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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**STAGE EMBODIMENT OF THE DRAMATURGY OF
TURKIC-SPEAKING PEOPLES IN THE AZERBAIJANI
THEATER DURING THE PERIOD OF INDEPENDENCE**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and the degree of scientific development of the topic. Universality, i.e. the tradition of global thinking, has further accelerated the processes of cultural communication in the modern world, creating conditions for rapprochement and mutual enrichment of different peoples. As a result of these processes, the process of integration began and at this time the true picture of the past and the new epoch was extended to the wide range of separate spheres of cultural manifestation.

The relevance of the dissertation work “The Stage embodiment of the dramaturgy of Turkic-speaking peoples in the Azerbaijan theater during the period of independence” lies in the socio-cultural manifestations of the cultural integration of Turkic-speaking peoples, as well as in the form and content structure of stage art in this process, its creative environment and the artistic and aesthetic search for the poetic features of this art at different stages of development.

Since the topic of the dissertation is closely related to many social and humanitarian sciences, especially at the intersection of philology and culturology, references were also made to the works of Azerbaijani specialists in these fields, which have a certain methodological power and scientific-theoretical value. Similar political, social and cultural processes were observed in other republics that left the USSR at that time, including Turkic-speaking countries during the period covered by the topic. Most importantly, it was during this period that the intensity of mutual cooperation between the newly independent Turkic-speaking countries increased, which drew attention to the fact of transition from “Islamic unity” to “Turkic unity”. In other words, besides economic cooperation among the newly independent countries, cultural cooperation borne fruit over the years and began to manifest itself in the form of concrete works in sensitive fields such as science, literature and art. Samples of fiction, brilliant stage works and significant scientific and theoretical works began to appear one after another in Turkic-speaking countries such as Kazakhstan, Uzbekistan, Azerbaijan,

Kyrgyzstan, Turkmenistan, Tatarstan, Bashkortostan. This in itself was a true manifestation of mutual cultural benefit between the Turkic-speaking peoples.

It is no coincidence that during the years of independence, the scientific and theoretical works, such as Professor M.Tulyakhoyev's "Uzbek Theater in the Period of Independence", I.Kulmambetov's "Kyrgyz Theater", D.Imankulov's "Aytmatov and Theater", I.Rahimli's "Ashgabad State Azerbaijan Theater", F.Huseynova's "Culturological aspects of Azerbaijan-Turkey relations during the period of independence", etc., as well as the performances of the Kazakh theater "Karagoz" (M. Auezov), the Kyrgyz theater "My Red-Scarred Plane Tree" (Ch. Aitmatov), the Uzbek theater "Maysaran's case" (H.Niyazi), the Azerbaijani theater "The murderer" (Elchin), the Turkmen theater "Koroglu's wedding" (Kh.Daryayev), the Bashkir theater "On the night of Lunar eclipse" (M.Karim) are rightly considered theatrical successes of a new period of development of the stage art of those peoples.

It should also be stated that unlike the post-Soviet countries, Turkish theatre art has experienced various ups and downs on its creative path and nowadays has taken a worthy place in the Turkic-speaking artistic community.

The abovementioned, the embodiment of dramaturgy works, which are a concrete fruit of the cultural cooperation of the Turkic-speaking peoples, on the Azerbaijani stage determines the relevance of the problem touched upon in the dissertation.

TURKSOY, one of the important factors determining the relevance of the topic, is also directly related to the development perspective of cultural cooperation between our peoples.

It should be stated that various monographic and review studies have been written on this topic before us. We can mention I.Karimov's "Azerbaijan-Turkey Theater Relations", A.Lalayev's "Azerbaijan-Central Asia Theater Relations", M.Mulatkhojajeva's "Uzbekistan Theater in the years of independence", O.Atay's "It's good that there is theater", F.Huseynova's "Culturological aspects of Azerbaijan-Turkey relations during the period of independence", T.Mammadov's "Structuring integration among Turkic-speaking

states in the modern period”, F.Purtash’s “On the cultural integration of the Turkic Republics and the role of the TURKSOY”, besides these, various studies by A.Babayev, I.Israfilov, I.Rahimli, S.Kabdiyeva, N.Iglamov, D.Gadirova and others among those works written in different years, and we have benefited from them sufficiently in the dissertation, as appropriate.

