

XOREOQRAFIYA SƏNƏTİ
ХОРЕОГРАФИЯ
CHOREOGRAPHY

UOT 793.31(479.24):111.852
DOI 10.65058/KUZZ2382

AESTHETICS AND SYMBOLISM OF AZERBAIJANI FOLK-STAGE DANCE

ETERI JAFAROVA*

Honored artist of the Republic of Azerbaijan, Associate Professor
Baku Academy of Choreography
<https://orcid.org/0000-0002-4409-0605>
E-mail: eterijafarova78@gmail.com

For citation: Jafarova, E. Aesthetics and symbolism of Azerbaijani folk-stage dance // – Bakı: Musiqi dünyası. Beynəlxalq Elmi Musiqi Jurnalı, – 2026. Vol.28/№1 (106), – s.58-70.

Abstract

Against the background of the global trends of the present time, which threaten the negative consequences of cultural unification, the question of studying the characteristic features of the development of the Azerbaijani folk-stage dance as a carrier of the national cultural code is actualized. The era of transformation of cultural meanings and values dictates a careful attitude to individual examples of folk-stage dance performances, with the aim of studying their modern aesthetics. In this article, the author analyzes specific numbers of the folk-stage dance performed by the People's Artist of Azerbaijan Tarana Muradova (“Uzundere”), Honored Artists Eteri Jafarova («Sari Gelin») and Sevindj Huseynli (“Turaji”). The methodological basis of the study was the combination of art analysis with a historical-comparative approach. In this study, on the example of specific numbers, a systematic ethnochoreographic, semiotic and morphological analysis of folk-scenic dances such as “Uzundere”, “Sari Gelin” and “Turaji” was attempted for the first time. The practical significance of the study is determined by the possibility of using the obtained theoretical results in the development of educational programs and methodological manuals for the disciplines “History of Azerbaijani Dance”, “Dances of the People of the World” and others in specialized higher educational institutions such as Baku Academy of Choreography, Azerbaijan State University of Culture and Arts.

Key words: folk-stage dances, choreography, art, dance staging, ballet master, Azerbaijan.

* ©Eteri Jafarova, 2026

Introduction.**Relevance of research.**

In the conditions of the urgent need to reveal and preserve the national identity under the influence of global trends of cultural unification, the study of the Azerbaijani folk-stage dance, as a fixator of the standard of national plasticity, stands alone. Today, in the era of transformations of cultural values, attention should be paid to the special role of professional stage performance in preserving folk dances and their philosophical wisdom.

The purpose of the article is to study the modern aesthetics of Azerbaijani folk-stage dances, for example specific numbers performed by professional dancers such as People's Artist of Azerbaijan Tarana Muradova ("Uzundere"), Honored Artists Eteri Jafarova («Sari Gelin») and Sevindj Huseynli ("Turaji").

The methodological basis of the research was the combination of art analysis with ethno-choreographic approach. When analyzing the dances, the morphological analysis method allowed to investigate the constituent elements of the dance, namely movements, poses, gestures. In addition, the use of ethno-choreographic and historical-comparative approaches allowed us to compare the dance number with its folkloric origin in order to determine how the ballet master styled the dance for the wall. The hermeneutic method of research allowed us to understand the inner meaning of the dance through the dramaturgy of the performance, including the technique, the logic of the plot, the emotional mood of the dancer in the process of creating an artistic image.

The degree of development of the topic. The analysis of the scientific literature devoted to research in the field of choreographic art in Azerbaijan indicates the fragmentation of the study of the problem of the emergence and evolution of the Azerbaijani folk-stage dance. A significant source of our research was the methodological manual entitled "Azerbaijani folk dance" [6], published in 1959, where one of the authors was the first ballerina of Azerbaijan and the first ballerina of the East, ballet master, choreographer, teacher People's Artist of the USSR Gamar Almaszade. It is in this book, edited by Honored Artist of the Azerbaijan SSR Afrasiyab Badalbeyli, that the structure of the Azerbaijani folk dance is systematized for the first time.

