developed, until today. The fact that television has a strong enough influence in terms of its visual capabilities, means of expression and the presentation of programs on art, as well as its reproduction, is constantly noted by art critics as an irreplaceable means. If the establishment of television in Azerbaijan was in a non-competitive environment in the first years, the political freedoms brought by independence created a wide opportunity for the increase of the number of broadcasters. The formation of the competitive system at the creative level gave a great impetus to the development of television channels, new searches, changes of forms and contents. Of course, television has had a positive effect on the general process of establishing the typology of broadcasting and has gathered a diverse audience with state, public, and private broadcasting types, and at the same time, it should be evaluated as an important and motivating factor that changing information technologies take a fundamental place in new models. Broadcasting of programs on art is one of the main directions for all television channels of the country, and the increased level of professionalism has allowed the creation of programs in new forms and

content, as well as being accepted by the viewers. The emergence of special broadcast formats, the formation of a network of teleprograms, at the same time the degree of preparation of the form-content aspects of art programs, the creative level, showing aspects, forming the scientific-theoretical aspects of the problem, solving the practical activity, showing the flaws in the process with concrete examples are an important and so far neglected directions in scientific research and it is included in the leading research area of art studies, these factors determine the relevance of the research are included in the leading research area of art studies, which are an important and so far neglected direction in scientific research, and these factors determine the relevance of the research. The large number of television broadcasting companies in Azerbaijan and the establishment of competition based on the rating results have affected the quality and effective organization of art programs and revealed a number of shortcomings, the investigation of which is a factor determining the relevance of scientific research. Since specific goals and criteria have been determined for the organization of art programs in the State, Ijtimai (Public) television channel and “Medeniyyet” (“Culture”) channel, their work and their achievements in this field can become an important basis for private broadcasters. However, sometimes the shortcomings of abovementioned broadcasters in practice and in many cases the superficial attitude of private TV stations to the issue slows down the successful exchange of experience and the creation of colorful programs and facilitates the emergence of new programs.

The dissertation refers to the scientific works and monographs of several scientists: Corresponding member of ANAS, professor A. Salamzadeh “Art history of Azerbaijan in the years of independence” (2012, p. 159.), Doctor of Arts R. Abdullayeva “Problems of artistic style in information culture” (2003, p. 255), PhD in Art History T. Bayramov “Tradition: typology of art and cultural dialogue” (2019, p. 304).

The scientific literature shown in this research has been cited as a reference source. The extensive analysis and comprehensive approach to the problems of this dissertation can help other researches as well.

**Research object and subject.** The research object of the dissertation is art programs that have existed in Azerbaijan since the first

incarnation of television broadcasting until today. Historically, the basis of these programs is Azerbaijan television - AzTV, Ijtimai television (Public television), which has been operating since 2005, Medeniyyet (Culture) channel created within AzTV, and the work principles of commercial-private television channels broadcast throughout the country. The main research object of the dissertation is the program formats on art, which are shown on the air of different TV channels with a separate typological nature and the principles of periodicity. The characteristic features of these programs, such as thematics, problems, professionalism, etc., are compared to a number of foreign TV channels and they are included in the research object.

**Research aims and objectives.** The basis of each scientific research is valued by its aims and objectives. The main aim of our research is the analysis of television art programs in the direction of art history. But this analysis and this approach includes a number of other aims. These aims include:

- The history of the initial creation of art programs in Azerbaijan television, the main stages of this history;
- Difficulties in the Soviet censorship system of art programs that have historically been shown on Azerbaijani television;
- The principles of art programs in the national self-awareness of the people and on the road to independence;
- The facts of the new, free approach of art programs to the subjects shown in the period of independence;
- Characteristic features of art programs according to the typological nature of television and information policy;
- The place and intensity of television shows and television movies in the television program network;
- Analysis of the newest formats of art programs and formation of the theoretical basis of this analysis;
- The reference effectiveness of the leading problem in programs to the world experience;
- The attitude of the literary language issues related to the presentation of the topic to the modern practical indicators in this type of programs, etc.

**Research methods.** The comparative method is preferred in the

scientific-theoretical analysis of intensive and periodic long-term art programs in Azerbaijan television in the dissertation. The polemical attitude to the previous studies in this field, the criticism of the flaws shown themselves from many sides in the programs and the comparative analysis of similar programs on different TV channels were taken into account as a methodological basis in the study.

**The main points of the defense:**

- Historical factors that determine the creation of art programs in the Azerbaijani television;
- Scientific-theoretical review of idea-aesthetic problems of art programs;
- The task of perfecting a human in the problem of art programs;
- Priority of attention to the main directions of national art in the programs;
- Attitude to the formats of presentation of national art facts to the international arena in the programs;
- Professional features of the programs.

**Limitations of the research.** The tradition of independence began to show its dictation in the field of telecommunications in the history of the development of Azerbaijan of modern times. The date of creation of television coincides with the middle of the last century, more precisely on February 14, 1956. And 14 TV channels in the capital (MTV, CBC broadcast via satellite) and 9 regional TV channels operate in the Azerbaijani television today. Each TV channel serves its target audience separately based on its conceptual principles. This is also reflected in the creative features of art programs. The modern age knows no boundaries. Tradition of world television, foreign countries' experiences and international projects contain numerous audience interests.

