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KARABAKH CARPET SCHOOL AND RARE SAMPLES OF KARABAKH CARPETS IN THREE MUSEUMS OF THE WORLD

Abstract. In this article Karabakh rare carpets kept in three famous world museums is spoken about. Among them the plot carpet “Dragon-Simourgh” carpet (XV century), kept in Germany, in Berlin Art Museum, “Khatai-Dragon” carpet (XVIII century), kept in Washington Textile Museum, the XIX century wall carpets and carpets sets (dest-khali), kept in Azerbaijan National Carpet Museum should be noted particularly. Except it, in the article the peculiarities of Karabakh carpets, the using of contrastive bright threads, the size of such carpets, their artistic peculiarities are studied also. In the article the influence of Tabriz carpet school on Karabakh carpet art, the using of European artistic styles is pointed out also. The essence of article is formed by artistic description and analyses of Karabakh carpets.

Key words: Washington Textile Museum, Karabakh, Shusha, dragon, carpets.

Introduction. Karabakh is an integral part of Azerbaijan. Karabakh is placed in the south-western part of the Caucasus Mountain range. Its territory, that is, its landscape, consists both of mountainous and lowland parts. In this territory magnificent mountains such as Shahdag and Murovdag are located. During the excavations carried out by Azerbaijani scientists in the Azikh cave placed in Khojavand region of Karabakh the jawbone of Azikhanthropus (most ancient man) was found. This fact proves that Karabakh was one the first settlements in Ancient Azerbaijan. In Karabakh region since the Bronze

Age, both cattle breeding and agriculture developed. A part of the first Albanian state also was located in this territory. The city of Barda, which is one of the most famous and ancient cities of Karabakh, was the area where the Christianity spread first and was the center of Catholicos in the Albanian period. The remains of Christian monuments are preserved in the territory of Kalbajar region of Karabakh until today. During the time of Hulakids, Jalairs and Timurids Karabakh was also famous settlement. In VII-VIII centuries this area was occupied by Arabs. Three Mongol rulers (Gazankhan, Arpakan, Anushirvan) came to power namely in Karabakh.

The interpretation of the main material. As for the ethnic composition of Karabakh, inhabitant here consisted of Turks and Albanians. As its known, in Azerbaijan the XVIII century was the era of khanates. In 1748, Panah-Ali khan laid the a foundation of Karabakh Khanate. In the XIX century, Russians began to dominate in South Caucasus. After 1805, according to the Kurakcay Treaty, the Russians began to Armenianize Karabakh [1, p. 3-7]. In XVIII century, Shusha became the capital of Karabakh knanate instead of Barda. It is known from the works of Azerbaijani scientists that in the VII-VIII centuries, the Arabs who conquered Azerbaijan, including Karabakh, began to spread Islam in this region. From this point of view, the information written by Arab historians and geographers about Karabakh and its capital, Barda, is of great interest. So, Ibn Howgal wrote about Barda in such way: “Barda is the mother of Ummi-r-Ran” and the most beautiful part of this country. Barda is bigger than all other cities of Azerbaijan.” Al-Istahri, a geographer of the X century, wrote that “After Ray, Ispahan, Iraq, and Khorasan, there is no such beautiful flourishing city equal to Barda.” While talking about the types of crafts in this city Al-Istahri wote that : “Barda is the main city in this region, here unique natural dyes are used. In work “Sharafname” by Nizami Ganjavi, Alexander the Great talks about the silk carpets and palaces he saw when he was in Nushaba’s palace in Barda” [2, p. 156-157]. The development of carpet art in Karabakh is rich and multifaceted. From the researches we conducted earlier, it is known that the carpet weaving developed in four directions. In them pileless carpets woven terekeme; pileless and piled carpets woven by villagers who lived a sedentary life in the villages and were engaged both by cattle-breeding and agriculture; new compositions created by carpet makers in the big cities of Karabakh- Shusha, Barda, Aghdam, Kalbajar were included. These carpets differ from each other in terms of composition, color, ornament and technology, which will be described below. The first direction

engendered among the terekeme tribes engaged in sheep farming. These tribes live a season (winter, spring and summer) lifestyle and have all the pile-free carpets and household items needed in their daily-living, including tents, coverlets for doors, holdalls (containers) for bedroom accessories (mattresses, blankets, etc), bags and khurjuns for daily transportation, horse and camel covers, hundreds of household items, ties, cords including roof and tent cords, mafrash and khurjun ties, waist ties, hundreds of camel ties, bags for the kitchen, etc. All these things were woven by pileless technique and were transported when migrating from one place to another. Strictly geometric, ornaments, such as square, triangle, rhombus, vertical and horizontal stripes are used in these carpets as the main pattern. Geometric ornaments which were used on carpets, were also connected with ancient beliefs and rituals, and were used as family and tribe signs and clan stamps. In terekeme ceremonies only ashug sayings and ashug music performance predominated, played a major role. The monumentality of the general elements is emphasized by contour lines of different colors surrounding the edge of each element. In weaving woolen threads dyed with natural dyes, (mainly of red color and its various shades) were used. These societies have lived with the shamanic worldview for centuries and have kept it until today. The rules and ceremonies of Zoroastrianism and Islam are stranger to them.

Direction II. The second direction is represented by carpets woven by the sedentary village population: along with all the geometric elements, traditionally used by the terekeme carpet-makers, here in carpet design bird, animal and plant patterns were added, these patterns were light and flowing. The ornament is worked delicately. In such carpets the remains of totemism are seen clearly. With the change of lifestyle, the patterns on the pileless carpets had an impact on the artistic design of the pile carpets also. The number of colors increased, local weavers began to weave pile carpets also.

III direction. In the centers of the region, namely in Barda, Aghdam, and Shusha the tendency to create new compositions on pileless and piled carpets woven by the local carpet weavers was observed. They benefit a lot from the new information available in their cities. E.g. new compositions “Flowers in the Garden” and “Flowers in Pot “ are created as a result of the influence of trays with rose pictures brought in Azerbaijan from Russia. New plot motifs, including animal and human images, began to be used in the carpet-making. The number of carpets with definite content increased, on carpets paintings with plots, front view paintings of historical figures and heroes began to be reflected.

The IV direction is represented by palace carpets with patterns based on miniature and silk fabrics ornaments, which were decorated mostly by animal and human images, along with floral patterns. The carpets in grand halls of the rich people of Karabakh were mainly influenced by carpets (“khali”) of Tabriz carpet school. That influence is seen clearly in the plot motifs used by the artists in the newly created carpets. For decoration of the halls of palaces and mansions, a new carpet sets, consisted of three or five-part carpets began to be woven. The ornaments of these carpet-sets were based on the artistic imagination of Karabakh carpet makers. In these carpet-sets richly decorated central carpet and similar, but relatively narrow carpets-gebets placed on both sides were included. In some cases, carpets, called “bashlig” (top) or “ayaglig” (bottom), were also added to the top and bottom of set. Unfortunately, these pieces are separated



from each other when they were including in collections of world museums. The main reason for this is that the carpet was always considered as a property and the parts of carpet set being divided by parents among the children as an inheritance were separated from each other. So, the complete samples of such sets are found in museums seldom. In this article the Karabakh rugs and carpets of XV-XVIII century which are kept in three famous museums of the world (Berlin Art Museum, Washington Textile Museum, Baku National Carpet Museum) will be spoken about.

Fig. 1. Barda pile carpet “Simurgh and Dragon”, Germany, Berlin Art Museum, XV century

1. The XV century pile carpet woven in Barda, which is kept in Berlin Art Museum in Germany, is very original by its plot. The stylized animal and bird images pictured in profile inside the polygon of yellow color are actually connected with the Zoroastrian worldview, they reflect images of fighting dragon and Simurgh. As it is known, according the Zoroastrian worldview, the Simurgh bird is considered to be a symbol of good forces, and the dragon is considered to be a symbol of evil forces. A relatively large sample of such composition (XVIII century) was discovered by the author of the article in Germany, in the Museum of Islamic Art in Munich.
2. Rare pile carpets, included in group of the most famous Karabakh carpets, woven in Shusha, are stored in the Textile Museum of Washington as a large collection. These samples are considered to be rare works due to their artistic characteristics and during many years were picked up in the form of a collection by the founder of the museum, George Hewitt Myers. In 1975, in connection with the 50th anniversary of museum, Charles Grant Ellis, most skilled carpet expert of America at that time, created a special catalogue of Shusha carpets belonging to the late XVII and early XVIII centuries and prepared them for their exhibition. The exhibition was demonstrated in museums of all American states for a year. These carpets and rugs are considered as palace carpets and can be included in the group of large size rugs. One of them is a carpet, called “Chelebi”.

These carpets are of oblongated form. Both the middle field and the border of the carpet are of red color, and on it a large white and red medallion, palmettes created by oblong leaf-like “khatai” motifs complete the entire composition. I would like to bring to your attention that the carpet-makers of Karabakh mainly preferred to fill the middle field of carpet by patterns very compactly. From this point of view, as you can see in this carpet, medallions and palmettes, which are positioned in the center of the middle field, are also placed in the form of fragments on the edges of the middle field of the carpet.

In the XVI-XVIII centuries, on the carpets of Tabriz artists elongated floral patterns with “cogged” edges, decorated with floral elements began to be used widely. In a short time, those elongated leaf-like “khatai” elements spread widely both in carpets of Tabriz school and in Shusha carpets. In the present khali-carpet, the vertical four-cornered medallions are repeated rhythmically



Fig. 2. “Khatai” ornamental carpet, Shusha, middle of XVIII century, 4,88x2,08, Washington Textile Museum.

in the middle field of red color and the “khatai” elements directed outside from them are used as an artistic composition in the carpets of red color. In composition of Shusha carpets of such kind stylized cypress trees, popular in the miniatures of Tabriz artists are included. However, in differ from Tabriz carpets, Shusha carpets were woven in an oblong narrow format according to the accepted rule. Besides, the middle field was filled completely with small and relatively larger floral patterns. This peculiarity is seen clearly in the present carpet. In the XVIII century samples of Shusha carpets, the border is not very active, on contrary, the border just acts only as a frame on the carpet. “Khatai” elements of yellow color are placed on a red background and sacred tree paintings are surrounded by flowers on both sides. The border is decorated with repeating palmettes of black and blue and yellow color.



Fig. 3. Shusha, carpet “Dragon-khatai”, early XVIII century. 3,58x1,75. Washington Textile Museum

The represented carpet woven in Shusha reminds the Tabriz carpet composition “Shah Abbasi”. The background of this carpet is worked completely in the red color, typical for the Shusha carpets of that time. The red middle field of the carpet is formed by white, light green, and blue leaf-like “khatai” elements, creating not very dense net-like composition. Small and large stylized palmettes of red, blue, yellow, light-blue colors are actively visible in the junction points of the “khatai” elements, both on the top and bottom. At the bottom of the carpet, two stylized dragon paintings are prominently depicted back to back. Different small and large-sized floral patterns decorating the entire space of carpet are formed by contrasting “passing” lines and stand out more from the composition. The harmony of colors that differ from each other reminds a flower-crown, made of beautiful flowers. This composition fascinates

human soul, and flower-crown looks as if floating in a huge waterfall. From our research, it is clear that the floral elements created by Tabriz artists, including “khatai” paintings, were transformed into a new, pleasant carpet pattern thanks to artistic the imagination of Shusha carpet makers.

It should be also noted that Tabriz artists Mirza Ali and Soltan Mohammad often used “khatai” elements with floral patterns in their miniature paintings, as well as motifs showing battle scenes between the dragon and the Simurgh. But in the low-density carpets woven by Shusha carpet-makers, these elements changed their initial form and became a new one, so they became an independent element, a quite new carpet pattern. As it’s seen, in this carpet woven in Shusha at the beginning of the XVIII century, the border is getting narrow and cannot not carry out their function. So, this composition is completed by thin lines.

It should be pointed out that among the Azerbaijani people, the image



of dragon was always connected with water and alike in Chinese mythology, it was considered as a symbol of water coming from the clear sky. In this regard, dragon image on carpet has a positive character. It is not occasional, that in Azerbaijan, the wooden rainwater pipes of the houses were made by the craftsmen in the form of a dragon’s mouth. In addition, the mouth and handle part of copper water pots and aftabas (vessels for ablution or abdest, used by Moslems) , which were very fashionable in the past, were made in the shape of a dragon with an open mouth.

Fig. 4. The carpet “Katai-dragon”, Shusha, the end of XVIII-early XIX century, 4,45x1,83. Washington Textile Museum.

A sample of Shusha carpet “Khataili-Ajdahali” (“Khatai-Dragon”) woven at the end of the XVIII century – early XIX century is very similar to the carpet we described above, both in terms of color and composition. This carpet is woven basing on the same composition, i.e. it is divided into tighter net by “khatai” paintings on a middle field of red color. Except dragon paintings, this composition is enriched with other animal and bird paintings. In the centers of the nets created by “khatai” elements placed in the middle field, the images of different colors (red, green, yellow, blue), namely moving gazelle, parrot, dragon, snake, red and blue rooster, running deer looking back, flying dragons, red sitting camel, peacock, i.e. animal world is pictured. So, the carpet space is filled with very interesting stylized dynamic shapes of running, flying, singing birds and other animal drawings, transforming the entire composition into a very interesting, rich work of art. All the animal images created by the carpet-maker on this carpet were decorated by the master with special taste, festively. For example, the gazelle’s horns are in the shape of leafy trees, dragons are covered by white, yellow and floral clothes, birds have wings of the same color, their bodies are covered with patterns, etc. The border of this carpet is surrounded by rhythmic repetition of “S”-shaped multicolored elements. The writing on carpet is also feature, that makes it more interesting. The words “15 Muharram 1001. Huseyn Bey” are written in the Arabic alphabet on the top of the carpet. The writing was translated by Grant Ellis and means “17 October 1689, a Hijira date”.

Other samples of similar carpets, picked up as separate collection in Washington Textile Museum, and represented to the readers above, can be found in other museums of Europe and USA. It can be concluded that these samples were the most fashionable carpet templets (cheshni) at that time. That’s the reason, that numerous samples of carpets with such composition were woven until the end of the XVIII century – the middle of the XIX century and are collected now in different museums of world. Later, the new generation of carpet makers completely forgot about this kind of templets and made new ones such as “Goja”, “Nalbaki-gul”, “Fish”, which were fashionable in the palaces and mansions of Shusha.

In the XVIII–XIX centuries, commercial relations of Azerbaijan (including Karabakh) with Europe and Russia became the reason of creation of carpets with new compositions. Alongside with carpets and rugs for decorating the floor, new wall carpets began to be woven.

These carpets are a kind of panel type (murals) and were included as a innovation in the entire artistic design of the houses. After the oil boom in Baku, both in Shusha and Baku the walls and ceilings of the new houses and mansions built by rich people in Icherisheher (Old city) and Bayir-Sheher (Outward – city) were decorated by professional artists with special taste. Such an innovation stimulated Karabakh carpet-makers to create new type wall carpets in Azerbaijan. These carpets were distinguished by the variety of themes. Carpet makers began to use purple color to make the images and patterns in the created compositions more impressive-looking. Only in Karabakh, mainly in Shusha, black woolen threads were applied in the background of the carpet. These threads were dyed by using a plant, called “mazi” (ink tree). As for the images, larger-sized floral patterns of red and yellow color, animal pictures, as well as images of personages taken from the works of the classical literature were used. In this regard, the carpets “Rustam and Sohrab”, “Atli-atli” (“Horse and dog”), “Tiger”, “Flowers in the Garden”, “Flowers in the Pot”, etc. can be defined as wall-carpets.

All over Karabakh, including Shusha, there is a sufficient number of woven wall carpets, which do not exist in no other carpet schools. In this regard, the plot wall carpets woven in Shusha demonstrate the richness of the creative imagination of Karabakh folk craftsmen. Human and animal paintings made full-face and in profile reflect various plots, including portraits of heroes from the works of Firdausi, Nizami or some folklore plots. In some cases, the plots of such carpets were also formed by the grotesque front view portraits of the figures of the statesmen.

Conclusion. As a result, it should be noted that in the present article we talked about the rare carpet samples of Karabakh kept in the collections of the three world museums mentioned above. We brought to your attention only a small part of them. In this group the “Dragon Simurgh” carpet (XV century) kept in the Art Museum in Berlin, Germany, the XVIII century carpets, kept in the Washington Textile Museum, and the XIX century carpets and rugs kept in the National Carpet Museum of Azerbaijan are included. Karabakh carpets are characterized by a great variety of compositions, by contrasting and bright threads used in coloring, original carpets and rugs of small and excessively large sizes. The main feature, differing Karabakh carpet school from the other carpet schools of Azerbaijan is that it was influenced by the Tabriz carpet school, and

here a lot of European artistic styles and motifs were used also. The best feature of Karabakh carpet makers is that they skillfully, very creatively overworked the strange patterns and make them namely a part of Karabakh a style.

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Kübra Əliyeva (Azərbaycan)

QARABAĞ XALÇA MƏKTƏBİ VƏ QARABAĞ XALÇALARININ NADİR NÜMUNƏLƏRİ DÜNYANIN ÜÇ MUZEYİNDƏ

Məqalədə dünyanın üç məşhur muzeyində saxlanılan Qarabağın nadir xalçalarından bəhs edilir. Bunlardan Almaniyada, Berlin İncəsənət Muzeyində saxlanılan süjet xalçası “Əjdaha-Simurq” xalçası (XV əsr), Vaşinqton Tekstil Muzeyində saxlanılan “Xətai-Əjdaha” xalçası (XVIII əsr), XIX əsrə aid divar xalçaları və xalça dəstləri Azərbaycan Milli Xalça Muzeyində saxlanılan (dəst-xalı) xüsusi qeyd edilməlidir. Bundan başqa, məqalədə Qarabağ xalçalarının xüsusiyyətləri, təzadlı parlaq sərplərdən istifadə olunması, belə xalçaların ölçüləri, bədii xüsusiyyətləri də araşdırılır. Məqalədə Təbriz xalça məktəbinin Qarabağ xalça sənətinə təsiri, Avropa bədii üslublarından istifadə olunması da vurğulanır. Məqalənin mahiyyətini Qarabağ xalçalarının bədii təsviri və təhlili təşkil edir.

Açar sözlər: Vaşinqton Tekstil Muzeyi, Qarabağ, Şuşa, əjdaha, xalçalar.

Кюбра Алиева (Азербайджан)

КАРАБАХСКАЯ КОВРОВАЯ ШКОЛА И РЕДКИЕ ОБРАЗЦЫ КАРАБАХСКИХ КОВРОВ В ТРЕХ МУЗЕЯХ МИРА

В статье рассказывается о карабахских редких коврах, хранящихся в трех известных музеях мира. Среди них сюжетный ковер «Дракон-Симург» (XV век), хранящийся в Германии, в Берлинском худо-

жественном музее, ковер «Хатаи-Дракон» (XVIII век), хранящийся в Вашингтонском музее текстиля, настенные ковры и ковровые наборы XIX века. (дест-хали), хранящиеся в Азербайджанском национальном музее ковра. Кроме того, в статье исследуются также особенности карабахских ковров, как использование контрастных ярких нитей, размеры таких ковров, их художественные особенности. В статье также указывается влияние тебризской школы ковроделия на карабахское ковровое искусство, использование европейских художественных стилей. Суть статьи составляют художественное описание и анализ карабахских ковров.

Ключевые слова: Вашингтонский текстильный музей, Карабах, Шуша, дракон, ковры.

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CUMHURBAŞKANLIĞI OSMANLI ARŞİVİ'NDE RESSAMLARA VERİLEN MADALYALARLA ALAKALI BAZI BELGELER

Özet. Arxiv sənədləri millətlərin həyatında mühümdür. Sənədlərin bütün növləri hər iki dövlətin daxili qaydası və xarici dünyası arxivlərdədir. Osmanlı İmperiyası 600-illik həyatında milyonlarla arxiv sənədlərinin dövlətidir.

Mərasim mağarasındakı divar üstü rəsmlər və petroqliflərdən başlayaraq, boyakarlıq dünyada daima meydana çıxan istiqamətlər üzrə inkişaf edir. Boyakarlıq Osmanlı İmperiyasının son dövrlərində qarışma təmayülləri ilə əlaqədar diqqəti cəlb etməyə başlamışdır.

Hərbi məktəblərdə sərbəst məşğələlər müasir rəsm dərsləri ilə əvəz olunur. Osmanlı dövründə bəzi rəssamlar və incəsənət üzrə müəllimlər müvəffəq olurlar. Bu insanlar medallarla mükafatlandırılırlar. Məqalədə bu məsələlərlə bağlı olan bəzi sənədlər müəllifin diqqət mərkəzində olmuşdur.

Anahtar kelimələr: arxiv, sənət, rəssamlıq, medal, məktəb.

Giriş. Milletlərin maddi və mənəvi kultür mirasları ilə alakalı hər türlü belgenin muhafaza edildiği yer olan arxivlər önemlidir. Arxivlərin devletin iç işleyişi və digər devletlərlə münasibətləri haqqında hər türlü bilgi haqqında ən doğru kaynak olma özelliği de vardır.

Osmanlı İmparatorluğu yaklaşık 600 yıl süren devamlılığında birkaç başkent değiştirmiş ve türlü meselelerle karşılaşmıştır. Bunca uzun zaman diliminde devletin işleyişi ile alakalı zengin bir arxiv de oluşturmuştur. Osmanlı Devleti'nin kültürel ve medeni meseleleri, folklor ve sanatı hep arxivlerle ispat olmaktadır. Sosyal hayat, ekonomik gelişmeler, demografik durumu, mimari yapısı vd konularda yine arxiv belgeleri ile net bir şekilde aydınlanmaktadır.

Hazine-i Evrak teriminden de anlaşılacağı üzere Osmanlı Arşivleri haki-katen bir hazine kıymeti taşımaktadır. 130 Milyondan fazla evrak barındıran arşivin önemi belge sayısı ile de önemini kendiliğinden ortaya koymaktadır.

Osmanlı sanat algısı 600 yıl boyunca zaman zaman değişiklikler yaşamıştır. Geleneksel Türk sanatları gelişme dönemi ile beraber zirve yapmıştır. XIV. Yüzyıldan itibaren İmparatorluğa evrilen Osmanlıda el yazması kitapları resimle süsleme yani minyatür iyice gelişmiştir. Saray Nakkaşhanesi bu anlamda bir çok nakkaşı, müsaviri barındırmıştır. Buna karşılık Osmanlı son dönemlerinde batı sanatı etkisi de hissedilmeye başlanmıştır. Özellikle resim alanına olan ilgi asker ressamı ve diğer gelişmeler bilinmektedir. Bu anlamda resim son yüzelli yıldır Türk sanat hayatında oldukça önem kazanmıştır.

Petrogliflerden günümüze uzanan resim tarih boyunca çok farklı mecralardan geçerek gelişimine devam etmiştir. Çeşitli sanat akımları sürekli var olmuştur. Halende yeni akımlar ve arayışlarla yoluna devam etmektedir.

En erken devirlerden itibaren görülen tasvirler, kaya resimleri (petroglifler), kayaların ve mağara duvarların yüzeyleri üzerine yapılmış olarak karşımıza çıkar. Bunlardan bazıları boya ile yapılmış, bazıları da kazıma ve çizilerek meydana getirilmiştir. Kaya resimleri, Orta ve İç Asya'da M. Ö. binli yıllardan, M.S.14. ve 15. yüzyıllara kadar çok çeşitli konuları kapsar [1, s. 25]. Rönesans ile yeni bir başlangıç yapan batı resim sanatı hız kesmeden günümüze kadar da gelişimini sürdürmüştür.

Osmanlı son dönemlerinde de Türk resim sanatında çağdaş sanatın oluşumunu sağlayan ressamı batıdan öğrendikleri, uyguladıkları ve yurda taşıdıkları çeşitli sanat akımları ve teknikleri ile bu oluşumu gerçekleştirmişlerdir [2, s. 16].

