

**REPUBLIC OF AZERBAIJAN**

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**STRUCTURAL ISSUES OF MODERN AZERBAIJANI  
TELEVISION**

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Screen Arts"

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**ABSTRACT  
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## GENERAL CHARACTERISTIC OF THE DISSERTATION

**Urgency of the topic and extent of research work done on the topic.** For more than 60 years, TV broadcasts have been broadcast in Azerbaijan. During this period, Television has gradually formed from both organizational and creative point of view and reached today's level. Experts divide this age into three periods:

*"I. The Initial Period (1953-1960). This period, characterized by specific steps to create Television in Azerbaijan, the construction of the studio, the start of broadcasting and the conduct of the first experiments on the air, is not so long.*

*II. The Period of Mass Broadcasting (1960-1980). This period is associated with the increase in the number of TV broadcasts, the formation and gradual formation of television genres and Telepublicistics, the improvement of television techniques, the introduction of simultaneous cameras in video recording and out-of-studio shooting, and the management of TV as a system.*

*III. The Period of Strengthening Influence in Public Life (1980 - up to now). The fact that Telejournalism has entered a qualitatively new stage of development, the perception of the screen as a specific sphere of creativity, the convergence of TV broadcasts to life, the National Awakening signs becoming noticeable, especially in news broadcasts, the tendency to shift from propaganda to real reporting, the wide penetration of TV into public life, the change of its status, etc. are more typical for this period<sup>1</sup>.*

We believe that it would be more correct if the III period in this division was given as 1980-1991 and the years of independence (1991 - up to now) were defined as the IV period

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<sup>1</sup> Alizadeh Y.M., Maharramli G.M. "Azerbaijan Air-waves: History and Modernity". Baku: "Nurlan", 2006, p.184.

since the Soviet period and the years of independence differ sharply from each other.

In each of these periods, there were certain changes in the status of Television. Azerbaijani television, which started its activity as Baku Television Studio in 1956, merged with the Radio Information Enterprise in 1957 and joined the State Committee for Radio and Television Broadcasting under the Council of Ministers. In 1962, the word "under" in the name of the Committee was abbreviated and the entity became the State Committee of Radio and Television Broadcasting of the Council of Ministers of the Azerbaijan SSR. Thereafter, in 1991, the Committee was renamed to being a "company". Since 2005, it has been operating as a Closed Joint Stock Company. This structural evolution also manifests itself in the quality of broadcasts.

The word "structure" (structura) of Latin origin means a system of interrelations that purposefully place the constituent parts of any object and ensure its integrity and completeness. In our language, the opposition to this word is "quruluş", but since "quruluş" means only "order", not covering the interrelations between constituent parts, we decided to use the Latin version of this word. "Structure" is a term used almost in all fields of Science (in Philosophy, Physics, Mathematics, Computer Science, Geology, etc.), as well as in Philology and Art Studies.

When we say "structure in television broadcasting", we mean not only the above organizational changes, but also the logical connection of components that make up broadcasts that are designed in accordance with the functions of Television (Inform, Educate, and Entertain), the internal structure of broadcasts of different formats and different genres. TV broadcast is a complex, multifaceted creative product, formed as a result of joint work of several specialists (screenwriter, director, producer, cameraman, and others). Without knowing its theoretical basis, it is practically impossible to achieve a perfect result. When we compare the broadcasts of TV channels of Azerbaijan with TV broadcasts broadcast in Turkey or Russia, we can see that the key aspect that



we lack is Structural Incompleteness and Internal Separability of the television content. The main condition of the presented dissertation is the detection of shortcomings observed with a professional view in this field, as well as practical proposals and recommendations for their elimination. The research work examines the root causes of structural issues of Azerbaijani Television and seeks ways to eliminate them. In addition, sometimes flawlessly developed audiovisual material undergoes structural changes in the intermediate stages before reaching the audience, changing its materialized nature, its quantity and scale. The study of this process is also a very important and topical issue. The history, experience, and theoretical issues of Television, which was considered a miracle of the 20th century and was called "Talking Mirror", were subjects of research by scientists of different profiles – artologists, sociologists, journalists in Western countries, former USSR, and Azerbaijan, and hundreds of dissertations, monographs, textbooks, teaching aids, and scientific articles devoted to various issues of Television were written.