**Scientific innovation of the research.** The analysis of television art programs and the scientific approach to the problem have not been the entire object of the theoretical approach of not only art history, but also journalism. The main innovation of our research is measured by the complex format of the scientific-theoretical and practical approach to the work of television art programs. This complex approach reflects the work of art programs in Azerbaijan from the beginning of television

until today. The historical view of art programs, how they were formed in the conditions of Soviet censorship, the attention of art programs to the problem of national self-awareness in the years of the struggle for independence, the leading themes of these programs, new program formats emerging in modern times, the main elements of the professional characteristics of the programs and other qualities are studied during this work. The innovation of the research can be measured by the fact that not only the programs of any TV channel, but the entire television environment in the Azerbaijani television are studied. The typological nature of television has not been taken into account during the study of any problem or topic in none of the studies so far. One of the important aspects of the scientific innovation of this research is related to how the typological nature of the television channel involved in the analysis affects the art programs. In this sense, AzTV, which includes state status, ITV, which has a public nature and is mostly based on the principles of public interest, and each of the commercial TV channels whose financial resources are solely tied to the advertising market are analyzed according to their typological direction.

Another scientific innovation of the research is that unlike previous studies, literature, television theater, television documentaries and feature films, inclusion of each of our national-spiritual values into the sphere of art are scientifically based and program topics related to these fields are involved in a broad analysis.

**Theoretical and practical significance of the research.** The practical importance of the dissertation is that it can pave the way for more large-scale research in this field in the future. The theorists and practical journalists dealing with the theoretical and practical issues of art history and telejournalism may need a comprehensive review of art television programs in the Azerbaijani television. This research can also be used as a training appliance in the process of teaching various fields of art, in the teaching of practical aspects of telejournalism.

**Approbation and use.** The dissertation was registered at the Scientific Council on Art History and Architectural Problems of ANAS and was completed at the Department of Art History of the Baku Choreography Academy. The results of the research were published in journals published in Azerbaijan and abroad, in collections reflecting

scientific conference materials.

**Name of the institution where the dissertation work is carried out.** The dissertation was completed at the Department of “Art History” of the Baku Choreography Academy.

**Dissertation structure.** The dissertation consists of an introduction, three chapters, ten sections, a conclusion and a list of references. Including: Introduction – 19,264, 1. – 10,089, 1.1. – 31.308, 1.2. – 16,420, 1.3. – 14.902, 1.4. – 12,432, 2. – 12,800, 2.1. – 34.345, 2.2. – 16,845, 2.3. – 13.797, 3. – 9.905, 3.1. – 29,850, 3.2. – 39,622, 3.3. – 18,320, Conclusion – 10,181, Literature – 12.276 characters, the total volume of the dissertation consists of 302,356 characters.

## **THE MAIN CONTENT OF THE RESEARCH**

Art and artistic work are taken as the main basis for the overall analysis and theoretical ideas about the place and importance of television work and art programs are generally presented in the “Introduction” part of the dissertation. The relevance of the topic, the aims and objectives of the research work, the processing degree of the problem, scientific innovation, the main object, methodological foundations and the theoretical and practical significance of the scientific work are explained here.

The first chapter called “**Emergence of art programs in the Azerbaijani television and the main direction of its historical initial work principles**” is divided into four subchapters.

“**The history of the formation of art programs in the Azerbaijani television as a part of its common program policy**” is researched in the first subchapter. The creation of television, its formation in Azerbaijan, its technical and creative status are presented step by step and the main share of art and culture programs in broadcasting is analyzed. Also, the reproduction of works of art, the emergence periodicity of formats and genres of broadcasts directly related to the culture are involved in the study. The emergence and importance of art programs is investigated by reflecting the socio-political landscape of the period.

The current history of Azerbaijani televisions, which began



operating in 1956, and the level of presentation of cultural heritage and artistic creativity in political conditions are shown by noting the great place of art in the process of moral education. The pressure of the Soviet ideology, as well as the repressive attitude towards the national culture, the promotion opportunities of art in the period when the promotion of Soviet art is considered a priority, are investigated. The increase in the technical capabilities of television and the new historical conditions, the softening of the 1960s have also changed the attitude towards national culture. The promotion of national and moral values, the delivery of the great cultural heritage and at the same time, the appearance of modern creative searches on the screen by Heydar Aliyev's purposeful and far-sighted policy in this field, who led Azerbaijan in 1969, should be considered as an important historical stage on Azerbaijani television. Television work entered a qualitatively new stage due to the expansion of technical capabilities in the 1980s. Scientists engaged in television research value this period as a breakthrough in development.

*“Television has been operating in Azerbaijan since 1956. Although the idea of creating television in Turkey was put forward in 1965, its realization was possible only in 1968. So, television in Azerbaijan was established 12 years before Turkey. However, Azerbaijan came with only one television – state television in 1990, while Turkey came with dozens of commercial TV channels in 1990”*<sup>1</sup> [p. 14].