Türkiye'de batılı tarzda ilk resim denemeleri, askeri eğitim programının içerisinde yer almıştır. Mühendishane-i Berri-i Hümayun ile Mekteb-i Harbiye gibi mühendislik ve askerlik okullarında gerçekleştirilmiştir. Mühendishaneden yetişen ilk önemli ressam olarak Kolağası Yusuf Bey gösterilir [3, s. 28-29]. Başlangıçta harita çizimi, teknik resim gibi derslerle vardır. Ancak bununla kalmayıp serbest resim alanına bir ilgi başlamıştır. Batıdan öğretmenler gelmiştir. Hatta resim eğitimi için Avrupa'ya öğrenciler gönderilir. Resim sergileri başlar. Batı normlarında eğitim veren özel okullar açılmaya başlar. Bu okullarda da resim dersleri önem kazanır. Osman Hamdi Bey'in Sanayi-i Nefise Mektebi müdürlüğüne getirilmesi ile resim eğitimi devam eder.

CUMHURBAŞKANLIĞI OSMANLI ARŞİVİ



Fotoğraf 1. Cumhurbaşkanlığı Osmanlı Arşivi, Kağıthane-İstanbul.

Devlet ve toplum hafızasını barındıran arşiv belgelerini arşivcilik standartları ve gelişen teknolojiler çerçevesinde tespit etmek, derlemek, korumak ve araştırmaya açmak suretiyle kamuoyuna güvenilir, kaliteli ve hızlı erişilebilen arşiv hizmetlerini sunmak ve kamu belge yönetimini etkinleştirmek [5] gibi bir misyonu olan Cumhurbaşkanlığı Devlet Arşivleri günümüzde İstanbul Kağıthane’de hizmet vermektedir.

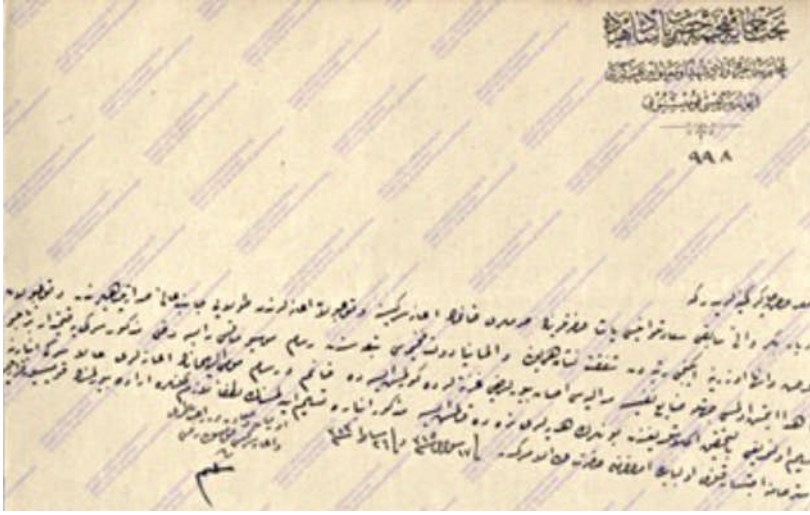
Cumhurbaşkanlığı Devlet Arşivleri Genel Müdürlüğü Osmanlı Arşivi’nde dokümanlarla ilgili belgelerin tamamı Arap harfleriyle yazılmış ve Osmanlı Türkçesidir [4, s. 2].

Osmanlı Devleti’nden kalan arşiv belgeleri Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi Bölümü’nde muhafaza edilmektedir.

RESSAMLARIN MADALYA İLE TALTİFİNE DAİR BAZI BELGELER

Birinci Belge:

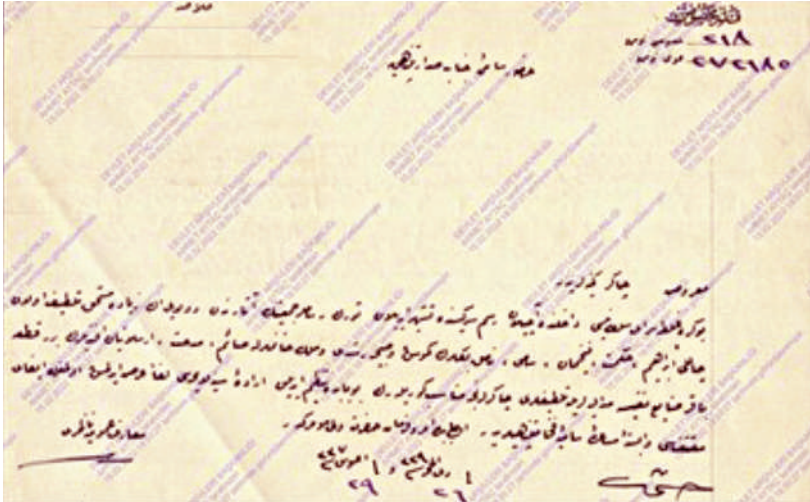
Bâb-ı Âlî Evrak Odası, 1094 dosya, 82045 gömlek numaralı, 26.10.1315 tarihli belgede “Diyabekir Vali-i sabıkı Enis Paşa’nın haremi hanım ile Almanyalı ressam Mösyö Makis Rays’ın iane sergisine eşya ve resim hediye ettikleri ve ressamın madalya ile taltif edildiği” hakkında bilgilerden bahsedilmektedir.



Fotoğraf 3. 4691 Dosya numaralı belge.

İkinci Belge:

Bâb-ı Âlî Evrak Odası, 4691 dosya, 351785 gömlek numaralı, 21.12.1339 tarihli belgede “Türk Ressamlar Cemiyeti’nin 1337 senesi resim sergisine teşhir olunan eserlerinden dolayı bazı ressamların madalya ile taltifleri”nden bahsedilmektedir.



Fotoğraf 4. 340 Dosya numaralı belge.

Üçüncü Belge:

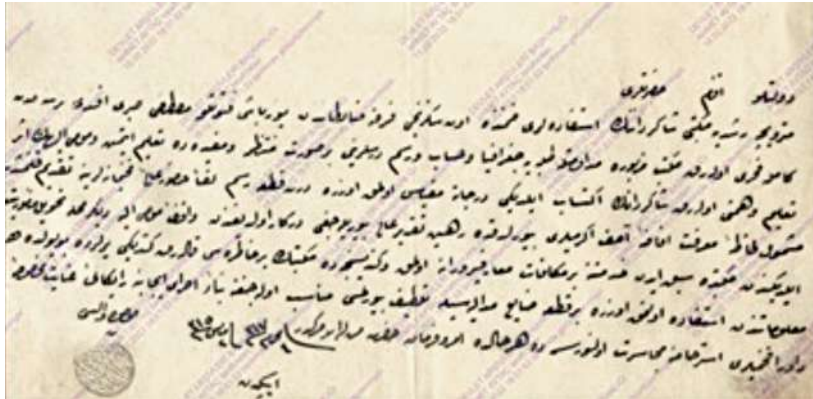
Maarif Nezareti Mektubî Kalemî Evrakı, 340 dosya, 10 gömlek numaralı, 12.05.1314 tarixli belgede “Sanayi madalyası ile taltifi istenen Konya İdadisi Resim muallimi Atıf Efendi’nin tercüme-i hal varakasının gönderilmesi” istenmektedir.



Fotoğraf 5. 454 Dosya numaralı belge.

Dördüncü Belge:

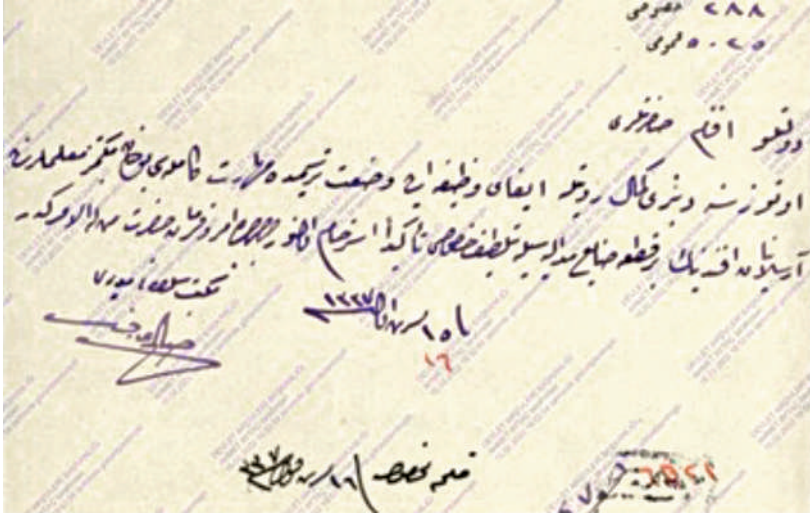
Maarif Nezareti Mektubî Kalemî Evrakı, 454 dosya, 24 gömlek numaralı, 18.02.1317 tarihli belgede “Mitroviçe Rüşdiyesi coğrafya, hesap ve resim muallimi Yüzbaşı Mustafa Hayri Efendi’ye ihsan edilen Sanayi madalyasının Kosova Vilayeti’ne gönderildiği” yazmaktadır.



Fotoğraf 6. 802 Dosya numaralı belge.

Beşinci Belge:

Maarif Nezareti Mektubî Kalemi Evrakı, 802 dosya, 4 gömlek numaralı, 27.06.1322 tarihli belgede “Bursa Mekteb-i İdadi-i Mülkisi Resim mallimleri Kolağası Nafiz ve Yüzbaşı Sermet efendilerin vazifelerini güzelce yapmaları dolayısıyla Sanayi Madalyasıyla mükafatlandırılması” gerektiğinden bahsedilmektedir.



Fotoğraf 7. 1243 Dosya numaralı belge.

Altıncı Belge:

Maarif Nezareti Mektubî Kalemi Evrakı, 1243 dosya, 48 gömlek numaralı, 14.02.1340 tarihli belgede “Galatasaray Sultanisi Resim Muallimi Arslanyan Efendi'nin sanayi Madalyasıyla taltifi” yazmaktadır.

Sonuç. Osmanlı Arşivleri barındırdıkları yüklü miktardaki arşiv evrakları ile önemlidir. Devlete ait her türlü yazışmanın kayıtları o dönemin gerçeklerinin net olarak ortaya konmasında rol oynamaktadır.

Osmanlı döneminde resim yasağı” varmış gibi yanlış bir algıyı da adeta düzelten bazı arşiv belgelerinden anlaşılmaktadır ki dönemin kimi yerli ya da yabancı ressamı hatta resim öğretmenleri bizzat devlet eliyle de taltif edilmişlerdir.

Almanyalı ressam Mösyö Makis Rays'a, Türk Ressamlar Cemiyeti'nin üyesi olan kimi ressamı ve hatta Rüştüye-İdadi gibi okulların resim

öğretmenlerine zaman zaman başarılarından dolayı devlet tarafından kimi madalyalarla ödüllendirildikleri belgelerden anlaşılmaktadır.

Türk resminin, Osmanlı Devleti'nin batıya yönelmesi ile bir ivme kazandığı gerçektir.

Özellikle Osmanlı Devleti'nin son dönemlerde resim sanatına uzak kalmadığı hatta yurt dışına eğitim alması için öğrenciler gönderdiği, kendi topraklarında resimle alakalı STK'ları desteklediği ve bireysel anlamda da ressamı zaman zaman madalya ile taltif ettiği görülmektedir.

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Ahmet Aytach (Turkey)

SOME INFORMATION ABOUT REGARDING MEDALS OF PAINTERS, AVAILABLE IN OTTOMAN STATE ARCHIVE

Archive records are important in the life of nations. All kinds of documents related to both the internal order of the state and the outside world are in the archives. The Ottoman Empire is a state that has left millions of archival documents in its 600-year life.

Since the ritual cave wall paintings and petroglyphs, painting continues its development in the world with constantly emerging trends. Painting started to attract attention with the westernization movements in the last periods of the Ottoman Empire.

The education that started for vocational purposes in military schools turned into contemporary painting lessons over time. During the Ottoman

period, some painters and art teachers in schools were found successful by the state. These people have been awarded with medals.

In this paper, some documents in the archive will be focused on.

Key words: archive, art, painting, medal, school.

Ахмет Айтач (Турция)

НЕКОТОРЫЕ СВЕДЕНИЯ О НАГРАДНЫХ МЕДАЛЯХ ХУДОЖНИКОВ, ИМЕЮЩИЕСЯ В ОСМАНСКОМ ГОСУДАРСТВЕННОМ АРХИВЕ

Архивные документы очень важны в жизни народов. В архивах хранятся все виды документов, связанные как с внутренним устройством государств, так и относящиеся к внешнему миру. Османская империя за свою 600-летнюю историю стала государством с миллионами архивных документов.

Начиная с живописи и петроглифов, изображенных на стенах ритуальной пещеры, живопись продолжает свое развитие в мире на основе постоянных трендов. В поздние периоды Османской империи живопись начинает привлекать к себе внимание в связи с продвижением вестернизации.

В военных школах свободные занятия заменяются уроками современной живописи. Некоторые художники и преподаватели искусства в Османский период достигают успеха, признанного государством. Они награждаются медалями. В статье в центр внимания автора попали некоторые документы, связанные с этими вопросами.

Ключевые слова: архив, искусство, живопись, медаль, школа.

UOT 78.03

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SHUSHA IS THE AZERBAIJANI MUSIC TEMPLE

Abstract. There are several towns, each stone, each fortress, in the world the whole aura of which are saturated with music. There are such towns as Vienna in Austria, Naples in Italy as well as Shusha in Garabagh. Shusha is just considered as a conservatoire of the Caucasus. Brilliant messengers of this conservatoire representing Azerbaijani music with dignity in all parts of the world has brought it the world reputation and fame.

Shusha is a native land of splendid musicians, performers – Mir Mohsun Navvab (the author of the treatise“ Vizuhilargam”), Kharrat Gulu, Haji Husi, Sadykhjan, Mashadi Isi, Abdulbagi Zulalov (Bulbuljan), Jabbar Garyagydoglu, Kechachi oglu Mohammad, Mashadi Mammad Farzaliyev, Islam Abdullayev, Seyid Shushinski, Bulbul, Zulfi Adygozalov, Khan Shushinski, Mashadi Jamil Amirov, Gurban Primov. They have created a famous mugham school in the Near East. Shusha is also a native land of famous composers – Uzeyir Hajybayli, Zulfugar Hajybayov, Fikrat Amirov, Niyazi, Afrasiyab Badalbayli, Sultan Hajybayov, Ashraf Abbasov, Suleyman Alaskarov, Vasif Adygozalov, singer Rashid Beybutov. It is not a full list of famous musicians of Shusha.

Near 30 years, our earths, a number of regions of Garabagh, as well as Shusha – the cradle of our music were occupied by Armenians invaders and were under their yoke. And why all these years of occupation one famous Armenian musician didn't appear here? Because it is impossible to deny genetic code. We are sure that after returning these earths, natives – Azerbaijanis, here again will begin to sound mugham, grow generations of remarkable khanende, sazende and a group of talented Azerbaijani composers and musicians.

“Garabagh is Azerbaijan!” – a winged slogan of the President İlham Heydar oğlu Aliyev, accompanied the whole war inspiring everybody. The people believed that the war will end in the near time with brilliant victory of Azerbaijan. Garabagh and the temple of Azerbaijani music, the capital of our culture Shusha returned to Azerbaijan forever.

Key words: Shusha, temple, mugham, khanende, genetic code.

Introduction. In the world are several cities where every stone, fortress, and atmosphere is absorbed with music. Among such cities are Austria’s Vienna, Italy’s Naples, and Azerbaijan’s Shusha, the town is rightfully called the conservatory of the Caucasus. Talented representatives of this conservatory have represented Azerbaijani music all over the continents of the world and brought it fame.

When our national poet Samad Vurgun said that all famous Azerbaijani singers and musicians were born in Shusha, he was right. The famous Russian poet Sergey Yesenin wrote: “The one who cannot sing is not a Shusali (a Shusha resident)” [3, p. 205].

The interpretation of the main material. Here lived such prominent figures of art as the famous scholar, poet, musicologist, artist Mir Məhsun Nevvab and the skilful tar player, Sadıkhjan, who perfected this instrument. The great singers – khananda (singers of mugham) Haji Husu, Mashadi İsi, Abdulbagi Zülalov (Bulbuljan), Jabbar Garyagdioglu, Kechachi oğlu Mahammad, Mashadi Məmməd Fərzaliev, İslam Abdullayev, Seyid Shushinski, Bulbul, Zulfu Adigozalov, Khan Shushinski, and many others lived in Shusha. These singers created the Shusha Mugham School, which is famous not only in Transcaucasia but also in the Middle East.

Shusha is also the homeland of Azerbaijani composers, such as the founder of Azerbaijani modern professional music Uzeyir Hajibeyli, who spent his childhood years there, and his brother Zulfugar Hajibeyov. It is the motherland of a large army of well-known composers like Fikret Amirov, Niyazi, Afrasiyab Badalbeyli, Soltan Hajibeyov, Ashraf Abbasov, Suleyman Alasgarov, the singer Rashid Behbudov and also great musicians, saz, tar, and kamancha players- Alasgar, Sadıkhjan, Mashadi Jamil Amirov, Shirin Akhundov, and Gurban Pirimov. It is not yet a complete list of Shusha musicians.

V.Vinogradov, a famous researcher of Eastern music, wrote about the composer’s hometown Shusha in his book “Uzeyir Hajibeyov and

Azerbaijani Music” yet in 1938: “There is a lot of music here, you can hear more folk songs, dances, khananda, and musicians here than in any other region of Azerbaijan. Since ancient times Shusha has been known as the cradle of music and has gained fame as an unquenchable spring of folk music talents throughout Transcaucasia. “Shusha musicians” created the history of Azerbaijani music and presented it not only in their homeland but also in other Eastern countries” [2, p. 9].

Several regions of Garabagh and the cradle of our music, Shusha, were under the occupation of Armenian invaders for many years. And how did it happen that during these years, not a single famous Armenian musician has grown up in these places? The answer is that the significant role of the nation’s genetic code is unquestionable and is one of the essential factors.

We are sure that thanks to our great victory in the 44-day Patriotic War, after the complete return of our ancient lands to Azerbaijan, a new group of talented singers and composers and an army of composers will grow in Garabagh.

In the second half of the 19th century, musical societies, majlises, and circles were created in many cities of Azerbaijan. Thus, the famous majlises of Mashadi Malik Mansurov in Baku, Mahmud Agha in Shamakhi, and Kharrat Gulu Mahammad oglu and Mir Mohsun Navvab were active in Shusha.

Kharrat Gulu (1823-1883), a connoisseur of Eastern music, organized the first music majlis in Shusha. Being created for a religious purpose, but they also taught the mughamat art here. After the end of Muharram, singers performed these mughams at weddings and other places.

Musicologist Kharrat Gulu’s school played a significant role in the Azerbaijani mugham art development. The representatives of this school Haji Husü, Mashadi Isi, Abdulbagi Zulalov, Deli Ismayil, Keshtazli Hashim, Kechachi oglu Mahammad, Jabbar Garyagdioglu are bright representatives of the Shusha vocal school.

After Kharrat Gulu, “Majlisi Faramushan” (“Majlis of the Forgotten”) and “Musicians’ Majlis” were established in Shusha in the 1880s. Mir Mohsun Navvab, the 19th-century progressive scientist, poet, musicologist, and artist of Azerbaijan, was their leader. He was born, lived, and created in Shusha (1833–1918). M.M. Navvab, who possessed encyclopedic knowledge and rare talent, greatly enriched Azerbaijani science, literature, and art. The author reflected the multifaceted activity, scientific statutes, and research of Navvab in more than twenty works.

M.M. Navvab used to say: “It is better if they remember you by science and your deeds rather than by goods and property.”

In the 1880s, Navvab and the famous khananda, Haji Hüsü, established the “Majlis of Musicians”, where they discussed the aesthetic problems of music art, the performance manner of khanandas, and poems accompanying classical mughams. Famed in their time, singers and musicians Haji Husu, Mashadi Jamil Amirov, Islam Abdullayev, and Seyid Shushinski were part of this majlis. Many musicians received their first education in this society. In 1884, in Shusha, Mir Mohsun Navvab wrote the “Vuzuhul-arqam” (“The Interpretation of Numbers”) treatise about musical art. Some problems discussed in those societies were reflected and further developed in this treatise. (Many years later, in 1913, the Orujov Brothers’ printing house in Baku printed the treatise “Vuzuhul-argam”. We prepared its second edition, translation, introductory article, vocabulary, and comments).

“Vuzuhul-argam” was the only treatise on Azerbaijani music written and printed in the Azerbaijani language (in the Arabic script) at the end of the 19th century. The fact that M.M. Navvab created this treatise when generally treatises were rarely written in the East and continued the traditions of the Shusha theory of mugham in this treatise was of great interest.

Assuredly, musical majlises and circles played a significant role in the Azerbaijani musical art development. However, by the end of the 19th century, the art of khananda and musicians won a broad audience’s love and appeared on the theatre and concert stage. These musicians performed in the intermission of theatre performances in Tbilisi, Shusha, and then in Baku.

In 1897, based on the poem of the great Azerbaijani poet Fizuli, “Majnun on the Leyli’s grave” musical scene given by amateur artists under the guidance of the talented writer Abdurrahim bey Hagverdiyev, was shown in Shusha. Jabbar Garyagdioglu, the famous singer, played the part of Majnun. The second such musical staging on the subject of Farhad and Shirin was performed in 1902. Again, Jabbar Garyagdioglu played the role of Farhad.

A. Hagverdiev conducted the first Eastern concert given in Shusha. The following performances were in Baku. The primary performer at these concerts was Jabbar Garyagdioglu (1861–1944), the great singer, the versatile artist who opened a new page in the history of Azerbaijani vocal art. He was a living encyclopedia of Azerbaijani music and gained fame as a folk singer and composer. This singer had a beautiful tenor with a high tessitura and wide range. No one sang “Mansuriyya” “Heyrati”, or “Kurdi-Shahnaz”

like Garyagdioglu did. Jabbar Garyagdioglu played a significant role in the formation of national opera by performing on musical-literary stages and Eastern concerts and created a fertile ground for it.

In 1924, the great Russian poet Sergey Yesenin came to Baku. He heard the singing of Jabbar Garyagdioglu at various music gatherings and concerts and was fascinated by his voice and singing skills. He was the first person to express the importance of Jabbar Garyagdioglu's art on a more extensive scale than in Azerbaijan but also for the entire Eastern world. He called him "the prophet of Eastern music" and dedicated a poem to him.

Another genius from Shusha, Uzeyir Hajibeyli, started writing the first Azerbaijani opera "Leyli and Majnun" in 1907. However, a little earlier in 1897-1898, when he was still living in Shusha, the theme of this opera was engraved in the composer's heart. During these years, Uzeyir saw a scene performed by amateur actors on the subject "Majnun on the grave of Leyli" in his hometown of Shusha.

"Leyli and Majnun" opera became the first mugham opera in the history of musical culture. It determined the style of such mugham operas of Uzeyir Hajibeyli as "Sheikh Sanan", "Rustam and Zohrab", "Shah Abbas and Khurshidbanu", "Asli and Karam", "Harun and Leyla", as well as "Shah Ismail" by M. Magomayev, "Ashiq Garib" by Z.Hajibeyov.

Uzeyir Hajibeyli, the classic of Azerbaijani music, is the founder of our opera art. He is an outstanding scientist, musicologist, ardent publicist, talented playwright, pedagogue and public figure. His originative way reflects the important period in the history of the creation and development of the modern Azerbaijani musical culture. That is why, according to the decree of the great leader Heydar Aliyev, September 18, the birthday of Uzeyir Hajibeyli (1885–1948) – our people celebrate as a music holiday.