It should also be stated that the degree of scientific development of the topic we are studying is related to its relevance. So, the facts of the direct embodiment of the integration processes between the Turkic-speaking peoples in our national art today substantiate the relevance of the topic and the degree of its scientific development. We should also add that although some issues of that topic have been considered from different sides by different researchers, as we have mentioned above, there have been no special research on it at the scientific and theoretical level.

Research object and subject. The object of the research is the creative issues of the works of dramaturgy as a fact of cultural ties of Turkic-speaking peoples, and the embodied aspects of this dramaturgy are considered, which are investigated at the scientific-theoretical level and are the main subject of analysis.

Taking into account the fact of cultural integration of Turkic-speaking peoples and the trends of its development, the ideological and creative issues of theatre art, which are of great importance, are taken as a basis here. As separate examples, the manifestations of intercultural benefit in the performing arts are considered, which are investigated at the scientific-theoretical level and are the main subject of analysis. At this time, the uniqueness of the performing arts of the peoples of this geography is analyzed in the context of the processes of cultural development of Turkic-speaking states, and the principles of artistic interpretation of some works in the process of their stage embodiment, their place in the repertoire of theatres, as well as their influence on the work of directors and actors are also assessed.

Research aims and objectives. The main aim of our research is to analyze the artistic stage embodiment of drama works of Turkic-speaking peoples in the theatrical activity of our country

during the period of national independence. The literary and aesthetic problems we address in this topic are socio-cultural and conceptual in nature. One of the main aims of the research is to evaluate the culturological aspects of the problems put on the agenda of theatre studies, as well as to analyze the mutual literary-artistic, scientific-aesthetic creative peculiarities observed in the field of stage art, including the important elements of practical theater life, such as embodiment, artistic self-expression, aesthetic information exchange, etc.

Besides the abovementioned objectives, our research has other important objectives, which can be grouped as following:

- to examine qualitative changes in the cooperation of Turkic-speaking peoples at different stages of the years of independence;
- to identify notable artistic and aesthetic trends in the drama of Turkic-speaking peoples;
- to evaluate the fact of cultural integration, which ensured the entry of drama to our national stage;
- to analyze the guiding function of the drama of Turkic-speaking peoples in integration processes;
- to analyze multicultural aspects of mutual cultural cooperation in theatre art;
- to reveal the artistic and aesthetic originality of the drama works of Turkic-speaking peoples prepared on the Azerbaijani stage;
- to determine the influence of the development tendencies of the theatre culture of these peoples on our national stage in the process of mutual benefit;
- to examine the thematic, genre and language-style features of the literary works of Turkic-speaking peoples embodied on our national stage during the period of independence.

Research methods. Besides the historical-chronological sequence, the main place was given to the thematic approach in the research work. In addition, besides the systematic approach, the comparative analysis method was also used during the research.

The main defended points. The following points are put forward in the dissertation work to study the aspects of artistic embodiment of the drama works of the Turkic-speaking peoples on

the theater stage of Azerbaijan during the period of independence and to fully cover the topic under study:

- the literary and artistic peculiarities of the drama of Turkic-speaking peoples have been improved over the years.

- the aesthetic expressiveness of theatre thought, which arises from the ethno-cultural nature of separate Turkic-speaking peoples and manifested in the performing arts, is based on national traditions.

- the drama of Turkic-speaking peoples has enriched the repertoire of various theatres of our country.

- separate Turkic-language dramaturgy had a great influence on the development of the national directing and acting art, ensuring their artistic quest, as well as the growth of its performing qualities.

- thanks to the means of artistic expression of creative diversity and originality, the ideological and aesthetic stage performance gave a significant impetus to the development of pan-Turkic unity as a whole.

- the ideological and artistic content of the drama of the Turkic-speaking peoples, based on multicultural values, and the efforts to express it on the Azerbaijani stage coincided with the priority areas of cooperation of the TURKSOY organization in this field.

- The Azerbaijani theater has made its artistic contribution to the integration processes between these peoples with its stage embodiment of the Turkic-speaking dramaturgy that emerged in various geographies during the period of independence.

Scientific novelty of the research. Due to the ideological pressures of the Soviet era, especially the restrictions it imposed on the humanities, the previous studies of the problems raised in the dissertation could not overcome the ideological barrier of the known political and social reality. Therefore, our research, taking into account the uniqueness of the cultural, culturological and aesthetic life of the current era, has confirmed a number of important scientific conclusions. So, the culturological-aesthetic view, which includes historical ties, common language, culture, customs and traditions of Turkic peoples, proved useful for the research.

