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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PRINCIPLES OF USING THE SEMIOTIC
CODES IN AZERBAIJANI DRAMA**

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The main content of the study is reflected in the following publications and conference materials of the applicant:

1. Əliyeva, Ş.U. Dram əsərlərində informasiyanın ötürülməsi mərhələləri // –Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2016. № 2, – s. 132-138.

2. Əliyeva, Ş.U. Dram əsərlərində paratekst // Gənc tədqiqatçıların IV Beynəlxalq elmi konfransın materialları, – Bakı: Qafqaz Universiteti – 29-30 aprel, II kitab, 2016, s. 1088-1089

3. Əliyeva, Ş.U. Dramaturgiyada kütləvi səhnələrin işarəvi mahiyyəti // – Bakı: Filologiya məsələləri, – 2016, № 11.– s. 299-303.

4. Əliyeva, Ş.U. Azərbaycan dramaturgiyasında ikonik və ikonoqrafik kodlar // – Bakı: Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2017, XXXI cild. – s. 230-235.

5. Алиева Ш.У. Использование принципа монтажа в Азербайджанской драматургии// – Одеса: "Науковий вісник Міжнародного Гуманітарного Університету". Серія: Філологія, 2017. Випуск 28, с. 60-62.

6. Əliyeva, Ş.U. Fabulanın strukturyaradıcı funksiyası: Azərbaycan dramaturgiyası kontekstində // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2018. № 1, s. 131-135.

7. Əliyeva, Ş.U. Azərbaycan dramaturgiyasında konflikt tiplərinin kodlaşdırdığı informasiya // Azərbaycanşünaslığın aktual problemləri. IX Beynəlxalq Elmi Konfransın materialları, – Bakı, – 3-4 may, – 2018, s. 164-166.

8. Əliyeva, Ş.U. Dram əsərlərində ünsiyyət modellərinin semiotikası // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), –2018. № 4, – s. 116-122.

9. Əliyeva, Ş.U. Dram əsərlərinin arxitektonikası // The XXII International Scientific Symposium "Turkic World Between East And West". – Kars/Turkey – Andijan / Uzbekistan , – 2022, – 29th of January, – p. 25-27.

GENERAL DESCRIPTION OF THE WORK

Relevance and studying degree of the research issue. The semiotics appeared in the early twentieth century and combining the commonalities of several fields of science was formed mainly in the theoretical base of the structural linguistics. At present, not only literary criticism, but also many other disciplines tend to conduct research on topics and subjects common to other fields of science.From this point of view, the science of literary criticism is also studied in interaction with various branches of the humanities, such as philosophy, linguistics, psychology, anthropology, ethnology. However, in addition to the humanities and social sciences, semiotics is closely related to computer science as well.The explanatory value of signs and sign systems, the study of the process of receiving, storing and transmitting signs reveals the interdisciplinary nature of semiotics as a science in line with the principles of the information theory.

The existence of general concepts and methods of semiotics especially with linguistics has justified the continuousconversion of these two fields to each other. In literature, which is the art of rhetoric, it is important to evaluate the word and text from both linguistic and literary aspects. The semiotic codes we have involved in the study, as well as the signs and the system of signs in general, have been formed on the basis of the main provisions and ideas of structural linguistics.

The word being one of the main units of the text may be interpreted depending on the context it is used. In the drama in which action and activity are dominant, the words' sign nature and actions intersects that enhances the dramatic potential of the word.Therealization of the potential meanings of the word, distinguishing the text of the play from the text of the spectacle also requires the discovery of verbal and non-verbal (visual) codes and signs in the text. The disappearance of classical speech principles and story structure in modern drama, the loss of traditional meanings of conflict and character - the driving force of drama - are among the factors leading to relevance of the study of semantic and structural changes in drama.

The tendency to the postmodernist paradigm in Azerbaijani literature from the end of the 20th century to the beginning of the 21st century, the emergence of a theoretical and aesthetic base hereof, and finally the appearance of examples of postmodernist literature also gave impetus to the implementation of semiotic research. Along with postmodernism, the structural-semiotic approach began to play a dynamic role in the study of texts that emerged in earlier stages.

As words are equal to both action and activity in drama, the importance of verbal and non-verbal information is very important. The use of semiotic codes allows to preserve the memory of the literary text, as well as to reflect the modern processes in drama at the level of content and form.

Recently, a series of studies have been conducted in world literature to study the semiotic possibilities of the literary text. Such studies include "Semiotics of Theater and Drama" (Elam Keir), "Reflection in the author's remark of the semiotic codes of theatrical communication" (AlfiyaHabdullina), "On theater: poetics, semiotics, drama theory" (Mark Polyakov), "On the nature of the theatrical sign. Semiotic concepts" (Irina Gubanova), "Towards the semiotic theory of drama"(Susan Whiting),"Semiotics of image names in drama "(Marvin Carlson),"Theatre as a system of signs. Semiotics of Text and Performance" (Elaine Aston, George Savona),"Art as a Semiotic Fact"(Jan Mukařovský),"Semiotics of Drama and the Style of Eugene O'Neill "(Mark Kobernik).