The studies of the art historian K. Hasanov are devoted mainly to the study of Azerbaijani folk dances [3;8]. In the scientific researches of the researcher of Azerbaijani choreography A.B. Huseynova [9], the questions of genesis and synthesis of arts in Azerbaijani ballet art are touched upon. In dissertations on the application of a doctor of philosophy in the field of art, as S. Samedov [12], A. Rzayev [4], O. Zeynalova [5] choreographic art was studied in the context of the historical development of the Azerbaijani national theater.

In this study, for the first time, a comprehensive ethno-choreographic, semiotic and morphological analysis of folk-stage dances such as “Uzundere”, “Sari Gelin” and “Turaji” performed by prominent representatives of the Azerbaijani professional dance art was conducted.

Folk-stage dances in the context of artistic culture of Azerbaijan

Folk and stage dances occupy a special place in the artistic culture of Azerbaijan. Their evolution is inextricably linked with the development of classical choreography. Taking into account that folk dance is the genetic code of any nation, it should be stated that the classical choreography of Azerbaijan developed on the plastic alphabet of the nation. Such soft hand movements in women's dances, as well as virtuoso jumps and rotations of men – became part of the productions of national ballet performances. In addition, the plot and emotional base of folk dances introduced archetypal images from folklore and folk tales into stage art.

Gamar Almaszade (1915-2006) has a huge role in the establishment and development of folk-stage dance. At the end of the 30s of the XX century G. Almaszade participated in a scientific expedition to various regions of Azerbaijan, the purpose of which was to collect and study dance folklore. Dances taken from Azerbaijani folklore in all its rich variety were brought to the national stage for the first time thanks to Gamar Almaszade. As a result of creative processing, modification and complication of folk dances, G. Almaszade essentially laid the foundations of Azerbaijani folk and stage dance art.

The first attempt by Gamar Almaszade to combine classical dance with Azerbaijani dance folklore in his productions was the ballet *Tarlan*. It was in this ballet that G. Almaszade laid the foundation of the Azerbaijani folk-stage dance. In the ballet *Tarlan* the idea of national stylization of classical dance was implemented.

In the first national ballet *Maiden's Tower*, the premiere of which took place on April 18, 1940 on the stage of the Azerbaijan State Opera and Ballet Theater, there is a conscious introduction of elements of Azerbaijani folk dances. In 1940, the great Azerbaijani composer Uzeyir Hajibeyli wrote in the newspaper "Pravda": "*The talented ballerina Almaszade should be specially noted. She successfully combined the technique of modern choreographic art with folk dance art in her performance*" [11, p. 51]. The basis of the choreography of this ballet was not just the stylization of folk dance art, but its artistic pretense, which enriched the realistic beginning of the performance.

On the characteristic features of the Azerbaijani folk dance

Folk dances are indicators of the culture of different peoples, with the help of which you can "read" the cultural meanings and codes of any ethnic group. Folk dances have deep aesthetic and spiritual-practical meanings. Azerbaijani dances are very diverse. Among them, there are heroic, household, wedding, labor, ritual, sports and ballroom dance types. Especially popular are the dances "Tarakama", "Gitgilida", "Innabi", "Djeyran-bala", "Yalli" and others, which according to the character and rhythm can be defined as very smooth, fluid and animated.

The distinguishing feature of the Azerbaijani folk dance is its three-partness: *«the first one is the stride, the circle moves; the second - lyrical, freezing in one place ("syuzma"), when the legs are almost motionless, and the upper part of the body depicts as if loving oneself, and the third - again walking in a circle, confident, swift, solemn, with a big emotional rush»* [6, c. 103].

The classic of Azerbaijani choreographic science, Kamal Hasanov, distinguished two-part and three-part forms in the choreographic structure of the Azerbaijani folk dance: *"If the dance is performed by a soloist, the movement always begins with a wide movement in a circle. Then follows a series of smooth or, on the contrary, sharp movements, and the dance ends again by walking around the circle»* [8, c.11].

Azerbaijani folk dance can be classified into 3 types depending on the number of performers:

1. solo performance;
2. duet dance;
3. mass dance.