It is impossible to find a form and genre created in Azerbaijani music which is not associated with the name of Uzeyir Hajibeyli after the premiere of "Leyli and Majnun", the first opera in the entire Muslim East, which was on January 12, 1908.

Hajibeyli music penetrated the soul and blood of the Azerbaijani people, forming an integral part of our artistic culture. His creativity has not only crossed the borders of his native Garabagh, Azerbaijan as well but has become an artistic phenomenon of modern music culture.

Uzeyir Hajibeyli has repeatedly admitted that while creating his masterpiece "Koroglu" opera, he first envisioned the voice of Bulbul.

Bulbul became the performer of the role of Koroglu in Hajibeyli's immortal opera.

Bulbul (real name Murtuza Mammadov) was born in Shusha (1897-1961). When he was a child, the beauty of his native land and famous voices fascinated him.

Before the revolution, Bulbul performed as a khananda, a performer of mughams. After the revolution, he became the founder of the new Azerbaijani vocal art. He mastered the experience of world vocal music. The classes at the Baku Conservatory, the knowledge he gained from the best belcanto masters in Italy, the art of Russian, Soviet and world masters made Bulbul a brand new kind of Azerbaijani singer. He combined national uniqueness with world techniques in his art.

In 1961, two months before his death, he gave concerts in his native Garabagh, in Shusha city, where he was born. He seemed to say goodbye to his land. In Shusha, were installed monuments and busts for three great artists of ours – the poet Khurshidbanu Natavan, the brilliant composer Uzeyir Hajibeyli and the famous singer Bulbul. As a result of the cruelty and vandalism of the Armenians, these busts were shot and pierced. These busts were brought to Baku with great difficulty and exhibited in the Art Museum as an example of the Armenian invaders' brutality for many years. At present, the respected President Ilham Aliyev brought these monuments to Shusha, and they have taken their places as a symbol of our great victory in the 44-day war.

Famous artists from Garabagh played a significant role in the development of the musical art of Azerbaijan. Composer Fikret Amirov (son of singer and tar player Mashadi Jamil Amirov) created the first symphonic mughams in Azerbaijan. The outstanding conductor and composer Niyazi (son of the composer Zulfugar Hajibeyov) has made distinguished contributions to the development of Azerbaijani music. The famous singer Rashid Behbudov (the son of Majid Behbudov) created the image of the main character of U. Hajibeyli's world-famous movie "Arshin mal alan".

Until the last years of his life, Niyazi went on tour to Garabagh, Shusha, with symphonic concerts. We'll never forget Maestro's open-air concerts on Jidir Plain. Nowadays, this tradition continues in Shusha, and diverse festivals and concerts are held, including Uzeyir Hajibeyli, Khari-Bulbul festivals, Vagif poetry days and others.

Shusha, the temple of our music, is becoming a bright cultural centre of Azerbaijan.

The year 2021 engraved the word Victory in golden letters in the history of Azerbaijan. Under the wise leadership of the Supreme Commander-in-Chief, the President of Azerbaijan, Mr Ilham Aliyev, our victorious Army took back our lands, which had been under the enemy occupation for many years, within 44 days. All Azerbaijan people united like a strong fist and signed a historic victory.

Like all artists, the spirit of Victory reigning in our country inspired our composers to write songs of triumph to glorify our great win and our glorious army. Artists met with great joy the news that Mr President declared the unique city of Shusha, the cradle of our culture, the cultural capital of Azerbaijan, which inspired them to create works that reflect the festive atmosphere prevailing in the country.

Our musicologists were also not indifferent to these events. In the days when the people experienced the joy of victory, were published the author's books "Shusha-citadel of Azerbaijani music" (2020) and "Shusha is the musical fortress of Azerbaijan" (2021), dedicated to the 270th anniversary of the city of Shusha.

Conclusion. We believe that from now on, the premieres of the Azerbaijani composers' works dedicated to our victory, heroic army, and our freed life-giving lands, written in various genres, will take place in the restored cultural centres of Shusha. The presentations of our musicologists' books dedicated to the musical world of Garabagh will be in the same way. Kharibulbul music festivals and Vagif poetry days will continuously take place in the new breath.

"Garabagh is Azerbaijan!" – This winged slogan of President Ilham Heydar oğlu Aliyev sounded throughout the war. Our people also believed that this war of truth and justice would finish soon with the brilliant victory of Azerbaijan. And so it happened. Shusha, the musical temple of Garabagh and Azerbaijan, returned to Azerbaijan forever.

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Zemfira Səfərova (Azərbaycan)

ŞUŞA AZƏRBAYCANIN MUSIQI MƏBƏDİDİR

Dünyada bir neçə şəhər var ki, musiqi onların hər daşına, qalasına, ab-havasına hopmuşdur. Belə şəhərlərdən Avstriyanın Vyana, İtaliyanın Neapol, Azərbaycanın Şuşa şəhəridir ki, haqlı olaraq Qafqazın konservatoriyası adlandırılmışdır. Onun istedadlı nümayəndələri dünyanın müxtəlif qitələrində Azərbaycan musiqisini ləyaqətlə təmsil edərək ona şöhrət gətirmişlər.

Məşhur alim, şair, musiqişünas, rəssam, “Vizuhül-ərqam” risaləsinin müəllifi Mir Möhsün Nəvvab, mahir tarzən, bu aləti təkmilləşdirən Sadıqcan, gözəl xanəndələr Hacı Hüsü, Məşədi İsi, Əbdülbaqı Zülalov (Bülbülcan), Cabbar Qaryağdıoğlu, Keçəçi oğlu Məhəmməd, Məşədi Məmməd Fərzəliyev, İslam Abdullayev, Seyid Şuşinski, Bülbül, Zülfü Adıgözəlov, Xan Şuşinski və bir çoxları burada yaşamışlar. Onlar yaxın Şərqdə məşhur olan Şuşa muğam məktəbini yaratmışlar. Şuşa həm də Azərbaycan bəstəkarlarının böyük ordusunun vətənidir. Müasir professional musiqimizin banisi Üzeyir Hacıbəylinin, Zülfüqar Hacıbəyovun, Fikrət Əmirovun, Niyazinin, Əfrasiyab Bədəlbəylinin, Soltan Hacıbəyovun, Əşrəf Abbasovun, Süleyman Ələsgərovun, müğənni Rəşid Behbudovun və gözəl sazəndələrin, tarzənlərin, kamançaçıların – Ələsgərin, Məşədi Cəmil Əmirovun, Şirin Axundovun, Qurban Pirimovun, qeyd etdiyimiz Sadıxcanın. Bu məşhur Şuşa musiqiçilərinin hələ tam siyahısı deyil.

30 ilə yaxın idi ki, torpaqlarımızın, Qarabağın bir sıra rayonları və musiqimizin beşiyi Şuşa erməni işğalçılarının tapdağı altında idi. Bəs necə olub ki, bu uzun illər ərzində bu yerlərdən bir nəfər də olsun məşhur erməni musiqiçisi yetişməyib? Çünki burada xalqın genetik kodunun əhəmiyyətli rolu şübhəsizdir və mühüm amillərdəndir. Biz əminik ki, 44 günlük Vətən müharibəsində möhtəşəm qələbəmiz sayəsində əzəli torpaqlarımız Azərbaycana tamamilə qayıdandan sonra, Qarabağda yeni istedadlı xanəndələr və sazəndələr dəstəsi və bəstəkarlar ordusu yetişəcək.

“Qarabağ Azərbaycandır!” – Prezident İlham Heydər oğlu Əliyevin bu qanadlı şüarı bütün müharibə boyu səslənmiş, xalqımızı ruhlandırılmışdı. Xalqımız da inanırdı ki, bu haqq, ədalət müharibəsi tezliklə Azərbaycanın parlaq qələbəsi ilə bitəcək. Qarabağ və Azərbaycanın musiqi məbədi, mədəniyyət paytaxtı Şuşa həmişəlik Azərbaycana qayıtdı.

Açar sözlər: Şuşa, məbəd, muğam, xanəndə, genetik kod.

Земфира Сафарова (Азербайджан)

ШУША - ХРАМ АЗЕРБАЙДЖАНСКОЙ МУЗЫКИ

В мире существуют несколько городов, каждый камень, каждая крепость, вся аура которых пропитаны музыкой. Это такие города, как Вена в Австрии, Неаполь в Италии, а также Шуша в Карабахе. Шуша справедливо считается консерваторией Кавказа. Блестящие посланцы этой консерватории, достойно представляя азербайджанскую музыку во всех частях света, принесли ей мировую известность и славу.

Шуша-родина великолепных музыкантов, исполнителей-Мир Мохсуна Навваба (автора трактата «Визухиль-аргам»), Харрата Гулу, Гаджи Гуси, Садыгджана, Мешади Иси, Абдулбаги Зюлалова (Бюльбюльджана), Джаббара Гарягдыоглу, Кечачи оглы Мухаммеда, Мешади Мамеда Фарзалиева, Ислама Абдуллаева, Сеида Шушинского, Бюльбюля, Зюльфи Адыгезалова, Хана Шушинского, Мешади Джамиля Амирова, Гурбана Примова. Они создали на ближнем востоке известную мугамную школу. Шуша – родина также знаменитых композиторов – Узеира Гаджибейли, Зюльфугара Гаджибекова, Фикрета Амирова, Ниязи, Афрасияба Бадалбейли, Султана Гаджибекова, Ашрафа Аббасова, Сулеймана Алескерова, Васифа Адыгезалова, певца Рашида Бейбутова. Безусловно, это еще не полный список известных шушинских музыкантов.

Около 30 лет, наши земли, ряд районов Карабаха, а также Шуша – колыбель нашей музыки были оккупированы армянскими захватчиками и находились под их игом. Так, почему же, за все эти годы оккупации здесь не вырос ни один известный армянский музыкант? А потому, что невозможно, отрицать важную роль генетического кода народа. Убеждены, после возвращения этих земель, коренным жителям-азербайджанцам, здесь снова зазвучит мугам, вырастут поколения замечательных ханенде, сазенде и плеяда талантливых азербайджанских композиторов и музыкантов.

«Карабах – это Азербайджан!» - крылатый лозунг президента Ильхама Гейдар оглу Алиева, сопровождал всю войну, всех воодушевляя. Народ верил, что война в ближайшее время закончится, блестящей победой Азербайджана. Карабах и храм азербайджанской музыки, столица нашей культуры Шуша навсегда вернулись Азербайджану.

Ключевые слова: Шуша, храм, мугам, ханенде, генетический код.

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AFFECT AND PHENOMENOLOGY OF THE GARABAGH VOICE

Abstract. *Mugham* belongs to the transnational classical tradition *maqamistan* (Simms 2009), stretching from Xinjiang in north-west China to Mauritania in Africa. The *maqam* tradition in Azerbaijan, known as *mugham*, can be distinguished from other *maqam* branches by the particular timbre of the singer's voice, which has been developed historically in the western region of Azerbaijan Garabagh. Indeed, the mountainous landscape of Garabagh is linked to a particular kind of *xanəndə* singing – *Qarabağ səsi* (the Garabagh voice) – one that has a wide range, brilliant virtuosity, and especially beautiful expressivity in the high register. In this article, I discuss the history of this voice, and argue that its power rests in its affective potential. I compare the powerful experience of the Garabagh voice before and after the Second Garabagh war in 2020, when the Garabagh lands previously occupied by Armenia were regained.

Key words: Garabagh voice, *mugham*, affect, trauma, phenomenology.

Introduction. *Mugham* belongs to the transnational classical tradition *maqamistan* (Simms 2009), stretching from Xinjiang in north-west China to Mauritania in Africa. The *maqam* tradition in Azerbaijan, known as *mugham*, can be distinguished from other *maqam* branches by the particular timbre of the singer's voice, which has been developed historically in the western region of Azerbaijan Garabagh. Indeed, the mountainous landscape of Garabagh is linked to a particular kind of *xanəndə* singing – *Qarabağ səsi* (the Garabagh voice) – one that has a wide range, brilliant virtuosity, and especially beautiful expressivity in the high register. In this article, I discuss the history of this voice, and argue that its power rests in its affective potential.

I compare the powerful experience of the Garabagh voice before and after the Second Garabagh war in 2020, when the Garabagh lands previously occupied by Armenia were regained.

The affective turn in the academy

Regional variants of maqam traditions have been explored by ethnomusicologists primarily in terms of their modal functions. Only recently have scholars begun to seek insight into the affective dimension of these traditions [Gill 2017; Racy 2003], spurred, in part, by the turn to affect in the field of ethnomusicology [Gitzen 2013; Gray 2013; Hofman 2015]. There is a belief of new affect theorists and neuroscientists [for example, Massumi 2002] that affect is independent of meaning. These convictions are part of the “two-layer” scheme: natural and bodily raw affects versus cultural and cognized emotions. Affect seemingly resides in the precultural, visceral experiences, which are divorced from signification. They are also more powerful, indeterminate, and govern in the realms beyond language. Emotions, on the other hand, are culturally defined and can be interpreted, grasped by our minds and understood.

I would like to look at the experience of Garabagh voice in *mugham* as affective, considering the intense feelings accompanied by bodily states, such as crying, that are part of this experience. Even those listeners and performers who are unable to decipher *ghazal* messages conveyed with complex Arabic and Persian words [also observed by Naroditskaya 2002: 18] are deeply moved on the affective, bodily level when listening to Azerbaijani *mugham*. The Garabagh voice in *mugham*, thus, is a force that stretches one’s imagination and overpowers one’s senses, escaping beyond the discursive, and is better understood as an affect, rather than as an emotion or a feeling.

History of the Garabagh Voice

Throughout history, Shusha has been known for its rich *xanəndə* traditions, inspiring one of Russia’s poets Sergey Esenin (1895-1925) to remark: “If one is not singing, one is not from Shusha!” Indeed, a particular style of singing called the Garabagh voice developed in this region, unmatched by its cathartic, intense, and virtuosic timbre in the high register.

One major factor that contributed to the enrichment of *xanəndə* art at this time was a particular style of teaching young *mugham* singers. Specifically,

there were “schools” designed for *xanəndə* students and they were also closely tied to religion in Azerbaijan because the main purpose of the training was preparation for performances during the holy month of Muharram. Shusha was the pioneering city when it came to these establishments. As Firudin Shushinsky writes,

The art of *xanəndə* reached its blossoming state in the second half of the nineteenth century. In Shusha, and then in Shemakhi and Baku, special music schools were opened. At that time, this tradition was most famous in Shusha. This was the result of the city’s geographical location and wide cultural and economic ties [Shushinsky 1979: 11].

The first schools for teaching *xanəndə* singers opened in the city of Shusha in mid-nineteenth century. Master Kharrat Gulu (Karbalyi Gulu Yusifi, 1823-83) owned the first institution of this kind, and two other prominent schools opened shortly after: one headed by Kor Khalif and the other by Molla Ibrahim [Gasanova 2006: 20]. The graduates lived to become some of the most renowned *xanəndə* performers: Haji Gusi, Abdulbagi Zulalov, and Jabbar Garyagdioglu. These were accomplished singers recognized for their mastery of texts and creativity. For example, they were able to sing *ghazals* in different languages and added many new sections to existing *mughams*, analogous to the formation of new *mugham* parts by tar players that was also happening during this time. In addition to prioritizing pronunciation and proper *əruz* usage, religious training honed the students’ interpretative skills because one of the demands was profound understanding of texts linked to the Islamic sciences.

Preparation for Muharram began three months in advance. In addition to local religious figures who taught at the schools, other teachers from Iran who were usually dervish masters travelled to Shusha to instruct aspiring *xanəndəs*. As Sanubar Bagirova explains, many dervish sects and brotherhoods existed in Azerbaijan in the late nineteenth and early twentieth centuries. The local dervishes were educated in religious schools (*mollaxana* or *mədrəsə*) where they became proficient in numerous languages (especially Arabic and Persian), *mugham*, and poetry, while many of them were poets themselves [Bagirova 2007: 159].

The art of *mugham* was thoroughly taught at these schools. Religious rituals during the month of Muharram were centred on sacred texts that were sung in the *dəstgah* form. For example, depiction of the young warrior Qasim ibn Hasan in the Karbala battle would begin in *mugham bayati-*

şiraz, and the participants, one after another, sung a *şöbə* in a sequence [Shushinsky 1979: 14]. As such, *dəstgah* cycles were performed in their entirety as part of these rituals. If singing *şurdəstgah*, the progression would be: *şur*, *şur-şəhnaz*, *dügah*, *şikəsteyi-fars*, *hicaz*, *əraq* or *sarənc* [Shushinsky 1979: 14]. Shushinsky reports that *xanəndə* singers would perform on their knees and often with eyes closed [Shushinsky 1979: 15]. In addition to the sacred texts, *ghazal* poetry by Khagani, Nizami Ganjavi, Imadaddin Nasimi, Fuzuli, and Khurshidbanu Natavan was part of instruction at these *xanəndə* establishments.

Bagirova characterizes the manner of religious singing as such: “The primary demand made on renditions of *mugham* in ritual settings was strictness and relative simplicity of the melody. Rich ornamentation, common in Azerbaijani music in general and in *mugham* especially, here was gravely limited” [Bagirova 2007: 158]. The incongruity between the virtuosic Garabagh voice and singing in the religious contexts described above – devoid of any kind of dazzling display of complex technique – raises questions. How exactly did the Garabagh voice evolve to be so musically complex and unique in this milieu of training in religious schools? How did the religious style of singing influence the formation of the Garabagh voice?

One explanation for the technical complexity and ornamented nature of the Garabagh voice is the overriding role of the non-religious *məclis* tradition in which the *xanəndə* style evolved together with the *tar* technique and could not lag behind the advancements in virtuosity. The soaring achievements in *tar* performance had to be met by advances in *mugham* singing. Both elements of *mugham* had to be in harmony. Therefore, when Sadigjan crafted the new *tar* in Shusha, precipitating the invention of new tricks and skills for performance, the singing had to evolve accordingly, and hence the powerful and virtuosic Garabagh voice was created.

Furthermore, I would like to propose that the opportunity for singers in this region to develop their voices in religious schools resulted in a timbre that is highly affective. Scholars writing about rituals in Shi’i Islam have focused on the intense affect that defines its singing traditions. This level of intensity is caused by the combination of strong emotions that are felt by actors and singers simultaneously: pain, elation, devotion, ecstasy. It is possible that this affective experience greatly influenced the development of the Garabagh voice, giving it its cathartic resonance.

Affect of the Garabagh voice today

For local audiences in Azerbaijan today, the Garabagh voice is extremely affective. This voice is not only specific with its high register, but also the timbre is peculiar, described with the words *şirin* (sweet), *qaltanlı* (thick), and *mürəkkəb* (complex). This is the voice of masterful *zəngülə* – ornaments in the high register often sung between words, on the last syllable of a word, or between lines of poetry. These embellishments are often compared to sounds of birds, and call forth remarks about the opulence of birds as an indicator of Garabagh’s beauty and nature. Roland Barthes writes about the “grain” of the voice as that indeterminate meaning: “The ‘grain’ is that: the materiality of the body speaking its mother tongue...” [Barthes 1977: 182]. The experience which it bears is one of possibility, because the affect it engenders surpasses interpretation. “There is something there...,” “...it is unexplainable, maybe it is mystical...” are phrases that Azerbaijanis use to describe the Garabagh voice. There is a surplus of meaning that cannot be captured and this points to the affective intensity of experience. In my interview with the renowned mugham singer Nezaket Teymurova, she highlighted the enigmatic and inexplicable power of the Garabagh land as the cradle of the specific magical timbre with the common phrase “There is something there...”:

I always say that the land (*torpaq*) is important for bringing up a person. Seyyid Shushinsky was born there. All the prominent artists come from the lands of Garabagh. We are a drop from the land...It is the land that gave us the voice (*səs*), intelligence (*ziyalıq*), and talent (*istədad*). There is something there in that land [Nezaket Teymurova, interview, 29 May 2019].

Based on the interviews I conducted from 2014 to 2019, that is before the Second Garabagh war, the Garabagh voice has often been experienced as trauma and its affect was used to address that trauma. As scholar Cathy Caruth explains, trauma is the “the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available” [Caruth 2016: 4]; trauma is beyond consciousness and beyond comprehension, but it haunts us with truth that is too unexpected and too soon to be fully known. This kind of truth cannot be captured in a straightforward way, and I believe that the affectivity of the Garabagh voice to convey trauma lies in its liminality. The *zil* voice is strained and distressed; it is described as painful, sweet, nostalgic and traumatic all at once. Nezaket Teymurova described the feelings associated with Garabagh as such:

A human being has pure (*pak*) feelings, especially in youth. My eyes and mind have been attracted (*meyliçəkmək*) to those places (Garabagh). It was so great there, for example, during the summer it was very cool and people were coming to rest. For us those places are irreplaceable, cannot be substituted (*əvəzedilməz*). During the day those places pass in front of my eyes, and I also dream about those places at night. That's why for me these feelings cannot be substituted. Now we go to Agdam and we can see our mountains there, and my heart becomes so wounded, a bird can fly further and see but we cannot, and just look there with a feeling of separation (*həzrət*) [Nezaket Teymurova, interview, 29 May 2019].

Many of my informants had a very affective response to the timbre of the Garabagh voice because it brought pain, and they mentioned the feeling of choking (*boğulmaq*), or started to cry. This intense bodily response aligns much more with affective rather than emotional experience. For example, Samir Jalilov who used to be a singer in the Nightingales of Garabagh ensemble, having to relocate to Baku as a refugee due to the escalating conflict, explained:

Let me tell you. I lived through very difficult times – coming here to Baku as a refugee from Garabagh. If I myself sing *mugham* now, I start to see the refugee life that happened to me, it passes before my eyes, and I cannot sing anymore. It affects me so much (*təsirlənmək*), that I feel I am suffocating (*insanboğullur*). You become full of tears (*qəhərlənmək*) and remember the hardships: what was lost, what was left behind, and singing becomes very difficult. There have been moments when people asked me to sing, but those feelings and memories have stopped me from singing. It suffocates you. You can't sing [Samir Jalilov, interview, 31 July 2019].

Some Azerbaijanis mentioned the especially powerful influence of the dazzling virtuosity that the voice executes in *zil*. It was as if the pain was claimed, recognized, and desired. There is a certain enjoyment in pain that Azerbaijanis felt when they listened to the high voice. As if they knew that the lands remained theirs: after all, they asserted, the Garabagh voice is born in Garabagh and belongs to Azerbaijan. Owning trauma in this way is important for the creation of hope, an orientation towards an ideal future when the nation will be whole and repaired.

Following the victory over Garabagh in 2020, the *zil* voice today allows Azerbaijanis to live through the paradoxical experience of pain and joy that is linked to this region. For many today, the voice in high register signifies

intense joy being linked to the recent triumph. Yet, the history of atrocities and wars is unavoidable and the pain of these events is also part of the experience.

Experience of the Garabagh voice as sensing the lands

For Azerbaijani audiences today, this voice is not only about the embodiment of pain, but is also about the relationship between the body and its surroundings. Listening to the recording means sensing the physicality of the Garabagh highlands. Extending Vincent Crapanzano's claim that "pain intensifies the experience of the body, delineating, for example, its contours, creating a sense of interior" [Crapanzano 2004: 83], one can argue that pain can also delineate a sense of the exterior. The vocal line of the Garabagh voice, indeed, is most affective at the thrusts upwards, described by many as a "flight into the Garabagh mountains" that transforms listeners into birds hovering over the worshipped peaks. The voice *has* the highlands in it: they comprise the melody, and create the ontological realm to situate the body in Garabagh.

This is affect as *sensed*: the feeling of being a body in a specific environment. But this affective experience also happens in one's imagination. For those who have never been to Garabagh still envision the land and feel as if they are transported there with the Garabagh voice. This is possible because, as phenomenologist Don Ihde writes, sounds have shapes and give rise to imaginary spatiality – "music gives the idea of space" [Ihde 2007: 71] and there is a "directionality" to sound [Ihde 2007: 76].