Although the method of semiotic research has recently been used in Azerbaijani literary criticism, there is no separate research on the science of semiotics, especially the use of codes from the main categories of semiotics. The offered texts show the richness of such facts and the importance of researching codes to reveal layers of meaning. For this reason, taking into account the urgency of the topic and the degree of development, it was considered expedient to develop a dissertation entitled "Principles of using semiotic codes in Azerbaijani drama."

Although there are relatively few studies on the science of semiotics in Azerbaijani literature, interest in this field of science has

in the plays allows to divulge both verbal and visual aspects of the text.

As a result of the research, we conclude that the following principles have been identified in the use of the semiotic code system in Azerbaijani dramaturgy:

- General theoretical categories - coding of plays at the structural level on the basis of plot, story, conflict and compositional structure;

- Verbal and visual coding of dramatic works arising from their internal logic;

- Stylistic coding using a universal code system (cultural codes, including a system of archetypes).

Coding at the level of form and content is one of the important stages in text coding, a process that leads to the interpretation of the structure, idea and stylistic features of a work of art. In particular, the study of changes arisen in the code system against the background of literary trends, the influence of literary trends and schools on semiotic coding are among the factors that enable us to determine the principles of using code in our dramaturgy. The study of these principles plays an important role not only for the science of literary criticism, but also for creating a clear picture of national-cultural development and social processes, which are reflected in our drama in general.

stages. The part presented under the name of "participants" in the dramas and the volume of information in the exposition stage is much wider, and the content is different. Each subsequent stage in the compositional structure, consisting of exposition, plot, culmination, dénouement and the finale is based on already known information and enriches the plotline. As the stages pass, the information capability gives way to the richness of evidences. The informative load of the text is based on the quantity of information, and the poetic load on the quality - the richness of information and the form of presentation of this richness. It has also been established that the transmission of information in plays through specific methods, through stage direction, paratext and aside is also considered to be the basis of text coding. In particular, the information encoded in the stage direction and aside is a purely dramatic tool and is important in the formation of the addressee-addresser relationship in the text.

- The conflict, being a driving force of the plot is analyzed as a system with a social and cultural code. From the analysis based on specific texts, we came to the conclusion that as the literary trend and stages change, so does the type of conflict. In realism and romanticism, drama preferred the open type of conflict, while in modernist drama, the conflict is characterized by a hidden, sometimes out of the plot, or absurd nature.

- In drama works, the semiotics of communication is studied on the basis of its main components, that include the speech forms such as monologue, dialogue, polylogues. In our modern dramaturgy, mainly monologues have moved away from their pathos, didactic essence, acquired qualities such as imaginary appeals and fragmentary flow of ideas. The emergence of monodramas, which led to a radical change in the structure of the drama of the new period is one of the factors defining the new model of communication of the period.

- As dramaturgy is a syncretic field, it creatively uses common concepts, poetic methods and means of both word and fine arts. The use of mise-en-scène, editing tools, iconic, iconographic codes, mass scenes, the coding function of the characters' costumes

recently increased, at which point various research works have emerged. Professor Niyazi Mehdi stated that medieval Azerbaijani culture was built on strong semiotic foundations[1]. The science of commentary, which exists in Eastern literature, was also engaged in the discovery of the symbolic layers of the text, the multi-layered compositional structure, the explanation of examples of Divan literature and the clarification of sub-textual meanings. However, in recent years we have witnessed a growing trend in research conducted only in terms of the methods of semiotics, the approach to the text.

From the 1980s, the method of structural-semiotic analysis began to show itself in our literary criticism, albeit not systematically, within the framework of research, articles, and approaches to texts. The problems of semiotics in the field of humanities in Azerbaijan were discussed in the context of linguistics, mythology, philosophy and art.As it is known, a number of Azerbaijani scientists have researched various issues of semiotics. These include: Niyazi Mehdi[2], Kamal Abdulla[3], Arif Ajalov[4], Jalal Mammadov[5], Rahilya Geybullayeva[6], Asif Hajili[7], Gorkhmaz

[1]Mehdi, N.M. Ortaçağ Azərbaycan estetik mədəniyyəti / N. Mehdi – Bakı: İşıq, – 1986. – 84 s.

[2]Mehdi, N. "Kinematoqrafın estetik təhlilində semiotik yenidən araşdırmanın yeri: /filologiya üzrə fəlsəfə doktoru dis./ Bakı, 1979.

[3]Abdulla, K.Mifdən yazıya və yaxud Gizli Dədə Qorqud / K. Abdulla – Bakı: Mütərcim, – 2009. – 376 s.

[4]Acalov, A. Türk xalqlarının epik ənənəsi və mifologiya (Qəhrəmanlıq dastanlarında epik dünya strukturunun nəzəri aspektləri): /filologiya üzrə fəlsəfə doktoru dis./ Bakı, 2011. – 150 s.

[5]Məmmədov, C. Türk mifoloji obrazlar sistemi: struktur və funksiya / C. Məmmədov – Bakı: Mütərcim, – 2007. – 272 s.