According to the researchers, the increase in the number of literary-artistic music programs and the addition of new artistic merits in their organization increased the audience's interest in this type of programs. *“A technical tool that has been specially valued since the discovery of the press by bringing the conversation and the event before the eyes”*<sup>2</sup> [p. 83]. The analysis of Azerbaijani televisions as an object is related to the existence of only one state television in the country between 1956 and 1992 in this part of the research. The limitations of the Soviet ideology, as well as the lack of public and private

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<sup>1</sup> Məmmədli C.Ə. Elektron media – hüquqi tənzimləmə və təcürübə. Azərbaycan Jurnalistləri Müdafiə Komitəsinin nəşri, B.: 2002, 150 s.

<sup>2</sup> Rıdvan Bülbül A. Genel Qazeteçilik Bilgileri. Ankara: Nobel, 2000, 294 s.

broadcasting led to the direction of creative work in one direction. At the same time, these frameworks were the historical conditions that limited the promotion of national culture, the presentation of cultural heritage and the possibility of a free creative environment. Democratic countries have given special importance to television because “*television is such a technological means that does not recognize religion, race or nationality. It is a technical means that stands above cultures and religions*”<sup>3</sup> [p. 69].

Opening a new television station in Azerbaijan, which was an allied republic within the USSR, was neither politically nor legally possible. Television broadcasting has developed rapidly in most countries of the world, branched out and created a competitive environment.

The independence gained in 1991 marked the beginning of a new stage in television broadcasting in our country. It was that period that private television channels were formed and public broadcasting was also established in the following ten years. Political freedom and the rescue mission of the National Leader also changed the attitude towards culture and art. The promotion of traditions, cultural heritage and art was also reflected in the work of television broadcasters as one of the main tasks. The Culture Fund, which was established in 1995 at the initiative of the First Vice-President of the Republic of Azerbaijan, President of the Heydar Aliyev Foundation, Goodwill Ambassador of UNESCO and ISESCO Mrs. Mehriban Aliyeva, began to play a leading role in the country’s cultural life. The logical result of all this was embodied on television screens. The presentation of art programs, which were distinguished from each other in terms of form and content, was noticeable enough to feel the creation of work in accordance with the demand of new artistic and creative searches. Talented performers were presented to the audience by professional judges during the Mugham competitions held by Azerbaijan television in 2007, 2009, 2011 and 2013 with the support of the Heydar Aliyev Foundation, the Ministry of Culture and Tourism of the Republic of Azerbaijan, the project of the

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<sup>3</sup> Küçükkerdoğan Bülent. Kültür ve televizyon... “Televizyon ve...” Utopiya Yayın Evi, Ankara, 2009, 283 s.

Friends of Azerbaijan Culture Foundation. A total of more than 100 hours of airtime were allocated to the performances of the selected best performers and their reviews on Azerbaijan TV and Culture channel.

The second subchapter of the first chapter is **“The influence of Soviet ideological canons on the content and structure system of art programs and the directions of the main creative searches of that period”** and the main influences and creative directions of the historical political stage in the television creative process are analyzed.

The topics of art programs have already developed in the modern era since the creation of Azerbaijan television and have found a care in a new era by including innovations in form and content. If we look at history, we will see that the Central Television and all the Soviet republics operating between 1970 and 1990 of the USSR period worked directly in the direction of ideological canons – i.e. unchangeable and once and for all accepted propaganda. Even if the Soviet ideological tool made some concessions during the formation of teleprograms in the early days of television – the second half of the 1950s and the 1960s, starting from the 1970s, the initiative to use television more as a propaganda machine intensified. The concept of “Mass Information Media”, which was formed long ago in Western countries, was accepted as “Mass Information and Propaganda Means” in the USSR under the condition that the Soviet ideology penetrated this field more and more.

Attempts were made to do things in the direction of national self-awareness on television by departing partially from the concrete ideological frameworks defined by the USSR. Serious ideological propaganda was carried out in the USSR for the rejection of the national concept and the formation of the “Soviet man” model since the 1960s. The promotion of national art was a very difficult process in this period. When Heydar Aliyev came to power, the attitude towards national values changed significantly. Many researchers have rightly valued the celebration of the Novruz holiday at the state level, which we have always shown as an example, and the prominence of the national spirit in the broadcasting of other important historical facts. The strong, political management of the historical figure, as well as his personal qualities based on national values had a strong impact on the television creative process. Attitudes to customs, history, culture, art have changed,

new goals have been set. This historical approach has also had a strong influence on the television process. The viewers witnessed the promotion of culture and art on the screen since 1969.

AzTV, which was the only TV channel in the country at that time, was thinking of different ways to present national values and national art. The most important of these was to keep in mind the theater as well as TV shows. It should also be noted that the subject area of television shows attracted the attention of the censor more. From this point of view, the wide audience of television required to approach it more cautiously. If we consider the audience of theater performances and the interest of television audience, we will notice a big difference. Therefore, the censor could not make more or less concessions to theater performances. Azerbaijani theater, as a whole the works of literary representatives of the so-called “sixties” rose to a new trend level in terms of their subject area, problem setting, and mastery.

