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CONSTITUTIONAL ATTRIBUTES OF THE REPUBLIC OF AZERBAIJAN IN THE ART OF SHEBEKE

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Abstract. The national flag, coat of arms, and national anthem are primary constitutional symbols or attributes of a state. Throughout history, they have harnessed the vigour of the nation and mobilised people in service of the Motherland. Nowadays, we can see the State Flag and Coat of Arms of Azerbaijan in many films and theatrical productions and depicted in paintings. However, only in one type of art do the state symbols of Azerbaijan receive artistic interpretation – the art of shebeke. Shebeke is a decorative plane assembled from many carved wooden elements and pieces of coloured glass fixed between them without glue or nails. The master of shebeke, Tofig Rasulov, became the owner of such a unique creative experience. This article analyses the State Flag of the Republic of Azerbaijan, the figure of the king from the series «Chess Figures», and the compositions «Towers of Fire» and «Pomegranate» executed by him in the technique of shebeke.

Key words: Constitutional attributes, State flag, shebeke, symbols, tradition.

Introduction. Throughout history, the national flag, coat of arms, and anthem have harnessed the vigour of the nation and mobilised people in service of the Motherland. There are almost 2000 nations worldwide, but only about 200 have their national states. The Azerbaijani people assumed this responsibility more than 100 years ago. The Government approved the decision on June 21, 1918, on the first State Flag of the Azerbaijan Democratic Republic. It was a red cloth with a white crescent and a star. It differed from the flag of the Ottoman Empire in having an eight-pointed star rather than a

five-pointed star. The ADR government made the new decision at the sitting on November 9, 1918. The resolution stated: «The national flag is the flag consisting of green, red and blue colours with a white crescent and an eight-pointed star» [1, p. 47].

The interpretation of the main material. There are various versions regarding why choosing exactly these symbols and who is the author of the idea of the ADR tricolour. According to some authors, the concept of the tricolour flag dates back to the theoretical heritage of the famous philosopher and public figure Seyid Jamaladdin Afghani. They believe that the philosophy of D. Afghani served as the basis for the development of national ideology in Azerbaijan and Turkey by such thinkers as Ismail Bey Gasprinsky, Ziya Gokalp, Alibek Huseynzadeh, Ahmed Bey Aghayev, Mamedemin Rasulzadeh, Najaf bey Vezirov and Jeyhun Hajibeyli [1, p. 46]. Others give primary credit to Alibek Huseynzadeh, arguing that he was the one who formulated the triad of «Turkisation, Islamisation, and Europeanisation» and suggested representing these concepts with the colours blue, green, and red. They also contend that Huseynzadeh influenced the visions of Ziya Gokalp rather than the other way around [2]. We, in turn, emphasise that the legacy of S. Afghani places particular importance on the issues of nationalism and national self-determination. Whereas the whole meaning of the ideology of A. Huseynzadeh lies in the apologia of Turkism.

Today, the State Flag and Coat of Arms of Azerbaijan are featured in numerous films and theatre productions and depicted in paintings. However, only through the art of shebeke the state symbols of Azerbaijan receive a unique artistic interpretation. Tofig Rasulov, a master of shebeke, possesses distinctive creative experience in this art form. His work has earned him recognition both within Azerbaijan and internationally.

We have repeatedly mentioned the definition of a shebeke. A shebeke is a decorative panel assembled from many carved wooden elements and pieces of coloured glass fixed between them without glue or nails. The technology for making shebeke has always remained unchanged.

Tofig Rasulov creates new forms of the shebeke technique, focusing on the state symbols of Azerbaijan. The design of a round-shaped State Flag of Azerbaijan, crafted in the shebeke technique, for the former OVIR (Visa and Registration Department) building of the Ministry of Internal Affairs, should be regarded as the turning point.

The content aspect of the circular composition depicting the national flag plays a crucial role. The flag of Azerbaijan is pictured for the first time in the art of shebeke, thus introducing actual content into traditional art. For your attention: this is the inaugural depiction of anything in shebeke art. Let us recall that shebeke is not a fine art but a decorative and applied art. So, the ornaments accepted here are not images. On the contrary, although the flag is a state symbol, it is created according to the laws of figurative representation.

However, the subsequent direction of the search for forms reveals a different tendency. The master preserves the traditional content, i.e., ornament, yet frames it within a definitive form. Public and cultural life of recent years, when the capital of Azerbaijan has become one of the humanitarian centres of the world, literally dictates new forms.