[6]Qeybullayeva, R. Müasir sosial və mədəniyyət antropologiyası və koqnitiv sosiologiya elemntlərinin bəzi mənbələri (namaz və xaç vizual semiotikası misalında)//Müqayisəli ədədbiyyat və mədəniyyət VII Beynəlxalq Elmi Konfransın materialları. –Bakı, –20-21 aprel, 2017 ; Гейбуллаева Р. Семиотика в Азербайджане: этапы развития или семиотика с маршрутизацией в ориентилистику[Электронныйресурс] file:///C:/Users/Admin/Downloads/Moscow_Roundtable_Contemporary_Semiotics%20(1).pdf

Guliyev [8], Rustam Kamal [9], Rahim Aliyev [10], Agaverdi Khalil [11], Seyfeddin Rzasoy[12], Fakhraddin Veysalli[13].

Professors such as Tahira Mammad [14], Parvana Isayeva [15], Javanshir Yusifli [16], Asif Hajili [17], Aydin Talibzade [18] and Aziz Alakbarli [19] were engaged in the structural-semiotic analysis of dramaturgy and revealing of the semiotic codes in the text.

Purpose and objectives of the research: The systematization of semiotic codes and signs found in Azerbaijani dramaturgy, showing the role of text codes in the structure of plays,

[7]Hacılı, A. Bayatı poetikası: struktur, semantika, praqmatika/A.Hacılı –Bakı: Elm və təhsil, –2019 , –242 s.; Hacılı, A.Mifopoetik təfəkkür fəlsəfəsi/A.Hacılı –Bakı:Mütərcim, –2002, –164 s.

[8]Quliyev, Q. Kod və kontekst // – "Azərbaycan" jurnalı, – 2018. №1, s. 19

[9]Kamal, R. "Kitabi-Dədə Qorqud": arxaik ritual semantikası/R.Kamal – Bakı: Yeni nəşrlər Evi, –1999 , –72 s. ; Kamal,R."Kitabi-Dədə Qorqud": nitq janrları və davranış poetikası / R.Kamal–Bakı:Nurlan, –2013,–146 s.; Kamal, R. "Kitabi-Dədə Qorqud"un kommunikativ məkanı: miforitual aspekt /R.Kamal–Bakı: Elm və təhsil, –2013,– 203 s.

[10]Əliyev, R. Sözün mifi: fonetik sözün və fonetik yazının mənşəyi barədə/ R.Əliyev– Bakı: Mütərcim,– 2011, –175 s. ; Əliyev, R. Ədəbiyyat nəzəriyyəsi / R. Əliyev – Bakı: Mütərcim, – 2008. –360 s.

[11]Xəlil, A. Əski türk savlarının semiotikası / A.Xəlil – Bakı: Səda, –2006, - 164 s.

[12]Rzasoy, S. Mifologiya və folklor: nəzəri-metodoloji kontekst/ S. Rzasoy – Bakı: Nurlan, - 2008, - 175s.

[13]Veysəlli, F. Semiotika / F. Veysəlli – Bakı: Mütərcim, – 2010. – 336 s.

[14]Məmməd, T.Q. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd – Bakı: Elm, –1999. –208 s.

[15]İsayeva, P. B. XX əsr Azərbaycan ədəbiyyatının bədii strukturu və mifopoetik təfəkkür (nəsr və dramaturgiya əsasında): /filologiya üzrə elmlər doktoru dis./ –Bakı, 2016. –231 s.

[16]Yusifli, C.Ə. Azərbaycan komediyasının poetikası / C. Yusifli – Bakı: Elm, –2007. – 244 s.

[17]Hacılı, A.A. Kamal Abdulla: seçimin morfologiyası / A.Hacılı – Bakı: Mütərcim, – 2010. – 132 s.

[18]Talıbzadə, A.A. Faciə: janriçi mutasiyalar / A. Talıbzadə. – Bakı: Kritika, – 2017. – 212 s.

[19]Ələkbərli, Ə. Dramaturgiyada sənətkarlıq axtarışları: bədii şərtilik. 1960-1980-ci illər. / Ə. Ələkbərli - Bakı: Ağrıdağ, – 1997. – 120 s.

The results obtained in this chapter have been published in authoritative scientific journals in the Republic and abroad (Ukraine) and presented to the scientific community.[30], [31],[32]

The results of the study are summarized in the **Conclusion** as follows:

- The structural elements of Azerbaijani drama were studied on the basis of plot, story and composition of the works, their symbolic essence and codes were studied on the basis of theoretical and artistic examples. We have concluded that the influence of literary and artistic trends on the structure of the plot and story is one of the main factors. Although classical Azerbaijani dramaturgy (critical and enlightening realist dramaturgy) was more fiction-based, the socialist realism emphasized the factor of plot. The violation of the two principles expressing the main idea of the plot, i.e. the chronological sequence and the strong cause-and-effect relationship, created the conditions for the spread of the "open plot" type in modern drama.

- The plot in dramas usually has a dominant position. The dramaturgical narration requires the distribution of the plot among the subjects of narration. As a result, the rich story line inherent in the process of dialogic communication takes the plot into the background.

- The exchange of information in the examples of Azerbaijani drama, the distribution of information on structural elements was also in the focus of research. Observations on the texts have shown that in plays, information can be distributed among the elements of the composition and transmitted in different volumes at different

[30]Əliyeva, Ş.U. Dramaturgiyada kütləvi səhnələrin işarəvi mahiyyəti // – Bakı: Filologiya məsələləri, – 2016, № 11.– s. 299-303.