AzTV highlighted the problems of national self-return and national self-awareness in its programs on art even in the acute period of Soviet censorship and Soviet ideology, and was able to play a special role in protecting and enriching the nation’s system of national and moral values.

The third subchapter of the chapter is **“The organization of art programs on television broadcasting, the search for form-content as the main research object of art history”** and the dynamics of the organization of art programs in the work of television broadcasting, the entering of the form search into a new stage and at the same time the screen resolution of different shades in terms of content are investigated as the main problem of art studies.

The growth of television channels around the world, fierce competition and attempts to convey the same news at the same time required a different approach In the 1980s. This was the main reason for the creation of infotainment.

Televisions were a miracle until the 1950s. It began to spread in the 1960s as an innovation. Almost every home had a television already in the 1970s. Programs that repeated each other in content and form dictated that the information television industry was in new searches. Starting from the 1980s, for the first time, every television channel in

America began to widely use the infotainment element to make its information release more rated. Gradually, official chronicles and empty news began to decrease. Sensational, hotter reports and plots began to emerge. Social, criminal and show business topics were given a special place in information programs. Western televisions drew viewers to watch only one channel on TV with these tricks. When talking about television, its significant participation in the cultural process should be especially mentioned. Exactly, art reflects reality and it makes its participation in the process more active. Transmission of various values and norms to public life and human consciousness through broadcasting is effective and efficient.

The realization of works and programs aimed at the protection of cultural and spiritual values and their wide promotion in the Azerbaijani television environment should always be in the center of attention. Such programs should meet the wishes of the audience of the time as a product of perfect and new creative searches in terms of aesthetic solutions. This can show the development direction of the Azerbaijani television related to the field we are involved in the research.

Composer Fikret Amirov, who introduced the musical art of our people to the world, expressed his displeasure with the promotion of Azerbaijani professional music – these brilliant genres of art and gave advice on the work of television in this field in an article entitled “Performance and exactingness”, which was published in “Communist” newspaper in 1971. We consider it necessary to include this article in the research, as there are interesting ideas about programs on art during the period of the formation of our television: *“The choir of Azerbaijan radio and television was established almost 30 years ago. Undoubtedly, television has been the only propagator of Azerbaijani choral music for a long time and has won the sympathy of our listeners. We need to clarify some issues in their work for the development of these two collectives. Cappella – should be the main performer of academic style, complex, polyphonic, classical and modern works.*

*There are quite a few performers in the radio and television choir collective whose level of mastery and vocal ability do not correspond to each other and this also creates disparity in the performance and makes*

*it difficult to maintain a single harmony. This is sad but truth*"<sup>4</sup> [20, p. 162].

The fourth subchapter is **“Forms of broadcasting art programs on Azerbaijan state television, creative searches, the problem of manifestation of new trends”**. Art, creative process, artistic work is addressed to human consciousness. It creates an emotional state in the psychology. The life of this effect of art is also long. By seeing and analyzing with his eyes, a person perceives the information contained in the art, which he enters into his memory, and uses it in his later life. Art development in the memory sometimes determines the way of life, future plans, rules of further behavior. In fact, this process is the development of art, the achievement of the author’s goal. This process can be called the formation and determination of the aesthetic world view. This perception process takes place in certain stages. Therefore, a more scientific and accurate approach would be to examine the process and impact of accepting art development step by step.

A strange paradox arose regarding the role of television in the life of society since the middle of the last century: TV channels in Western countries and especially in the United States, where television is the most developed, already operated with such a concept that *“a person returning from work in the evening will forget about the worries of the factory and farm where he worked during the day, take off his shoes and put on slippers, lie down on the sofa and turn on the TV and watch the programs that provide him. So, he will change the world at work and fall into a completely different world and provide his own rest”*<sup>5</sup> [62, p. 77-78]. Ideology required television to promote the political line of the Communist Party on the network, even in art programs in the Soviet Union. TV journalist and researcher Sadig Eljanli’s opinion is true that Azerbaijani television, which was more formed during Heydar Aliyev’s leadership, *“showed anti-assimilation strength and resistance... it became the screen of the people’s soul, a mirror of national*

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<sup>4</sup> Əmirov F.C. İfaçılıq – tələbkarlıq: (Rəşid Behbudov haqqında). / Əlizadə Y.M., Məhərrəmli Q.M. Azərbaycan efiri: tarix və müasirlik. B.: Nurlan, 2006, səh. 162-163

<sup>5</sup> Боров Ю.Б. Эстетика. М.: Изд-во Высшая школа, 2002, 511 с.

*spirituality*”<sup>6</sup> against the assimilation measures of Soviet propaganda with its cultural programs [14, p. 260].

The 2<sup>nd</sup> chapter of the dissertation is **“The place of art programs in the establishment of Azerbaijani televisions and its creative policy in the period of independence, artistic solution as the main direction of scientific research”**. This chapter is divided into three subchapters. **“A new view of the national-moral value system of the development of art programs in the creative process of television”** is included in the analysis in the first subchapter of the chapter. In the research, more space is given to the orientation of art programs to national values against the background of media freedom brought by independence, to new tasks, practical instructions and theoretical generalizations of such programs in the protection and enrichment of national values in the globalized world and time. At such a moment, more space is given to the scientific analysis of the work of program formats that include nationality and humanity in parallel.