Solo dances performed separately by both women and men can be described as the highest form of self-expression. Describing the Azerbaijani folk dances, K. Hasanov pointed to the living nature, the richness of plastic, and the presence of a competitive spirit: *"Azerbaijani dance, ... mostly has a solo character. Even if two or three dance at the same time, their dance is not connected. Everyone tries to outdo the other. Dancers are "extending themselves" from all their strength, inventing new and new movements right on the fly"* [8, c.8].

Folk dances also differ in character, tempo and melody. *"The character of the dance, of course, is determined by the character of the melody. In dances with a "jump-like" melody, the movement will be performed mostly on the spot, sometimes in a grotesque plan, often with light accented movement of the shoulders, elbows, and hands. Unhurried, lyrical melody dictates smooth, graceful movements. Rapid, technically complicated movements are performed under a fast melody, abounding in various variation transitions"* [8, c.11].

Female and male Azerbaijani dances differ significantly from each other for objective reasons. As you know, Azerbaijani women wore very long skirts, and therefore all the attention of the performer was focused on the movements of the body, hands, head and facial expressions (eye movements, eyebrows). It should be emphasized that the hand drawing in Azerbaijani dances is polished to a high degree of perfection.

The first impression of an Azerbaijani woman's dance is the feeling that she is floating. In men's dances, on the contrary, a very important role is played by the technique of the feet, which is so developed that men can easily stand on their toes. If women's dances demonstrate femininity, grace, shyness, tenderness, then men's dances are a manifestation of characteristic traits such as courage, bravery, nobility, impulsiveness.

The musical meters of Azerbaijani dances vary widely, but the most common are 6/8, 3/4, and 2/4. Triple time signatures are typical for women's dances, and duple time signatures for men's dances. Dances are performed to the accompaniment of folk trios called zurnachi (two zurnas and one nagara), and trios called sazandari (tar, kamancha, tambourine (daf), etc.).

Afag Huseynova, a PhD in art history, notes that in addition to women's and men's dances, there are also joint dances: "*In the Middle Ages, there was another archaic dance, the Choppu, similar to the Yalli, which people performed together*" [9, p. 42].

The aesthetics of Azerbaijani folk stage dance

In this article, we will attempt to analyze the choreographic features of female Azerbaijani folk stage dances performed by professional dancers in the context of their genre, style, narrative focus, and technical details.

Folk dances are an integral part of the people's daily life, reflecting their customs and character. These dances reflect the rites and rituals of festive culture. Dances accompanying wedding rituals preserve the identity of the people, reinforcing the traditions, manners, and cultural code of a particular region. According to wedding dance researcher Irina Zabubenina, "*a wedding ritual is a complex set of traditional everyday culture, formed from symbolic, magical, and playful actions; folklore; and elements of material culture. Wedding rituals most representatively demonstrate the cultural specificity of an ethnic group*" [10, p. 136]. In Azerbaijani culture, wedding rituals, including wedding dances, are an integral part of the spiritual and cultural heritage, a crucial element of the nation's social life. In interviews, People's Artist of Azerbaijan Roza Jalilova (1929-2025) defined the key characteristics, namely, the "subtleties and embellishments," of Azerbaijani folk dance as "pauses (sındırmalar), shoulder movements,

shyness." She repeatedly urged, "*We must preserve our historicity*" [2, p. 113]. Wedding dances, as an indicator of national identity, are transmitters of the nation's genetic code, the custodians of aesthetic ideals, manners, and etiquette accumulated over centuries.