[31]Əliyeva, Ş.U. Azərbaycan dramaturgiyasında ikonik və ikonoqrafik kodlar // – Bakı: Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2017, XXXI cild. – s. 230-235.

[32] Алиева Ш.У. Использование принципа монтажа в Азербайджанской драматургии// – Одеса: "Науковий вісникМіжнародного Гуманітарного Університету". Серія: Філологія, 2017. Випуск 28, с. 60-62.

The construction of a mass scene through a remark is based on verbal description. The author lists the images collected in a certain space in the remark, as a result of which the reader determines that the next scene will be a mass scene. The mass scene revealed through the mise-en-scène depends more on the visual perception of the reader. The reader selects the dominant images and the participants of the mass scene, selected from the speech of the characters, and places them in different directions in a kind of imagination.

We think that a mass scene can transmit different semiotic codes depending on the characteristics of the people it contains. The word "mass" itself already refers to spontaneous unity, involuntary agreement. However, not all the mass scenes used in dramas represent spontaneity. For this reason, the issue of conditionally separating the terms mass and mass scene arises. Accordingly, the scenes in which the human community does not differentiate, as Vladimir Volkenstein points out, are real mass scenes. It would be more accurate to call mass scenes in which the human population is completely or partially differentiated as mass scenes. Because the semantic meaning of the word mass refers to an indistinguishable set of people. The study also touched on the origin of mass scenes, and revealed differences between the choir in ancient drama and the participants in the mass scenes.

In dramatic works, both the units of action - the expression, behavior, facial expressions and gestures of the characters, as well as the visual image, which is the material shell of the image - can be coded physical features and clothing. The fact that clothing has a symbolic nature was also in the focus of early semiotics researchers, and Roland Bart distinguished between clothing-description and clothing-image. Ibrahimkhalil'sturban in Mirza Fatali Akhundzadeh's comedy "The Story of Molla Ibrahimkhalil the Alchemist", Sevil's headscarf in Jafar Jabbarli's play "Sevil", Sadig Sadigov's suit and hat in Ilyas Efendiyev's"Atayev's family", the tie of Ahmad bey's uncle in Elchin Afandiyev's play "Ah! Paris, Paris" and the cylindrical cap, the silk back and ring of Sultan Ibrahim in AfagMasud's play "Mansur Hallaj" helped to define the character of the image, and sometimes the plot.

as well as revealing ethnic and cultural indicators, in addition to the general cultural nature are amongst the main purposes of the research. To this end, the following tasks are envisaged:

In the structure of the play - to determine the principles of using the code system at the level of plot, story, composition and conflict building;

- To study the symbolic essence of the text of dramatic works;
- To study plays as information carriers;
- To study the issues of coding, storage and transmission of information in the units of the play, such as stage direction, aside and paratext;
- To reveal the connection between the poetic structure of dramatic works and the informative structure;
- To study the semiotics of communication in dramas, to classify communicative structures. Analyze the semiotic nature of monologues, dialogues and polylogues on examples;
- To determine the verbal and visual codes used in Azerbaijani dramaturgy;
- To study the symbolic nature of the mass scenes used in dramas; to study the disappearance of the choral tradition used in ancient drama, its emergence with a different function in modern drama;
- To analyze the principles of editing used in dramatic works, the principles of construction of mise-en-scène on the basis of examples;
- To determine the universal and stylistic codes observed in our dramaturgy;

Research methods. In the dissertation work the method of structural-semiotic, hermeneutic, typological-comparative analysis is preferred, the overall theoretical categories are applied to specific texts.

The main provisions set for defense. In the dissertation, the below specified provisions are advanced and defended:

- Although the information carried by the theoretical categories - composition, plot, story - is more secret than the

information transmitted by language units, it contains a more global code system.

- The structural elements of the drama (the story, the plot and the composition) have a symbolic essence. Although the plot is important in dramas, including for the classical Azerbaijani drama, the trend of socialist realism in the analysis of dramas is based on the plot.

- The information as one of the main issues of semiotics is unevenly distributed in the plays on structural elements. Unlike prose and poetry, the transmission of information through dramatic stage direction, paratext, and asidehas also formed a special coding technique for the text.

- Since plays are based on active communication, words are equated with actions. In dramaturgy, the verbal expression of action manifests itself in the form of monologues, dialogues and polylogues. The centralization of dramatic movement creates conditions for the emergence of monodramas and the formation of a new type of drama structure.

- The syncretic nature of dramaturgy has led to its coding both verbally and visually. In addition to the means of language, the system of signs involved in the balance of scenes, mass scenes, dramatic editing, costumes of the characters are also involved in the transmission of content.

The object and subject of research. The object of the dissertation is the development of the semiotic code system in dramaturgy. The research work explores the methods and principles of using semiotic codes in Azerbaijani dramaturgy, the composition of the semiotic code system of our dramaturgy, its place in the world code system. At the same time, along with the system of signs developed in our dramaturgy, the sign nature of the dramatic model was also involved in the study. As we know, plays do not just exist as a written text, they usually find their visual solution on stage. For this reason, dramatic texts allow visual analysis as well as verbal analysis. Special attention was paid to the study of mass scenes in dramatic works, the use of mise-en-scène and the principle of editing.

scène and montage used in theatrical and cinematic terminology form the basis of the visual coding of the text.