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Examples of researchers studying the history and issues of Television are: American Emrey W.<sup>2</sup>, Green T.<sup>3</sup>, English Holloran J.<sup>4</sup>, Canadian McLuhan M.<sup>5</sup>, French Jazneuve C.<sup>6</sup>, Japanese Furu

<sup>2</sup> Emrey W. National and International Systems of Broadcasting. Michigan State Univ. Press, 1969

<sup>3</sup> Green T. The Universal Eye. New York: 1972

<sup>4</sup> Holloran J. The Effects of Television. London: 1970

<sup>5</sup> M.Quail, Windahl İletişim modelleri, Kitle iletişim çalışmalarında. Çeviren McLuhan M. Understanding Media. New York: 1964

<sup>6</sup> Jazneuve C. Leç pouvoirs de television. Paris: 1970

T.<sup>7</sup> The research work of our compatriot professor Anvar Bagirov, one of the Moscow researchers, is also of interest. He founded the Department of Radio and Television Journalism at Moscow State University (MSU) in 1965 and headed it until his last days (April, 1984). A.Bagirov's "Essays on Television Theory"<sup>8</sup> is still a table book of

Famil Mehdi's "Television Journalism"<sup>9</sup>, Elshad Guliyev's "Television at the Crossroads of Two Centuries"<sup>10</sup>, "Modern Development Trends in Journalism"<sup>11</sup>, Gulu Maharramli's "Études on Television"<sup>12</sup>, Aydin Dadashov's "Screen Dramaturgy"<sup>13</sup>, "On the Verge of Reality"<sup>14</sup>, Yalchin Alizadeh and G.Maharramli's "Azerbaijan Air-waves: History and Modernity"<sup>15</sup>, Jahangir Mammadli's "Modern Development Trends"<sup>16</sup> in Journalism", Zeynal Mammadli's "The Secret of Talking Mirror"<sup>17</sup> or, "Television News from <sup>18</sup>A to Z", "Preparation of TV broadcasts"<sup>19</sup>, Elchin Alibayli's "Azerbaijani Television"<sup>20</sup>, "Fundamentals of

<sup>7</sup> Furu T. The Function of Television for Children and Adolescents. Tokyo: 1971

<sup>8</sup> Багиров Э.Г. Очерки теории телевидения. М. Искусство, 1978

<sup>9</sup> Mehdi F. "Television Journalism. Issues of Journalism", Part II. Baku: "Maarif", 1972

<sup>10</sup> Guliyev E.H. "Television at the Crossroads of Two Centuries". Baku: "Ishig", 1993

<sup>11</sup> Guliyev E.H. Television: Theory and Development Trends. Baku: "Shergh-Gerb", 2004

<sup>12</sup> Maharramli G.M. "Études on Television". Baku: "Azernashr", 1996

<sup>13</sup> Dadashov A.A. "Screen Dramaturgy". Baku: "Maarif", 1999

<sup>14</sup> Dadashov A.A. "On the Verge of Reality". Baku: "Ishig", 1992

<sup>15</sup> Alizadeh Y.M., Maharramli G.M. "Azerbaijan Air-waves: History and Modernity". Baku: "Nurlan", 2006

<sup>16</sup> Mammadli J.A. "Modern Development Trends in Journalism". Baku: "Elm", 2006

<sup>17</sup> Mammadli Z.A. "The Secret of Talking Mirror". Baku: "Ishig", 1985

<sup>18</sup> Mammadli Z.A. "Television News from A to Z". Baku: "Yeni nesil", 2009

<sup>19</sup> Mammadli Z.A. "Preparation of TV broadcasts". Baku: OSCE Baku Office, 2012

<sup>20</sup> Alibayli E.V. "Azerbaijani Television". Baku: MBM, 2005

Television Theory"<sup>21</sup>, Khatira Huseynova's "Television Criticism"<sup>22</sup>, and other research works by Azerbaijani scholars allow us to consider the historical picture of Television Broadcasting in our country, scientific research in this field, legacy policy, issues of professionalism. In addition, periodically, analytical articles are published on the press pages. Except for Zeynal Mammadli's several articles on news broadcasts, none of these works directly touched on the structural issue.

**Object and subject of the research.** The object of the research is Azerbaijan Television, and the subject is the structural issue of TV broadcasts broadcast on this television.

**Research goals and objectives.** As the dissertation title suggests, the key objective is to identify the structural issues existing in TV broadcasts broadcast in Azerbaijan and cover them in the research. To achieve this objective, the following certain tasks were tried to be performed:

- Examine the issues of mastery in the process of transforming fact into event in news broadcasts;
- Learn the structure of live broadcasting and look for ways to solve the issue;
- Follow and draw conclusions on Plot and Fabula relations in educational broadcasts;
- Analyze the synthesis of entertainment broadcasts with other types of television art, etc.

**Research methods.** In research on Art Studies and Journalism, traditionally two methods of analysis are used: historical-philological (as well as Art Studies) and sociological-psychological. *"As these fields develop, they partially converge and penetrate each other"*[59, p.9]. In this dissertation work, general combinations of methods (deduction and induction, analysis and synthesis, typology), empirical (observation, comparison) and pure mediological (systematization,

classification, modeling, concretization, content analysis, etc.) were used.