“Uzundere” performed by Tarana Muradova

One of the ancient folk dances of Azerbaijan is the smooth, lyrical dance “Uzundere” (translated as “long gorge”). Historical evidence indicates that “Uzundere”, a traditional solo



Figure 1. Dance Uzundere by People's Artist of Azerbaijan Tarana Muradova

female wedding dance, was widespread throughout the Transcaucasus. According to one legend, wedding caravans in Karabakh traveling from Aghdam to the village of Goytepe usually passed through the “Uzundere” gorge. It was in this area that the women accompanying the bride performed a ritual dance, blessing her and wishing her a happy family life [3, p. 45]. In modern times, the dance “Uzundere” has lost its ritual significance. The melody of the dance (usually in 6/8 time, but sometimes in other triple meters) is rich in melismatics. The dance “Uzundere” has a three-part structure. The dance's basic elements include circular movements, zigzag steps, and side-to-

side movements. Arm movements are given special attention. In various regions of Azerbaijan, such as Ujar or Goychay, the dance was performed by men or in duets. However, as art historian K. Hasanov points out, "*the nature of the dance, its musical and choreographic composition, determines its more characteristic, more appropriate, and more consistent with female performance*" [3, p. 45].

The stage interpretation of the Azerbaijani folk dance “Uzundere” occupies a special place in the work of People's Artist of Azerbaijan Tarana Muradova [15]. It is in her performance that the sacredness of this dance is conveyed through the language of refined academic choreography. In Tarana Muradova's stage interpretation, the ritual wedding dance “Uzundere” is transformed into a choreographic tale of a bride leaving her parental home forever. The smooth rhythm of the dance in 6/8 time imitates the movements of a caravan passing through a gorge. Through the closed nature of the shy bride, the performer conveys to the audience the story of a long and emotional journey to a new life. Her gaze, facial expressions, head position, and body tilt convey the heroine's maiden experiences. A distinctive feature of T. Muradova's performance of

“Uzundere” is the "sculptural poses": each movement is a frozen frame (Fig.1). The dancer masterfully utilizes the stage space, creating a sense of the endlessness of the bride's journey.

“Sari Gelin” performed by Eteri Jafarova

Among Azerbaijani wedding folk dances, the lyrical female dance “Sari Gelin”(which translates as "golden-haired bride") is a symbol of belonging to the history and traditions of one's people. Azerbaijani singer and folklorist musicologist BulBul (Murtaza Mammadov) noted that the song “Sari Gelin”originated in Karabakh. The dance is based on the song's plot, which tells of the tradition of wearing a yellow dress for newlyweds. The choreography emphasizes the beauty and femininity of the dance, telling the story of the love and devotion of an Azerbaijani girl.

Today, the dance version of “Sari Gelin” has become a symbol of Azerbaijani culture. The dance “Sari Gelin”, staged in 2007 by People's Artist of Azerbaijan Afag Melikova, is the basic version upon which subsequent interpretations are based. Initially, the dance was choreographed with the individuality of Azerbaijani performers in mind. The creative tandem proved highly productive during their creative work. As a result of the collaboration between choreographer A. Melikova and performer E. Jafarova [13] (the author of this article), the dance production to the melody of “Sari Gelin”, arranged by Azer Jafarov, was distinguished by the uniqueness of its compositional concept and the depth of its performance.



Figure 2. Dance "Sari Gelin."

Honored Artist of Azerbaijan Eteri Jafarova

The primary choreographic style in our performance of “Sari Gelin” was a combination of the rigor of the classical school and the emotional nature of folk dance—in other words, an

immersion into the origins of Azerbaijani folklore. During the dance's production, it was crucial for Afag Melikova to fully convey the narrative drama of the “Sari Gelin” image, thereby elevating the dance to the level of a choreographic dialogue between choreographer and performer [1]. Through the precise geometry of the movements, an attempt was made to infuse academic poise into folk dance, allowing this interpretation of “Sari Gelin” to be characterized as scenically monumental (Fig.2). With the goal of actively promoting and preserving folk dance heritage, our performance of “Sari Gelin” achieved a synthesis of tradition and innovation: adhering to the basic elements of Azerbaijani women's folk dance and incorporating classical elements. In 2021, as part of the television project "The Motherland Sings", the dance “Sari Gelin” was performed in the city of Hadrut against the backdrop of the majestic natural landscape of Karabakh near the "Mubariz Dashi" (Mubariz Stone) memorial, erected in memory of the National Hero of Azerbaijan Mubariz Ibrahimov (1988-2010) [14]. This location, which has become a symbol of the courage of the heroes of the 44-Day War, played a significant role in shaping the emotional component of the dance performance.