The land is imagined through and with the body in a way that would be impossible in reality: the sensation is that of flying as a bird. Compared to other mental acts, such as remembering, perceiving, hallucinating, etc., imagining differs precisely because of its possibilities beyond the real [Casey 1976]. According to phenomenologist Edward Casey, the imaginal world is divorced from strict temporal and spatial dimensions. Of course, among listeners there are those who remember particular instances of the war or their escape from Garabagh, and exactly what one sees, feels, senses while listening to the Garabagh timbre is limitless. But the imagination of a flight above the beloved lands is conspicuously common, even for those who have never visited Garabagh. For many, it is the joy of imagining the flight and reuniting with the beloved lands in the future.

On this journey to Garabagh triggered by the voice, one not only sees the beloved geographical region, but experiences being reunited with it through the whole body. The sounds of animals, smells of rare flora, feeling of air, taste of water, are all part of the journey. Exactly due to this richness of the sensed imaginary, traversing the landscape while listening to the zilvoice offers opportunities to address the Garabagh trauma. Being in Garabagh with the entire body – that is, an imagined flight as felt by the body – becomes an act to address the trauma. It is a realm to be reunited with the beloved lands, and thus it is a realm to inhabit the wound itself. The voice as the land creates the liminal time-space world for exploring the traumatic experience. Crapanzano [2004:92] writes about the impossibility of trauma to be articulated or to become a historical event for an individual – it is antistructural, a phenomenon of the liminal, of another time-space. It cannot be accessed because as a trauma the Garabagh war has become a deep psychological wound and insult. Only in the moments of the Garabaghvoice, turned into a bird’s journey, the trauma is brought from underneath consciousness to be felt and contemplated.

In conclusion, with its high altitude, tension at breaking point, and cries of “*aman!*” the grain of Garabagh voice is best described as expressing pain, but its affective potential has breadth and equivocacy. There are a number of affective dimensions of the Garabagh voice: becoming the physicality of the land in one’s imagination, becoming the pain of the nation’s traumatic history, and becoming the paradoxical expression of pain and joy as a result of the successful liberation of Garabagh lands in 2020. The rawness of affect in zil exclamations creates an experience that may encompass pleasure as well as pain. In this way, the Garabagh voice truly becomes affective as its expression escapes any neatly labeled categories of emotions, and stands for the unity of joy and pain, war and victory.

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Polina Desyatniçenko (Kanada)

QARABAĞ SƏSİNİN TƏSİRİ VƏ FENOMENOLOGİYASI

Muğam transmilli klassik maqamistan ənənəsinə aiddir, Xinjianqdan şimal-qərb Çindən Mavritaniyaya Afrikada yayılmışdır. Azərbaycanda maqam ənənəsi muğam kimi tanınır, digər maqam qolları xanəndənin səsinin xüsusi tembri tarixən Azərbaycan Qarabağının qərb region kimi inkişaf etmişdir. Əlbəttə, Qarabağın dağ mənzərəsi xanəndə oxunuşu ilə birləşir – Qarabağ səsi dəbdəbəli məharət və xüsusilə gözəl ifadəli yüksək registr. Bu məqalədə müəllif bu səsin tarixini müzakirə edir ki, bu onun emosional potensialına uyğun gəlir. Müəllif Qarabağ vokal sənətinin xüsusiyyətlərini Ermənistan tərəfindən işğal edildikdən əvvəl və Qarabağ müharibəsindən sonrakı durumla müqayisə edir.

Açar sözlər: Qarabağın səsi, muğam, təsir, sarsıntı, fenomenologiya.

Полина Десятниченко (Канада)

**ВОЗДЕЙСТВИЕ И ФЕНОМЕНОЛОГИЯ
КАРАБАХСКОГО ГОЛОСА**

Мугам относится к транснациональной классической традиции магамистана и распространен от Хинджиана на северо-западе Китая до Мавритании в Африке. В Азербайджане традиция магама известна как мугам, а другие ветви магама с присущими им особенностями тембра исполнителя развмвались в западном регионе Азербайджана – Карабахе. Конечно, горный пейзаж Карабаха словно сливается с вокалом исполнителя, что отличает выразительный высокий регистр Карабахского голоса. В этой статье автор рассматривает историю голоса, соответствующего данному эмоциональному потенциалу. Автор сравнивает состояние вокального искусства Карабаха до оккупации этих земель Арменией и после II Карабахской войны.

Ключевые слова: Карабахский голос, мугам, воздействие, травма, феноменология.

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URBAN PROBLEMS OF SHUSHA

Abstract. The development of the master plan of Shusha was started only in 1843, and in 1846 it was submitted for approval to the local Caucasian governorship. The master plan, developed in 1864, was a kind of continuation of the Gonzen's project. In this project, the fortification buildings of the city garrison were planned on a high area – in front of the Iravan gates. It was easy to control the southern trade route to the city from here. Therefore, in connection with the construction of buildings here this part of the castle was demolished (in 1869) [3].

Now the issue of landscaping of Shusha is in the foreground. Unfortunately, in Shusha and the surrounding forests, which were under occupation for almost 30 years, the Armenians literally realized a “green genocide”. Therefore, one of the main tasks facing Shusha today is the restoration of its landscape. We see the most effective way to do this in its announcement and the status of “Ecological city”. It should be noted that the above-said proposals can be applied in other towns of Karabakh as well.

Key words: Shusha, urban planning, architecture, ecology, green city.

Introduction. Historically, Shusha was not an agrarian fortified city with a dense population compared to the surrounding towns and villages. Due to the continuous growth of socio-economic development the city was undergoing a process of urbanization.

The history of urban planning in Shusha is divided into three stages: The first stage covers the period from the founding of the city till the end of Panah Khan's the reign. The second stage coincides with the era of Ibrahim Khan, and the third - with the occupation of the Karabakh Khanate by Tsarist Russia (1805) [2].

The interpretation of the main material. The development of the master plan of Shusha was started only in 1843, and in 1846 it was submitted for approval to the local Caucasian governorship. However, this plan, developed by the Russian engineer Major General Postelsu, due to some shortcomings was not accepted by the governor of the Caucasus. Therefore, M.S. Vorontsov entrusts Colonel Gonzen to redraw the master plan of the city. At the time, the population of the city had already reached 13.667 people. Moreover, the people and merchants who arrived here from the surrounding villages and towns had further increased the population density in Shusha. Of course, all this led to the increase of new public and civil buildings in the city. Under such conditions, the project worked out by Gonzen lost its economic importance, and new problems arose in the city. Therefore, in December 1852, a special commission was created under the Caucasian governorship. At the request of this commission, in 1855 a new master plan of Shusha was developed. The plan envisaged to keep the eastern side of the city as is, and the expansion to the south – to the Jidir duzu plain.

The master plan, developed in 1864, was a kind of continuation of the Gonzen's project. In this project, the fortification buildings of the city garrison were planned on a high area – in front of the Iravan gates. It was easy to control the southern trade route to the city from here. Therefore, in connection with the construction of buildings here this part of the castle was demolished (in 1869) [3].

By the second half of the 19th century, the population of Shusha had reached 30.000 people. Despite the large number population, there was stagnation in the city's economy. This economic crisis was felt not only in Shusha, but throughout Karabakh. Aiming to overcome these difficulties, the government decides to connect the Baku-Tbilisi railway line with Shusha. But, the outbreak of war (1914) prevented this. However, despite this, a railway was being built to Khankendi.

In the first half of the 20th century, the economy of Shusha was experiencing a revival. At this time, the population of the city reaches 42.409 people.

According to sources, Shusha which became a resort city with its 12 squares, 4656 monumental buildings and dense greenery, was famous throughout the East as a large cultural center and industrial city.

Along with the town-planning architecture of Shusha, the rate of growth of its population was rapidly increasing. Thus, in the second half

of the 19th century, the population of Shusha had reached 13.667 people, and at the end of the same century it was 30.000 people. Finally, in the first half of the 20th century, the population of Shusha had reached 42.409 people. Based on this, the Soviet government damaged the historical architectural heritage of Shusha by building a new type of multistory residential buildings in the city [1].

Conclusion. Finally, as a researcher who devoted 40 years of his life to the architectural heritage of Karabakh, I consider it my duty to mention a suggestion: the statue of Panahali Khan, who laid the foundation of Shusha and built it, as well as Ibrahim Khalil Khan and the architect Karbalayi Safikhan Karabakhi, who created his architectural school, should be erected in Shusha as well as in Karabakh as a whole. Let's immortalize those who had immortalized our history! This would also be right from the viewpoint of historical justice.

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Rizvan Qarabağlı (Azərbaycan)

SUŞANIN ŞƏHƏRSALMA PROBLEMLƏRİ

Şuşanın baş planının hazırlanması işinə yalnız 1843-cü ildə başlanmış və 1846-cı ildə təsdiq üçün yerli Qafqaz hökumətinə təqdim edilmişdi. 1864-cü ildə hazırlanan baş plan da bir növ Qonzenin layihəsinin davamı olmuşdur. Bu layihədə şəhər qarnizonunun istehkam binaları hündür yerdə-İrəvan qapısının önündə nəzərdə tutulub. Bu yerdən şəhərə tərəf gələn cənub ticarət yoluna rahat nəzarət etmək mümkün idi. Ona görə də burada inşa olunacaq binalarla əlaqədar olaraq qalanın bu hissəsi (1869-cu ildə) söküldü [3].

İndi Şuşada yaşıllaşma məsələsi ön plandadır. Təəssüf ki, 30 ilə yaxın işğal altında qalan Şuşa və onun ətraf meşələrində ermənilər sözün əsil mənasında “Yaşıl soyqırımı” həyata keçirmişlər. Ona görə də, bu gün Şuşa ilə bağlı qarşımızda duran əsas vəzifələrdən biri də onun landşaftını bərpa

etməkdir. Bunun üçün ən effektiv üsul, onun “Ekoloji şəhər” elan edilməsi və status almasında görünür. Xatırladaq ki, yuxarıda qeyd olunan təklifləri Qarabağın digər şəhərlərində də tətbiq etmək olar.

Açar sözlər: Şuşa, şəhərsalma, memarlıq, ekologiya, yaşıl şəhər.

Ризван Карабахлы (Азербайджан)

ГРАДОСТРОИТЕЛЬНЫЕ ПРОБЛЕМЫ ШУШИ

Подготовка генерального плана Шуши была начата лишь в 1843 г., а в 1846 г. он был представлен на утверждение местному Кавказскому правительству. Генеральный план, подготовленный в 1864 году, был своего рода продолжением проекта Гонзена. В этом проекте фортификационные постройки городского гарнизона были запланированы на возвышенности – перед Ереванскими воротами. Отсюда можно было легко контролировать южный торговый путь к городу. Поэтому эта часть замка была снесена (в 1869 г.) в связи с постройкой здесь других сооружений [3].

Сейчас вопрос озеленения Шуши стоит на первом плане. К сожалению, в Шуше и окрестных лесах, которые почти 30 лет находились под оккупацией, армяне буквально устроили «Зеленый геноцид». Поэтому одной из главных задач, стоящих сегодня перед Шушей, является восстановление ее ландшафта. Самый действенный способ для этого мы видим в объявлении статуса «Экологического города». Следует отметить, что вышеуказанные предложения могут быть применены и в других городах Карабаха.

Ключевые слова: Шуша, градостроительство, архитектура, экология, зеленый город.

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ARCHITECTURAL HERITAGE OF KARABAKH AND ITS PROTECTION

Abstract. Just as the lands of ancient Karabakh always attracted foreign invaders, Armenian vandals occupied these territories for 30 years, committed “genocide” of the cultural heritage of Azerbaijan in several directions, presenting Christian monuments to the world as their only heir in the Caucasus. Since Armenians cannot own Islamic monuments, they either destroy them, erase their traces, or describe them as the architecture of other countries. These include headstones, tombs, and mosques. The article examines the current infrastructure projects, restoration and restoration work carried out after the victory of our people in Karabakh.

Key words: Karabakh, Armenian vandals, architecture, restoration, infrastructure projects.

Introduction. The monuments of Karabakh, our ancient homeland, are part of our values and are the most magnificent branch of Azerbaijan’s cultural heritage. The monumental architecture of Karabakh, which underwent a great chronological development beginning with the 2,000-year-old Azikh and Taglar cave camps, one of the first human settlements, until the 20th century, was enriched with gardens and parks, monumental and memorial sculpture during the Soviet era. It should be emphasized that 13 world-important historical and cultural monuments (6 architectural and 7 archaeological), 292 of national importance (119 memarlıq və 173 arxeoloji), 330 of local importance (270 architectural, 22 archaeological, 23 gardens, parks, monumental and memorial monuments, 15 examples of decorative art) in Nagorno-Karabakh and adjacent regions have been attacked to this day [1].

The interpretation of the main material. The Nagorno-Karabakh region, which forms a large part of the Arran school of architecture, distinguishes for its diversity of cultural resources. The historical development of Karabakh heritage can be divided into several stages:

1. Early human settlements. The professional study of the history of Karabakh begins with the great research by Mahammadali Huseynov in 1969. So, the Azikh cave, which was discovered near the Guruchay valley and belonging to the Paleolithic period, has been proven to be the abode of Azykhanthrop, one of the oldest people in the world. Traces of the Guruchay culture of Paleolithic period, Kura-Araz and Khojaly-Gadabey cultures of the Bronze and Iron Age period have been discovered in the Karabakh region. Ancient stone boxes discovered in the lowlands and mountainous areas of Karabakh and dolmens, cromlechs, ram figures in Khojaly, Khankendi are rare cultural examples of the period [7]. Archaeologists-scientists Ideal Narimanov, Gudrat Ismayilzadeh, Rashid Goyushov, Hidayat Jafarov, Asadulla Jafarov, Arif Mammadov, Tavakkul Aliyev conducted research in Karabakh for many years. The Nargiztepe culture investigated by the German scientist E.E. Iyesse played an important role in the study of the Albanian culture belonging to the Early Bronze Age in the territory of Azerbaijan.

2. The period of Christian Caucasian Albania. The 4th–16th centuries Christian temples, reflecting Albanian architecture in Karabakh, were found in Khojaly, Khojavand, Barda, Aghjabedi, Terter, Aghdara, as well as in Lachin and Kalbajar. Agoghlan monastery located in Lachin, Khudaveng and Ganjasar monasteries in Kalbajar, Amaras monastery in Khojavand, St. Elisæus temple complex in Aghdara and others can be mentioned among them [4].

3. Islamic era. The period of Islamic culture can be called the period of prosperity of Karabakh. This stood out especially during the khanates of Karabakh. At the same time, Christian temples continued to function and new ones were built.

Bayat, Shahbulag and Panahabad (Shusha) fortresses were built in Karabakh, and bazaar, caravansary, mosque, hamam, etc. were built in those fortresses, and new settlements and cities were created in the second half of the 18th century. During this period, the master-architects were known by the pseudonym “Qarabaghi” and “Bardai” and became the authors of a number of beautiful and rare architectural

works. A palace for Panah Khan and tombs for his descendants were built in Aghdam. The most important peculiarity of Azerbaijani city planning in the 18th century is the formation of khanate centers related to the country's political and social situation. Shusha, the capital of the Karabakh khanate, stood out among the new khanate centers due to the unusual nature and excellent strategic indicators of the place where it was built. Shusha was declared a State Historical and Architectural Reserve of the Republic of Azerbaijan in 1988. The historical image of the city, liberated from the Armenian occupation, has been subjected to a series of destructive effects at present.

The development of some cities of Karabakh – Aghdara, Kalbajar, Khojavand, Shusha, Khankendi, Terter, Fuzuli, Jabrayil, Aghjabedi, Lachin, Gubadli, Zangilan coincides precisely with the Islamic era. The national-spiritual and ideological way of thinking in the architectural-city planning structure of these cities has found its artistic reflection in the construction culture. New national-ideological peculiarities stood out in the interior of houses and administrative buildings. Tomb of Sheikh Yagub (12th century), Juma and Haji Alasgar Mosques in Goch Ahmadli, Tomb of Mir Ali (14th century) in Ashaghi Veysalli village and tombs of Sheikh Ibrahim (17th century), Ahmed Sultan, Jalal (1307 AH) in Ahmadallar village, Juma Mosque in Horadiz settlement in the territory of Fuzuli, Asgeran fortress, “Maiden Tower” in Jabrayil, tombs, Khudafarin bridge in Shikhlar village of Jabrayil (1308), 12-lobed tomb near Khachin Darbandli village of Aghdam, Aghdam Juma Mosque (1870), Gutlu Khaja Musa oglu Tomb, Panahali Khan's Palace, hamam in Abdal-Gulabli village of Aghdam (early 20th century), Shahbulag Mosque of Aghdam, 12 arched bridge over Tartar river (15th century), “Barda” Tomb (15th century), “Imamzade” Mosque complex with double minaret built in Barda by Karbalai Safikhan Karabagi (1868), “Bahman Mirza” Tomb in Barda, Garghabazar caravanserai, Mir Ali Tomb, Haji Alakbar Mosque in Fuzuli, Lalazar bridge in Gubadli, tombs in Demirchilar village, Khaja Yahya Tomb, Shirifan Tomb in Zangilanin the territory of Nagorno-Karabakh, bridges, tombs of Malik Ajdar, Karasaggal, Soltan Baba, Sheikh Ahmed, Sarı Ashug (15th century), tomb in Jijimli village, “Ushag Castle”, “Boyuk Bulag” monument (15th century), Hamza Sultan Palace (1761) in Guschu village in the territory of Lachin, etc. are valuable examples of material culture for our history.

4. The Soviet period. 5- and 9-storeyed buildings, schools, clubs and hotels were built in Shusha, as well as in other cities and villages of Karabakh based on standardized projects during the years of Soviet power. Although these types of architectural buildings harmed the historical architectural image of residential areas, they regulated the social maintenance of the population according to the period.

5. The period of the years of independence. Unfortunately, the years of independence were hard for the Karabakh region. Karabakh's rich natural resources and ecological climate have historically attracted different countries, so they created conditions for Armenians to occupy Karabakh lands again. Armenian vandals committed "genocide" against the cultural heritage of Azerbaijan in these territories for 30 years and presented themselves to the world as the sole heirs of Christian monuments in the Caucasus. The Khudavang and Ganjasar Christian temples in Kalbajar and Agoglan Christian temple in Lachin are presented to the world as the Armenian Gregorian Church. Epigraphic inscriptions written in the Albanian alphabet have been removed and the inscriptions with the Armenian alphabet replaced on the Elisæus, Hasanriz temples, the grave and tomb of the Albanian ruler Vachagan III and other monuments, which are rare examples of Caucasian Albania [7]. Azikh and Taglar caves, which are the first human settlements in the territory of Khojavand, where the great ancestors of mankind lived, were dishonestly submitted to the UNESCO World Heritage List by Armenians as the abodes of their ancestors, and joint illegal research works were conducted there with archaeologists invited from abroad. At the same time, Armenians turned the caves into ammunition depots due to the lack of appreciation of the cultural heritage. The Islamic monuments were destroyed, their traces were erased, or they were introduced as the architecture of other countries. This includes tombstones, tombs and mosques. The Yukhari Govhar Agha in Shusha and the Goy Mosque in Yerevan were designated as Persian mosques and restored by specialists of the Islamic Republic of Iran, and the tomb of Amir Saad, built in Yerevan, which is a clear example of the Nakhchivan school of architecture, was restored by the Republic of Turkmenistan as a Turkmen tomb. So, they present themselves to the world as a "tolerant" country.

Although Armenians presented our monuments to the world by misappropriating them, they cannot erase the Azerbaijani master marks from our monuments. The art of master architects who have "stamped" their

culture, ethnography, national traditions and construction techniques on the stones makes our architectural pearls stand out in the world civilization. The architectural heritage created by our great ancestors in the territory of Azerbaijan is our national and cultural values.

The construction and restoration works of our victorious history, which we have already celebrated the 2nd year, are being continued rapidly in our Karabakh. First of all, the infrastructure projects – construction of “Zafar Yolu” implemented by President İlham Aliyev’s initiative has been completed in the direction of Fizuli-Shusha. At the same time, highways and tunnels and substations are being built, the electricity industry is already being restored. The construction of 3 international airports (Fizuli, Lachin, Zangilan) in the Karabakh should be especially emphasized. The airport in Fizuli is now ready for take-off with its modern architecture and design style. The foundation of the airport in Lachin was laid by the country’s President on August 29. Our State and people are united as one fist and strive to renovate our lands liberated from Armenian occupation in order to give new life to hundreds of monuments, cities and villages and our cultural heritage as a product of the “GREAT RETURN”. “Smart Village” and “Smart City” projects are being developed by city planning specialists. The first “Smart Village” project has been implemented in Aghali village of Zangilan, and leading companies from Turkey, Israel, Italy and China are participating in the project. The head of our state has repeatedly stated that our cities and villages destroyed by the Armenian invaders will be restored on the concepts of “Smart Village” and “Smart City” based on the most modern technologies. The first step in this direction was already taken on April 26. It is also considered the beginning of the Great Return. Tenders have been announced for the implementation of all restoration and reconstruction works, and a number of projects have been implemented. Already, restoration specialists from Germany are carrying out restoration work in Juma Mosque in Aghdam and Yukhari and Ashaghi Govhar Agha, Saatli mosques in Shusha under the instructions of Vice President M. Aliyeva. The city’s “Karabakh” hotel, which was built during the Soviet era, the house museum and bust of Bulbul, the mausoleum of M.P. Vagif were restored, and the monument of the great Azerbaijani composer Uzeyir Hajibeyli was unveiled.

The “Khari bulbul” hotel has already opened its doors for guests, and the foundation of the new hotel and the museum center was laid in

the city. The Heydar Aliyev Foundation supports the restoration works. Restoration of religious buildings will be continuously carried out in other cities and villages. Damaged houses are being restored or rebuilt in Terter, Barda, Fizuli, etc.

Today, special attention is focused on Shusha, which was named the cultural center of Azerbaijan. According to the decree of the president of the country, the State Reserve Department of Shusha was established and the development of the protection zone of the city was assigned to relevant organizations. The protection zone of Shusha was created in accordance with its natural landscape by an organized commission in order to preserve its historical heritage. The ground plan has already been approved by preserving the historical part of ancient Shusha, and the construction of 25 houses is planned at the first stage. One of today's problems is restoring and preserving the architectural heritage and presenting them to UNESCO.

The borders of the historical territory of Shusha will be expanded and the reconstruction of the civil buildings will be carried out here soon. Today, restoration works have been completed in Mehmandarov's house and mosque in its yard, Gazanchi Church, caravansary in Rasta bazar street, but restoration works are being carried out in Shirin su hamam, Sadigjan, Firudin Kocherli's houses, etc. according to the draft-sketch documents (Fig. 1, 2, 3, 4). One of the main issues is the implementation of new construction works in the city. It should not be forgotten that the construction works should be carried out in accordance with the image of the historical heritage, Arran (Karabakh) school of architecture.

Especially, the new mosque building near the Kazanchi Church should be mentioned. New buildings should be built in harmony with the monument according to the historical image.

Conclusion. Restoration of monuments should be carried out only under the control of an author and according to restoration projects made by restoration specialists. Proper restoration and reconstruction works will help to turn ancient Karabakh into a tourist center.