The presented dissertation work is valuable in terms of analysis of examples of manifestation of literary and theatrical successes of Turkic-speaking peoples on the basis of artistic creative cooperation at a new stage of the processes of pan-Turkic cultural development, during the period of state independence. The facts of the direct embodiment of other Turkic-speaking literary works on the Azerbaijani stage, as well as the scientific and theoretical interpretation of the artistic life of contemporary realities experienced through the power of stage art can be considered new here.

The scientific novelty of the dissertation work is one of the main reasons for its development. So, the artistic and aesthetic parameters of the works embodied on the basis of the dramaturgy of Turkic-speaking peoples, as well as typological characteristics of moral, philosophical and social problems are systematically studied here. The research work for the first time examines comprehensively the emergence of these dramaturgical works on the Azerbaijani stage and the directions of their artistic solution on the scientific-theoretical level.

The presented dissertation work can be considered new in terms of the formulation of problems, the scientific-theoretical view of the socio-cultural processes of the contemporary era, the analysis of moral-aesthetic values, including examples of the pan-Turkic cultural heritage in a fundamentally different aspect, and the scientific interpretation of existing political-social, as well as cultural realities.

In addition, the study of the processes of cultural integration, which are striking in their intensity in our age, and the evaluation of their progressive tendencies, especially the aesthetic facts manifested in artistic work give meaning to the scientific novelty of the research.

The dialectics of cultural goods arising from the interrelationships observed in the development stages of culture, including art during a specific historical period is one of the issues that have been comprehensively studied for the first time. The inclusion of artistic creativity factors and their relationship to the

performing arts in separate research can be considered one of the innovations of the dissertation.

Let us also add that in the dissertation under review, real examples of the previously mentioned scientific points are analyzed from a new perspective, taking into account factual grounds; this leads to new scientific results in principle.

Theoretical and practical significance of the research. A number of scientific results and conclusions of the dissertation have scientific and theoretical significance from the point of view of studying the history of Azerbaijani theatre and its cultural aspects. We have paid special attention to a more complete theoretical development of the topic, here and tried to substantiate our original considerations and theses in this field. The conducted research can be considered as one of the valuable scientific-theoretical resources that will be useful for future researchers of our theatre history.

Materials of the dissertation can be useful for specialists of humanitarian direction, including doctoral students and dissertators, as well as students studying on specialties of theatre studies and directing at the Azerbaijan State University of Culture and Arts and Baku Choreographic Academy.

The main scientific results of the research can be used as a scientific and theoretical source in writing theoretical literature of the latest period of our theater history, in the preparation of textbooks, teaching programs, methodological aids, and in writing research works on various directions dedicated to the analysis of contemporary problems of national theater art.

Approbation and use of the dissertation work. The main scientific content and theoretical points of the dissertation work have been reflected in scientific-theoretical conferences held at various universities, in papers on the dissertation, as well as in articles published on the topic in literary-artistic and scientific journals. Ten articles have been published on the topic, four of which were published abroad. Also, two scientific-theoretical conference proceedings have been published on the topic of the dissertation, one of which is published abroad. The dissertation can be used in scientific research in the field of theatre studies and in teaching

theatre history.

Name of the organization where the dissertation work was performed: The dissertation was performed at the Department “Art History” of the Baku Choreography Academy.

The total volume of the dissertation in characters, indicating the volume of the structural sections of the dissertation separately. The research work consists of an introduction, two chapters, four subheadings, a conclusion and a section of used literature.

Introduction – 14,496 characters, Chapter I – 85,441 characters, Chapter II – 83,571 characters, Conclusion – 21,119 characters. The total volume of the dissertation, excluding the list of literature, consists of 204,627 characters.

MAIN CONTENT OF THE DISSERTATION

The section “**Introduction**” of the dissertation outlines the relevance of the topic, the object and subject of the research, aims and objectives, the main defended points, comments on the scientific novelty of the work, the research methods, the scientific-theoretical and practical significance of the work.

The first chapter of the dissertation is entitled “**Literary and artistic parameters of the drama of Turkic-speaking peoples**”. Turning to the experience of cultural history, we can say that stage literature, characterized by its sensitivity to the events of life, unique quick reaction to social processes, find its manifestation in the creative life of stage art as well. But dramaturgical categories must undergo a process of transformation into stage language, here.

The first paragraph of the first chapter, entitled “**Thematic issues in the dramaturgy of Turkic-speaking peoples**”, emphasizes that the art of the Turkic-speaking countries that gained state independence, including theater art, was eager to penetrate the life of society and realize its creative potential with the result of new, free and advanced dramaturgy in order to convey to their audience what they could not say until now.