**Key provisions for dissertation defense.** In the dissertation, the following key provisions are set forth for defense:

- The structure of a TV broadcast does not consist in sequencing its parts mechanically. Interaction and live communication between these parts should serve a single purpose - successful realization of the author's idea;
- Each type of a broadcast must have its own unique structure in accordance with the social functions of Television (Inform, Educate, and Entertain);
- The lack of genre and style has a devastating impact on the dramaturgical structure of the Information Plot;
- The dramaturgical model of the Information Plot, in fact, presents the author's interpretation of reality. Any Information Plot without an author's interpretation has a disorganized structure.
- The main drawback in television broadcasts is the improper structure of such important structural elements as Structural Dispersion, Exposition-Zavyazka-Dynamics-Culmination-Diversification-Razvyazka-Epilogue.
- There should be no barrier between news, educational, and entertainment broadcasts. There should be educational elements in news broadcasts, and educational and entertainment elements to a certain extent in educational broadcasts.
- Completion of the internal structure of each broadcast, its integration, delivery to the audience depends on the literary language and style knowledge of the reporters, moderators, and showmen.

**Scientific novelty of the research** is not only about the extent of research work done. The key innovation is that various types of TV broadcasts (news, educational, entertainment) broadcast in the modern Azerbaijani Television were reviewed and analyzed in the prism of the requirements of existing structural theories, advantages and drawbacks were revealed, solutions of the

<sup>21</sup> Alibayli E.V. "Fundamentals of Television Theory". Baku: "Elm", 2011

<sup>22</sup> Huseynova Kh.I. "Television Criticism". Baku: "Heroglif", 2014

emerging issues were sought, and relevant recommendations were given.

**Theoretical and practical significance of the research.**

Employees of every TV channel operating in our country, regardless of their status and the provisions put forward in the research work, can benefit from it. In addition, the provisions of the research and the results obtained are important for undergraduate and graduate students, as well as doctoral students and dissertants who have mastered the specialties of a Journalist, Director, Cameraman.

**Dissertation approbation and application.** The dissertation presented for defense was carried out at the Department of Cinematography and Screen Dramaturgy of Azerbaijan State University of Culture and Arts. The key provisions of the research work were presented to the scientific community at international and republican conferences, the author's scientific articles and theses on the topic were published in national and foreign publications.

**Organization in which the dissertation work was carried out.** The dissertation was carried out at Azerbaijan State University of Culture and Arts.

**The dissertation total volume in characters, with the separate volumes of the structural divisions of the dissertation specified.** The research work consists of Introduction, two chapters (four paragraphs), Conclusion, and Bibliography. Precisely, Introduction – 10521, 1.1 - 77137, 1.2 - 24625, 2.1 - 54844, 2.2 - 46514 characters, Conclusion - 4217 characters, Bibliography - 10375 characters. The dissertation total volume is 219469 characters.

**THE MAIN CONTENT OF THE DISSERTATION**

In **Introduction** of the dissertation, urgency of the topic is substantiated, information is given about the level of research of topic, purpose, objectives, scientific novelty, theoretical and methodological fundamentals, practical importance, and structure.

Chapter 1 of the dissertation titled "**Structure of TV News Broadcasts**" consists of two paragraphs. In the first paragraph titled "**The issues of mastery in the process of transforming fact into event in news broadcasts**", the issues of mastery in TV news broadcasts are broadly analyzed in terms of structure. TV news broadcasts are a creative product based on facts. The process of transforming fact into event in news broadcasts is explained in this paragraph.

In Latin, the word "fact" means *the work done, the event that happened*. The facts used by television journalists are, of course, a fragment of reality that constitutes the object of human activity and cognition. In general, Journalism requires working with the most characteristic, most typical, "life-proven" facts.

When an objective fact occurs regardless of human consciousness, an event happens with the participation of any subject (entity). The word "event" of Arabic origin is defined in dictionaries as "a case, a story in public or private life". In an artistic or publicistic sense, the fact becomes an event, which means that the journalist, expressing his/her attitude to the facts, socializes them and puts them within the framework of a certain genre.

"Genre" means "breed, species" in French. All genres are united around the main functions of Journalism - the emergence and formation of public opinion. Information transmission is carried out based on the nature and characteristics of each channel. In the Press, it is a written word and picture, live speech on the radio, music, sound boards, while in Television, it is an audio-visual reflection of movement. Each communication channel has its own characteristics in terms of the operativity, reliability, effectiveness of the genre, and technical, creative advantages of the channel. A well-known Russian researcher A.N.Mitta about the importance of the genre: "It is necessary to learn to "think by genre" and be able to work within the genre. Otherwise, the audience, who immediately feels forgery, does not want to watch



the movie, that is, does not accept it"<sup>23</sup>. This idea can also be applied to TV broadcasts as well.

As is known, Television is a mass media. However, watching a broadcast does not necessarily have a mass character. Speaking about the time factor, the efficient distribution of leisure time, it is impossible to force a wide audience from child to adult to watch all of the TV broadcasts. The key function of each TV channel is to deliver what is happening to the audience. According to Russian researcher and scholar I.Feng, "A good reporter simply does not convey the course of the incident, he/she explains the meaning of the incident"<sup>24</sup>.