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Rahibə Əliyeva (Azərbaycan)

QARABAĞIN MEMARLIQ İRSİ VƏ ONUN MÜHAFİZƏSİ

Qədim Qarabağ torpaqları daima xarici işğalçıları cəlb etdiyi kimi, erməni vandalları da bu əraziləri zəbt etməklə 30 il ərzində Azərbaycanın mədəni irsinə qarşı bir neçə istiqamətdə “soyqırım” aparmış, xristian abidələrini Qafqaz ərazisində özlərinin tək varisi hesab etməklə Dünyaya təqdim etmişlər. Ermənilər İslam abidələrinə sahib çıxma bilmədiklərindən onları ya dağıdır, izini silir, və ya başqa ölkələrin memarlığı kimi qələmə verirlər. Bura qəbirüstü abidələr, türbələr və məscidlər daxildir. Məqalədə Qarabağda xalqımızın zəfər çalmasından sonra, hal-hazırda aparılan infrastruktur layihələrindən, bərpa və yenidənqurma işlərindən bəhs olunur.

Açar sözlər: Qarabağ, erməni vandalları, memarlıq, bərpa, infrastruktur layihələr.

Рахиба Алиева (Азербайджан)

АРХИТЕКТУРНОЕ НАСЛЕДИЕ КАРАБАХА И ЕГО ЗАЩИТА

Подобно тому, как земли древнего Карабаха всегда привлекали иностранных захватчиков, армянские вандалы оккупировали эти территории в течение 30 лет, совершали «геноцид» культурного наследия Азербайджана в нескольких направлениях, представляя миру христианские памятники как свое собственное наследие на Кавказе. Поскольку армяне не могут владеть исламскими памятниками, они либо разрушают их, стирают их следы, либо описывают их как архитектуру других стран. К ним относятся надгробия, гробницы и мечети. В статье рассматриваются текущие инфраструктурные проекты, реставрационные и восстановительные работы, проводимые после победы нашего народа в Карабахе.

Ключевые слова: Карабах, армянские вандалы, архитектура, реставрация, инфраструктурные проекты.

FIGURES



Fig. 1. Restoration-sketch project of Mehmandarov's house.



Fig. 2. Restoration of «Gazanchi» church.



Fig. 3. Restoration of Saatli mosque.



Fig. 4. Restoration of M.P. Vagif's mausoleum.

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CREATING A MUSEUM OF THE HISTORY OF SHUSHA AS AN IMPORTANT CONTRIBUTION TO THE PROMOTION OF THE CULTURAL HERITAGE OF THE KARABAKH REGION

Abstract. Museums are calling repositories of human culture, wisdom and knowledge for a reason. Every museum stores a piece of world cultural heritage, a piece of world history. The Azerbaijani people rightfully proud of their cultural heritage, which had been creating over many centuries.

For almost two years, the primary concept of the Museum of the History of Shusha was presented, following the example of which it is possible to organize a whole network of museums of the history of the cities of the Karabakh region in the future. This museum will reflect the most important historical events, starting from the birth of the city.

The creation of the Museum of the History of Shusha will make a significant contribution both to the preservation, study and to promotion of the historical and cultural heritage of the region, and to the formation of a knowledge society and the knowledge economy, also of its important component – the creative economy.

Key words: museum, Azerbaijan, Shusha, historical and cultural heritage, knowledge society.

Introduction. Museums are calling repositories of human culture, wisdom and knowledge for a reason. Every museum stores a piece of world cultural heritage, a piece of world history. For the first time, the concept of “cultural heritage” was considered at the general philosophical level (E.A.Baller) as a set of connections, relationships and results of the spiritual production of past historical eras, and in a narrower sense of the word, as a set of inherited to mankind from past eras cultural values, critically assimilated and used in

accordance with the specific historical tasks of our time, in accordance with the objective criteria of social progress [5, p. 56].

The interpretation of the main material. For the purposes of the Convention Concerning the Protection of World Cultural and Natural Heritage (1972) and the Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage (1972), the following is considered as “cultural heritage”: monuments: architectural works, works of monumental sculpture and painting, including cave dwellings and inscriptions, and elements, groups of elements or structures of special value from the point of view of archaeology, history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of special value from the point of view of history, art or science; sites: topographical areas, the combined works of man and of nature, which are of special value by reason of their beauty or their interest from the archaeological, historical, ethnological or anthropological points of view [1].

In the modern scientific world, a sociocultural approach is adopting to the definition of the term “cultural heritage”, which involves the disclosure of the phenomenon of heritage through the study of the relationship of society to the objective world surrounding it. It is customary to consider cultural heritage as a public, national and, ultimately, universal human asset.

The components of the heritage are cultural values. These are works of art; artistic and technological samples that have the ability to serve as a creative example for new generations of sculptors, architects, painters, etc.; sources of new knowledge (material objects) capable of changing existing ideas about certain facts and events; cultural monuments recognized as such by society; museum objects – movable, and sometimes immovable (included in museum complexes, museum estates, etc.); cultural monuments placed in museums; educational aids that acquire cultural value in museums by their ability to serve as a good example for educational and educational purposes (whether originals or their copies, as well as graphics, dioramas, diagrams, etc.); jewels of high artistic value.

Special mention should also be made of intangible cultural heritage. For the purposes of the Convention for the Safeguarding of the Intangible Cultural Heritage, the “intangible cultural heritage” is manifesting inter alia in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices,

rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship [4].

Thus, the cultural heritage is the wealth of every nation. It should be noted that museums, which are one of the main places of storage of cultural values, have, in turn, scientific, historical, memorial and aesthetic values, and most have several or all at once.

The Azerbaijani people rightfully proud of their cultural heritage, which had been creating over many centuries. A number of examples of both tangible and intangible cultural heritage included in the UNESCO lists. These are 3 objects of material heritage: Walled City of Baku with the Shirvanshah's Palace and Maiden Tower, Gobustan Rock Art Cultural Landscape and the Historic Centre of Sheki with the Khan's Palace. Among the 15 objects included in the UNESCO Intangible Cultural Heritage List are Azerbaijani mugham, the art of Azerbaijani Ashiqs, traditional art of Azerbaijani carpet weaving, craftsmanship and performance art of the Tar, Chovqan, a traditional Karabakh horse-riding game, the traditional art of making and wearing Kelaghayi and its symbolism, Lahic copper craft, etc., as well as joint nominations: the Novruz holiday, the culture of making and breaking bread cakes – lavash, katyrma, zhupka, yufka, craftsmanship and the art of playing the kemancha, the heritage of Dede Korkut – epic, folk legends and music, the art of miniature.

It is no coincidence that in the list of candidates for inclusion in the UNESCO World Heritage List, along with such pearls of Azerbaijan as Fire-worshippers' temple-museum Atashgyakh at Surakhany, mausoleums in Nakhichevan, Hirkan National Park, The Caspian Shore Defensive Constructions, historical city of Ordubad, etc., Shusha State Historical and Architectural Reserve was also included.

One of the centers of culture, musical and poetic art of Azerbaijan – Shusha – was declared the Cultural Capital of Azerbaijan by the Head of State Ilham Aliyev, and at the meeting of the Permanent Council of the International Organization of Turkic Culture (TURKSOY), which was held in March of this year in Bursa, Shusha was declared the Cultural Capital of Turkic world in 2023 [8]. In addition, 2022 was declared the Year of Shusha in the Republic of Azerbaijan. All these events testify to how important these lands are for the history, culture and art of the Azerbaijani people.

In the fall of 2020, during the Patriotic War, one of the most beautiful regions of Azerbaijan, Karabakh, was liberated from a long occupation. Along

with clearing the territory of the region from mines, laying roads, creating the necessary infrastructure, here began the work to restore the cultural and archaeological heritage, damaged and destroyed monuments, museums, libraries and other centers of culture.

Along with the restoration of objects in the Karabakh region in accordance with modern requirements, here will be creating new museums and other centers of culture. I think that among the new museums that will be creating there should be museums of the history of a numbers of Karabakh's cities. Of course, first should be created the Museum of the History of Shusha.

The activity of museums of the history of specific cities is to preserve historical memory, study and demonstrate materials reflecting the history of the origin and development of a particular city. By visiting these museums, a person receives detailed information about the advantages and difficulties of city life, learns about all stages of the development of the city, the cultural heritage stored here, world-famous natives, traditions, customs, etc.

Each city is unique in itself, has a peculiar and inimitable color, historical memory. Museums of the history of cities are organized in many countries of the world. As the researchers note, one of the more exciting and challenging things about 'museums of place' is their freedom to explore an almost limitless range of curatorial and interpretative approaches. Photography, film, oral history, outreach programs, media centers, and so on, all have their place in today's city museum and are ideally placed to exploit one of its principal advantages over most other types of museum; for the city museum sits, quite literally, on top and in the middle of its raw material. The best city museums act as a starting-point for the discovery of the city, which can lead people to look with fresh, more informed and more tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible future histories [3, p. 6].

Museums of the history of cities broadcast the culture of the urban population, promote the identity of communities, and carry out activities aimed both at preserving and at promoting the historical and cultural heritage of the region, and at the cultural development of communities.

In Azerbaijan, we found information about only two museums of the history of the city, which are currently functioning. These are museums of relatively young cities – Sumgayit and Mingachevir, organized in the 60s. XX

century. It is noteworthy that in the same years, a similar museum was created in Shusha, but this museum did not last long.

For almost two years, the primary concept of the Museum of the History of Shusha was presented, following the example of which it is possible to organize a whole network of museums of the history of the cities of the Karabakh region in the future. This museum will reflect the most important historical events, starting from the birth of the city. Various documents, maps, photographs, records of foreign political figures and travelers about the origin of the city should be widely presented here. We must not forget that our main goal is to bring to the museum visitors the history of the creation and development of Shusha through visual materials that are far from distortion and lies. Taking into account the socio-political situation created after the war and the biased attitude of a number of countries towards Azerbaijan, the work to destroy the stereotypes, falsifications and lies spread by the Armenian side and bring truthful information to the world community and the broad masses should be continued with even greater force. Museums play an indispensable role in this matter.

The sections of the museum which will be creating present materials on the archaeological and architectural heritage of Shusha, the development of fine arts, science, education, the activities of literary majlis, the work of poets, writers and playwrights – natives of Shusha, carpet weaving, etc. For example, the exhibition will reflect such events as the stages of laying down city blocks, the activities and famous graduates of the Shusha real school and other educational institutions, the political and social activities of famous natives of the city, Mejlises organized by a number of cultural figures, the activities of a prominent educator, literary critic and teacher Firudin bey Kocharli, educator, publicist, teacher and translator Safarali-bek Velibekov, one of the first physiologists of Azerbaijan Azad-bek Amirov, Academicians Latif Imanov, Jalal Allahverdiyev and many, many others.

For centuries, the literary environment of Shusha has occupied a unique place in Azerbaijani culture. Representatives of this environment are Molla Panah Vagif, Gasim bey Zakir, Khurshidbanu Natavan, Mir Mohsun Navvab, Najaf bey Vezirov, Abdurrahim bey Hagverdiyev, Yusif Vezir Chemenzeminli, Ahmed bey Agaoglu, Uzeyir Hajibeyli, Suleyman Sani Akhundov, as well as other writers and thinkers.

Another section of the museum will be devoting to the contribution of the “Conservatory of the Caucasus” in the history of the development of

the musical art of Azerbaijan and the whole world. It is no coincidence that academician Zemfira Safarova notes that “there are several cities in the world, every stone, every fortress, the whole aura of which is saturating with music. These are cities like Vienna in Austria, Naples in Italy, and Shusha in Karabakh” [7, p. 3]. It is enough to list the names of a whole galaxy of great musicians and performers: Mir Mohsun Navvab, Kharrat Gulu, Haji Gusi, Sadygjan, Mashadi Isi, Abdulbagi Zyulalov (Bulbuljan), Jabbar Garyagdioglu, Kechechioglu Muhammed, Meshadi Mamed Farzaliyev, Islam Abdullayev, Seyid Shushinsky, Bulbul, Zulfi Adygezalov, Khan Shushinsky, Mashadi Jamil Amirov, Gurban Pirimov, famous composers – Uzeyir Gadzhibeyli, Zulfugar Gadzhibekov, Fikret Amirov, Niyazi, Afrasiyab Badalbeyli, Sultan Gadzhibekov, Ashraf Abbasov, Suleiman Aleskerov, Vasif Adigezalov, the world-famous singer Rashid Behbudov and many, many others to make sure that Shusha is rightfully considering the cradle of Azerbaijani music.

Musical majlises in Shusha, the development of folk music, vocal and mugham arts, prominent representatives of the musical art of the republic, as well as the development of musicology – all these issues should be reflected in the exposition.

We believe that in the Museum of the History of Shusha a great place should be given to the connections of our famous compatriots with enlighteners, poets, composers, etc. of various countries of the world. Widely used in museology, this method will have the necessary impact on foreign visitors to the museum. In addition, one more important point: it is necessary to present the natives of different ethnic origin and religion. We noted this in the concepts of the museums of the history of Baku and Nakhchivan. All these facts testify to the deep roots of the traditions of multiculturalism and tolerance in Azerbaijan.

One of the sections of the museum should be dedicated to the events of the Karabakh wars – the occupation of the city and its liberation exactly 28 and half years later. Our destroyed museums, monuments and mosques, shot monuments, samples of our cultural heritage stolen and taken abroad (from archaeological finds to carpets and rugs) – along with these issues, the exhibits exhibited here should be reflected human tragedy and joy, that is, the loss of simple people of their homes and getting them today the opportunity to finally return to their native lands. Shusha is Azerbaijan, and we must broadcast this through visual means to the whole world. The section will present photo

and video materials, front-line memories, materials about the fighters who distinguished themselves in the battles for Shusha and the National Heroes of Azerbaijan (here we will also talk about the ethnic palette of our country), as well as memoirs and things of ordinary people, letters, etc., materials about the history of our Victory and the liberation of Shusha [2, p. 37].

Of course, the presented primary project will further develop, specialists from various organizations will collect relevant materials, after the allocation of the building for the museum, designers and IT specialists will prepare appropriate proposals. Like all major projects, the creation of this museum involves the joint work of a strong team. We propose to develop an electronic map of the city, which will reflect all these issues. Thus, we will create the necessary electronic database, which will be updating and improving as need.

We also consider that while there is no appropriate infrastructure, work can begin on the creation of virtual museums of the history of the cities of the region, including the above-mentioned museum. After all, the creation of new museums is historically justified and expedient both from the point of view of developing tourism and the economy, and from the point of view of bringing the truth to the wide sections of the world community.

Conclusion. Taking into account the peculiarities of cultural and educational tourism, it should be emphasized that the development of its important component – museums – in step with the times, as well as the creation of new museums in accordance with the prevailing realities, will make a significant contribution to the formation of a knowledge society and the knowledge economy, as well as of its important component – creative economy. The researchers note that this type of tourism is “of great importance in socio-economic (alignment of the seasonal cycle of the main industries, creation of jobs, even distribution of tourist flows across the territory, revival of decadent industrial centers, formation of a favorable image of the regions) and cultural (preservation of historical cultural heritage, promoting the creation and support of ancient monuments, architectural ensembles, museums, theaters, etc.) development” [6, p. 10].

Thus, the creation of the Museum of the History of Shusha will be of great importance both for the preservation, study and promotion of the historical and cultural heritage of the Karabakh region, and for the formation of a knowledge society and the knowledge economy, also for the development of tourism and the economy as a whole.

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Nəzmin Cəfərova (Azərbaycan)

ŞUŞA ŞƏHƏRİNİN TARİXİ MUZEYİNİN YARADILMASI QARABAĞ BÖLGƏSİNİN MƏDƏNİ İRSİNİN TƏBLİĞİNƏ MÜHÜM TÖHFƏ KİMİ

Təsadüfi deyil ki, muzeyləri mədəniyyət, müdriklilik və biliklərin saxlanacağı yeri adlandırırlar. Hər bir muzeydə dünya mədəni irsinin, dünya tarixinin bir parçası qorunub saxlanılır. Azərbaycan xalqı əsrlər boyu yaratdığı mədəni irsi ilə haqlı olaraq qürur duyur.

Artıq iki ilə yaxındır ki, Şuşa Şəhərinin Tarixi Muzeyinin ilkin konsepsiyası təqdim edilib. Bu konsepsiyaya əsaslanaraq gələcəkdə Qarabağın şəhərlərinin tarixi muzeyləri şəbəkəsini yaratmaq olar. Sözügedən muzeydə şəhərin salınmasından başlayaraq bütün mühüm tarixi hadisələr öz əksini tapmalıdır.

Şuşa Şəhərinin Tarixi Muzeyinin yaradılması həm bölgənin tarixi-mədəni irsinin qorunması, öyrənilməsi və təbliğinə, həm də biliklər cəmiyyəti və biliklər iqtisadiyyatı, onun mühüm tərkib hissəsi olan kreativ iqtisadiyyatın formalaşmasına sanballı töhfə verəcək.

Açar sözlər: muzey, Azərbaycan, Şuşa, tarixi-mədəni irs, biliklər cəmiyyəti.

Назмин Джафарова (Азербайджан)

СОЗДАНИЕ МУЗЕЯ ИСТОРИИ ГОРОДА ШУША КАК ВАЖНЫЙ ВКЛАД В ПРОПАГАНДУ КУЛЬТУРНОГО НАСЛЕДИЯ КАРАБАХСКОГО РЕГИОНА

Музеи неспроста называют хранилищами человеческой культуры, мудрости и знаний. В каждом музее хранится частичка мирового культурного наследия, частичка мировой истории. Азербайджанский народ по праву гордится культурным наследием, которое создавалось на протяжении многих веков.

Уже почти два года представлена первичная концепция Музея истории города Шуша, по примеру которой можно в будущем организовать целую сеть музеев истории городов Карабахского региона. В указанном музее должны найти свое отражение важнейшие исторические события, начиная с зарождения города.

Создание Музея истории города Шуша внесет весомую лепту как в сохранение, изучение и пропаганду историко-культурного наследия региона, так и в формирование общества знаний и экономики знаний, а также важной ее составляющей – креативной экономики.

Ключевые слова: музей, Азербайджан, Шуша, историко-культурное наследие, общество знаний.

FIGURES



Fig. 1.
Yukhari Govhar
Agha Mosque.



Fig. 2. Caravanserai of Agha Gahraman Mirsiyab.



Fig. 3. The house of Asad bey.



Fig. 4. Two-storey caravanserai.

UOT 7.04

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THE THEME OF HEROISM IN AZERBAIJANI SCULPTURE (IN THE CONTEXT OF THE KARABAKH WAR)

Abstract. The article deals with the works of sculpture dedicated to the theme of Karabakh. This theme emerged in the Azerbaijani fine arts in the 90s of the last century. A new period began in the development of this theme after the victorious war 2020. The author notes that sculptors, especially representatives of the younger generation responded warmly to the events that led to the liberation of the Karabakh land. They depicted the images of martyrs successfully on stone. The images of General Polad Gashimov, Albert Agarunov, Mubariz Ibrahimov, Khudayar Yusifzadeh and other heroes who gave their lives for the liberation of their native land are distinguished by deep expressionism, expressiveness and dynamics. If earlier, motives of grief and sadness prevailed in the theme of Karabakh, today, sculptors reflect the joy of victory in their works, as well as the images of martyrs.

Key words: fine arts, theme of Karabakh, sculpture, Elkhan Aliyev, Tabriz Soltanli.

Introduction. The theme of Karabakh is widespread in all types of fine arts, including sculpture. Pickaxe masters created memorable works in the voluminous type of fine arts. It is interesting that although the theme of Karabakh began to be formed in painting and graphics at the end of the 80s, this theme was formed relatively late in sculpture. Of course, first of all this belongs to monumental sculpture. One of the first works created in this theme is the “Mother’s Cry” monument located in Khatai district of Baku (2008; authors Aslan, Mahmud, and Teymur Rustamovs). Also, the current monument has been developed in a new version and gives a more monumental

effect. The monument has been developed in a new version and gives more monumental effect. Before that, there was a monument in that place and it had quite a perfect effect in terms of emotion (1993; sculptor Elchin Mukhtarov).

The interpretation of the main material. The events of January 20 can be logically considered as a continuation of the theme of Karabakh. In this sense, we can consider the multi-figure, expressive memorial composition that was erected near the 20 January metro station as a part of the Karabakh theme (2010; architect Adalat Mammadov, sculptors Javanshir Dadashov and Azad Aliyev) [1]. It should be emphasized that many monuments dedicated to the victims of the Khojaly genocide and the martyrs of January 20 have been erected in the regions besides Baku. Monuments in Sumgait, Mingachevir, Shirvan, Aghsu and other cities have a more perfect effect from an artistic and aesthetic point of view. Some monuments have been radically changed or replaced with new ones over the past years. For example, the three-star monument (sculptor Shamil Buksayev), which was located in the Martyrs' Park of Sumgait and erected in memory of the martyrs who sacrificed their lives for freedom, has been replaced by a new now, more artistically perfect composition.

Compositions reflecting the Karabakh tragedies are also heard in many cities of the world. Monuments dedicated to the victims of Khojaly have been erected in Ankara, the capital of Turkey, Sarajevo, the capital of Bosnia and Herzegovina, Mexico City, the capital of Mexico, and other cities (author: People's Artist Natig Aliyev).

Thought-provoking works with expressive content have been created in the field of easel sculpture. People's artist Khanlar Ahmadov's "The Old Man" figure embodies the tragedy of Khojaly in a small plastic. The author described an old injured inhabitant of Khojaly in this composition, which he created in the 90s of the last century. Even though he fell, he didn't put his big cudgel down, which was always his companion. The author wanted to draw attention figuratively to the ongoing struggle. Although the figure is dedicated to a tragic event, this aspect adds an optimistic touch to the work.

However, all this can be considered as the left behind page of the Karabakh theme in sculpture. A page which lines were written in blood and filled with sadness. Now the sad page has become history. The 44-day victorious battles brought a new spirit, joy of victory and good mood to the theme of Karabakh. Today, our sculptors are developing the theme of Karabakh in this context [2].

Sculpture is a type of fine arts in which the portrait genre takes a leading position. It is clear that the theme of Karabakh is embodied mainly in the portrait genre. The images of our martyrs who sacrificed their lives for the Motherland are revived in these portraits. But, all this expresses the triumph of the 44-Day War clearly. The images of martyrs do not express sadness and sorrow as in the monuments we talked about at the beginning of the article, but bravery, heroism, freedom and joy of country. As if the martyrs are smiling at us from these petrified images, celebrating the 44-Day Victorious War with us. In this sense, the plastic samples created on the theme of Karabakh in recent years are completely different from the previous ones.

Long before the 44-Day War, the signs of the joy of the approaching victory began to manifest themselves. Our army, which was getting stronger day by day, gave our people an optimistic mood and feelings of confidence in victory. The successful battles of April 2016 were the long-awaited initial stimulus for this victory. The Azerbaijani people realized that it is possible to liberate the land and this time has come. The liberation of Gunnut village and the surrounding heights in Nakhchivan, the events of July 2020 made everyone feel that the liberation of our lands was very close. And finally, the 44-Day Victorious War turned these hopes into reality.

A monument of National hero Albert Agarunov has been erected in one of the central streets of Baku (2019; project leader Omar Eldarov, authors Zamik Rzayev and Rahib Garayev). Albert Agarunov is one of the heroes who died heroically during the first Karabakh war. He turned 50 in 2019. The brave warrior was described standing on top of the tank and staring straight ahead (Fig. 1). Besides military determination, signs of nobility are also evident on his face. The monument differs for its laconic, expressive arrangement [5].

It is interesting that young sculptors react very quickly to the heroic theme of the Second Karabakh War. First of all, this is a manifestation of high patriotic feelings of creative youth. Young sculptors have recreated the portraits of our heroic martyrs skillfully on stone. We can mention busts such as “General Polad Hashimov” by Tabriz Soltanli, “Jabrayil Dovletzadeh” and “Khudayar Yusifzadeh” by Zhala Aliyeva among them. The talented young sculptor Mustagil Balayev created the bust of doctor Aresta Bakhshiyeva, the only female martyr of the 44-Day War. The heroine’s brave and noble nature is skillfully reflected in her image.