Figura 3. Dance “Sari Gelin”. Honored Artist of Azerbaijan Eteri Jafarova. AzTV.

A distinctive feature of our version of “*Sari Gelin*” was the maximum adaptation of the dance elements for television filming (Fig.3). The clear compositional dramaturgy ensured that the viewer's attention was captured by every detail of the dance. Particularly noteworthy was the successful stylization of the costumes, which allowed the audience to focus on the soloist.

“Turaji” performed by Sevinj Huseynli

The names of many Azerbaijani dances, including ancient ones, indicate their inseparable connection with nature. The aesthetics of Azerbaijani folk dance are based on imitation of nature,

striving to embody it in sculptural form. Thus, ancient Azerbaijani dances often imitate the habits of animals or the grace of plants.

One of the most graceful solo female dances is the slow lyrical dance (in 3/4 time) "Turaji" (gray partridge). During the performance of "Turaji" the dancer imitates the flight of a bird, conveying its rise and fall in her movements. It is known that the narrative dance "Turaji," which "resembles the flight of a bird with outstretched wings" [8, p. 28], was part of the repertoire of People's Artist of Azerbaijan Amina Dilbazi [7, p. 10]. The origins of the "Turaji" dance are rooted in Karabakh legends about the ruler Najafgulu Khan [8, p. 44]. Legend has it that at a wedding celebration in honor of his son, his protégé performed a number so masterfully that the khan, captivated by her talent, compared the dancer's movements to a turaj. The khan's exclamation, "You dance like a turaj!" cemented the dance's name for centuries, and it remains a benchmark for female lyricism.

It should be noted that even today, the Azerbaijani folk dance "Turaji" retains its lyrical foundation. In the performance of Honored Artist of Azerbaijan Sevinj Huseynli, one can discern a combination of folk choreography and ballet-like bearing [16]. The technical complexity of the dance is concealed behind the performer's apparent ease and spirituality. S. Huseynli's performance of the folk dance "Turaji" retained a commitment to Azerbaijani folk poetry and music, equating its significance with the "white swan" in the tradition of Russian musical culture.



Figura 4. Dance "Turaji". Honored Artist of Azerbaijan Sevinj Huseynli

The dance's primary motif is the imitation of a ground bird's movement. S. Huseynli's "Turaji" dance is a narrative and scenic embodiment of one of the most feminine Azerbaijani folk dances (Fig.4). In a choreographically precise dance, S. Huseynli masterfully portrays the bird's

character and conveys the full drama of its attempt to fly with a broken wing. It is worth noting that the scene of a wounded turaj attempting to regain its wing and take flight was used as a dramatic element in the classical interpretation of the dance by People's artist of Azerbaijan Amina Dilbazi (1919-2010). Regarding the choreographic features of S.Huseynli's performance of "Turaji", it is worth noting the use of small "beaded steps," creating the illusion of gliding across the stage, and the use of "soft," "breathing" movements of the hands, imitating the flutter of wings. Masterful balance allows the dancer to maintain a stable torso while actively moving her legs. The lyrical beginning of the dance is replaced by an expressive climax at the end, depicting a bird's striving to take flight.

Conclusions.

In conclusion, it should be noted that at the current stage of development in Russian choreographic art, the stage interpretation of Azerbaijani folk dances is shaped by objective sociocultural transformations. In this article, we have traced the trend of folk dance adaptation not only in the professional stage but also in television. Our analysis of folk dances performed by People's Artist of Azerbaijan Tarana Muradova ("Uzundere"), Honored Artists Eteri Jafarova ("Sari Gelin"), and Sevinj Huseynli ("Turaji") allowed us to identify the choreographic and dramatic features of these productions. It was this approach that allowed us to reveal the psychological depth of each character through the plastique, facial expressions, and composition of the performers' movements. The choreographic interpretation of "Sari Gelin" and the production of the dance "Uzundere" under the direction of choreographer Afag Melikova, People's Artist of Azerbaijan, are examples of the synthesis of folk dance and classical choreography. The folk dance "Turaji" has been preserved and developed in the traditions of the choreographic interpretation of the prominent Azerbaijani choreographer and teacher Amina Dilbazi. Thus, the results of this study clearly demonstrate that at the beginning of the 21st century, choreographers and professional performers are focused on compiling and creatively interpreting Azerbaijani folk dances to give them a contemporary feel.