The main criterion in the evaluation of the news text concept is perfection. News broadcasts provide initial acquaintance with facts, events, and manifestations, and focusing on them. According to the results of comparative studies, newspaper reading is more closely related to knowing the content of news, and watching TV broadcasts allows you to get to know more, well-known people. To talk about news as a source of information, means of communication, audience and their interaction are also necessary. Novelty is not in the newly occurred event that is a source for the news, but in its delivery as a new one. That is, the goal is to bring novelty to the forgotten, neglected information. Information reliability increases its value when transforming it into news. "The audience is more interested in the outcome than in watching event-based information, so we should not hurry. It is an easy and unnecessary task to present non-event information with no time contradiction, because it does not have the power to influence the emotions of the audience."<sup>25</sup>

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<sup>23</sup> Митта А.Н. В аспектах постмодернизма. "Искусство кино", 1989, № 7, С.73-77

<sup>24</sup> Теленовости: секреты журналистского мастерства (Реферат книги И.Фенга «Теленовости, радионовости: Сент-пол, 1985. Москва: институт повышения квалификации работников телевидения и радиовещания, 1994, р. 47

<sup>25</sup> Aristotle. Poetics. Baku: "Azernashr", 1974, p.160.

Of course, not every large-scale (mass) information campaign in the media is of great interest to the audience. We can give hundreds of examples of reports about the socio-political and economic events taking place in the world. A large part of the audience is not indifferent to these events.

For news broadcasts to be perfect, the creative staff of television should know a number of theoretical and theoretical-practical issues and be able to apply them. These are the collection of facts, their selection, their presentation in an understandable way. Following the structure of the broadcast, its features, as well as the finding and developing language and style elements appropriate to the fact, the event, the character of the audience play a special role here. As is known, news broadcasts consist mainly of separate reporters' stories. Therefore, their appearance, diction, knowledge of pronunciation rules, skillful use of the means of expression in Television is also an important condition.

The second paragraph of Chapter 1 is titled "**Structural issue of live broadcasting**". Television is a means of information that is capable of delivering the event to the audience in a lively manner at that moment. In the early years of Television activity, all broadcasts were broadcast live from the studio. There was no proper technique for performing broadcast outside the studio.

"The BBC (England), which began regular television broadcasts in November 1936, for the first time in the world in May 1937, broadcasted an extracurricular broadcast from the coronation ceremony of VI George via the Mobile TV Station (STS)."<sup>26</sup>. In Azerbaijan, Mobile TV Station was introduced in 1957. "With the help of STS, which has already become an important event in TV life, employees were able to go beyond the studios - squares, parks, concert halls, and stadiums. The first such test broadcast was the

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<sup>26</sup> Бирюков Н.С. Буржуазное телевидение и его доктрины. Москва: «Мысль», 1977, p.278.

story of the football game broadcast from the Republic on June 9, 1957.<sup>27</sup>

At present, Live Broadcasting is the most expensive type of broadcasting. In world practice, Live Broadcasting is most often used in morning shows. For example, "Good Morning Britain", "Good Morning America", "CBS this Morning", etc. Although many of the competition shows in the United States and Britain use cassettes, TV shows such as "Dancing With The Stars" and "Rising Stars" prefer Live Broadcasting.

In terms of structure, Live Broadcasting creates certain difficulties for the creative staff. It is not so easy to achieve a dialectical unity of content and form here. The explanation of this issue is directly related to the category of content and form. Thus, the content of each object, subject, as well as creative products coexist with its form. Undoubtedly, the essence of each subject is, first of all, in its content. Form is a means of expressing content. In this sense, the structure can be considered a form of a broadcast. Content and structure cannot exist separately. Content creates its own structure, and structure attracts attention as a manifestation of content.

The structure of the television product, in other words, the scale and structure of any tele-information transmitted to the audience is considered the main subject of discussion. For example, let's consider news broadcasts, which are the main demand of time on each TV channel. In theoretical literature, it is considered advisable to approach the structure of tele-information from two aspects: the structure of news as a release type and the structure of a separate image sequence. As information theorist I. Zeman notes, "Live information is information that a person uses at the moment, and "dead" information is information that arises when reading a book."<sup>28</sup>

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<sup>27</sup> Alizadeh Y.M., Maharramli G.M. "Azerbaijan Air-waves: History and Modernity". Baku: "Nurlan", 2006, p.184.

<sup>28</sup> Земан И. Познание и информация. Москва: Прогресс, 1966, с. 188

Live communication means the delivery of images and sound to the audience from studio or studio locations. This is most often seen in the experience of Turkish TV channels. For example, on 19.10.2011 in the main news release of the Turkish STAR Channel, the news "24 soldiers were martyred" was widely presented to the audience in the rubric called "The event of the day". Giving the names of those martyred in the fight against the PKK terrorist organization, then delivering this news to the audience in detail reveals the attitude of the TV channel to the current situation. Satellite Broadcasting is the instant delivery of an event to the audience, no matter where the event happened. Fights, natural disasters and international conferences, sports olympiads can be delivered to many locations around the world instantly via satellite. An example of this is the first European Games held in Baku on June 12-28, 2015. Live broadcast of the opening and closing ceremonies of the European Games, as well as the events that took place during those days on TV channels of 74 countries of the world (Turkey's NTV Spor, France's L'Equipe 21, Spain's RTVE, Estonia's ERR, Latvia's LTV, Slovenia's RTV Slovenia and Portugal's paid Sport TV, etc.) once again confirmed the value and importance of this type of broadcasting.