As it is known, General Polad Hashimov was martyred during the events of July 2020. His image is widespread in fine arts. The young sculptor Tabriz Soltanli recreated the plastic image of the martyred general. Polad Hashimov was described as observing the battles during a military operation. As if he walks towards the enemy positions with cheerful steps. The general raised his right hand to his chest in a noble gesture and held binoculars in his left hand, which he lowered. His firm, confident eyes are fixed on the enemy positions in the distance. As if the general feels that victory is near. Tabriz Soltanli, the author of the work, presented the image especially in this context (Fig. 2).

It should be noted that Tabriz Soltanli, the graduate of the Azerbaijan State Academy of Art, also prepared the bust of General Polad Hashimov. In general, young sculptors have created the image of our national heroes and martyrs in more than one version. The plastic image of General Polad Hashimov is no exception. The general's noble, smiling face was worked in a realistic style on the bust created by Tabriz Soltanli. Although he is in military uniform, he does not have a hat on his head. This aspect shows the humane, sincere mood reflected in the character of the hero.

As you can see, the young sculptors create images not only of the martyrs of the 44-Day Victorious War, but also of the heroes who were martyred earlier. In general, the 44-Day War made the memory of all our brave sons much more relevant. One of them is Mubariz Ibrahimov, who was given the title of national hero after his death.

Mubariz Ibrahimov fought alone against a large number of enemies, destroyed dozens of invaders, and became a heroic martyr in June 2010. The young sculptor Vugar Imanguliyev immortalized the memory of this heroic martyr in the art of making. We mentioned above that young sculptors created not one but several images of martyrs. These words can also be concerned to Mubariz Ibrahimov's image. Sculptor Vugar Imamverdiyev created Mubariz Ibrahimov's image in several versions. These monuments are erected in various places – exhibition halls, the lobby of the Azerbaijan State Oil and Industry University and other places. Mubariz's determined, persistent mood before the last battle is the basis of the emotionality of the image. He opens his left hand wide, and he keep his long-barreled weapon ready to throw death at the enemies in his right hand, which he raises on his shoulder. The hero turns his head to the left, as if he was looking at the enemy positions. His strong body and invincible pose declare clearly that he is ready to die for the sake of the country and justice (Fig. 3).

The well-known master of wax sculptures, sculptor Rashid Maharramov has prepared a life-size wax figure of Mubariz Ibrahimov. The presentation of that figure took place on Khazar TV in 2020. The wax figure reflects the Mubariz's facial features, body structure, stature, and the weapon he carries on his shoulder accurately. As if this figure, which seems completely alive, will step forward suddenly, lower his weapon from his shoulder, and meet his compatriots, whom he has been longing for a long time.

Rashid Maharramov is the author of many wax sculptures. It is interesting that the wax figures of Armenian soldiers exhibited in the Victory Museum in Baku were also prepared by Rashid Maharramov. The appearance of hungry Armenians sitting on a wooden bench, looking around, putting greedily a piece of dry bread into their mouths evokes irony and regret.

One of the unforgettable martyrs of the Patriotic War is junior ensign Khudayar Yusifzadeh. Khudayar, who was martyred during the liberation of Aghband settlement of Jabrayil region, made an eternal home in hearts with his sweet voice. The song "Vatan yaxshidir" ("Homeland is good") sung by him with pleasant voice is well known to everyone as "Khudayar tasnif", today. The young sculptor Zhala Aliyeva created an interesting image of the musician martyr. Khudayar Yusifzade's vocal skill is reflected in the arrangement of the bust. Zhala Aliyeva brought the vocal sensation of the martyr to the fore in the portrait and erected the composition on it [3]. She depicted note lines and symbols in symbolic form on the head of the bust. This interesting composition is currently exhibited at the Khudayar Yusifzade exposition of the National Museum of History Azerbaijan.

We mentioned above that sculpture is mainly represented in the genre of portrait. However, there are also plastic arrangements in modern sculpture that are not included in the genre of portrait. One of such monuments is the magnificent "Iron Fist" monument, which reflects the glorious victory of Azerbaijan in the 44-Day War (Fig. 4). We can boldly call this monument as a statue. This monument was erected in the center of the Hadrut settlement, which is our ancient settlement liberated from the claw of the enemy. At the same time, this monument is the second monumental arrangement we are talking about after the image of Albert Agarunov.

"Iron Fist" composition was created by "Plener Group" company. The author of the project is the young architect Guler Elkhangizi (Alizadeh). Famous artist Elkhan Aliyev, as well as Azer Mammadov and Farid Najafov,

graduates of Azerbaijan State Academy of Art, worked on the monument. Elkhan Aliyev, the main author of the monument, said that the fist that forms the central element of the composition is the President, Commander-in-Chief Ilham Aliyev's fist. The artist says: "The magnificent fist of the president involved me to create this monument. First, I prepared and presented a small model of this monument to the leadership of the military unit. The monument was liked and we decided to make it bigger. The project of the monument and the "Victory Martyrs" complex was given by my daughter – young architect Guler Alizadeh. We created "Iron Fist" together with the team of my company. The surroundings of the monument were prepared with the help of the military unit" [4].

Conclusion. We would like to emphasize once again in the end that the great victory achieved in the 44-Day Patriotic War changed the context of the theme of Karabakh radically in Azerbaijani fine arts, including sculpture. As before, this theme is still relevant in art, maybe even more relevant than before. But today, the motives of sadness have left this theme forever. The motifs of bravery and heroism, which were previously characteristic of the Karabakh theme, have been combined with the motifs of victory, joy, great return, unprecedented construction, and have acquired a completely new content. We are sure that our sculptors, especially young ones will create very successful works in this context.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN HEYKƏLTƏRAŞLIĞINDA QƏHRƏMANLIQ MÖVZUSU (QARABAĞ MÜHARİBƏSİ KONTEKSTİNDƏ)

Məqalədə Qarabağ mövzusunda həsr olunmuş heykəltəraşlıq əsərlərindən danışılır. Azərbaycan incəsənətində bu mövzu hələ ötən əsrin 90-cı illərində meydana gəlmişdir. 2020-ci ildəki qalibiyyətli müharibədən sonra bu mövzunun inkişafında yeni mərhələ başlanmışdır. Müəllif qeyd edir ki, heykəltəraşlar, xüsusən gənc nəsil nümayəndələri, Qarabağ torpağının azadlığına səbəb olmuş hadisələrə coşğunluqla reaksiya vermişlər. Onlar böyük uğurla şəhidlərin obrazını daş üzərində əks etdirmişlər. Həyatlarını doğma torpağın azadlığı uğrunda qurban vermiş general Polad Həşimov, Albert Aqarunov, Mübariz İbrahimov, Xudayar Yusifzadə və başqa qəhrəmanların obrazları dərin ekspressionizmi, ifadəliliyi və dinamikasə ilə seçilir. Əgər əvvəllər bu mövzuda hüzn və kədər motivləri üstün idisə, bu gün artıq heykəltəraşlar öz əsərlərində qələbə sevincini əks etdirirlər ki, şəhid obrazları da buna aiddir.

Açar sözlər: təsviri sənət, Qarabağ mövzusu, heykəltəraşlıq, Elxan Əliyev, Təbriz Soltanlı.

Хазар Зейналов (Азербайджан)

ТЕМА ГЕРОИЗМА В СКУЛЬПТУРЕ АЗЕРБАЙДЖАНА (В КОНТЕКСТЕ КАРАБАХСКОЙ ВОЙНЫ)

В статье говорится о произведениях скульптуры, посвященных Карабахской теме. В изобразительном искусстве Азербайджана эта тема возникла еще в 90-х годах прошлого века. После победоносной войны 2020 года начался новый период в развитии этой темы. Автор отмечает, что скульпторы, особенно представители молодого поколения, горячо откликнулись на события, которые привели к освобождению Карабахской земли. Они с успехом запечатлели образы шехидов в камне. Глубоким экспрессионизмом, выразительностью и динамикой отличаются образы генерала Полада Гашимова, Альберта Агарунова, Мубариза Ибрагимова, Худаяра Юсифзаде и других героев, отдавших жизнь за освобождение родной земли. Если раньше в Карабахской теме преобладали мотивы горя и печали, то сегодня скульпторы отражают в своих работах радость победы, какими представляются и образы шехидов.

Ключевые слова: изобразительное искусство, Карабахская тема, скульптура, Эльхан Алиев, Тебриз Солтанлы.

FIGURES



Fig. 1. Albert Agarunov. Bronze, granite (fragment). Project leader Omar Eldarov, authors Zamik Rzayev and Rahib Garayev. Baku, 2019.



Fig. 2. General Polad Hashimov. Plaster cast.

Fig. 3. Mubariz Ibrahimov. Tinted plaster cast. Sculptor Vugar Imanguliyev. Azerbaijan State Oil and Industry University. 2021.



Fig. 4. "Iron Fist". Bronze, forging iron, stone. "Plener Group" company. The author of the project Guler Elxangizi (Alizadeh). Sculptor Elkhan Aliyev, artists Azer Mammadov, Farid Najafov. Hadrut, 2021.



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THEME OF KARABAKH IN FINE ARTS: MINOR TO MAJOR

Abstract. The theme of Karabakh is one of the most common themes in the contemporary fine arts of Azerbaijan. Paintings were painted by various artists – representatives of the older, middle and younger generations on this theme. The author singled out minor and major stages in the development of this theme. There is also a transitional period.

A minor, sad period is characteristic for works of an existential nature created in the 90s. They reflect people's pain and grief, the events of January 20, the Khojaly tragedy. The theme of heroism, which arose in the late 90s and early 2000s, can be considered an intermediate link from minor to major. The theme of grief caused by the war and its victims is increasingly infused with the theme of heroism during this period, which manifested in the unbroken spirit of the people, in their faith in a great and long-awaited victory. The best work of the theme of heroism should be considered the painting "Glorious People" by Vagif Ujatai.

The 44-Day Victorious War became the ideological and aesthetic basis of major moods in works devoted to the theme of Karabakh. Showing the victory of the glorious Azerbaijani army in the Patriotic War is a priority theme for the artists of the Republic. The works by Ashraf Heybatov, Jamaladdin Ismayilov, Elshan Hajizadeh, Rza Avsharov, Isa Mammadov, Vugar Ali, Fikret Ibrahimli and many others are interesting and exciting. Describing heroic scenes, the confidence of the Azerbaijani warrior, the joy of victory are the characteristic features of these works.

Key words: Azerbaijani fine arts, theme of Karabakh, Elshan Hajizadeh, Rza Avsharov, Fikret Ibrahimli.

Introduction. We have emphasized that one of the main themes of the fine arts was the theme of Karabakh during the period of independence. This theme began to be formed in Azerbaijani art even before independence – in 88-89 years of the last century. But, its content has changed significantly, this theme has acquired a number of breathtaking nuances, new form and content features over the years [2, p. 229]. It is possible to say boldly that the theme of Karabakh is one of the most changing and relevant themes in Azerbaijan's fine arts during the period of independence. This is also a theme that most artists, especially young people have addressed with great enthusiasm in recent years.

In a broad sense, the theme of Karabakh can be divided into three different plot types in fine arts:

- Plots depicting the pain of war;
- Heroic plots;
- Plots related to victorious battles, reflecting feelings of joy and happiness.

If we approach this division from the aspect of time, we can see that the paintings with a pessimistic mood depicting the pains of war belong to the 90s. This is completely natural, because the difficult economic situation, the decline of cultural values, and the unpleasant situation at the front created a moral crisis in society at that time. The existential mood that manifested in fine arts, including on the theme of Karabakh is related to this during those years. As part of this theme, it is worth remembering the works reflecting the tragedies of January 20, 1990. The most bitter pages of that pessimistic mood are the works dedicated to the Khojaly genocide. "Khojali" by Ashraf Heybatov, "Khojali Tragedy" by Rza Avsharov, "Burned Homeland" by Hamza Abdullayev, "Khojali. Small Victims of the Big Game" by Nizami Huseynov and many other works have a pessimistic, existential content and were created mainly in the 90s. We can also include works created by Nazim Mammadov, Agha Mehdiyev, Ayyub Mammadov, Hafiz Mammadov, Vagif Ujatai, Sara Manafova, Sayyad Bayramov and many others in this list. The painful scenes of the Karabakh theme are reflected in realistic, emotional and effective forms of expression in those works [1, p. 164].

The interpretation of the main material. Besides the motives of sadness on the theme of Karabakh, heroic plots also began to appear since the end of the 90s and the beginning of the 2000s. The development of national identity, national consciousness, determination to fight and victory

inspired artists to create works on the theme of heroism. The Great Leader Heydar Aliyev said rightly that the massacre of January 20 is not only a sadness and tragedy of the Azerbaijani people, but also a page of glorious heroism. This thought became the basis for idea of the second main plot line of the Karabakh theme – heroic motifs in fine arts. As a result of Heydar Aliyev's efforts, significant steps were taken in the army building, significant victories were won in the Beylagan-Fuzuli direction of the front, the people's faith in themselves and a victory increased, and people began to get to know the heroes of the Karabakh battles more closely during that period. We can remember the oil painting "Glorious People" (2001) by Vagif Ujatai as a general example of the heroic theme of that period [5]. The painting depicts a warrior who lost a leg in the First Karabakh War. This middle-aged man is standing proudly and looking steadily at the audience. His faithful life-long wife standing by his side puts her hand on his shoulder, as if trying to support him. The honest woman looking down is honored with her husband's heroism. A real Azerbaijani man's heroism and a real Azerbaijani woman's loyalty, devotion and honor are presented in a very clear manner, with full, realistic colors (Fig. 1).

As it has been mentioned above, the third main direction of the theme of Karabakh consists of optimistic plots overflowing with the joy of victory. These plots appeared in fine arts mainly after the successful 2016 April battles, and have become the main theme of Karabakh as a result of the 44-Day Victorious War in 2020. There are various works that reflect the feelings of victory and joy on the theme of Karabakh in fine arts. Heroism, the Azerbaijani soldier's courage, Azerbaijan-Turkey friendship, the joy of the country, the restoration of our liberated territories and other such plots prevail here. Many artists have addressed this last and literary topic of the Karabakh themes in fine arts. Ashraf Heybatov, Asif Azerelli, Elshan Hajizadeh, Jamaladdin Ismayilov, Vugar Ali, Zohrab Jabbarov and many other artists created memorable works on this theme.

The theme of victory manifests itself in many paintings by the talented artist Vugar Ali. His painting "Victory", which was created during the days of great victory in 2020, reflects the feelings of joy and heroism. A brave, slender and victorious Azerbaijani soldier on a white horse is depicted in the center of the composition. He turned his face aside, raised his left hand and clenched his strong fist. This gesture recalls the famous expression "Iron fist". The background of the composition consists of the colors

of the tricolor flag of Azerbaijan. This is not a whole flag, but it reflects the victory of Azerbaijan, the fact that the victory befits its flag through forms of visual artistic expression. The honored artist Elshan Hajizadeh's painting "Victory" dedicated to Azerbaijan-Turkey friendship and military cooperation stands out for its interesting compositional features. The walls of the ancient Shusha fortress are depicted in this work, and two figures – an Azerbaijani and a Turkish soldiers are depicted on the background of the blue sky. The flags of Azerbaijan and Turkey are waving proudly behind these two strong images, holding hands and supporting each other. The artist depicted a large number of fighter planes and helicopters against the background of a clear sky, which emphasizes the importance of developed aviation technology in modern war. One of the important and interesting nuances here is the reflection of some planes and helicopters flying side by side in the colors of the Azerbaijani flag. Blue, red and green skyhawks fly side by side as if waving the flag of Azerbaijan in the high skies. The work bears in mind for its symbolic theme, clear, laconic compositional features and bright color arrangement (Fig. 2).

Artist Jamaladdin Ismayilov is known mainly as a fight artist. He depicted the fateful battle scenes of Azerbaijan and the Turkic world in general on canvas. These are battle paintings with complex compositions related to ancient Turkic history and later periods.

One of Jamaladdin Ismayilov's main works on the theme of the Karabakh victory is a large-scale painting "The Liberation of Shusha" (2020). As the artist said, he started working on that painting in the first days of November 2020, and when he heard the news of the liberation of ancient Shusha, he worked with great enthusiasm and finished the work [3, p. 99].

The scene of the liberation of Shusha, one of the most difficult and glorious pages of the 44-Day War, is depicted in the composition. A deep mountain gorge is seen on the left. Azerbaijani brave sons climbed these precipitous rocks and attacked the enemy. This dramatic scene is exactly described in the work. Frightened enemy soldiers began to run, some of them raised their hands and begged for mercy. Some Azerbaijani soldiers stuck our tricolor flag to the high rock in the center of the composition. The idea-artistic basis of the composition is dominated by feelings of great enthusiasm, courage and determination, which originate from the resolve to win (Fig. 3).

The talented brush master Farhad Ibrahimli is one of the artists who addressed the theme of Karabakh. Like the artists representing the middle

and young generation, his work is dominated by victory plots, which are the last stage of the Karabakh theme. The theme of Victory found its artistic expression in a symbolic-philosophical harmony in the composition “Azerbaijan’s Revival”, which the artist worked with oil on canvas in 2021. A brave soldier holding the Azerbaijani tricolor is depicted in the center of the composition. As if he is standing on guard of the liberated lands. A small boy holding the lower part of the flag and another soldier holding his hand on one knee are depicted next to him. Broken barbed wires are seen on the right and left edges of the composition. This is a sign of the liberation of our lands, freedom from barbed wire and shackles. Heroic Azerbaijani horsemen are seen rushing forward in the background. But they have not a symbolic appearance, but realistic. The symbolic motifs increase even more towards the top of the painting: the imaginary images of our hero-martyrs are seen in the center on the background of the blue sky, angels dressed in the colors of the Azerbaijani flag on the edges, and white Karabakh horses in the sky. So, the compositional arrangement of the painting varies from realistic images in the lower part or foreground to imaginary images in the background and upper ground.

The color arrangement of the composition also has a symbolic meaning. The composition as a whole reflects the colors of the Azerbaijani tricolor. So, the lower part of the painting is green – the nature of Karabakh, the middle part is red –imaginary horsemen, the upper part is blue – the martyrs who rose to immortality and the angels surrounding them. It can be symbolically compared with the image of an Azerbaijani soldier sitting with pride on the back of a white horse by Vugar Ali. But, if the colors of the Azerbaijani flag reflect a neutral background in Vugar Ali’s painting, the colors in Fikret Ibrahimli’s work reflect concrete images.

Honored Artist Rza Avsharov is the author of several works on the theme of Karabakh. This theme is represented in detail in his works. As the name suggests, the composition “Victory” that the artist worked with oil on canvas on the eve of the one-year anniversary of the great Victory in 2021 is dedicated to victory. The composition is simple, but at the same time has a great effect. The President of the Republic of Azerbaijan, the victorious commander-in-chief Ilham Aliyev is depicted in a large scale here. He raises his right hand in a victory gesture. He is wearing a military uniform. The magnificent fortress walls of the liberated Shusha, a large Azerbaijani flag hanging over the wall, which is an eyesore to the enemy, can be seen in the

background. Shades of blue are dominant in the color arrangement of the composition.

In general, it should be noted that the transformation of the theme of Karabakh in fine arts also manifested in the color. Red shades are dominant in the color arrangement in the first plot type. This is definitely a sign of blood color. Even the first and third types of the Karabakh theme vary according to the color arrangement in the works by the same artist. Black and red colors prevail in the first version – sadness version, and blue-green colors in the third – Victory version. For example, the red color associated with blood is dominant in “Khojali” painting by People’s Artist Ashraf Heybatov, but on the contrary, the blue-green color, which is a symbol of peace, is the basis of the color arrangement of the composition in the “Victory Celebration in Karabakh” triptych painted by the artist in 2020. Or, although the “Tragedy of Khojaly” painted by the Honored Artist Rza Avsharov in the 90s is composed of red and black colors, blue-green colors are dominant in the “Victory” painting by the artist, which we mentioned above. It is obvious that the transformations within the theme of Karabakh have a serious influence on the artists’ choice of colors.

The delicate blue and pink splatters of impressionist artists’ works are the main features of the well-known artist Isa Mammadov’s works. These delicate colors create a festive mood in the painting “Shusha. Victory Day” painted by the artist in 2021. The central part of Shusha is depicted in the composition. The lower Govhar Agha mosque is depicted in the background. A festive crowd is seen in the square in front of the mosque. The flags of Azerbaijan and Turkey are waving proudly. This painting can be valued as one of the most optimistic, major examples of the Victory plot on the theme of Karabakh.

Today, portraits of our martyrs and veterans form an important aspect of the Karabakh theme. Many works have been created on this theme. For example, the portrait of General Polad Hashimov painted by Ehtiram Mammadov. The familiar features of the smiling face of the martyred general are depicted with great skill and sincerity in this portrait, which is characterized by the realistic style (Fig. 4).

Conclusion. The theme of Karabakh is one of the priority themes of modern Azerbaijani fine arts. The moods of sadness and despair that used to be characteristic of this theme have already passed away. Artists, especially young people perceive this theme in a completely different context nowadays. The

theme of Karabakh is associated with victory, joy, festive song, celebration, determination to build and create [4, p. 179]. There is no doubt that as our liberated lands are restored, the theme of Victory will expand, acquires new shades and nuances. The basis for this is the great and eternal turn from minor to major.

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Sevinc Əliyeva (Azərbaycan)

TƏSVİRİ SƏNƏTDƏ QARABAĞ MÖVZUSU: MİNORDAN MAJORA

Qarabağ mövzusu müasir Azərbaycan təsviri sənətində geniş yayılmış mövzulardan biridir. Bu mövzuda rəsmlər müxtəlif rəssamlar - həm yaşlı, həm orta, həm də gənc nəslin nümayəndələri tərəfindən çəkilmişdir. Müəllif bu mövzunun inkişafının minor və major mərhələlərini ayırmışdır. Aralıq dövr də var.

Minor, kədərli dövr 90-cı illərdə yaradılmış ekzistensial xarakterli əsərlər üçün xarakterik olmuşdur. Onlarda xalqın ağrı və kədəri, 20 Yanvar hadisələri, Xocalı faciəsi öz əksini tapıb. 90-cı illərin sonu - 2000-ci illərin əvvəllərində yaranan qəhrəmanlıq mövzusunu minordan mayora keçid dövrü hesab etmək olar. Bu dövrdə müharibənin və onun qurbanlarının yaratdığı kədər mövzusu xalqın sarsılmaz ruhunda, böyük və çoxdan gözlənilən qələbəyə inamında özünü göstərən qəhrəmanlıq mövzusu ilə getdikcə daha çox qarışır. Qəhrəmanlıq mövzusunda ən yaxşı əsərlərdən biri Vaqif Ucatayın “Şərəfli insanlar” tablosu hesab edilə bilər.

44 günlük müharibədə əldə edilən böyük zəfər Qarabağ mövzusunə həsr olunmuş əsərlərdə major əhvali-ruhiyyənin ideya-estetik əsasını təşkil edir. Şanlı Azərbaycan ordusunun Vətən müharibəsində qazandığı qələbənin əks etdirilməsi rəssamlar üçün prioritet mövzudur. Əşrəf Heybətov, Cəmaləddin İsmayılov, Elşən Hacızadə, Rza Avşarov, İsa Məmmədov, Vüqar Əli, Fikrət İbrahimli və bir çox başqalarının əsərləri maraqlı və yaddaqalandır. Qəhrəmanlıq səhnələrinin təcəssümü, Azərbaycan əsgərinin qəhrəmanlığı, qələbə sevinci bu əsərlərin səciyyəvi cəhətləridir.

Açar sözlər: Azərbaycan təsviri sənəti, Qarabağ mövzusu, Elşən Hacızadə, Rza Avşarov, Fikrət İbrahimli.