The mise-en-scène is a concept based solely on visual perception. The reader interprets the text based on the structure of the scene and the composition of the characters. Sometimes the mise-en-scène can also convey information in the visual differentiation of antagonistic forces.

In general, monologues cause the character to be separated from other characters, to be divided into two fronts. The character who tells the monologue automatically stays in one part of the mise-en-scène, and the audience in the other. In the play "The Dead", the monologue of Isgenderdraws a line between him and the "dead crowd", and in play "My Mother's Book", Gulbahar's monologue draws a line between her and three sons and a sister.

The model of the play is established on the comparison of different episodes and the dynamic sequence. In dramatic works, we can accept the method of editing as a principle that implements the sequence and sequence of actions and sets of events. While cinematographic editing is based directly on visual perception, in the literature this principle is more based on linguistic principles. Although the application of the method of editing has always existed in the literature, it has become technically improved during the experiments of modernism and has become one of the writer's conscious uses. The montage, which arises from the logical and aesthetic comparison of two different points and elements, doesn't give the reader the recorded information, but figurative information from the intersection of different angles.

The mass scenes used in dramas are presented not by individual characters, but by the joint speech of a certain group of people.

When a mass stage is set up in a theater, it is visually distinguished from other main actors by the structure mechanism. When recording, the author has to convey the mass scene through words and signs. The presentation of the mass stage can take many forms. The author can present the mass scene through a remark, directly through mise-en-scène, or linguistically.

From this point of view, it is possible to suggest that the iconographic code is based on description and visual information, while the iconographic code is guided by intangible analogy (adaptation to a certain character). Since there is a very thin boundary between iconic and iconographic codes, the process of converting between two types of codes is also possible.

If we look at the iconic codes in our dramaturgy at the level of images, Kefli Iskender, Molla Ibrahimkhalil kimyager, Peri Cadu embody iconism in terms of name presentation. In these images, there is a direct natural connection between the name and the essence. Or, the definition of "madcap" generalized in Jalil Mammadguluzadeh's "Meeting of madcaps" can be considered as an iconic code. Behavior and speech disorders in the text become an indicator of insanity. The conditionality at the heart of iconography is the fact that the so-called "crazy" society is in fact more "intelligent."

The compositional element of Mirza Fatali Akhundzadeh's "Story of Molla Ibrahimkhalil Alchemist" and Jalil Mammadguluzadeh's play "The Dead" became an iconographic code. The chemist's phrase "Don't remember the monkey" and Sheikh Nasrallah's expression "Well, you go and think" allow you to use the current situation out of context, providing a highpoint. The iconographic code is also considered to be a complex structure because to understand this code requires a pre-prepared, certain cultural knowledge base.

The images of Sevil (Jafar Jabbarli), Mashadi Ibad (Uzeyir Hajibeyli), one of the brightest iconographic image-codes in our dramaturgy, can be shown that the visual solution of the text (the fact that it is staged in theater and cinema) plays an undeniable role in the iconography of these images.

The third paragraph, entitled "**Visual sublimation (transformation) in drama**" analyzes the close relationship of drama with the visual arts - painting, theater, cinema, photography.

The playwright shows the initial mise-en-scène, editing structure, costume aesthetics, initial codes of lighting principles, signs of the future stage work in the text. The concepts of mise-en-

The subject of the research includes the examples of different stages of Azerbaijani drama. Taking only a certain period of development of our dramaturgy would not allow a complete analysis of semiotic codes. Since the general principles of the dissertation are defined and presented, in order not to be incomplete, plays belonging to different periods were selected as the subject of research. These problems are not given much space in our dissertation, as issues such as the symbolism of onomastic units, images, folklore or mythological origin, etc. are reflected in various studies.

Scientific novelty of the research. The scientific novelty of the research includes:

- In the dissertation, examples of Azerbaijani dramaturgy are involved in research from both dramatic model, communicative and character discourse and semiotic codes in the structure are revealed.

- In addition to the literary text, Azerbaijani dramaturgy was studied as a theatrical and stage subject: the principle of editing used in plays, the structure of mise-en-scène, the symbolic nature of mass scenes was studied in the text-stage context. The application of the principles in both drama and theater has been clarified.

- For the first time, the semiotic study of dramatic components covered all stages of our dramaturgy.

Theoretical and practical significance of the research. The involvement of examples of Azerbaijani drama in research from the point of view of the semiotic code system is of scientific importance to clarify a number of theoretical issues. The research may be of interest to researchers conducting study on semiotics and the structural problems of Azerbaijani drama. Research can also play a role in the preparation of lectures, programs, teaching aids on semiotics in the teaching process. The analysis and provisions of the dissertation can also be used in the process of staging plays.

Approbation of the dissertation. The dissertation has passed the relevant stages of discussion in accordance with the requirements of the Supreme Attestation Commission. The main provisions of the work are reflected in scientific journals and journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, in articles published in prestigious foreign

scientific journals, as well as in the author's speeches and reports at international conferences.

Name of the organization where the dissertation work was carried out: The research work was carried out in the "Literary Theory" department of the Institute of Literature named after NizamiGanjavi of ANAS.