Unlike pre-recorded broadcasts, Live Broadcasting requires more responsibility and professionalism. The audience considers itself a participant of this broadcast. In general, Live Broadcasting requires great responsibility from the presenter. For this reason, the level of knowledge and professionalism of the journalist in live broadcasting manifests itself clearly. Here, certain equality between the presenter and the audience must be ensured. The success of the broadcast is determined not only by its volume and operativity, but also by the presenter's ability to build a sincere conversation. When there is an equality between the presenter and the listener, tele-communication is ensured. The goal and objective



of communication are to "create a partnership that provides information exchange between people."<sup>29</sup>

Thus, the level of knowledge, speech and appearance of the journalist play an important role in Live Broadcasting and in the perfection of its structure. To capture the audience in such broadcasts, the journalist must make some differences and interesting moves. Although the image on TV is the key element, the audience is likely to change the TV channel, and reduction or increase of this probability is unequivocally dependent on the journalist's erudition. The importance of the journalist is especially doubled in Live Broadcasting. In pre-recorded broadcasts, certain shortcomings can be eliminated in the editing process and changes in the structure can be made. In Live Broadcasting, all these issues must be solved during the broadcast. This requires high professionalism from the journalist, director, cameraman, editor.

The first paragraph of Chapter 2 of the dissertation titled **"Structure of Educational and Entertainment Broadcasts"** is called **"Plot and Fabula Relations in Educational Broadcasts"**. Educational ideas in Azerbaijan have become a system since the XIX century and a literary-philosophical-publicist trend as a result of purposeful activity of M.M.Navvab, I.B.Gutgashinli, A.A.Bakikhanov, M.F.Akhundzadeh, H.B.Zardabi and others.

The educational activity of mass media is a form of informal learning and is associated with the systematic dissemination of scientific knowledge and other socially important information that forms and develops people's outlook and intellectual level. Despite the fact that in recent years there have been a number of significant educational broadcasts on TV channels, the situation in this field is not entirely satisfactory. In this regard, Head of the Presidential Administration, academician Ramiz Mehdiyev, wrote: "Today, the Azerbaijani audience wants Radio and Television to make quality educational broadcasts.

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<sup>29</sup> Mısırlı İrfan. Genel ve teknik iletişim. Ankara: "Detay Yayıncılık". Ankara, 2004, p.75.

Radio and Television must also play an important role in protecting our national and moral values, promoting the idea of Azerbaijanism, spreading the Azerbaijani language, culture and historical truths about our country. We hope that by adapting their activities to the requirements of the new era, Television and Radio companies will pay more attention to current issues of society, meet the information needs of the audience, and develop attractive broadcasts that meet the taste and interests of people of different professions and walks of life"<sup>30</sup>.

One of the reasons why the level of educational broadcasts is not as high as desired is the lack of professionalism of their structure, the lack of competence in terms of Plot and Fabula. An important aspect in the development of a broadcast is to take into account its Plot-Composition-Fabula structure.

The driving force in the structure of the scenario, Fabula, is the sum and mode of action of the main events. Unlike the Plot Line, the style of expression, fluent and effective language of Fabula is very important since the coordinating mechanism of Fabula affects not only emotions, but also consciousness. Aristotle describes Fabula as follows: "Fabula is an imitation of the movement. By "Fabula", I mean the connection of stories, by "characters", I mean the reason why we consider the participants as different types of people, and by "idea" - what the speakers prove with something or simply express their own opinion"<sup>31</sup>.

In addition to Fabula, there are also non-Fabula elements in the script that reflect the subjective outlook of the hero and the author. The joint development of Fabula and non-Fabula creates a Linear Plot. Like any literary work, it is difficult to imagine the scenario without a plot. The plot of the script covers the multifaceted connections existing in the content, reflecting the development of dramaturgical contradiction. It is necessary to

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<sup>30</sup> Mehdiyev R.A. Azerbaijan Air-waves: Issues and Challenges // "Azerbaijan" newspaper Baku, October 2, 2009

<sup>31</sup> Aristotle. Poetics. Baku: "Azernashr", 1974, p.55

combine the components that make up the content so that the internal integrity is ensured in the broadcast.

The broadcast "Yadigarlar" on Azerbaijan Public Television (İctimai TV) attracts attention from this point of view. The broadcast release of 08.03.2016, which coincided with the International Women's Day, reveals the interest and expectations of the audience. The broadcast presented to the audience on the International Women's Day can be called the right choice to dedicate the life of the outstanding educator, honored teacher Saida Imanzadeh, who has been fighting for women's rights and freedoms for a lifetime. In particular, the Honored Journalist Flora Khalilzadeh's attitude and publicist approach to the topic as a presenter made the style of the broadcast interesting.