At that time, Turkic-speaking theaters felt a greater need for

works with topical themes than in previous periods. It was the need to embody the new themes of the new era that pushed theaters to ideological and aesthetic searches and directed them towards compiling a repertoire that could express the desires and wishes of the people who had begun the independent life of the modern era.

However, the crisis of literary texts, which began at the late 20th century and became fully manifest in the 21st century, was also evident in drama. So, the dependence of the event on the word diminished gradually, and this process intensified in the performing arts. The response to this strengthening was the creation of the director's theatre. The director's theatre sought paraverbal means to convey expressiveness. Such theatre creators became the masters of the performing arts of the 21st century.

As Peter Brook writes in his book "Empty space": *"The constant discrediting of those aspects of dramaturgy that are not directly related to the theatre helps us to properly appreciate its other qualities - those qualities that are really closely related to the theatre, those that were created specifically for it. The stage is the stage, it is not a convenient place to read a story or a poem, a lecture or a play; we must recognize that the vitality of a word spoken on the stage is determined by only one thing: whether it resonates under the given stage conditions or not"*¹.

Almost twenty years after Hans Lehmann's research on postdramatic theatre and the dissemination of his results in different geographical regions, the signs of postdramatic theatre are being observed in the socio-aesthetic reality. The theorists who study this process and the theatre figures who contribute to its further development are in principle ensuring the formation of a new ideal aesthetic space.

The noteworthy and important point here is that the pioneers of the process we mentioned above seem to insist on changing the socio-philosophical essence of theatre, as well as its style, expressiveness, artistic conditions and mechanism of impact².

¹ See: Брук П. Пустое пространство. Москва: Прогресс, 1968

² Leman H. Postdramatik teatr. Bakı: "ADMİU", 2022, s. 357

The development trends of Turkish theatre became clearly visible since the end of the last century. This process naturally made it necessary for Turkish writers to return to national theatrical traditions and benefit from them, as well as to search for new forms and genres of modern world theatre.

It is noteworthy that the themes brought to Turkish drama by writers working at the end of the last century were mainly centered on family-household issues and social injustice, and that they reached quantitative figures. But the fact that quantity does not pass into quality naturally cannot give the expected benefits to the development of theatre art, which is the main field of work of dramaturgy, as it reduces the coefficient of usefulness of artistic search efforts of Turkish performing arts. The emergence of the cultural and aesthetic need to create a new type of dramaturgy in the contemporary creative landscape is due to a dialectical regularity.

The Kazakh stage was in search of new themes and new characters in the years under review. The themes and plot of Kazakh dramaturgy were mainly based on historical and folklore works at that time. The theme, plot, verbal, image-genre system, national symbolism, principles of character formation of centuries-old national folklore of the Kazakh people - all this was transformed into the artistic creative life of this art in accordance with the laws of stage art.

Besides great authors, new signatures appeared, works distinguished by their different genres, language-style, ideological-artistic features were created in the dramaturgical literature of Kazakhstan during the period of independence. Plays such as “The last days of Abilay Khan”, “Tomyris”, “The angel with the devil’s face”, “Madonnas of Algeria”, “Hard times” satisfied the repertoire problem of the national theater along with Kazakh literature, and enriched the art of directors and actors. Interpretations focused on the poetics of folklore, its treasury of spiritual values, wisdom and deep understandings of good and evil conditioned the long-lasting stage life of the performances.

As we have already mentioned above, at this time, the theatres of Turkic-speaking countries needed dramaturgy aimed at creating

new themes and new stage characters more than in previous periods. This arose due to the socio-cultural order of the time and the artistic and aesthetic expectations of the society from the theatre. The shortage of dramaturgy was clearly felt in all the theatres of post-Soviet countries, including the stages of Uzbekistan, Azerbaijan, Kyrgyzstan, Turkmenistan and other countries in the first years of independence, and gradually, this problem became the most serious and the main obstacle hindering the process of improving the creative potential of directors and actors.

It is also worth noting the fact that national theaters benefited from the processes taking place in post-Soviet and European theaters as a whole at this stage, often living with the concern not to increase the achievements of others, but at least to apply them, while clearly understanding the need to improve their individual style.