Structure and total volume of the dissertation: The dissertation was written in accordance with the requirements of the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

The dissertation consists of an introduction (15,530 symbols), two chapters (the first chapter - 130,265 symbols; the second chapter - 96,572 symbols), the conclusion (5,580 symbols) and a list of references.

The total volume of the dissertation consists of 247,947 symbols.

the stylistic features of the author. It is a characteristic tool for Jalil Mammadguluzadeh's dramaturgy to show the processes taking place in the society with such transformations as the process of "mortality", "to be narrow-minded", "alienation" and "going crazy".

The language of any playwright and the author in general cannot be composed only of stylistic codes, because each innovation is perceived in the background, in relation to the already known information. The subject, chronotope (place and time of events), choice of addressee, circle of communication - all these are factors that contribute to the formation of stylistic codes. For example, the playwright Elchin's consistent writing of absurd plays has become one of the factors determining his style, encoding the language of his dramaturgy. Traditions from epic poetics and epic creativity in Kamal Abdulla's dramaturgy are among the methods used by the author.

Revealing already coded information in literary texts and works of art that reflect figurative thinking is very important not only in terms of semiotic research, but also from the standpointto study the history and socio-political conditions of the people. Literary texts comprehend petrified images, plots and conflict situations that are perceived by the masses as a carrier of concretized information. In the paper, this system (system of images, various plot variations) was studied under the name of iconic and iconographic codes.

The iconic signs come directly from the nature of the object. However, this does not mean that the iconic sign directly reflects the object as it is. It simply "*draws the lines of an object based on a fixed sign accepted by the majority.*"[29]

The interpretation of iconographic codes is based more on analytical thinking, while iconic codes are more based on associativity. Symbols may not be fixed when assigning iconic codes. Iconographic codes are codes that have already been established, accepted by society, and have the potential to become a cultural fact.

[29] Эко, У. Отсутствующая структура. Введение в семиологию / У. Эко / перевод: А.Г. Погоняйло и В.Г. Резник, редактор: М.Г. Ермакова – СПб.: Петрополис, –1998. – 432 с.

genres is replaced by a constant rotation of the narrative instances in plays. However, when studying examples of Azerbaijani dramaturgy, we also come across the fact that there is a single narrator (Rahman Alizade "Unscrupulous") and a double narration (Jafar Jabbarli "Nasreddin Shah", "In 1905") who created "drama in drama" based on folklore and fairy tale traditions.

In this paragraph, the coding possibilities of the motive and leitmotif are studied; the matter is that the leitmotif turns into a phrase with the time and reveals the conflict of the play (Jalil Mammadguluzadeh's "Meeting of mad caps"), and thus its final creation possibilities (Ali Amirli's "Leading role for two actresses") are studied.

Each author typically benefits from a system of codes at two levels. First of all, it is based on existing base codes. On the other hand, it adds new codes to the text according to the individual creative style. Base codes form a global or universal coding system. Usually, archetypes, which are accepted as popular cultural codes, are added to this system.

As a result of the influence of literary trends of the time, the principles of using archetypal codes have changed in due course. The principles of a trend or literary school led respectively to a change in the function of the codes as well. For example, the use of a symbolic system is more characteristic for the drama of this period, as the trend of romanticism re-actualizes the mythological way of thinking.

Besides the global codes, there are certain cultural and ethnic codes that exist in the genetic memory of each nation. The application of an individual, original approach in the process of using national-cultural codes also justified the formation of the author's individual stylistic codes.

As we know, the codes from folk performances form the basis of Azerbaijani drama. National drama can only create a strong code system if it stands firmly on its roots. However, this code system is not only based on folk performances, but also creatively uses the national customs and cultural traditions of the people.

The plays "Dead" and "Meeting of madcaps" (Jalil Mammadguluzadeh) are one of the most important texts revealing

MAIN CONTENT OF THE WORK

In the **Introduction,** the relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure hereof were identified in line with the requirements of the Supreme Attestation Commission.

The first chapter of the research called **"Semiotics of the Dramatic Model"** consists of four paragraphs. The first paragraph (**"Semiotics of Literature and the Semiotic Code"**), summarizes the emergence of semiotics as a science, definitions of the science of semiotics used in various sources, and the views of scholars who created and developed the theory of semiotics. Although its initial provisions were found in the scientific works of linguists, especially Ferdinand de Saussure, philosopher and mathematician Charles Pierce, later the provisions of semiotics began to be applied in the fields of literature, cinema, theater, architecture, fashion and advertising.

The science of semiotics treats all cultural events and facts as a system of signs. As for literary criticism, the science of semiotics not only analyzes the signs contained in the text, but also treats the text itself and its structure as a system of signs. The code, one of the basic concepts of semiotics, is closely related to another concept - the concept of sign. It is impossible to analyze code types without knowing the essence of these two concepts. Because the generation, reception and transmission of code takes place directly on the basis of symbols. The sign is considered the minimum carrier of information. Code can be called a system that contains the structure of symbols and their functions. In other words, "*Code is a modeled structure that follows the necessary rules to form a series of specific information.*"[20] The semiotic codes play an important role not only in

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[20] Эко, У. Отсутствующая структура. Введение в семиологию / У. Эко / перевод: А.Г. Погоняйло и В.Г. Резник, редактор: М.Г. Ермакова – СПб.: Петрополис, –1998. – 432 с.

the analysis of literary texts, but also in defining common cultural traditions and ideology of the time.