Cultural-educational and scientific-educational broadcasts are mainly publicistic broadcasts that promote human values and develop a particular taste and outlook of the audience. Documentary films, TV broadcasting of theatrical performances, conversations on Law, Family, Health, and Culture are examples of these broadcasts. Broadcasts that give certain information to the audience, expand their outlook, disseminate information about various fields of science are also of this type. In some countries, these types of broadcasts are broadcast separately on specialized channels.

There are various ways to make educational broadcasts more efficient. For example, the broadcast, the presenter of which is a famous scientist, can be more interesting. The point to be paid attention in educational broadcasts is to give preference to presenters with correct and clear speech, who has gained the trust of the audience, are trusted and affable. TV also includes entertainment broadcasts to increase interest in education. Topics such as Literature, Painting, Sculpture, Music, Cinema, Dance, Intellectual Games form the basis of cultural broadcasts. The timing and rhythm of music broadcasts should be developed in accordance with the structure of the broadcast. Correctly chosen music adds color to the broadcast, while inappropriate music

irritates the audience. Keeping loved and known tracks for the end of the broadcast makes the listener watch the broadcast until the end. The purpose of such broadcasts is to bring cultural values to the public, to promote world cultures. Society can be developed thanks to such broadcasts.

One of the important aspects that ensure the perfection of educational TV broadcasts is to know the subtleties of Fabula-Plot-Composition-Language and Style, which are the main elements of the structure, and to be able to use them professionally.

The second paragraph of Chapter 2 of the dissertation addresses the issues of "**Synthesis of Entertainment Broadcasts with Other Types of Television Art**". In fact, there is a certain condition in the classification of TV broadcasts as news, educational, and entertainment. Each broadcast includes news, educational, and entertainment elements. Simply their ratio is different. Skillful and trained presenters are able to combine these three aspects in the same broadcast. David Frost became famous for this skill in the 60-70s of the 20th century in Great Britain (BBC television). In one of his interviews, the journalist asked: "Are the elements of entertainment interfering with the perception of serious events?" He answered: "Never! I am absolutely sure that the TV audience is smarter than we think. They are tired of monotonous broadcasts. A person can quickly switch from one stream to another. Therefore, there is no need to warn that "this is serious, this is fun" in a serious broadcast with a pinch of "entertainment salt". Entertainment and seriousness can only complement each other: the light plot increases the interest in the serious topic, and the serious topic makes the light plot attractive.<sup>32</sup>"

As entertainment broadcasts bring more ratings and advertising, private channels are often not interested in developing and presenting educational broadcasts that reflect the issues of society.

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<sup>32</sup> D.Frost. Documentary and Entertainment. Book: 40 opinions on Television. Moscow: "Искусство", 1978, p.43

Entertainment broadcasts combine elements such as Music, Dance, and Competition. Most of these types of broadcasts are built on Music, Competition, and humor is more preferred. The presenter plays an important role in the success of the broadcast. "The soul of the show is its presenter – showman. He must be a well-developed person, be able<sup>33</sup> to take serious interviewers, speak politely, sing, make hints, and be witty".

The dynamism of music effects is one of the key requirements for entertainment broadcasts. This type of broadcasts last basically 60-90 minutes. It is broadcast before or after the main news release. The goal is to entertain the audience as long as the broadcast is on the air. Entertainment broadcasts also dominate the Azerbaijani Television.

There are a lot of broadcasts on Azerbaijani Television that are incompatible with national and moral values. TV series promoting foreign culture, forming a negative outlook, or entertainment broadcasts contradicting to our national values and traditions are broadcast. For example, "5/5" on Xəzər TV, "Bizimləsən" on ATV, etc. As in every field, "the scales" of the people who distinguish the Evil from the Good show their size as the audience of Television & Radio. Unfortunately, this size does not manifest itself in the figures. In this case, most TV&Radio companies, which do not take into account the taste and desires of the people, offer poor quality products to the audience. As a result, fundamental issues in society in terms of morality and upbringing expand or lay the foundation for future problems. TV shows covering family and household issues, broadcasts reflecting the lifestyle of singers, scandals "move" educational broadcasts from Television.

One of the factors complicating the situation is that the rating of national TV channels in our country is not determined

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<sup>33</sup> Ahmadli N.A. Has there been a national TV in Azerbaijan? Is there? Will there be? // "Azadlig" newspaper. Baku, 1994, November 22, 26 and December 6, 15, and 20

periodically and on a scientific basis. During the research, we came across a report of January 2016 on aznews.az. The report says that according to the calculation conducted by "AGB Nielsen" Media Research Company in December 2015, "Xəzər TV" was the most watched TV channel during "prime time" that covers 18:00-00:00. The report also said that "Xəzər TV" was the most watched TV channel not only for its news release, but also for its TV series and entertainment broadcasts.