REFERENCES

1. Əməkdar artist Eteri Cəfərova "Rəqsin dili ilə" verilişində [Video] // YouTube. — URL: <https://www.youtube.com/watch?v=0Z50Z8JQIc0> (Müraciət tarixi: 01.03.2026)
2. Əliyeva, Y. Yaradıcı ruhun azadlıq qüvvəsi. Roza Cəlilova – 95 (Həqiqi sənət və ya sənətin həqiqi üzü 5 sual-cavabda). Xalq artisti Roza Cəlilova ilə intervyu-dialog // Sənət Akademiyası: Beynəlxalq elmi-nəzəri jurnal. – 2024. – № 2 (27). – S. 110-115.

3. Həsənov, K. Qədim Azərbaycan xalq rəqsləri. Bakı: Işıq, 1983, – 60 s.
4. Rzayev, Ə. Azərbaycan milli teatrının bədii-estetik mündəricəsində rəqs faktorunun yeri və mahiyyəti: sənətsünaslıq üzrə fəlsəfə doktoru dis.: 17.00.01. – Bakı: ADMİU, 2008. –130 s.
5. Zeynalova, O. Azərbaycan Respublikasının Xalq artisti Əminə Dilbazinin yaradıcılığı və onun solo rəqs ifaçılığında monotamaşa elementləri: sənətsünaslıq üzrə fəlsəfə doktoru dis. : 17.00.01. – Bakı: ADMİU, 2011. – 126 s.
6. Азербайджанские народные танцы: (Методическое пособие) / Сост. Г. Алмас-заде, И. Д. Кагарлицкая и др. — Баку: Объединенное изд-во, 1959. – 150 с.
7. Алиева, Э. Ей рукоплескал весь мир // «Каспий» газ. –2009. – 26 декабря. – С. 10.
8. Гасанов, К. Н. Азербайджанский народный танец / К.Н.Гасанов. Москва: Искусство, 1978. – 84 с.
9. Гусейнова, А. Б. Азербайджанский балетный спектакль: генезис и синтез искусств / А.Б.Гусейнова.– Баку : Европа, 2020. – 328 с.
10. Забубенина, И. К. Танец как элемент свадебного обряда в культуре разных народов: традиции и современность // Вестник славянских культур. – 2023. – Т. 68. – С. 135-149. URL: <https://doi.org/10.37816/2073-9567-2023-68-135-149> (Дата обращения: 01.03.2026)
11. Плетнев, В. Н. Гамэр Алмасзаде / В. Н. Плетнев. – Баку: Ишыг, 1985. – 131 с.
12. Самедов, С. Характерные особенности школы классического танца народной артистки СССР, профессора Лейлы Векиловой : дис. ... канд. искусствоведения: 17.00.01. – Баку, 2007. – 131 с.
13. «Танец «Сары гелин» занимает особое место в моей жизни», – Этери Джафарова // AZƏRTAC. – 29.11.2014. URL: <https://video.azertag.az/ru/video/19807> (Дата обращения: 01.03.2026)
14. SARI GELIN. HADRUT. 09.10.2021. Eteri Jafarova [Video] // Eteri Jafarova_official (YouTube). URL: <https://www.youtube.com/watch?v=g29xDu99Poc> (Дата обращения: 01.03.2026)
15. Tarana Muradova. Belarus [Video] // YouTube. URL: https://www.youtube.com/watch?v=XDttWtcG_x4 (Дата обращения: 01.03.2026)
16. Turaci reqsi. State Ensembles. Dance of Azerbaijan. Sevinj Huseynli [Video] // YouTube. URL: <https://www.youtube.com/watch?v=g29xDu99Poc> (Дата обращения: 01.03.2026)