Foreign literature on the theory of art and culture and the science of philosophy was also addressed in the dissertation. T.Adomo, V.Benjamin, G.Marcusen’s scientific works and researches (problems of ratio of elite and mass culture, seriality, repetition and regeneration in modern culture are considered in these studies), who were representatives of the German-Frankfurt school of aesthetics and art studies, are emphasized among them.

Another relevance of the research is the applicant’s appeal to the studies of world art figures and scientists, public figures. So, the studies of researchers such as R. Guenon, M. Eliade, V. Malyavin, postmodernists such as M. Foucault, F. Lyotard, J. Deleuze, J. Baudrillard, M. Hardt, U. Eco, I. Ilyin are reflected in the dissertation.

The political independence of Azerbaijan has created new opportunities in the direction of protecting unique values, great artistic heritage, works of art from foreign influences and preventing theft by the Armenians. Today, we can boldly say that all the opportunities created by electronic media are correctly evaluated and very important

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<sup>6</sup> Elcanlı S.Q. Sirlı söz qapısı. Hekayələr, esselər, məqalələr, fraqmentlər. B.: Şur, 2017, 432 s.

steps are taken in the field we are talking about. Of course, this is a big and time-consuming task. That is why it is very important to adapt to the dynamics of the changing world and take preventive measures in many cases. Along with the work done, delays in various fields are noticeable, which should be evaluated as an aspect that hinders national interests and great propaganda work. In our opinion, televisions should boldly use more flexible, effective, emotional and deep means in this matter.

The second subchapter of the second chapter is **“The main directions and artistic diversity of the search for a new format in the broadcasting of art programs on Azerbaijani televisions”**.

The subchapter shows that conditions have been created for the emergence of various program formats in the television environment that are the product of a new, different, independent creative approach. The factor of national independence is taken as the main factor in the development of Azerbaijani television. Viewers, who were used to only one news program on Azerbaijani television – “Kheberler” (“News”) for a long time, witnessed the program titles such as “Seda” (“Voice) (Lider TV), “Her gun” (“Every day”) (Space TV), “ATV kheber” (“ATV news”) (ATV), “Khazar kheber” (“Khazar news”) (Khazar TV), “Jarchi” (“Herald”) (ITV), etc., which are a product of independent creative thinking and expressed the information policy and typological nature of each TV channel in the 1990s. A variety of analytical, enlightening, as well as cultural and artistic program formats have emerged.

Presentation of art programs with a live audience on Azerbaijani TV channels can be considered as a new format. Watching and evaluation of national music on a number of topics of the program “Gunden-gune” (“From day to day”) program on the ATV channel, “Shur” and “Kurd-Ovshari” reflecting Fikret Amirov’s works, as well as his symphonic music on the “Medeniyyet” channel by both art critics and the audience from different strata can be included in the list of interesting program format.

The “Medeniyyet” channel (“Culture” channel) attracts attention with the presentation of fundamental programs by highlighting all the relevance of the field of art and culture as a whole. However, we can say that more attention is paid to new program formats here, as a TV



channel of recent times in the history of Azerbaijani television. The participation of Ogtay Sadygzadeh's wife and the famous artist Elmira Shahtakhtinskaya in a program dedicated to the talented artist Ogtay Sadygzadeh's work (18.I.2017), which highlighted the aesthetic outlook of the two artists, interactive communication with a large audience participating in the studio and at the same time the presenter's connection with the audience via "Whatsapp" and other creative approaches are interesting as new elements of the program.

The third subchapter of the second chapter is **"The subject-content problem of modern art programs as the main research subject of art history"**. Television is accepted as a type of art in the classical aesthetic classification and the participation of a number of art types in it allows to present its essence as a mixed type of art perceived by both eyes and ears. The problem of reproduction of art on television acts as an integral part of its socio-pedagogical, educational, recreational activities and television conveys and preserves values to the masses, and at the same time participates in the protection of the values of art in the suppression of mass culture. The main topic of television art programs is not the art, but its delivery, presentation and promotion in mass language.

It is clear from the programs we paid attention to that the art programs on the air of the state-funded AzTV and Ijtimai TV and Radio broadcast show more topics that reveal our national and spiritual values, respect the past and enrich the present. According to the Law on Ijtimai TV and Radio broadcast, this TV and radio broadcast must pay special attention to our national and moral values. Therefore, AzTV and ITV fulfill this obligation more perfectly in the programs we studied, unlike the private channels addressed to the advertising market. In this regard, the programs of state-funded TVs and private TVs in that field are studied using the method of comparative analysis in the third section of the second chapter.

Other TV channels – private TVs also devote a lot of space to music presentation. The word "many" can also be considered as a remark here. For example, TV channels such as Khazar TV, ATV and Space TV are sometimes so addicted to music programs that they not only overshadow other forms of art, but also annoy the audience. The

analysis of the wedding industry and the art is confused and hinders the true presentation of the art.