Today, the most important source of income for private television companies all over the world is Advertising. Private media "relentlessly struggle" to dominate in the advertising market and earn more advertising. The main "trap" to "capture" advertising of television companies is the rating lists. TV or Radio channels are trying to attract advertising companies with high rating figures of their broadcasts. The thing is that these companies are interested in the size of the audience. That is, how many people will see their products rather than what kind of people.

"National TV&Radio companies do not face serious competition in the advertising market in our country. Only regional television companies are experiencing difficulties in this field. The reason is their limited access to the National Television space. Regional TV companies only have a local advertising market. Of course, big companies that advertise their products consider using the activities of national TV channels more economically effective. As for choosing TV& Radio companies for advertising, there are no serious fluctuations here. Advertising of a product is shown on almost all TV channels."<sup>34</sup>

It is known that every TV channel wants to be the sole owner of the information to earn more viewers. Here, the audience focuses on the first owner of the news, and from time to time the size of the audience increases as this principle continues to be relevant. On the other hand, sensational news and research

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<sup>34</sup> Babayev E. The more viewers, the more outcome!  
• [http://168saat.com.index.php?action=static\\_detailsstatic\\_id=22573](http://168saat.com.index.php?action=static_detailsstatic_id=22573)

reportages also attract the viewer. Nowadays, more and more talk-shows are used to earn the audience. Talk-shows, which highlight family and household issues, try to attract the audience by giving sensational announcements and thereby earn ratings. A higher rating means more ads.

Today, there are also broadcasts on the air that are distinguished for their Internal Separability in the structure. Some of them even do not have ratings. They are able to simply bring a lot of advertising to the TV channel. Broadcasts aimed to bring profit overshadow other educational and education-oriented broadcasts. President of Azerbaijan Internet Forum Osman Gunduz once revealed an interesting figure to the press: "The share of entertainment on Azerbaijani TV channels is 99 percent"<sup>35</sup>.

It is no coincidence that the audience of cable and satellite television in the country is constantly growing. This is explained by two factors. The desire of the viewers to get more information leads them to foreign TV channels. Another factor is the desire to watch the original versions of "copied" broadcasts broadcast in the country. For this reason, interest in the country's TV channels is decreasing. Viewers of most countries of the world suffer from the "invasion" of most-watched but poor-quality broadcasts. Several options for getting rid of this are offered. For example, any television company can open several channels and let the audience choose.

Of course, every TV channel should protect and maintain our national and moral values. In addition to providing information, Television also plays the role of a cultural transmitter. Turkish researcher Küçükerdoğan Bülent writes: "Television plays the role of a cultural transmitter to the wide audience. Taking into

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<sup>35</sup> Osman Gunduz. The share of entertainment in Azerbaijani TV channels is 99 percent. <http://news.lent.az.news42933>

account all layers of society, Television, which highlights every kind of culture, thus, has a wide audience.<sup>36</sup>"

Given that Television addresses to the wide audience and has a direct influence on public consciousness, then we can consider that the outlook of some of our audience is already formed under the influence of other nations or some European TV channels. In some cases, this can lead to the erosion of our national&moral values and customs&traditions. TV channel managers should think about this in detail and seriously approach to the development of high-quality broadcasts. Because the creative work on Television depends, first of all, on its manager.

We come to the conclusion that as long as Television exists, its "entertain" function will always be needed. As the generations change, their tastes change; just like the scenes we laughed at yesterday seem meaningless to today's audience, today's entertainment broadcasts may not satisfy the future's audience. In our opinion, the best way out of this is to create the golden mean between these functions. In other words, each broadcast should provide information to the audience, educate, and entertain them. All these ensure the fulfillment of Social Order.

In the **Conclusion** part of the dissertation, the key provisions are summarized in terms of Art Studies and the following conclusions are drawn:

- The structure of a TV broadcast does not consist in sequencing its parts mechanically.
- Interaction and live communication between these parts should serve a single purpose - successful realization of the author's idea.
- Each type of a broadcast must have its own unique structure in accordance with the social functions of Television (Inform, Educate, and Entertain).
- The lack of genre and style has a devastating impact on the dramaturgical structure of the Information Plot.

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<sup>36</sup> Küçükerdoğan B. Kültür ve Televizyon. "Televizyon ve ..." Ankara: "Utopiya Yayın Evi", 2009, p.5



- The dramaturgical model of the Information Plot, in fact, presents the author's interpretation of reality. Any Information Plot without an author's interpretation has a disorganized structure.

- Live Broadcasting is the clear and vivid transmission of the event to the audience. The audience must feel the atmosphere of the event and become its participant.

- Comments instead of a live event, interviews taken from witnesses mean aesthetic restoration of the scene, which in itself creates "dead" information. Only when the author-reporter is a witness and participant of the event, theoretical knowledge contributes to the presentation of an excellent information plot.

- Live Streaming, which is one of the forms of transmitting news on Television, makes it both more interesting and more convincing. Live Streaming comes in three ways: Live Communication, Live Broadcasting, and Satellite Broadcasting. The research revealed that there are many gaps in this field in the Azerbaijani Television, in particular, there is little use of Live Communication in the delivery of news to the audience.