Ideological and aesthetic tendencies were clearly manifested in Azerbaijani stage art as in other Turkic-speaking theatres in this period. These tendencies, already formed as a socio-cultural demand, pushed the theatre to break conservative frameworks, and, naturally, the efforts of artists who felt such courage were already becoming evident. On the whole, this testified to the fact that Azerbaijani theatre was looking for new themes, new ideas and perspectives, trying to create a repertoire with qualitatively different samples of dramaturgy, on the other hand, it did not allow to mention the fact that it was simply raising the level of creativity. Therefore, besides the theatre's concern for creative cooperation with Turkic-speaking theatres, there was also the task of ensuring the richness of the repertoire of the national theatre, increasing the director's skills and the level of acting performance.

The Kyrgyz theatre had an opportunity to enrich its repertoire with literary and artistic "products" of the prolific playwright, and the stage embodiment of "Sunny island" was able to meet expectations in this regard in those years.

M.Kaparov, who wrote the play "Night of appreciation" after "Sunny island", brought a wealth of themes and genres to Kyrgyz theatre, temporarily solving its repertoire problems thanks to his dramaturgical productivity, such as well-known dramas as "Voice of

the rivers”, “Remember Razia”, “Carlson of our house”, “Salt desert”, and “Sea of women”.

The topical issue was solved differently in another Turkic-speaking country – Turkmenistan. So, the theatre art of Turkmenistan has determined its ideological and artistic orientation primarily on the literary material of epics and tales for many years. At the same time, the lack of themes in the national dramaturgy created various problems in the repertoire of Turkmen theatre.

Tatar theatre, as a prestigious member of the Turkic-speaking theatre family with more than a century of history, has made a unique leap from semi-professional staging of simple plays to highly developed forms of this art form, achieving great progress. The approach to the theme was superficial and inclined towards extreme imagery in some cases at different stages of this path during the creative years, while in other cases the author’s ideological position, which is one of the aspects of theatre work, was not given due importance.

The Bashkir theater was also looking for new stage forms and ways to solve artistic and aesthetic creative problems during this period, and was trying to conduct various experiments on topical works that met the requirements of the current era. Melodrama, musical comedy, tragedy, as well as psychological thrillers, which are considered modern genres, occupied an important place in the repertoire of Tatarstan theaters at that stage.

The second paragraph of the first chapter, entitled **“The process of creative integration of dramaturgy of Turkic-speaking people and the principles of artistic and aesthetic embodiment”**, states that the stage embodiment of a number of works of Turkish dramaturgy has brought theatre art to important positions in the contemporary public life of the Turkish socio-cultural environment since the last century. Considering the history of artistic and aesthetic adaptation of Turkish playwrights on our national stage, we are convinced that the wide spread of Turkic ideas and the unprecedented rise of national self-consciousness gave the samples of Turkish literature a special popularity in our country.

It is well known that theatre art, which has a dialectical nature,

makes new demands constantly on the art over time. In this regard, new management principles and cardinal reforms with a modern mindset were necessary in order for Kazakh theatre to achieve greater success. Therefore, besides other theatres, reforms began at the Theatre named after M.Auezov.

The works of a number of writers of Turkic-speaking peoples were presented to the audience on various theatre stages of Uzbekistan thanks to the stage embodiment of Uzbek directors during the years of independence of the period under study (1991-2015). At that time, besides other authors, works by Azerbaijani authors began to occupy a wide place in the repertoire of Uzbek theatres, and the Uzbek State Drama Theatre staged Uzeyir Hajibeyli's operetta *Arshin Mal Alan* under the direction of Bahadur Yuldashev in 1992.

As an example of the cooperation of the stage culture of peoples of the same ethnic origin, the embodiment of the works of Kazakh playwrights B.Mukayev's "A night full of life", Kuandyk Shangitbayev's "Longing hearts", Sultanali Balgabayev's "The most beautiful bride", Kyrgyz playwright Mar Bayjiyev's "The scales of conscience", Tatar playwright Tufan Minnulli's "Alla" and "Almandar gets married", Bashkir writer Mustay Karim's "On the night of Lunar eclipse", Crimean Tatar playwright Yusuf Bolat's "Luxurious wedding" in Uzbek theaters are clear evidence that the scope of this process is increasing.

A new Kyrgyz-language collective, the theater of the city of Osh, began to take its place on the map of the country's stage art during the period of Kyrgyz theater culture that we are talking about. The Osh Kyrgyz Drama Theater became the most advanced stage collective in Kyrgyzstan within five to six years. The theater's rise to such a high level of creativity in such a short time, on the one hand, proved the great artistic potential of the troupe, and on the other hand, confirmed the vital power of the new theater aesthetics of director I.Ryskulov. So, the works of Ch.Aitmatov's "White ship", M.Gaparov's "Sunny island", M.Bayjiyev's "Old fairy tale" and B.Jakiyev's "Tomorrow New Year" gained stage life under his direction.