The second paragraph of the first chapter (**"Structural components of dramatic works as a system of signs"**) discusses the syncretic nature of drama, first of all, the position of the text structure in literary theory.

The structure of a play also consists of the interaction of its constituent elements. When we talk about the structure of a play, we can approach the issue from two directions: internal and external structure. At this point, the word structure is often used in parallel with the word construction. Under the name of internal construction, we mean a set of topics, ideas and events, and under the name of external construction - the concepts of act, scene, arrival.

In general, drama has a logic that differs sharply from other literary genres, and this logic is subject to a sequence of events related to a single idea. We think that the structure of the drama we are going to study in terms of semiotic coding can manifest itself on several levels:

1. Drama - as a collection of grouped activities. The compositional elements of the drama, the plot, the organization at the level of the plot, the internal and external construction are subject to a single idea.

2. Drama - as an act of active communication. It is impossible to describe dramas without communication. Of course, there is communicationq in prose and poetry. But in the drama, the conversation outweighs the real "here and now" type of speech.

The dramatic model provides more material for semiotic analysis. Thus, the existence of a dynamic act of communication, the process of exchanging information within artistic and aesthetic criteria, the mobility of the character system, the realization of the text in the context of the scene determine the relevance of the method of semiotic research of plays.

The codes encrypted by the text structure technique are more global. The plot, story, compositional structure allows for semiotic analysis, either on the basis of artistic materials or as purely scientific-theoretical concepts. From this point of view, in the

The second chapter of the research entitled **"Composition of the semiotic code system of Azerbaijani drama"** consists of 3 paragraphs.

In the first paragraph ("**Verbal and visual codes in dramatic works**"), the mise-en-scène corresponding to the visual perception, editing technology, application of mass scenes, image wear, use of archetypal, base, stylistic codes corresponding to the verbal perception are studied from a semiotic point of view. The minimum volume of the code is distinguished by the placement of the maximum data. Especially in poetry and drama, the information capability of the code (whether artistic or statistical) is one of the factors determining the poetic capacity of the text. Of course, the main means of expression in literature is the word, but to follow a certain laconicism when using a word, to express more meaning using less words requires the operation of semiotic codes.

The second paragraph ("**Dramaturgical narration**") analyzes the specific type of narration of dramatic works. In dramaturgy, the narration can be conducted in two directions. In the first case, the author delivers the events through the characters' speeches and stage directions - this can also be called meta-narration. The second is the narration of the characters addressed to each other or to themselves. The position of a single narrator of other literary

[24] Əliyeva, Ş.U. Dram əsərlərində paratekst // Gənc tədqiqatçıların IV Beynəlxalq elmi konfransın materialları, – Bakı: Qafqaz Universiteti – 29-30 aprel, II kitab, 2016, s. 1088-1089

[25] Əliyeva, Ş.U. Fabulanın strukturyaradıcı funksiyası: Azərbaycan dramaturgiyası kontekstində // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2018. № 1, s. 131-135.

[26] Əliyeva, Ş.U. Azərbaycan dramaturgiyasında konflikt tiplərinin kodlaşdırdığı informasiya // Azərbaycanşünaslığın aktual problemləri. IX Beynəlxalq Elmi Konfransın materialları, – Bakı, – 3-4 may, – 2018, s. 164-166.

[27] Əliyeva, Ş.U. Dram əsərlərində ünsiyyət modellərinin semiotikası // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), –2018. № 4, – s. 116-122.

[28] Əliyeva, Ş.U. Dram əsərlərinin arxitektonikası // The XXII International Scientific Symposium "Turkic World Between East And West". – Kars/Turkey – Andijan / Uzbekistan , – 2022, – 29th of January, – p. 25-27.

the points that the addresser cannot tell the next addressee are given in the aside.

The fourth paragraph of the first chapter ("Semiotics of communication in plays") emphasizes the communicative nature of the text - i.e. the system consisting of unity of the speaking, the text and the listener. One of the main features that distinguishes dramatic works from texts of other literary genres is the active, dynamic act of communication. The study of the process of communication, the exchange of information between the parties is considered one of the central issues of semiotics.

With the exception of the descriptive "participants" and the stage direction, the plays are based on direct interaction. One of the main principles of dramaturgy, the expression of action in words, manifests itself on three main levels: monologue, dialogue and polylogues.

The position of monologues in Azerbaijani dramaturgy is mainly expressed as the delivery of the idea of the drama and the culmination of the drama. Sometimes a monologue continues throughout the text. As a result, the work becomes a speech act of only one character, which led to the creation of monodramas.

The dialogues have been analyzed as the dominant means of communication in the play. The types of dialogues that we encounter in classical plays, such as the alternation of monologues, were more aimed at revealing the didactic-educational tendency of enlightenment. In dramas, communication through polylogues also serves to increase the rhythm of communication and the speed of information exchange.

Articles and reports on the results obtained in this chapter have been published in the Republic and abroad (Uzbekistan-Turkey) in prestigious scientific journals in the form of the following articles and reports.[23],[24],[25],[26],[27],[28]

sections within the paragraph, the plot, the story and the symbolic nature of the conflict are discussed separately.