AZƏRBAYCAN SƏHNƏ XALQ RƏQSLƏRİNİN ESTETİKASI VƏ SİMVOLİZMİ

ETERİ CƏFƏROVA

Azərbaycan Respublikasının əməkdar artisti, dosent

Bakı Xoreoqrafiya Akademiyası

Xülasə

Müasir dövrün global tendensiyaları fonunda, milli mədəni kodun daşıyıcısı olan Azərbaycan səhnə xalq rəqslərinin öyrənilməsi xüsusi aktualıq kəsb edir. Hazırda mədəni mənaların və dəyərlərin transformasiyası dövründə xalq rəqslərinin səhnə təcəssümünün estetikasının öyrənilməsi zəruri məsələdir. Məqalədə Azərbaycan Respublikasının Xalq artisti Təranə Muradova ("Uzundərə"), Əməkdar artistlər Eteri Cəfərova ("Sarı gəlin") və Sevinc Hüseynlinin ("Turacı") ifasında səhnə xalq rəqsləri təhlil olunur. Tədqiqatın metodoloji əsasını etnoqoreoqrafik və tarixi-müqayisəli təhlil təşkil edir. Tədqiqatda ilk dəfə olaraq "Uzundərə", "Sarı gəlin" və "Turacı" kimi səhnə xalq rəqslərinin sistemli etnoqoreoqrafik, semiotik və morfoloji təhlilinə cəhd edilmişdir. Tədqiqatın praktiki əhəmiyyəti əldə edilən nəzəri nəticələrinin Bakı Xoreoqrafiya Akademiyası, Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti kimi ixtisaslaşmış ali təhsil müəssisələrində "Azərbaycan rəqsi tarixi", "Dünya xalqlarının rəqsləri" və digər fənlər üzrə tədris proqramlarının və metodiki vəsaitlərin hazırlanmasında istifadəsinin mümkünüyü ilə müəyyən edilir.

Açar sözlər: səhnə xalq rəqsləri, xoreoqrafiya, incəsənət, baletmeyster, Azərbaycan.

ЭСТЕТИКА И СИМВОЛИЗМ

АЗЕРБАЙДЖАНСКОГО НАРОДНО-СЦЕНИЧЕСКОГО ТАНЦА

ЭТЕРИ ДЖАФАРОВА

Заслуженная артистка Азербайджанской Республики, доцент

Бакинская Академия Хореографии

Резюме

На фоне глобальных тенденций современности, грозящих негативными последствиями культурной унификации, актуализируется вопрос изучения характерных особенностей развития азербайджанского народно-сценического танца, как носителя национального культурного кода. Эпоха трансформации культурных смыслов и ценностей диктует бережное отношение к отдельным образцам постановок народно-сценического танца, с целью исследования их современной эстетики. В данной статье автор анализирует конкретные номера народно-сценического танца в исполнении Народной артистки Азербайджана Тараны Мурадовой («Узундэрэ»), Заслуженных артисток Этери Джафаровой («Сары гялин») и Севиндж Гусейнли («Тураджи»). Методологической основой исследования стало сочетание искусствоведческого анализа с историко-компаративистским подходом. В данном исследовании на примере конкретных номеров впервые была сделана попытка системного этнохореографического, семиотического и морфологического анализа народно-сценических танцев как «Узундэрэ», «Сары гялин» и «Тураджи». Практическую значимость исследования определяет возможность использования полученных теоретических результатов в разработке учебных программ и методических пособий по дисциплинам «История азербайджанского танца», «Танцы народов мира» и др. в

профильных высших учебных заведениях как Бакинская Академия Хореографии, Азербайджанский Государственный Университет Культуры и Искусств.

Ключевые слова: народно-сценические танцы, хореография, искусство, постановка танца, балетмейстер, Азербайджан.

Məqalənin redaksiyaya daxilolma tarixi: 02.03.2026

Qəbulolunma tarixi: 25.03.2026