Considering the process of creative integration of the dramaturgy of the Turkic-speaking peoples and the principles of its artistic and aesthetic embodiment, it can be concluded that the exceptional importance of these processes for mutual benefits is an undeniable aesthetic truth.

The second chapter of the dissertation is called **“Adaptation problems of the dramaturgy of Turkic-speaking peoples to the Azerbaijani stage”**.

It is specially emphasized in the first paragraph of the second chapter, entitled **“Adaptation of the dramaturgy of the Turkic-speaking peoples to our national stage and multicultural aspects in the Azerbaijani theater during the period of independence”** that when talking about the dramaturgy and theater art of Azerbaijan and the Turkic-speaking peoples, we are talking about a nation with the same language, customs, traditions, religion and culture, and that the differences that exist only from a geographical point of view determine a different approach to the issue, as well as a different point of view and principles of evaluation.

Considering the stages of cultural evolution of Turkic-speaking peoples, it is striking that the processes of political-economic, as well as socio-cultural integration of individual peoples were successful as a result of great respect for multicultural values. It is no coincidence that multiculturalism has confirmed its real reality in the cultural life of the Turkic peoples living in Russia. The presentation of new forms and contents, as well as stylistic searches and the professionalism of creative individuals manifested in the figurative artistic stage language at this time have gained primary value as an indicator of effective creative activity.

Undoubtedly, since Turkish dramaturgy and theater were formed in a slightly different social environment, its relationship with the current society was regulated by different criteria. It is also clear that our scientists who study Turkish-Azerbaijani theater relations pay special attention to the history and peculiarities of those relations. In other words, although our topic should cover mainly the period of independence, we consider it useful for the effectiveness of our research to recall some issues by touching on

historical and cultural relations based on past decades.

We can conclude from the historical facts we have mentioned regarding our topic and the cultural-aesthetic processes we have considered that the works of these writers, who are prominent figures of Turkish dramaturgy, had a significant impact on stage art, especially on Azerbaijani theater, by bringing genre diversity, relevance of problems, richness and multifaceted nature of characters, existential conflict essence, and the development of our national stage, and the increase in the professionalism of performing arts, for the reasons mentioned above.

Stylistic changes were clearly observed in the Azerbaijani theater at that time and fundamental qualitative differences in the repertoire policy. It is clear that although the fact of any external renewal did not allow to talk about development in a large sense, it gave grounds to say that a certain new artistic taste and artistic approach had been formed.

Therefore, when we look at the recent past of our theater culture, it is clear that the experience of embodying separate works of Turkish drama on our national stage has been successfully continued in recent years. So, besides the plays by Orhan Kamal and Nazim Hikmet, the works by Sadig Shendil, Aziz Nesin, Haldun Taner, Hidayet Sayi and others on various topics have been a suitable stage material for the creative teams of our theaters and mainly for our directors. So, plays such as Sadig Shendil's "Bloody Nigar", Nazim Hikmet's "First day of the holiday", "Skull", "Sword of Demoklis", Aziz Nesin's "Come here", "Suicide", Haldun Taner's "And the mill would turn", Orhan Kemal's "Strange daughter", Hidayet Sayi's "The sound of the drum" and other stage works, which were staged by different theaters in different years, sometimes several times, have won the sympathy of Azerbaijani audiences with their acting principles, as well as the peculiarities of artistic interpretation.

Each of the works of Turkish dramaturgy listed above has lived a worthy embodiment on the Azerbaijani stage. The performances "The sound of the drum" by the Sheki State Theater and "The Taurus wolf" by the Ganja State Drama Theater can be

separately mentioned among the theatrical successes of the past years.

Although Aziz Nesin's play "The Taurus wolf" is familiar to our audience, Hidayat Sayi's play "And the mill would turn" was embodied on the Azerbaijani stage for the first time, and the creative team of the Sheki Theater presented it with a very interesting and original stage arrangement. The colorful atmosphere and mood of the play found an artistic stage arrangement in accordance with the author's intention, and his aesthetic adaptation effort to the Azerbaijani stage was successful. This fact attracted the attention of critics, and it was specifically stated that *"since the events took place in Turkey, the director (producer M.Selimli) paid special attention to creating an old village atmosphere in the character Turkan Khalilova, who played the singer in the introduction and final scene. Throughout the performance, spectators traveled to the Turkish village in dances and costumes performed inside the circular stage from time to time"*³.