In recent decades, the Baku Humanitarian Forum, Intercultural Dialogue Forum, Eurovision-2012 music contest, and World of Mugham International Festival. In 2009, Baku was declared the capital of Islamic culture, the first European Games were held here in 2015, the International Chess Championship in 2017, and COP 29 in 2024. Many other cultural events and ultra-modern buildings are under construction. So, the compositions of the shebeke works of Tofig Rasulov reflect almost all of this.

Among the works, there are entire series and individual pieces that stand out for introducing fundamentally new forms to shebeke art. The International Chess Championship is the subject of a series consisting of several chess pieces in various forms. These flat pieces are 130 cm high, with a wooden outline reproducing the shapes of the king, queen, knight, and other characters. A continuous shebeke ornament filled the space within the wooden frame with a solid shebeke ornament. Thus, the figure of the chess king is created based on the ornament with «sekkiz» (eight) gyols (a definite compositional form) (medallion). The State Emblem of Azerbaijan, above the head of the figure, represents the eight-pointed star motif. This emblem features an eight-pointed star inscribed within a heraldic circle.

Along with hosting international events of the highest level, a significant construction boom began in Baku during the years of independence, leading to the erection of numerous buildings that, in terms of appearance and construction technology, rival those in the world's capital cities. One such structure is the Towers of Fire multifunctional complex (2014), which has

become a recognisable architectural landmark of the city. The forms of the modern coat of arms of the capital of Azerbaijan, a heraldic composition featuring three stylised tongues of flame, are the basis of the plastic solution of the complex.

It is this symbolic and plastic idea that T. Rasulov conveys through the composition «Towers of Fire» (2016). Three stylised tongues of flame stand on a particular wooden rack. This seemingly minor element merits separate mention. In the projection from above, the stand represents three «buta» ornaments connected at one point by wide bases. The point is that we do not find such a combination of buta ornaments in the Azerbaijani tradition. However, in other cultures, one can find similar forms that are not connected with the «buta» ornament but have the same structure. From a geometric perspective, they represent three rays emanating from one point and positioned at an angle of 120 degrees to each other.

There are several such analogues. These are the so-called «three-arch», «triquetra», «triskelion». The most ancient of these symbolic signs is the «triskelion». Translated from Greek, «triskelion» means «three legs», and it is «one of the prototypes of the image of the movement of the Sun. Later, it becomes a symbol of the «run of time», personifying the course of history, the passage of time and the rotation of the luminaries» [3, p. 39]. We are far from attributing to T. Rasulov the use of the triskelion symbol. However, in solving the formal task, the master unwittingly brought an additional symbolic meaning to the composition.

In some interpretations, the ornamentation of the buta itself connects to the personification of flame. Thus, the cumulative meaning of the symbols in the composition of the «Towers of Fire» conveys the meanings related to the movement of the Sun, with flame, and thus with light. Blue, red and green are separated by straight lines, like on the State Flag of Azerbaijan. As a result, the composition is endowed with a double heraldic meaning, symbolising the flag of Azerbaijan and the coat of arms of its capital.

The pinnacle of the probe for new forms in the work of T. Rasulov in recent years can be called the composition “Pomegranate” (2015). Let us recall that shebeke is a decorative plane, and no three-dimensional objects (except for caskets or chests) are in the history of shebeke. For the first time, T. Rasulov creates a volumetric figure in the shebeke technique based on the «alty» (six) composition. A pomegranate is a polyhedron assembled from hexagonal elements. The pomegranate is not a decorative object. It is a lamp.

Due to this function, the composition "Pomegranate" reveals the specificity of the artistic image in the shebeke, arising due to the light penetrating through the coloured glass. However, the light is electric. Of course, the pomegranate fruit has nothing to do with state symbols. But thanks to numerous works by national artists, such as T. Narimanbeyov and O. Ibrahimov, it is perceived as an embodiment of the traditional culture of Azerbaijan.

Realising this, T. Rasulov strives to connect state and cultural symbols in one way or another. In addition to the volumetric and spatial aspects, he worked on a flat composition titled «Pomegranate.» The shape of a pomegranate stands on a rack. The fruit is slightly open, revealing octagonal elements that resemble pomegranate grains. Unlike «Towers of Fire», the red, green and blue colours are not arranged in the same order as on the national flag. With this tactful artistic device, the author hints at the connection between state and cultural symbols but does not impose his position.