Севиндж Алиева (Азербайджан)

ТЕМА КАРАБАХА В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ: ОТ МИНОРА К МАЖОРУ

Тема Карабаха является одной из распространенных тем в современном изобразительном искусстве Азербайджана. На эту тему писали картины разные художники – представители как старшего, так и среднего и младшего поколений. Автором выделены минорные и мажорные этапы в развитии этой темы. Есть и промежуточный период.

Минорный, печальный период характерен для произведений экзистенциального характера, созданных в 1990-х годах. В них отражены боль и горе народа, события 20 января, Ходжалинская трагедия. Промежуточным звеном от минора к мажору можно считать тему героизма, возникшую в конце 90-х – начале 2000-х годов. В этот период тема скорби, вызванной войной и ее жертвами, все чаще переплетается с темой героизма, который проявилось в несломленном духе народа, в его вере в великую и долгожданную победу. Лучшим произведением темы героизма следует считать живописное полотно «Славные люди» Вагифа Уджатая.

Победа в 44-дневной войне стала идейно-эстетической основой мажорных настроений в произведениях, посвященных теме Карабаха. Показ победы славной азербайджанской армии в Отечественной войне является приоритетной темой художников республики. Интересны и захватывающи произведения Ашрафа Гейбатова, Джамаледдина Исмаилова, Эльшана Гаджизаде, Рзы Авшарова, Исы Мамедова, Вугара Али, Фикрета Ибрагимли и многих других. Показ героических сцен, непо-

колебимость азербайджанского воина, радость победы – характерные черты этих произведений.

Ключевые слова: изобразительное искусство Азербайджана, тема Карабаха, Эльшан Гаджизаде, Рза Авшаров, Фикрет Ибрагимли.

FIGURES

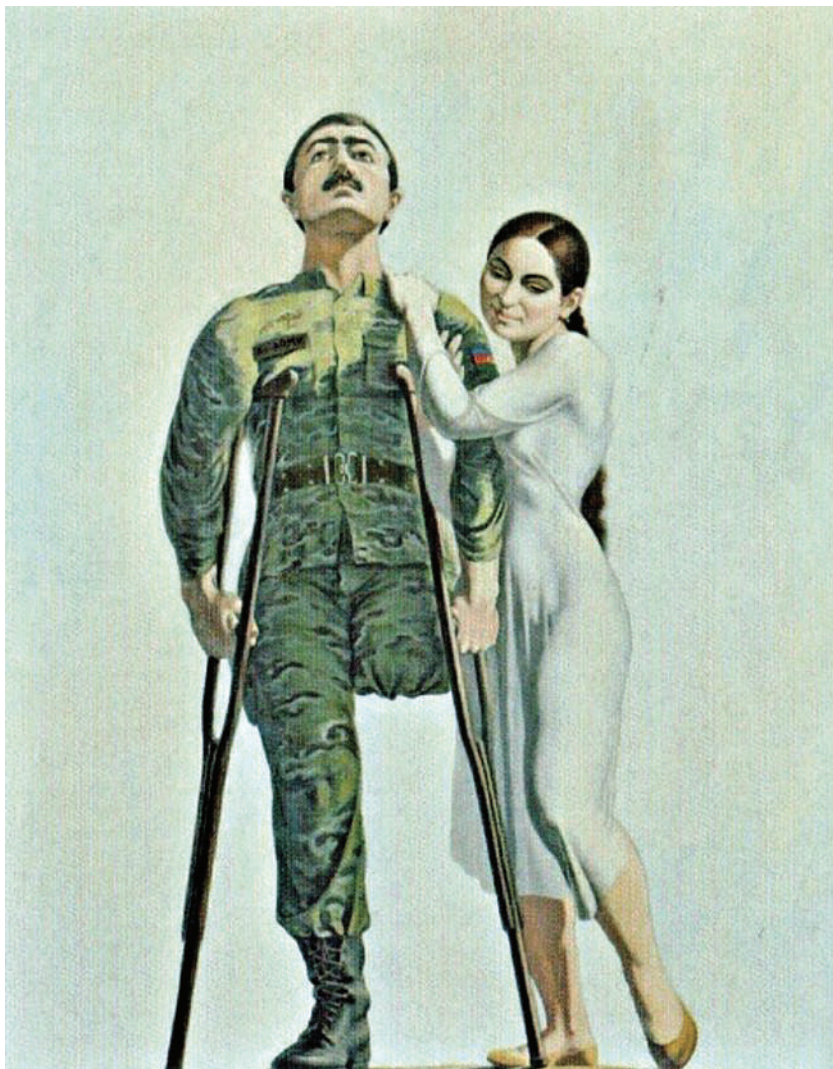


Fig. 1. Vagif Ujatai. "Honorable people". Canvas, oil paint. 2001.



Fig. 2. Elshan Hajizadeh. "Victory". Canvas, oil paint. 2021.



Fig. 4. Ehtiram Mammadov.
Portrait of General Polad Hashimov.
Paper, watercolor. 2020.



Fig. 3. Jamaladdin Ismayilov.
“Liberation of Shusha”.
Canvas, acrylic. 2020.

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THEME OF KARABAKH ON THE AZERBAIJANI STAGE

Abstract. The article deals with the embodiment of works on the theme of Karabakh on the stage of Azerbaijani theaters. If Ilyas Efendiyev's "Ruler and His Daughter" and Huseynbala Miralamov's "Shame" on the theme of Karabakh, which were played at our theaters before the Victory, reflected people's cry, pain, and hope for the future, but after the Victory Day, these plays are a source of people's pride and ignite with the love of building and creating even more. After the victory, the appreciation of martyrs, veterans and the families of martyrs was told in the play "Close as Breath" written and directed by Samir Gulamov, staged at the Azerbaijan State Academic Musical Theater, and the play "Victorious Way" written and directed by Azer Pasha Nematov, staged at the Azerbaijan State Academic Drama Theater.

Key words: theme of Karabakh, Patriotic War, Victory Day, "Year of Shusha", in memory of our martyrs.

Introduction. The theme of Karabakh has always been relevant in theater art, as in all fields of our literature and art, and our theaters have addressed to works on this theme on their stage.

I. Efendiyev's "Lonely Oleaster Tree" was staged at the Azerbaijan State Academic National Drama Theater (03.06.1991), H. Mirelamov's "Pain of Memory" (08.11.2004) and V. Alikhanli's "Death Horse" (25.02.2011) at the Azerbaijan State Theater of Young Spectators, Z. Yagub's "The Exileds" (01.06.1992) and Agarahim Rahimov's "Soldier's Mother" (29.12.2000) at the Yerevan State Azerbaijan Drama Theater, A. Hasanoglu's "The Tale of the Burnt House" (10.01.1993) and H. Mirelamov's "Judgment of Conscience"

(11.02.2015) at the Sumgait State Drama Theater, H. Mirelamov's "The Cry of the Shot Monuments" (05.07.2004) at the Shusha State Musical Drama Theater, H. Mirelamov's "Shame" (22.10.2013) at the Fuzuli State Drama Theater, R. Icherisheharli's "The Homeland Needs Brave Men" at the Baku Municipal Theater, etc.

The interpretation of the main material. The premiere of the play "Ruller and His Daughter" written by Ilyas Efendiyev, a prominent representative of Azerbaijani literature, on the theme of Karabakh was on December 25, 1996. The play was successfully staged by the producer Merahim Farzalibayov. This historical drama instilled the feelings of patriotism, independence and national freedom in the spectators and educated our youth in this spirit. The play creates a bridge between the 18th century and the present day by revealing the reasons of the division of our lands, the traitors and treacherous forces during the khanate period.

People's Artists Aliabbas Gadirov (Ibrahim khan), Basti Jafarova (Aghabeyim agha), Sayavush Aslan (Vanya Kokha), Hasan Mammadov (Akhund Mirmohsun agha), Safura Ibrahimova (Tubu khanim), Honored Artists Burjali Asgerov (Javad khan), Majnun Hajibeyov (Kalbali Khan), Shahin Jabrayilov (Mohammed Khan), Sabir Mammadov (Saday Bey) united around the idea of the play through a single ensemble play [3].

One of the facts that ensured the success of the play was the artistic design of the work. Artist Ismayil Asadoglu's design, his presentation of the tragedy of the Azerbaijani khanates in the shape of a heart with a map and the sword of the enemy stuck in that heart became a finding that opened the author's aim. Polad Bulbuloglu and Vasif Adigozelov's works, as well as folk music were skillfully used in the musical arrangement of the play.

This play, which has been staged in a new design and under the name "Garabagname" since March 10, 2011, has been performed on the stage for more than 20 years, and the Academic National Drama Theater opened and closed the season with this play every year.

Huseynbala Mirelamov's work "Shame", which was played on the stage of Academic National Drama Theater, is one of the most interesting plays written on the theme of Karabakh. This work was about Vatan's family, who were exiled from their warm homes and lived in an unfinished hospital building in Baku after the misfortunes inflicted on our people by Armenians in Khojaly 31 years ago.

The premiere of “Shame” was on June 16, 2006. Honored Artist, director Bahram Osmanov presented a completely different play [1]. The stage design of the play was done by Honored Artist Ismayil Mammadov, and the musical arrangement was given by People’s Artist Sayavush Karimi. The roles were played by Nureddin Mehdikhanli (Vatan), Ramiz Novruzov (Murad), Matanat Atakishiyeva (Fergana) and Alasgar Mammadoglu (Kuren).

The play “Shame” attracted attention with its relevance and artistic-aesthetic value for a long time. Academic National Drama Theater has shown this play, which is important in conveying the Karabakh truths to the world, in foreign countries many times. The play “Shame” was presented to the spectators during the days of the occupation of our lands every year. The play “Shame” participated in festivals held in Uzbekistan, Turkey, Iran, Serbia, Poland, Bulgaria and Romania and was awarded prizes.

If the works staged at Azerbaijani theaters reflected people’s cries, pain and hope for the future before the Victory that we won in the 44-Day Patriotic War, after the Victory Day, these plays are a source of people’s pride and ignite the love of building and creating even more. Many festivals and competitions were organized on this occasion. On November 1, 2021, the Ministry of Culture and the Teatro.az art portal held a Festival of 4.4 Short Plays on the occasion of the anniversary of our historic Victory in the 44-Day Patriotic War. Due to the long and boring pandemic period, the Festival plays were shown online in a 15-minute video format. 22 plays were presented to the festival by 11 state, 6 private theaters and 5 independent men of art from Baku and regions [4].

Plays reflecting the brilliant victory of our army and dedicated to the memory of our martyrs were performed on the stage of the Azerbaijan State Academic Musical Theater from November 1 to 5. Besides state theaters, independent theaters also participated in the festival, and 3 of the 22 plays on the theme of Karabakh, war and victory presented to the festival were awarded by the jury.

The 3rd place at the festival was awarded to the play “The Last Meeting”, authored and directed by Tarlan Abdullayev, a young director of the Lankaran State Drama Theater. The character of “The Last Meeting”, one of the most touching plays, does not want to live because her husband was martyred in the Second Karabakh War. But when she found out that she was pregnant, she decided to give birth to her child and raise him happily by living with her husband’s dreams. Guler Karimli and Sayad Aliyev played the roles in the play.

The 2nd place of the festival was given to the play “44”, written and directed by Zaur Aliyev, the director of the Azerbaijan State Academic Musical Theater. Irana Karimova and Mahammad Abdullayev, the unspoken characters of Z. Aliyev’s play “44”, were able to convey their pain and bitterness to the spectators with musical language and body movements.

The grand prize of the festival was awarded to the play “Neighbor” written and directed by Nihad Gulamzadeh, the director of the inclusive ASA Theater. The events are taking place in one of our regions that were occupied 30 years ago. Our national army liberates the next village in the Second Patriotic War. An Armenian family occupied the house of their Azerbaijani neighbor and lives there. The son of this family escaped from the occupier Armenian army and came home. They ran after hearing that our soldiers liberated the village. At that time, a young Azerbaijani officer enters the house and it turns out that this is the house where he was born. Although the Armenians lied to him and wanted to kill him, but they were shot by Azerbaijani soldiers; the treacherous, evil inner faces of the Armenians were revealed once again.

At the same time as the 4.4 Festival of Short Plays, the Union of Theater Workers started the festival of plays “Azerbaijan – the Winner” in our country [3].

The plays of the festival were presented on the Abbas Mirza Sharifzade’s stage of the Academic National Drama Theater and on the big stage of the Union of Theater Workers of Azerbaijan. The spectators watched “Ticket to Heaven” (author and director İlhamə Ahmədova) by Baku Children and Youth Theater, “The Value of Happiness” by Sahib Mammadov and Raulya Türkkən as an independent project and “Genghis Epos” (author Abdulla Gurbani, director Faiq Kardashov) by Gusar Lezgi Drama Theater at the festival, which lasted until November 5.

The glorious victory won by our country during the 44-Day Patriotic War, the bravery of our martyrs and their incomparable heroism were talked about in each of these plays.

One of the works dedicated to the theme of Karabakh and Victory, the martyrs and veterans who gave us this joy and our proud mothers who brought them up is the play “Close as Breath” of the Azerbaijan State Academic Musical Theater. The premiere of the play written and directed by Samir Gulamov was held on November 9, 2021. The stage conductor and music composer of this play is Honored Art Worker Fakhraddin Atayev, stage

designer Vusal Rahimli, stage balletmaster Honored Artist Leyla Aghayeva, concertmaster Kamil Hasanov.

It is talked about the desire of sick people in the rear of the Patriotic War in September-October 2020 to go to the front in the play “Close as Breath”. Vatan’s heart is sick, Azer has asthma. But, they go to the Mobilization Service and go to war sometimes by begging, sometimes demanding, laughing and singing. Hundreds of our patriotic sons say goodbye to their mothers saying “don’t cry if I die” and go to war.

Vatan, who settled in Nakhchivan when he was forcibly exiled from his native Lachin 29 years ago, went to protect his motherland. Brave and proud mother Lachin blesses her child and sends him off to battle. This is the mother who says, “If you are shot in the back, my milk is forbidden for you!”

Mother Lachin is waiting for her son and believes that Vatan will return one day. Just as our homeland Karabakh returned after 30 years. My son will also return. One day mother Lachin had just dozed when her son Vatan came to her dream with his martyred comrades and said: Don’t worry about us! Our place is much more comfortable than there! These words are mother Lachin’s last consolation!

Azer, who returned from the war as a veteran, is mother Lachin’s neighbor. He often visits mother Lachin, takes care of her, does not let her stay alone. Here is the appreciation given to the martyrs and the martyr’s mother in Azerbaijan!

Amrah Dadashov (Vatan), Gulnara Abdullayeva (Lachin), Ibrahim Alizadeh (Azer), Nahida Orujova (Zarifa), who played the main roles in the play, play their characters with their inner feelings and sincerity.

People’s Artist Azer Pasha Nematov is the author and stage producer of the play “Victorious Way”, which was dedicated to the historical victory of our people in the 44-Day Patriotic War and premiered on May 28, 2022 by the Azerbaijan State Academic National Drama Theater. The stage design of the play was done by Honored Culture Worker Ilham Elkhanoglu and the music by People’s Artist Siyavush Karimi.

The play stands out for its unusualness. While the spectators were in the lobby, the country’s leader, Commander-in-Chief Ilham Aliyev’s information about the front area was sounding. The actors among the spectators entered the hall and went on the stage with shouts “Give us weapons!”, “Send us to the front!”

Azer Pasha Nematov, the author of the work, conveys the events happening in the country in the example of 4 families. These four families represent millions of people. There are also representatives of minority nations here. Spectators follow the events with about 30 participants eagerly. Video footages are also used on stage. The Supreme Commander-in-Chief's speeches, rocket firing on our cities, the liberation of Shusha from the occupation and the scenes of soldiers climbing steep rocks in the finale were shown in these video footages.

The roles are performed by Nureddin Mehdikhanli, Hijran Nasirova, Elchin Efendi, Ali Nur, Matanat Atakishiyeva, Elnar Garayev, Khadija Novruzlu, Ilaha Hasanova, Anar Heybatov, Ilyas Ahmadov, Afat Mammadova, Ayshad Mammadov and others.

Besides the plays of the Academic National Drama Theater and the Academic Musical Theater, the ballet "Javad Khan" by composer Sardar Farajov (09.06.2018) was staged at the Azerbaijan State Academic Opera and Ballet Theater, the play "Little Men" by the writer-playwright Ilgar Fahmi was produced by Nijat Kazimov at the Azerbaijan State Theater of Young Spectators.

Works on the theme of Karabakh have been staged in other theaters of our country. The play "Mission" (10.11.2021) written by Mubariz Hamidov and directed by Firudin Maharramov was presented to the spectators at the Sumgait State Drama Theater, "44 Days of Justice" written and directed by Anar Babanli at the Lankaran State Drama Theater (16.09.2022), "Free Shusha" by S. Ibrahimli in Karim Hasanov's production at the Aghdam State Drama Theater (13.09.2022), "Victory with the fragrance of inspiration" by Rafiq Rahimli at the Gusar State Lezgi Drama Theater.

Conclusion. 2022 was declared the "Year of Shusha" by Ilham Aliyev's order, the President of the Republic of Azerbaijan. Many events were held in Shusha on this occasion. Many theaters presented their plays to the spectators under the open air in Shusha.

We say goodbye to you with the hope of soon restoring our state theaters and preparing plays in our lands liberated from occupation – in Shusha, Aghdam and Fuzuli with the support of the Commander-in-Chief Ilham Aliyev.

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Mələhət Ağayeva (Azərbaycan)

AZƏRBAYCAN SƏHNƏSİNDƏ QARABAĞ MÖVZUSU

Məruzəmdə Qarabağ mövzusunda olan əsərlərin Azərbaycan teatrlarındakı səhnə təcəssümündən danışılır. Zəfərdən əvvəl Azərbaycan Dövlət Akademik Milli Dram Teatrında oynanan İlyas Əfəndiyevin Qarabağ mövzusunda yazdığı “Hökmdar və qızı” (25.12.1996), Hüseynbala Mirələmovun “Xəcalət” (16.07.2006) əsəri insanların fəryadını, acısını, gələcəyə ümidini əks etdirirdisə, Zəfərdən sonra, yenə də Azərbaycan Dövlət Akademik Milli Dram Teatrında oynanan Azər Paşa Nemətovun müəllifi və rejissorluğu ilə göstərilən “Zəfər yolu” tamaşasında və Azərbaycan Dövlət Akademik Musiqili Teatrında Samir Qulamovun müəllifi və rejissorluğu ilə göstərilən “Bir nəfəs qədər” tamaşası və şəhidlərə, qazilərə və şəhid ailələrinə verilən qiymətdən danışılırdı. Bu tamaşalar yalnız paytaxt teatrlarında deyil, eyni zamanda regionlarda olan teatrlarda da öz əksini tapırdı.

Açar sözlər: Qarabağ mövzusu, Vətən müharibəsi, Zəfər günü, “Şuşa ili”, şəhidlərimizin xatirəsinə.

Mалахат Агаева (Азербайджан)

ТЕМА КАРАБАХА НА АЗЕРБАЙДЖАНСКОЙ СЦЕНЕ

В статье рассказывается о сценическом воплощении произведений на Карабахскую тему в Азербайджанских театрах. Если до победы в Азербайджанском Государственном Академическом Национальном Драматическом Театре пьесы Ильяса Эфендиева на тему Карабах «Правитель и его дочь» (25.12.1996), «Стыд» Гусейнбалы Мираламова (16.07.2006) отражали крики людей, горечь, надежду на будущее, то после победы снова в Азербайджанском Государственном Академическом Националь-

ном Драматическом Театре в спектакле «Дорога Победы», по сценарию и постановке Азера Паши Нематова и в спектакле «Одно дыхание», поставленном в Азербайджанском Государственном Академическом Музыкальном Театре по сценарию и постановке Самира Гуламова, говорилось о цене, которую давали шехидам, ветеранам и семьям шехидов. Эти спектакли нашли отражение не только в театрах столицы, но и в театрах регионов.

Ключевые слова: тема Карабаха, Отечественная война, День Победы, год Шуши, память о наших шехидах.

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THE MAIN DIRECTIONS OF CULTURAL POLICY IN THE LIBERATED TERRITORIES

Abstract. Perceiving and assessing culture as a factor of human development is one of the priority directions of the state cultural policy. Today, the development of culture in the region is especially important as the main directions of cultural policy in the liberated territories. After the Second Karabakh War, a new stage in the life of our country has begun – the period of construction, development, restoration of our lands liberated from the occupation. Karabakh has a unique culture and spirit, which, first of all, should be reunited with its own spirit and culture. Undoubtedly, one of the first priorities is the return of the internally displaced population to Karabakh. In the present period, one of the main aims is the restoration and reconstruction of Karabakh, which was destroyed and subjected to environmental terrorism by Armenian vandals for 30 years, and the resettlement of the 617,000 people who were forcibly displaced from Karabakh. It should be noted that as a result of Armenia's aggression against Azerbaijan, 927 libraries with 4.6 million book collections, 808 palaces of culture, clubs and culture houses, 85 music and art schools, 22 museums and museum branches with a collection of over 100,000 exhibits, 4 art galleries, 4 theater institutions, 2 concert institutions, 8 cultural and recreational parks, more than 700 cultural monuments registered before the Karabakh conflict in the occupied territories became victims of Armenian vandalism [1, p. 98].

The directions of the cultural policy are determined to ensure a dignified life in Karabakh. Besides the social lifestyle, the culture of human relations in the restored areas is one of the more important and significant factors. The

positive results of the culture of coexistence and human relations in the region can improve a fundamental solution of the issue. So, it is necessary to review the principles of human life.

Key words: cultural policy, dignified life, social justice, human capital, digital technology.

Introduction. It is known that according to President Ilham Aliyev's order dated November 24, 2020, a Coordination Headquarters was established for the centralized resolution of issues in the liberated territories. An interdepartmental center was formed under the Coordination Headquarters, and 17 working groups were formed under the center to ensure the organization of the work. Representatives of 55 state institutions participate in the working group. All work is carried out on the basis of a planned and complex approach.

The reconstruction of Karabakh is planned to be carried out in accordance with the latest achievements of science and technology based on the "smart city" and "smart village" projects. A strong sector of the field, which is capable of successfully contributing to the solution of social tasks in the revived Karabakh, should use social services correctly to eliminate social inequality and injustice, regulate differences between people and improve standards of living of the population.

As in previous times, a safe living of the people, who return to the liberated territories, should be ensured, and this region should become one of the most prosperous corners of the country. Construction works are ongoing in all areas for the restoration of dignified life and human relations, which are the basis of modern life. It is possible to ensure the full integration of the liberated territories into the great future of Azerbaijan only in such conditions. The following two goals must be achieved to implement these issues successfully:

- sustainable settlement;
- reintegration into economic activity [3].

Sustainable settlement of the population is ensured in the liberated regions. For this purpose, those areas become the healthiest, most modern and prosperous living environment for the society, and a comfortable living environment based on modern principles is created for sustainable settlement. The creation of comprehensive safe and favorable living conditions will be of great importance for the permanent settlement of citizens. For this, dignified living should be provided, modern infrastructure should be built

and comfortable lifestyle and access to modern services should be provided in the new areas. Bringing the level of population settlement to the pre-occupation level should be ensured by effectively using the economic potential of the region.

The historical position of the liberated territories is restored in the economic and social image of the country. The sustainable development of the region will depend on the provision of the right resources for the needs of the economy, the abundance of natural resources and the gained historical image will allow attracting investment to these areas.

We can bring the share of the region in the economic activity by the country to the pre-occupation state and continuously increase it by ensuring the living built on a solid foundation. The comprehensive promotion of private initiatives based on the necessary stimulus, as well as the development of public-private partnerships are important in this process.