The same thoughts can also be said about the performance of the play of the same name by Haldun Taner's "And the mill would turn" staged at this theater.

Unlike the stage art life of Turkey in the period we studied, the theater art of the Turkic-speaking post-Soviet countries such as Kazakhstan, Uzbekistan, Azerbaijan, Kyrgyzstan, Turkmenistan, Tatarstan, Bashkortostan was enriched with new author signatures, works with artistic and aesthetic content, and works that brought the current problems of the time to the stage. The process of theatrical and aesthetic adaptation of those works to our national stage found artistic expression in the director's interpretation and in the actors' work at this time.

Uzbek and Kyrgyz literature, specifically dramaturgy has been embodied on the Azerbaijani stage with pleasure since the last century, and has been welcomed by the audience. The staging of such plays as "Family honour" by Kh.Mukhtarov, "Silk patterns" by A.Gahhar, "Duel" by Mar Bayjiyev and others on our national stage

³ Pirimova N. Davul səsinin həsrətində// Kəspî qəzeti, 14 sentyabr, 2017-ci il

in the middle of the last century can be considered fruitful steps in terms of creative cooperation.

Later, those traditions of creative cooperation began to be successfully continued since the first decade of the period of independence. As concrete examples of those traditions, “The five wives of Nasreddin” by the Uzbek author and “Duel” by the Kyrgyz playwright gained the opportunity to live a new aesthetic life on the Azerbaijani stage.

The ethnocultural specificity of the Turkic peoples represented by the theaters operating in the relevant geographical area, their cooperation priorities through stage art and the facts of mutual cultural benefit are touched upon in the analysis of a number of problems included in the scientific-theoretical structure of the dissertation. At the same time, the ideological and aesthetic development trends observed in those cultural integration processes of the Turkic-speaking theaters, the place of stage art in the socio-cultural life of this or that country, the large and small problems, the organizational, economic and creative issues that gave rise to those problems are evaluated. These situations were experienced in each of the Turkic-speaking peoples in their own way at the same time. That is, the creative work observed in the Kazakh theater was accompanied by the same analogous harmony in other Turkic-speaking countries such as Uzbekistan, Azerbaijan, Kyrgyzstan, Turkmenistan, Tatarstan, Bashkortostan with slightly different aspects. If we consider the problems that stand out here, undoubtedly, dramaturgy, primarily the minority of local authors stood in the first place. Of course, the issue was not in the quantitative indicators, but the picture in the quantity itself was pitiful. So, obtaining the original stage work required for each theater season remained a dream for the theaters of the countries in question. The current situation, as a whole, not only made national theaters helpless in front of their audiences, but also impoverished the language and style characteristics of the director’s art, the actors’ performing skills and the stage art.

As an important scientific and theoretical subject of the research, the multicultural aspects of the theatrical life of the Turkic-

speaking peoples, which are considered important in cultural cooperation with the stage art of other peoples, were considered. However, it is a significant fact that besides the national theater, the stage art of Korean, Uyghur, German and other peoples also operates with equal rights in Kazakhstan, the fact of mutual respect and tolerance confirms the multicultural mood of society. The successful work of the Lezgi State Theater, the Georgian State Theater, their creative efforts, and the fact that their artistic influence in society was growing steadily can be appreciated.

The new creative climate, which was noticeable in the work of the theaters of a number of Turkic-speaking countries that gained independence from the end of the last century, had a decisive positive impact on the development of national dramaturgy. So, the stage works by Yahya Kamal, Fakir Baykurt, Haldun Taner in Turkey, Mukhtar Auezov, Gabit Musrepov in Kazakhstan, Elchin, Ali Amirli in Azerbaijan, Maqsud Sheikhzadeh, Ulmas Umarbekov in Uzbekistan, Chingiz Aitmatov, Murza Qaparov in Kyrgyzstan, Khidir Daryayev, Kaisin Kuliyeu in Turkmenistan, Karim Tinchurin, Tufan Minnuli in Tatarstan, Ibrahim Abdulli, Ramal Safi in Bashkortostan and other writers enriched national creative life and played a significant role in increasing their opportunities for artistic self-expression.