We can mention the analysis of music culture on the television level in the program “Music Treasure” broadcast on AzTV by the rector of ASUCA, Professor Jeyran Mahmudova. The creative activities of art figures and masters who have unparalleled services in the history of Azerbaijani musical culture are presented in a professional form in the program. Naturally, the viewers are enlightened and enjoy professional presentations.

The program “Beloved” broadcast on AzTV invited valuable intellectuals with special merits in the Azerbaijani art and culture and appreciated the country’s culture highly against the background of their works. However, the program “Azerbaijani miniatures in the world’s museums” presented on the air of ITV expresses the topic concretely with its clear titles.

The 3<sup>rd</sup> chapter of the dissertation is **“Creative principles, structural problems of art programs on television and collision of the view of the embodiment, artistic searches with reality”**. The main researches are conducted on the professional characteristics of the programs broadcast by telejournalism in this field in this chapter. When looking at the embodiment view of television art programs, several aspects that are characteristic of the Azerbaijani television should be analyzed in particular. As we have mentioned above, preventing the merciless attack of mass culture and realizing the sustainable manifestation of cultural immunity in this form, ensuring national and public interests for the formation and improvement of the audience’s aesthetic taste, promotion, protection, enrichment of national and moral values, popularization of national art examples in the country and abroad are considered one of the important conditions. In this regard, **“Methodology of analysis of professional indicators of television art programs”** is studied in the first subchapter of the third chapter. The lack of determination of a concrete concept and aesthetic essence created conditions for the emergence of many creative questions. The considerations that television was only a means of conveying news could completely change this idea with the screen examples reflected in the work of programs in the initial period. Its social and cultural essence

was determined during the formation period of television. *“The main indicators of professionalism in journalism coincide with the process of formation of the press... The journalist’s ability to have universality – comprehensive knowledge – has emerged when journalism has entered the task of enlightenment”*<sup>7</sup> [p. 16]. Professional aspects related to journalism as a whole apply to telejournalism to a great extent. For example, genres of journalism in the field of press are of special importance for telejournalism. In general, the genre, which is considered one of the main characteristics of journalistic work, manifests itself with special dynamics in telejournalism.

S. Freilich expresses the opinion that the phenomenon of television art is completely formed on TV as a Mass Media in his book. It can now be boldly said that television has fully formed its creative merits, its unique characteristics based on conceptual foundations at the junction of various art forms. Television was not satisfied only with the work of reproduction of art samples, but began to present its style to the audience as a type of art by producing teleplays, artistic, documentary, scientific, mass films, serials, teleconcerts and large-scale show programs in accordance with its aesthetic principles and mosaic dramaturgy models. Expressive montage of sequence, compositional structure, determination of dynamics according to the principles of pop culture were able to create a symbiosis and an aesthetic board with artistic techniques integrating film industry into the filming technique in the creative process of television. Regardless of content and genres, the content has become the main criterion for the attractiveness of the artistic-aesthetic solution of broadcasting units, but regardless of the genre, artistic tricks, pacing and a tasteful approach became the main criteria to ensure the watchability of each broadcast unit in the conditions of free competition. The rating war of television broadcasters, the fear of “zapping”, “zipping” and “greasing” phenomena ensured the importance of professional personnel searches and more skillful presentation of the broadcasting unit.

The second subchapter of the third chapter deals with **“The main**

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<sup>7</sup> Начивин Ю. Телесериал входит в нашу жизнь. «Литературная газета», 26 февраля 1974

**merits of creative pursuits and artistic features of arts program presenters on television”**. The presenter of programs plays an important role in the overall creative process as the main representative by taking the main place and performing the artistic content in the television broadcasting unit. The creation of a screen character is essentially a complex process and involves creative work. The presenter who appears on the screen does not only deliver content and ideas, achieve indoctrination through communication, but he also, as the main person, must fully portray the character and establish communication with the viewer.

The basics of television hosting activities, its work, experience and psychological impact possibilities stand out as one of the main problems in contemporary television criticism. The presenter is the visible face of the program and the show, the person who manages it, regardless of the genre, who works for the important acquisition of the structure and dramaturgical course. The TV presenter should not be rich with artistic merits, but stand out more with his character.

Hosting is one of the most difficult areas in television. *“It is more important to get rid of certain qualities that the screen reveals than specific qualities in order to become a TV presenter”*<sup>8</sup> [p. 241]. The presenter must have a special charisma that attracts the viewers. It is also possible to accept such an opinion that *“the TV presenter should also take into account the typological nature of the television, which he is an employee of. The TV channel, which pay special attention to its rating and program policy, has well-prepared operating principles and the TV station familiarizes each new journalist with those principles when hiring”*<sup>9</sup> [p. 414]. The quality and professional work of the presenter in the communication process is directly related to his education, the system of knowledge collected from various fields, his deep awareness of the principles of journalism, his activity in student life, his participation in public life and his writings in the press during the period

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<sup>8</sup> Радугин А.А. Эстетика. / Под ред. А. А. Радугина. М., Изд-во «Центр», 1998, 240 с.