The interpretation of the main material. Analyzing and assessing the culturological aspects of services in the social system among the population is one of the necessary issues. The reintegration of territories, which were liberated from occupation as a result of the victory, into the general economy of the country and benefiting from the opportunities of new international and regional transport-logistics corridors will give a great impetus to the development of Azerbaijan. Successful socio-economic and political achievements, national and multicultural values build confidence that the power of Azerbaijan, which is the junction of East and West, will increase even more in the coming years. These opportunities guarantee the strengthening of Azerbaijan's cultural and economic sovereignty and its transformation into a powerful state with a high social welfare society based on standards of modern living in the period up to 2030.

As mentioned in "Azerbaijan 2030: National Priorities for socio-economic development", the following five National Priorities for the socio-economic development of the country should be realized in the next decade:

1. sustainable and growing competitive economy;
2. a society based on dynamic, inclusive and social justice;
3. competitive human capital and modern innovation space;
4. the great return to the liberated territories;
5. clean environment and "green growth" country [3].

If we focus our thoughts on two of the five national priorities – points three and four, we will see that the priority of each country is to form highly competitive human capital to be ready for increased competition in the world in the coming years. For this, modern education, favorable conditions that encourage innovations and people's health are the main conditions.

The following three aims must be achieved to successfully implement this priority:

- education meeting the 21st century requirements;
- creative and innovative society;
- healthy lifestyle of citizens.

Measures related to the development of culturological education in the liberated territories are of special importance. As you know, the long-term development of the economy must rely on modern and strong education to stand out from the increasing competition in the world. So, first of all, educational needs in the liberated areas should be determined, the state of the existing educational infrastructure should be assessed, and plans should be prepared for the organization of the work. The share of human capital in the national wealth should be continuously increased especially by education. To prepare the young generation for the future era of digital technologies, the education system should focus on inculcating digital competences from school age, giving them new skills, qualifications and professions that are fundamentally different from today. People's opportunities to access high-quality education should be expanded, personnel training should be adapted to the requirements of the labor market, specialists should be trained according to international certificates within the framework of the vocational education system. In order to create human capital with high professional skills according to strong education, it is necessary to ensure the competitiveness of higher education institutions at the international level in terms of quality.

The digital society that supports the most modern technological fields and innovations will become the leading force of development in the future. An ecosystem that stimulates the creativity and innovation of the society must be established in order to move the country forward in competition.

Longevity and healthy lifestyle of citizens should be ensured. The use of alternative energy in the region creates a clean and healthy environment, which is important for increasing the productive activity and social well-

being of citizens. Health and longevity will directly depend on the quality of the health care system in the country. The share of quality healthcare services in national income should be increased by achieving high results in the field of use of modern innovations in healthcare. An increase of the average life expectancy of the population should be achieved due to healthcare of high quality and a healthy lifestyle.

The main discussion point in the last two years is restoration and construction works in the territories liberated from occupation. It is enough to mention only one fact that Ilham Aliyev, the head of state, Victorious Commander-in-Chief made 32 visits to liberated territories during 2021. And each visit is a step towards the Great Return, and it is an indication of the unity of the promise “We will create a paradise in Karabakh” and the deed.

President Ilham Aliyev has kept all his words and promises so far. Just as the head of state, who said “Karabakh is Azerbaijan and an exclamation mark”, destroyed the fascism policy of Armenia, liberated Karabakh from occupation, and is currently keeping his promise to create a paradise in Karabakh step by step. In a word, if we pay attention to the number of objects that the President of Azerbaijan participated in the opening and groundbreaking ceremonies in these areas, we can state with great confidence that these works are currently being carried out at a high level.

Let's take into account that all these works are carried out by Azerbaijan at the expense of our own internal capabilities. It is estimable that Azerbaijan and Turkey, which always support each other, have started a joint investment project in Zangilan. So, after joint participation in the opening of Fuzuli International Airport on October 26 last year, the presidents of Azerbaijan and Turkey laid the foundation of “Friendship Agropark” after getting acquainted with the work done in Aghali village within the framework of the “smart village” project in Zangilan. “Friendship Agropark” project, which will be implemented by Turkish and Azerbaijani investors in Zangilan, will be carried out in three stages. Administrative buildings, social facilities, a cafe, a cinema, a recreation area and buildings for the service staff will be built in the first phase of the project [5]. Also, the Ministry of Culture of the Republic of Azerbaijan has identified 1376 historical monuments and places of archaeological importance in the liberated territories, and important steps are being taken to restore them. It should be noted that some traditional cultural events, which were stopped due to the occupation

of the territories, have been resumed. Thus, “Kharibulbul” Music Festival and Vagif Poetry Days are solemnly held in Shusha. The works carried out in the field of city planning can be mentioned among the works. The ground plan of Aghdam, which was razed to the ground and known as the “city of ghosts” or the “Chiroshima of the Caucasus”, has already been approved, and many historical buildings and monuments, as well as “Kharibulbul” and “Qarabag” hotels have been restored and put into use in Shusha, the cultural capital of Azerbaijan [6].

Conclusion. Our historic victory in the Glorious Patriotic War has opened wide opportunities for comprehensive development and progress of our country. Now the most important task is to maximally use of these opportunities, to make our Homeland stronger and more powerful. The establishment of “smart villages” and “smart cities” in Azerbaijan is being realized at the initiative of the President of Azerbaijan. These projects demonstrate once again how open our country is to the most modern, creative ideas.

A bright future awaits Karabakh, as a whole, Azerbaijan in the coming years. Today, a new, Azerbaijani model of cultural development is being established in the liberated territories. This model will be soon applied in other regions of our country.

Every citizen of Azerbaijan believes that the revival and development of Karabakh are national aim. This work should not fall only on the state and its relevant institutions. Private institutions, entrepreneurs, compatriots living abroad, people living in other regions of our country, all patriotic people of Azerbaijan are obliged to contribute to this good mission. Because the reconstruction of Karabakh is as important as the glorious victory won by our brave soldiers in heavy battles in Karabakh. It is a fact that if you do not cultivate the land, you cannot protect it. As our Honorable President Ilham Aliyev said proudly, Karabakh is Azerbaijan! It will be ours forever! [7]

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Namiq Abbasov (Azərbaycan)

İŞĞALDAN AZAD EDİLMİŞ ƏRAZİLƏRDƏ MƏDƏNİ SİYASƏTİN ƏSAS İSTİQAMƏTLƏRİ

Mədəniyyətin insan inkişafı amili kimi dərk edilməsi və qiymətləndirilməsi dövlət mədəniyyət siyasətinin prioritet istiqamətlərindədir. Bu gün işğaldan azad edilmiş ərazilərdə mədəni siyasətin əsas istiqamətləri kimi, bölgədə mədəniyyətin inkişafına xüsusi önəm verilir. İkinci Qarabağ müharibəsindən sonra artıq ölkəmizin həyatında yeni mərhələ, quruculuq, inkişaf, işğaldan azad edilmiş torpaqlarımızın bərpası dövrü başlayır. Qarabağın özünəməxsus bir mədəniyyəti, ruhu vardır ki, elə ilk növbədə bu diyarın öz ruhuna, mədəniyyətinə qovuşması təmin edilməlidir.

Qarabağda ləyaqətli yaşamın təmin olunması üçün mədəni siyasətin istiqamətləri müəyyənləşdirilir. Sosial həyat tərzini ilə yanaşı bərpa edilmiş ərazilərdə insan münasibətləri mədəniyyəti daha önəmli və mühüm amillərdədir. Regionda birgəyaşayış və insan münasibətləri mədəniyyətinin pozitiv nəticələri məsələnin əsaslı həllinə rəvac verə bilər. Ona görə də insani yaşam prinsiplərinin nəzərdən keçirilməsi labüddür.

Açar sözlər: mədəni siyasət, ləyaqətli yaşam, sosial ədalət, insan kapitalı, rəqəmsal texnologiya.

Намик Аббасов (Азербайджан)

ОСНОВНЫЕ НАПРАВЛЕНИЯ КУЛЬТУРНОЙ ПОЛИТИКИ НА ТЕРРИТОРИЯХ, ОСВОБОЖДЕННЫХ ОТ ОККУПАЦИИ

Понимание и оценка культуры как фактора развития человека является одним из приоритетных направлений государственной культурной политики. Сегодня особое значение придается развитию культуры в регионе, как основное направление культурной политики на освобожденных территориях. После второй карабахской войны начинается новый этап в жизни нашей страны – период строительства, развития, восстановления наших земель, освобожденных от оккупации. Карабах обладает уникальной культурой и духом, которые в первую очередь должны

быть обеспечены для того, чтобы эта земля слилась со своим собственным духом и культурой.

Направления культурной политики определены для обеспечения достойной жизни в Карабахе. Наряду с общественным укладом культуры человеческих отношений на восстанавливаемых территориях является одним из важнейших и значительных факторов. Положительные результаты культуры сосуществования и человеческих отношений в регионе могут способствовать кардинальному решению вопроса. Поэтому необходимо пересмотреть принципы человеческой жизни.

Ключевые слова: культурная политика, достойная жизнь, социальная справедливость, человеческий капитал, цифровые технологии.

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TECHNOLOGICAL PROGRESS AND NEW CULTURAL ENVIRONMENT IN KARABAGH

Abstract. The role of the cultural environment of Karabakh is investigated in the historical and cultural context in the article. The cultural environment of Karabakh is considered a leading and integral part of Azerbaijani culture. It is no coincidence that the ancient and rich historical heritage of the Azerbaijani people has attracted the interest of the world cultural community for years.

The events that take place in Karabakh as a result of technological progress will have a great influence on the development of the cultural environment of the region, and the new cultural environment will further increase the international reputation of Azerbaijan.

The modern history, prominent personalities, national-spiritual and cultural heritage, art, architecture of Karabakh were researched from the culturological aspect in the article.

Key words: Karabakh, national culture, technological progress, cultural environment, art.

Introduction. Karabakh, which combines the historical traditions and ancient culture of the Azerbaijani people, arose in one of the oldest settlements and became a permanent human settlement. After Nadir Shah Afshar's death in 1747, two independent khanates – Ganja and Karabakh khanates were founded in the territory of the former Karabakh beylerbeyliyi. The founding of the Karabakh Khanate and the becoming Shusha its capital are associated with Panahali Khan's name. Karabakh Khan Panahali Khan was from the Sarijanli clan of the Javanshir tribe. This tribe was one of the ancient inhabitants of Karabakh and played an important role in the cultural life of the region for a long time.

The interpretation of the main material. When talking about the cultural environment of Karabakh, it is impossible not to mention the “Majlisi-uns” (Society of Friendship), “Majlisi-faramushan” (Society of the Lost) literary and cultural societies initiated by Mirza Rahim Fana, Khan gizi Khurshidbanu Natavan and Mir Mohsun Navvab in the 19th century. This cultural environment, which formed the great intellectuals of the time, gathered intellectuals, writers and people of art such as Mirza Alasgar Novras, Mirza Hasan Yuzbashov, Mamo bey Mamai, Haji Abbas Agah, Ismail bey Daruga, Mirza Sadig Piran, Mahammadali bey Makhfi, Mashadi Nasir Lovhi, Huseyn aga Javanshir, Mirza Hagverdi Safa, Bahram bey Fadai, Mahmud bey Mahmud, Mirza Safar Kohnafurush, Mahammad aga Mushtari, Samad bey Samad , who contributed to the development of the 19th century Azerbaijani culture.

Indeed, the role, position and importance of Karabakh in the development of Azerbaijani history, science and culture are undeniable. The fascinating land of Karabakh, which enchants the hearts with its kharibulbul (ophrys caucasica), has always been a source of inspiration for writers who create valuable works, artists who give life to magnificent paintings with the power of their brushes. Karabakh is also the cradle of Azerbaijan’s culture, a place where khanandas (mugham singer), singers perform our classical music, folk songs and mughams skillfully, and vibrate people’s heart with their divine voice. As the wheel of time turns, as the years pass, the names of art masters will still be engraved in our cultural history, because this country is a place where our national spirit speaks.

According to the information provided by researchers, 95 poets, 22 musicologists, 38 khanandas, 19 calligraphers, 16 drawing artists, 12 pharmacists, 5 astronomers, 18 architects, 16 doctors, up to 42 teachers, etc. lived only in Shusha at the end of the 19th century. This great class of intellectuals played a great role in turning not only Shusha, but also the entire Karabakh into a cultural center, and in developing science and culture here. Karabakh is a cultural and an important economic center of the Caucasus. The basis of the economic life of Karabakh was handicraft and trade during the khanates and Tsarist Russia. According to the information about the end of the khanate period, more than 50 craft areas functioned here. Art fields such as silk and cotton weaving, jewelry, trade of a hat-maker and shoemaking were especially developed here. “Aynali kemer” (“Mirror belt”), “Piyalazant”, “Aypara” (“Half-

moon”) jewelry made by Karabakh jewelers were famous far beyond the borders of Karabakh.

According to the sources, the famous French writer Alexandre Dumas visited the Caucasus in 1858. He traveled the territory of Azerbaijan during his visit to the Caucasus, and he published the book Impressions of the Caucasus Journey, consisting of volume III, in French in Paris in 1859. He wrote in his memoirs that while he was a guest at the house of Piguliyevsky, a police chief of one of the districts of Baku, he met the daughter of the Karabakh Khan, the famous poetess Khurshidbanu Natavan and her husband Khasay Usmiyev, and a sincere friendship developed between them. French writer Dumas plays chess with Azerbaijani poetess Natavan. The result of the game is very memorable. So, Natavan defeated Dumas. When Natavan defeated Dumas, she was much younger than Dumas. Natavan was only 26 years old, and Dumas was 56 years old. By the way, let me mention that the monument of the famous Azerbaijani poetess Khurshidbanu Natavan was opened in Waterloo, Kingdom of Belgium in 2016, and there is information on the base of the monument that Khurshidbanu Natavan was the princess of Karabakh [3].

After the great victory during the Second Karabakh War, there is a great need to restore the cultural heritage of Karabakh. Material cultural monuments that were condemned to destruction have begun to be restored as stone memories of our history, as our irreplaceable national treasures. These monuments are not only examples of material culture, but also bright pearls of our spiritual history. However, thousands of historical heritages, which are proofs of our existence, national identity and material values in our ancient land, Karabakh, need help.

“Kharibulbul Music Festival”, which is important for the revival of national culture in Karabakh, was held last time in May 1992. The festival was held in Aghdam only for a short time until the city was occupied. As declaring Shusha the cultural capital of the country by the order of President İlham Aliyev dated May 7, 2021, the Vagif Poetry Days and the “Kharibulbul” festival were also restored. The “Kharibulbul” festival was held for the first time on May 12-13, 2021, after the liberation of Shusha from the Armenian occupation. The president said at the opening of this festival, which was held on the Jidir Duzu plain: “After Jojug Marjanli was liberated from occupation, I built a mosque similar to Shusha Mosque there five years ago. I said at the opening of the mosque

that the day will come when we will restore the mosques in Shusha and new mosques will be built [5]. So, it happened. Although it has been a long time, Shusha was liberated from occupation, the Shusha Mosque is being restored to its former appearance, and extensive construction works are being continued. Conservation and restoration works of architectural monuments and mosques in Karabakh are carried out by Azerbaijani, Italian and Turkish companies in accordance with the initial architectural style. The Austrian company “Wehdorn Architekten” supervises the restoration process of the monuments and used plaster, natural stone, brick, wood and paint samples are analyzed in the Ahmet Refik Ersen Restoration and Conservation Laboratory attached to the Fatih Sultan Mehmet Foundation University in Turkey in order to obtain the correct conservation methods.

“As our monuments are restored within the framework of the Great Return and our historical and cultural heritage is returned to the liberated territories, the policy of the Azerbaijan aimed at peace, development and progress will experience its celebration. From the technological aspect, the process of building a new environment in Karabakh will be compared with Israel’s “Silicon Wadi” and Turkey’s “Information Valley” technoparks” [4]. The first step towards the digital sphere in Karabakh was taken by President Ilham Aliyev by introducing the “Smart” concept. The events that take place as a result of this technological progress in Karabakh will have a great impact on the development of the cultural environment of the region, and the new cultural environment will further increase the international importance of Azerbaijan. The region will be characterized by sustainable, long-term development. Investments in transnational projects will directly benefit the region.

The opening of the Zangezur Corridor will be of great historical importance for the entire Turkic world. The leader of Azerbaijan welcomed the head of a foreign state in Karabakh for the first time in our independent history. The fact that the Shusha Declaration coincides with the Independence Day of the Azerbaijani people – June 15, and the 100th anniversary of the Kars Treaty, which is considered very important for Karabakh, Zangezur, has a special symbolic meaning [6]. The Shusha Declaration is a historical event, it will change the geopolitical appearance of the region and it means a new historical reality for the region. According to the President of the Republic of Turkey, Tayyip Erdogan, “Not only Azerbaijan, but all the countries of the region,

even the whole “Turkic world” will benefit from peace and stability in the Caucasus” [2].

Conclusion. I would like to conclude my article with the speech of the President of Azerbaijan at the opening ceremony of the Military Trophy Park: “Now the people and foreign visitors travelled to the liberated lands see everything with their own eyes. We will restore all our liberated lands. But, we must never forget Armenian barbarism. We are a very kind people. This is our advantage, but at the same time, you shouldn’t be kind when the enemy in front of you is barbarian. We must respond to them in such a way that they keep it forever in their mind, it will never be erased from their memory” [1].

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Lamiyə Əliyeva (Azərbaycan)

QARABAĞDA TEXNOLOJİ TƏRƏQQİ VƏ YENİ MƏDƏNİ MÜHİT

Müəllifin təqdim etdiyi məqalədə Qarabağın mədəni mühitinin rolu tarixi-mədəni kontekstdə araşdırılır. Qarabağın mədəni mühiti Azərbaycan mədəniyyətinin aparıcı və ayrılmaz hissəsi hesab olunur. Təsadüfi deyil ki, Azərbaycan xalqına məxsus, qədim və zəngin tarixə malik bu irs illərlə dünyaya mədəni ictimaiyyətinin marağına səbəb olmuşdur. Qarabağda texnoloji tərəqqi nəticəsində baş verən hadisələr regionun mədəni mühitinin inkişafına

böyük təsir edərək yaranacaq yeni mədəni mühit Azərbaycanın beynəlxalq nüfuzunu daha da artıracaq. Məqalədə Qarabağın müasir tarixi, görkəmli şəxsiyyətləri, milli-mənəvi və mədəni irsi, incəsənəti, memarlığı kulturoloji aspektdən baxılmışdır.

Açar sözlər: Qarabağ, milli mədəniyyət, texnoloji tərəqqi, mədəni mühit, incəsənət.

Ламия Алиева (Азербайджан)

ТЕХНОЛОГИЧЕСКИЙ ПРОГРЕСС И НОВАЯ КУЛЬТУРНАЯ СРЕДА В КАРАБАХЕ

В статье исследуется роль культурной среды Карабаха в историко-культурном контексте. Культурная среда Карабаха считается ведущей и неотъемлемой частью азербайджанской культуры. Неслучайно это наследие, принадлежащее азербайджанскому народу, имеющее древнюю и богатую историю, на протяжении многих лет вызывает интерес мировой культурной общественности. События, произошедшие в Карабахе в результате технического прогресса, имеют большое влияние на развитие культурной среды региона, а новая культурная среда, которая будет создана, еще больше повысит международный авторитет Азербайджана. В статье в культурологическом аспекте рассмотрены современная история, выдающиеся личности, национально-духовное и культурное наследие, некоторые образцы искусства и архитектуры Карабаха.

Ключевые слова: Карабах, национальная культура, технический прогресс, культурная среда, искусство.

MÜNDƏRİCAT

Əliyeva Kübra (Azərbaycan)	3
Qarabağ xalça məktəbi və Qarabağ xalçalarının nadir nümunələri dünyanın üç muzeyində	
Ahmet Aytaç (Türkiyə)	15
Cumhurbaşkanlığı Osmanlı arşivi'nde rəsamlara verilen medalyalarla alakalı bəzi belgələr	
Səfərova Zəmfira (Azərbaycan)	23
Şuşa Azərbaycanın musiqi məbədidir	
Desyatniçenko Polina (Kanada)	32
Qarabağ səsinin təsiri və fenomenologiyası	
Qarabağlı Rizvan (Azərbaycan)	42
Şuşanın şəhərsalma problemləri	
Əliyeva Rahibə (Azərbaycan)	46
Qarabağın memarlıq irsi və onun mühafizəsi	
Cəfərova Nəzmin (Azərbaycan)	57
Şuşa şəhərinin tarix muzeyinin yaradılması Qarabağ bölgəsinin tarixi-mədəni irsinin təbliğinə mühüm töhfə kimi	
Zeynalov Xəzər (Azərbaycan)	68
Azərbaycan heykəltəraşlığında qəhrəmanlıq mövzusu (Qarabağ müharibəsi kontekstində)	
Əliyeva Sevinc (Azərbaycan)	77
Təsviri sənətdə Qarabağ mövzusu: minordan majora	
Ağayeva Mələhət (Azərbaycan)	88
Azərbaycan sənəsində Qarabağ mövzusu	
Abbasov Namiq (Azərbaycan)	96
Qarabağda mədəni siyasətin əsas istiqamətləri	
Əliyeva Lamiyə (Azərbaycan)	104
Qarabağda texnoloji tərəqqi və yeni mədəni mühit	

CONTENCE

Aliyeva Kubra (Azerbaijan)	3
Karabakh carpet school and rare samples of Karabakh carpets in three museums of the world	
Aytach Ahmet (Turkey)	15
Some information about regarding medals of painters, available in Ottoman State archive	
Safarova Zemfira (Azerbaijan)	23
Shusha is the Azerbaijani music temple	
Dessiatnitchenko Polina (Canada)	32
Affect and phenomenology of the Karabakh voice	
Karabakhli Rizvan (Azerbaijan)	42
Urban problems of Shusha	
Aliyeva Rahiba (Azerbaijan)	46
Architectural heritage of Karabakh and its protection	
Jafarova Nazmin (Azerbaijan)	57
Creating a museum of the history of Shusha as an important contribution to the promotion of the cultural heritage of the Karabakh region	
Zeynalov Khazar (Azerbaijan)	68
The theme of heroism in Azerbaijani sculpture (in the context of the Karabakh war)	
Aliyeva Sevinj (Azerbaijan)	77
Theme of Karabakh in fine arts: minor to major	
Aghayeva Malahat (Azerbaijan)	88
Theme of Karabakh on the Azerbaijani stage	
Abbasov Namig (Azerbaijan)	96
The main directions of cultural policy in the liberated territories	
Aliyeva Lamiya (Azerbaijan)	104
Technological progress and new cultural environment in Karabakh	

СОДЕРЖАНИЕ

Алиева Кюбра (Азербайджан)	3
Карабахская ковровая школа и редкие образцы карабахских ковров в трех музеях мира	
Айтач Ахмет (Турция)	15
Некоторые сведения о наградных медалях художников, имеющиеся в Османском Государственном архиве	
Сафарова Земфира (Азербайджан)	23
Шуша – храм азербайджанской музыки	
Десятниченко Полина (Канада)	32
Воздействие и феноменология карабахского голоса	
Карабахлы Ризван (Азербайджан)	42
Градостроительные проблемы Шуши	
Алиева Рахиба (Азербайджан)	46
Архитектурное наследие Карабаха и его защита	
Джафарова Назмин (Азербайджан)	57
Создание музея истории г. Шуша как важный вклад в пропаганду историко-культурного наследия Карабахского региона	
Зейналов Хазар (Азербайджан)	68
Тема героизма в скульптуре Азербайджана (в контексте Карабахской войны)	
Алиева Севиндж (Азербайджан)	77
Тема Карабаха в изобразительном искусстве: от минора к мажору	
Агаева Малахат (Азербайджан)	88
Тема Карабаха на азербайджанской сцене	
Аббасов Намик (Азербайджан)	96
Основные направления культурной политики на территориях, освобожденных от оккупации	
Алиева Ламия (Азербайджан)	104
Технологический прогресс и новая культурная среда в Карабахе	

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