Vladimir Volkenstein *describes the events that make up the plot as a continuous struggle of different forces.*[21] In the early period of Azerbaijani drama, in fact, the struggle of the parties, a comprehensive description of the sharply contradictory activities was more widespread. This, of course, was the result of a critical and enlightening worldview, which manifested itself in the early stages of our national drama.

The plot line covers the chain of events. Modern drama, on the other hand, refers to a non-linear, fragmentary plot, abandoning the logical sequence of events.

Although the information encoded in the plot is based on the story, it is more extensive and comprehensive. The information encoded in the plot is richer and more colorful. The characters, heroes, details are revealed through the plot. The story succinctly conveys the carcass code of the text. The interpretation of the plot is based on the story code. From this point of view, it is possible to suggest that the plot has a primary coding and the story has a secondary coding.

The experts in semiotics formed under the influence of formalism and the structuralism school, approach the plot as an information-carrying structure. The classical Azerbaijani drama is plot-based drama. It can be said that the plot has been able to maintain its dominance in our dramaturgy for a long time. The classic plot type, which logically requires the occurrence of consecutive events, presents the text based on the reader's expectations as the most frequently used structure.

Professor TahiraMammad noted that Mirza FataliAkhundzade and the playwrights close to him in the tradition of art emphasize the use of "single-layered, pure compositional structure typical for Western enlightenment dramaturgy" [22] in their works. Since the

[23]Əliyeva, Ş.U. Dram əsərlərində informasiyanın ötürülməsi mərhələləri // –Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2016. № 2, – s. 132-138.

[21] Волькенштейн, В.М. Драматургия. Метод исследования драматических произведений / В.Волькенштейн – Москва: Федерация, – 1929, – 272 с.
[22]Məmməd, T.Q. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd – Bakı: Elm, –1999. –208 s.

enlightenment was based on the clear goal of our national drama (the spread of enlightenment, the abolition of ignorance, illiteracy), the plot, of course, had to be based on a clear conflict, a visual event.

In modern drama, the essence of the plot has changed considerably. Dramatic works have also moved away from being a systematic eventual text, and have acquired qualities such as the tendency to non-eventfulness, the action created by the moment, the "momentary event", open finales, and an unstable structure. Dialogues began to have the effect of alternating monologues rather than dialogue.

The conflict, one of the basic concepts of drama theory, is a concept that, from a semiotic point of view, encodes the cultural landscape of the time, the point of conflict of individual and social problems. In this sense, conflict is not only a driving force of drama, as accepted in the theory of classical literature, but also a materialized form of constant struggle in the minds of society. The aspects and causes of conflict in Azerbaijani dramaturgy have changed in accordance with the literary trends in the relevant periods, different types of conflict have emerged from the requirements of enlightenment, the critical-realism, socialist realism and the modernism.

The third paragraph of the first chapter is called "**Stages of information transfer in plays**." It is known that the process of information exchange occupies one of the important places in the researches in the field of semiotics. In addition to the poetic features of the text, the function of purely information transfer is analyzed in semiotic research in order to clarify the addressee-addresser relationship, to solve the problem of coding-decryption. Gustav Freytag's famous structure of exposition, plot, culmination, dénouement, finale theoretically generalizes the stages of information transfer. Since the events in the plays are based on action, not on the plot, the above-mentioned compositional elements are also reflected in the behavior of the characters. Due to the absence of the author-narrator, the construction of the pyramid and the distribution of information on the compositional elements is carried out not directly through the flow of research, but directly via the speech and actions of the characters. Thanks to the analysis of drama texts, it was concluded that information in drama works can be transmitted in different volumes at different stages. As a rule, the volume of primary information is wider, and its content is different. Each subsequent stage is based on the information already received and offers different variations, different situations. As a result, as stages are called, informatics gives way to information richness.

The transmission of information can also be done through dramatic remarks, asides and paratexts.

The stage directions, which are considered to be one of the main structural elements of dramatic works, also determine the dynamics and perspective of dramatic production. In contrast to the examples of epic and lyrical genres, in drama, the plot is carried out through the process of active communication between the characters, and the author takes a back seat. The author gives direction and impetus to the events through the stage directions. The stage direction, unlike other paratectological units (name of the play, author, epigraph, dedication), is directly involved in the dramatic structure of the play, the course of events. For this reason, modern research, especially those conducted by the method of semiotic analysis, characterizes the stage direction mainly as a type of metatext.

The reader begins to receive the initial codes namely from the paratext. One of the main tasks of the science of semiotics is to pay special attention to this problem, as it is the process of transmission and reception of artistic information in the text. The paratexts, playing a role of key words, indicate the exit points to the text. In dramas, too, the composition of the paratext is almost unchanged. It's just that, unlike other literary genres, paratexts in drama grow thanks to the list of characters involved. This list acts as a kind of indicator, presenting or grouping the images in the text separately.

The asides, estimated by the theory of drama as a special kind of the cue, have a specific semiotic feature from a semiotic point of view. The extra-compositional explanation and exposure of the hidden subject gives the asides author an advantage. In the aside, the real purpose of the image, the inside is revealed. During the dialogue,