Comparative analyses in the research work allow to emphasize with evidence the new ideological direction of the post-Soviet period, especially its influence on the development harmony of the Turkic-speaking peoples during the period of independence. In this regard, the conclusions of the criticism that conducted an analytical work on those processes many years ago justify our position. So, if we refer to the logic of criticism, we can conclude that the theater, which occupies a leading position with its lively expressiveness of culture, can get rid of all kinds of artistic “isms” by overcoming the difficulties of contemporary processes.

As the main intention of mutual cooperation of theaters, the dialogue of national theater cultures of Turkic-speaking countries, as well as the principle of mutual cultural benefit necessitates the knowledge of the partner, which is manifested in the cultural sphere

as well as in the political, economic, social spheres of the Turkic-speaking community.

From this point of view, the conclusion that the artistic ties of the national theatres of the Turkic-speaking countries have a powerful potential for the consistent search for new ideas, characters and means of stage expression in the context of artistic, philosophical and socio-political processes of modernity is asserted.

The dramaturgy of the Turkic-speaking peoples that gained independence gave rise to a fundamentally different aesthetic worldview in the art of theater as a whole, including the poetics of directing, the principles of self-expression of actor performance, the style of role and training, by creating stage literature with ideological and artistic content.

The second paragraph of the second chapter is called **“Ideological and artistic peculiarities of the dramaturgy of the Turkic-speaking peoples in the Azerbaijani theater”**. In addition to the form, language, style and theme issues of the works embodied here, the genre and conflict categories arising from the content searches of dramaturgy are analyzed.

The directing of the new era, by demonstrating a diametrically different ideological-aesthetic expression arsenal of artistic-reflective thought, tends to create opportunities for an artistic game that involves dialogue with the audience, not work with the actor. At this time, the creative work with the actor, work on the dramaturgical text, interpretation of the performance, organization appropriate to its syncretism, etc., which were once considered a feature of professionalism of the director in the classical sense, become unnecessary. Because today's theater leader has destroyed traditional molds and has a principled position as the owner of unprecedented creative energy and the author of innovations.

The political and social opportunities created by state independence, the aesthetic processes that were observed and increasingly gaining cultural influence, determined the boundaries of artistic expression, besides the ideological foundations of the stage art. An interesting and significant aspect at this time was that the existing theater theory, and directly the theater itself gained the right

to exist as an element in everyday creative life. And the bearers of that process were precisely the directors. One of the areas where the new theater teaching was promoted and applied during this period was the Azerbaijani stage.

It is interesting that, despite being a regional theater, the Sheki Theater is one of the most productive theaters in terms of embodying examples of Turkic-language dramaturgy. So, the plays “The first day of the holiday” by N.Hikmet, “A day equal to the century” by Ch.Aitmatov, “Duel” by M.Bayjiyev, “On the night of Lunar eclipse”, “The Iron Woman” by S.Bashbeyov, “The Taurus wolf” by A.Nesin, “And the mill would turn” by H.Taner, and “The sound of the drum” by H.Sayi lived their stage lives at the Sheki State Theater in various theater seasons, especially in our new history when our country gained state independence.

It goes without saying that all these cultural integration processes began to accelerate after the establishment of the TURKSOY organization and its intensive work in this direction.

The widespread promotion of the works of modern Turkic-speaking playwrights on our national stage has become a successful cultural fact in our theater art, which has entered a new stage.

When talking about the artistic and aesthetic embodiments of the dramaturgy of the Turkic-speaking peoples, it is also necessary to specially mention their development in contact with the centuries-old moral and ethical criteria of these peoples.

The conclusions gained in the “**Conclusion**” section of the dissertation are summarized as followings:

1. The representation of the drama of the Turkic-speaking peoples in the theater field of independent Azerbaijan is of cultural and historical importance.

2. The works of the dramaturgy of the Turkic-speaking peoples embodied on our national stage are fully consistent with the aesthetic uniqueness of the Azerbaijani theater in terms of their literary and artistic ideological content, richness and theatrical nature.

3. The works of Turkic-language dramaturgy embodied on our separate stages have had a fundamental impact on the harmony of

acting, scenography and directorial creativity with their literary and artistic richness, creating favorable opportunities for the formation of a generation of spectators with a new aesthetic worldview during the years of independence.

4. The appearance of Turkic-language drama on our stage in the new period of development of the country was a true example of the cultural integration of those peoples, and provided a new stage of cooperation between our cultures, which stem from the same ethnogenetic roots.

5. The prospects of cultural cooperation in Azerbaijan, which began in the first years of state independence and continues to this day, have given impetus to the development of all Turkic-language drama.

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

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