<sup>9</sup> Мəммədли С.Ə. Журналистиканын нəзəriyyəси və тəcrübəsi. Bakı, Zərdabi LTD, 2012, 616 с.

before he went on the air. The presenter's sincerity, intelligence, self-confidence and appearance reflecting this confidence, eloquence, expressive style of speaking, richness of vocabulary create a special opinion in those who watch him. This opinion becomes canonical, he has become more than an ordinary presenter, but a favorite guest who comes to every home and sometimes a family member. Theoretical opinions about television presenters focus on the fact that *“television presenters show their professionalism more in informational and entertaining programs, but show weakness in aesthetic education and educational programs. The viewers expect from the TV presenter a broad worldview in this field, a pleasant attitude, a charismatic character and demands hosting professionalism such as educated speech, clear pronunciation and creative erudition”*<sup>10</sup> [p. 62]. A TV presenter cannot be satisfied with only knowing the rules of the profession he belongs to, he must be able to communicate in all situations, to create a situation, to manage the situation that has arisen, to keep the power in the channel according to the course of the program, the general dramaturgical model, to establish a careful conversation with the interlocutor and at the same time with the viewer, for this purpose, to provide a well-maintained broadcast by using tricks and appropriate rules. All these factors are related to the inner world and preparation of the presenter. But television is screen art. In this sense, the presenter's appearance, facial expressions, gestures and behavior do not escape the viewer's attention at all.

**“Language and stylistic aspects of artistic programs of television”** are studied in the third subchapter of the chapter. The level of development of each nation has a strong influence on the formation of the language it uses and language plays an important role in preserving the values of a nation in later stages. Also, it is the main factor affecting the development of national consciousness.

The language problem is considered as the main fact of the national value system. *“Language is a bridge between the past and the future of the nation, it ensures its integrity and continuity. In this sense,*

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<sup>10</sup> Засурский Я.Н. Могучая сила – телевидение. «Литературная газета», 21 октября 1986 г., 62 с.

*language is the greatest wealth inherited from generation to generation. Social development depends on the degree of richness of this wealth along with other factors*”<sup>11</sup> [p. 337].

Today, the state of Azerbaijan emphasizes that mass media, including television have great responsibilities in the field of protecting the purity of the language, responding to challenges arising from globalization, enriching our language and protecting it from foreign influences. Because “the press is one of the main factors that keep the language alive, ensure its existence, protection and development”<sup>12</sup>. Since television has a great influence on public opinion, its attitude to language and style norms is particularly important. Today, monitoring of the language and style of television is carried out by state institutions, the Institute of Linguistics and individual non-formal organizations and special public control to the activity of that information means is carried out from this direction. The National Television and Radio Council implements various measures to protect the language on television within its work. In addition, the institution organizes relevant monitoring.

Although the linguistic and stylistic characteristics in the presentation of art programs on television arise from the nature and character of such programs, this problem is also directly related to the specifics of the television language. Therefore, first of all, the analysis of the already fully formed visual language, which differs in the style system of the literary language, and in this context, some characteristic aspects of television language remain relevant.

The perfection of television language is the synthesis of speech – words and visuals. Even the visuality of television is included in the speech, but the visuality becomes the closest assistant and substitute for the language in some cases.

The following results were obtained while investigating the artistic-aesthetic features of the dissertation topic:

Let us express our **conclusions** by summarizing the main

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<sup>11</sup> Xəlilov S.S. Həyatın özü və görünməyən üzü: fəlsəfi və ədəbi-bədii publisistika. Bakı, Nurlar, 2013, 448 s.

<sup>12</sup> Abbasov İ. Mətbuat ilk növbədə dil hadisəsidir. “525-ci qəzet”, 27, 28 sentyabr 2011.

scientific results obtained on the basis of our scientific research:

- Art programs based on national traditions have gained a quantitative advantage in the Azerbaijani television and a phenomenon of different qualities has emerged with the richness of new creative searches;

- The free creative environment created by the period of independence provided the subject diversity of art programs and the new approach became the main basis for research;

- Regardless of their status and thematic approach, the TV channels operating in the country applied the principles of national and public interest as the main creative criteria in the broadcasting of art programs, as well as in the processing degree;

- The richness of form of art programs on television channels, the predominance of a professional creative approach and the search for new forms have changed noticeably;

- Local television channels have successfully performed their main functions despite the strong competition conditions and the interest of the country's viewers in Turkish and Russian channels. Besides the recreational function, socio-pedagogical and educational, integrative functions have been successfully manifested on television screens. In this process, AzTV and Ijtimai (Public) television programs were distinguished more in terms of quantity and quality;

- To achieve the thematic richness of television art programs, besides the study of the world experience, the consideration of the changing tastes and interests of the viewers has found a successful manifestation in the new approach;

- The use of many new forms is reflected in the genres of art programs. Besides television shows, traditional, documentaries, telefilms, portrait shows, genres such as debates, talk shows, discussions, reviews on art, culture, literature have also found their place on television screens;

- Careful study of world experience, as well as successful implementation of licensed projects on television deepened the professional merits of art programs and gave rise to new standards in approach;