- The structure of the television information, in other words, the scale and structure of tele-information transmitted to the audience is considered the main subject of discussion. In Live Broadcasting, the journalist's speech, appearance, and level of knowledge play an important role in the perfection of its structure.

- The main drawback in television broadcasts is the improper structure of such important structural elements as Structural Dispersion, Exposition-Zavyazka-Dynamics-Culmination-Diversification-Razvyazka-Epilogue.

- If the television of developed countries gives a special place to educational&training broadcasts covering all layers from children to high school students, undergraduates, doctoral students, educational broadcasts that contribute to the development of people, very little work is done in this direction on our TV channels. Furthermore, the age of the audience and the structural features of the broadcasts are often not taken into account.

- Although there are many entertainment broadcasts on Azerbaijan's private TV channels, most of them repeat each other.

- There should be no barrier between news, educational, and entertainment broadcasts. There should be educational elements in news broadcasts, and educational and entertainment elements to a certain extent in educational broadcasts.

- Completion of the internal structure of each broadcast, its integration, delivery to the audience depends on the literary language and style knowledge of the reporters, moderators, and showmen. We must not forget that "audio and audiovisual speeches" (Radio and Television speeches – B.N.) differ from other types in that they reflect the signs of both written and oral speeches.

- By "design", it should not be understood that only the materials obtained are arranged one after the other. It is necessary to combine the components that make up the content so that the internal integrity in terms of structure is ensured in the broadcast.

- Since "screenwork" is a multifaceted concept, it is necessary to add publicistic features, journalistic creativity, genre features, style directions, and dramaturgical structure to the means of dramaturgical expression.

- Each broadcast, usually a collection of broadcasts (Broadcast Schedule), selection of each broadcast is approached with special requirements. These requirements include:

a) the fact that the broadcast topic is actual and reflects the pulse and spirit of the day;

b) relevance to the interests of the audience;

c) form and content integrity;

d) conveying the topic or the meaning in a brief and understandable language;

e) easy perception;

f) achieving word-description relevance, etc.

If these requirements for choosing a broadcast are ignored and the broadcast does not meet the interests of the audience, then the broadcast will certainly have no effect on the audience.

**The main content of the dissertation is reflected in the following articles and conference materials published by the author:**

1. The Role of Programming in Television Broadcasting // International Journal of Language & Literature (IJLL), Baku: BDU, 2015, p.366-369.
2. Lack of Structure on TV Screen and TV Interview // International Journal of Language & Literature (IJLL), Baku: BDU, 2016, p.338-341.
3. Трансформация фактов в информационных программах // "Мова і культура" 19 (184), Київський національний університет імені Тараса Шевченка, p.57-62.
4. Multiculturalism and Society on Azerbaijani Television // Materials of the Republican Scientific-Theoretical Conference on the Socio-Philosophical and Cultural Basis of the Concept of Multiculturalism. Baku: ASUCA, 2016, p.128-131.
5. Place and Role of News on Television // "Mədəniyyət.az" journal №1, Baku, 2017, p.66-68.
6. Live broadcast and language on TV // "Qobustan" magazine, №1, Baku, 2017, p.59-61.
7. Presenter as the leading face of Television / Culture; Issues and Prospects. Materials of XI International Scientific Conference of Young Scientists, Graduates, Master and PhD Students, Baku: ASUCA, 2017, p.76-77.
8. The Role of Heydar Aliyev in the Development of Azerbaijani Television / Ways of Applying the Creative Principles of Modern Media to the National Press (Materials of III International Scientific and Theoretical Conference) Baku, 2017, p.112-114.
9. Plot and Fabula Relations in Educational Broadcasts // "Qobustan" magazine, №2, Baku, 2017, p.57-58.
10. The Role of Television in Society and Professional Ethics // "Mədəniyyət.az" journal №2, Baku, 2017, p.59-61.
11. Genre, Journalism Ethics, and Competitiveness in Television / Ministry of Education. Materials of XI International Scientific

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13. TV Shows: Issues and Shortcomings // Scientific Works of Azerbaijan State University of Culture and Arts, Baku, 2017, p.97-102.

14. News Broadcasts and Objectivity // Culture; Issues and Prospects. Materials of XII International Scientific Conference of Young Scientists, Graduates, Master and PhD Students, Baku: ASUCA, 2018, p.80-81.

15. Place of Information on Television // Way to Science. Materials of XXIX International Scientific Conference, Kyiv, 2018, p.69-72.

16. Влияние телевидения на другие виды искусства // Актуальные проблемы гуманитарных и естественных. Журнал научных публикаций, № 08, Moscow, 2019, p.95-99

17. Structural problems in the enlightenment programs of Azerbaijani television // Periódico do Núcleo de Estudos e Pesquisas sobre Gênero e Direito, Centro de Ciências Jurídicas - Universidade Federal da Paraíba, № 02, 2020, p.584-598

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