- Broadcasters pay special attention to language and style features

in the screen resolution of art programs by taking into account their main essence, the idea of content;

According to the main conclusions of our scientific research, we should note that, besides positive trends, the quality standards are low and in many cases, the broadcast units are unprofessional, poor in content and amateur in terms of execution:

- We are witnessing the banal programs on TV channels under the name of art programs, excluding state and public broadcasting. This type of programs, which are limited in terms of subject matter and in approach, cannot fulfill their socio-pedagogical function in many cases. They bear no burden in terms of serving the public interest;

- The fact that the problem of presenter of art programs on TV channels has a special place in our research, we must boldly say that in many cases, random people or singers and actors who are not particularly distinguished from the point of view of professionalism and not accepted in the public environment, perform the position of presenter in many cases;

- The appearance of programs far from promoting national-spiritual values and high art examples in the screen embodiment of art programs of many television channels revealed the increasing attention to this field as an inevitable reality;

- Cases such as simplicity of form in the screen embodiment of many art programs, organizing them on traditional concert aesthetics have been manifested;

- The appearance of repetition in the screen resolution of art programs slows down the creative search process by affecting the general television creative process negatively and retards the development of content, ideas and form of art programs.

The research is concluded, the work of art programs on television is summarized, suggestions and recommendations are reflected in the conclusion part of the dissertation.



**The main scientific-theoretical points of the dissertation are reflected in the author's following articles and theses:**

1. Creative features of literature and art programs. Scientific article. Azerbaijan State University of Culture and Arts. "Elmi eserler" (scientific-theoretical collection) (ISSN-2221-7576), Baku-2017, No. 24, pp. 138-146
2. The main themes of art programs in Azerbaijan television and professional indicators of journalists. Thesis. Ministry of Education of the Republic of Azerbaijan. Baku State University. 21<sup>st</sup> Scientific Conference of PhD students and young researchers. Baku-2017, pp. 245-247
3. Television art programs in the context of a new view of the system of national and moral values. Scientific article. Azerbaijan State University of Culture and Arts. "Medeniyyet dunyasi" (scientific-theoretical collection) (ISSN-2221-7584), Baku-2017, 34<sup>th</sup>, pp. 109-115
4. Art programs in the context of the typological nature of television. Scientific article. "Poisk" international scientific journal-application, (ISSN-1560-1730), Republic of Kazakhstan-2018, No. 1(1), pp. 101-106
5. Work principles of art programs within the framework of Soviet ideological canons. Scientific article. Baku Academy of Choreography. "Senet akademiyasi" (international scientific and theoretical journal), (ISSN 2219-9837), Baku-2018, No. 2 (5), pp. 4-9
6. Initial principles of art programs on Azerbaijani television. Scientific article. Ministry of Culture of the Republic of Azerbaijan. Medeniyyet.az (scientific, methodical, journalistic "Medeni-maarif ishi" journal) (ISSN 2413-2365) May-June (319) Baku-2018, pp. 42-45
7. Indicators of professionalism, language and style of journalists in art programs. Scientific article. Baku Academy of Choreography. "Senet Akademiyasi" (international scientific-theoretical journal) (ISSN 2219-9837), Baku-2018, No. 1(4), pp. 109-112

8. Format search in our televisions. Scientific article. Azerbaijan Writers Union. "Gobustan" Art Collection. 3/180. Autumn. Baku-2018, pp. 73-75
9. Heydar Aliyev's concept in the coverage of our national culture and art in our television. Thesis. Academy of Sciences of the Republic of Uzbekistan. Institute of Uzbek language, literature and folklore. Proceedings of the International Scientific Conference on "Глобаллашув Муаммоларининг Бадиий Талкини Ва Замондош Образи". (ISBN 978-9943-5270-5-8), Book 2/ Tashkent-2018, pp. 112-115
10. The educational function of television arts programs. Thesis. 4<sup>th</sup> International Symposium on Education and Social Sciences in Turkic Cultural Geography. Azerbaijan/Baku-2018, 28-30 June, pp. 152
11. Art programs in the context of the typological nature of television. Thesis. Ministry of Education of the Republic of Azerbaijan. Azerbaijan State University of Culture and Arts. Applied problems of musical culture of Turkic peoples. Proceedings of the 17<sup>th</sup> international scientific-practical conference. Baku-2018, pp. 109-113
12. Unlimited Possibilities of Television Broadcasting and its influence in the International context. Scientific article. International Refereed & Indexed Open Access Refereed E-journal. International social mentality and researcher thinkers journal. Smart journal (ISSN:2630-631X), 2019, Vol:5, Issue: 25, pp.1658-1661
13. Heydar Aliyev's view of art and culture programs of Azerbaijan television. Azerbaijan National Academy of Science. "Filologiya ve senetshunaslig" (ISSN 2663-4368). Baku-2019, No. 1, pp. 197-199
14. Television space (television) problems and prospects. "Musigi dunyasi". 1/86. Baki-2021, pp. 88-92
15. The principles of digital broadcasting as a means of influencing the formation of mass culture. "Senet akademiyasi" (ISSN 2219-9837). Baku-2022, No. 1(16), pp. 154-161

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