Conclusion. Thus, shebeke is the only art form in which the state symbols of Azerbaijan are not only reproduced but also artistically interpreted. While preserving characteristics such as colour, the form of the State Flag undergoes various modifications. In the shebeke technique, the design is in perfect circles, tongues of flame, and pomegranates. A significant feature of the creative comprehension of state symbols through shebeke is their firm connection to the values of traditional national culture.

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Ərtegin Salamzadə ***(Azərbaycan)***

ŞƏBƏKƏ SƏNƏTİNDƏ AZƏRBAYCAN RESPUBLİKASININ KONSTİTUSİYA ATRİBUTLARI

Dövlət bayrağı, gerb və himn ölkənin baş Konstitusiya atributlarıdır. Onlar tarix boyu millətin enerjisini bir yerə toplayan və xalqı öz Vətəninə xidmətə səfərbər edən simvollar olmuşdur. Bu gün Azərbaycanın dövlət

bayrağı və gerbi bir çox kinofilmlərdə və teatr quruluşlarında nümayiş etdirilir, rəngkarlıq tablolarında təsvir olunur. Lakin incəsənətin yalnız bir sahəsində – şəbəkə sənətində Azərbaycanın dövlət rəmzləri öz bədii təfsirini əldə etmiş olur. Şəbəkə – çoxlu sayda kəsmə ağac elementlərindən yığılan və yapışqan, yaxud mismarın köməyi olmadan onların arasına bərkidilən rəngli şüşə parçalarından ibarət dekorativ müstəvidir. Bu unikal yaradıcılıq təcrübəsinə şəbəkə ustası Tofiq Rəsulov sahib çıxmışdır. Məqalədə onun şəbəkə texnikasında icra edilmiş Azərbaycan Respublikasının Dövlət Bayrağı, "Şahmat fiqurları" silsiləsindən kral fiquru, "Alov qüllələri" və "Nar" kompozisiyaları təhlil olunur.

Açar sözlər: Konstitusiya atributları, Dövlət bayrağı, şəbəkə, rəmzlər, ənənə.

Эртегин Саламзаде ***(Азербайджан)***

КОНСТИТУЦИОННЫЕ АТРИБУТЫ АЗЕРБАЙДЖАНСКОЙ РЕСПУБЛИКИ В ИСКУССТВЕ ШЕБЕКЕ

Государственный флаг, герб и гимн являются главными конституционными атрибутами страны. На протяжении истории они собирают в себе энергию нации и мобилизуют народ на служение своей Родине. Сегодня Государственный флаг и герб Азербайджана демонстрируются во многих кинофильмах и театральных постановках, изображаются на живописных полотнах. Но только в одном виде искусства государственные символы Азербайджана получают художественную интерпретацию – в искусстве шебеке. Шебеке – это декоративная плоскость, собранная из множества резных деревянных элементов и укрепленных между ними кусочков цветного стекла без помощи клея или гвоздей. Обладателем такого уникального творческого опыта стал мастер шебеке Тофик Расулов. В статье анализируются исполненные им в технике шебеке Государственный флаг Азербайджанской Республики, фигура короля из серии «Шахматные фигуры», композиции «Башни огня» и «Гранат».

Ключевые слова: Конституционные атрибуты, Государственный флаг, шебеке, символы, традиция.

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MUĞAM TƏFƏKKÜR PRİNSİPİ SUVEREN AZƏRBAYCANIN DAVAMLI İNKİŞAF KONSEPSİYASININ ƏSASI KİMİ

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"Həyatın elə bir anı gəlir ki, biz məhz muğamı boya-başa çatdırdıqlarımızlara ən qiymətli miras kimi ötürürük – qəlbimizin, ruhumuzun ən əziz, ən zərif zərrəsi kimi. Çünki məhz,muğam bizim nəsillərin kökə bağlılığını milli ləyaqət hissini qoruyur, onlarda qürur,emosional zənginlik,mərhəmət və acıma,mənəvi kamillik kimi vacib keyfiyyətlərin yaradıcısına dönür"

Mehriban Əliyeva
Azərbaycan Respublikasının Birinci vitse-prezidenti,
İSESKO-nun xoşməramlı səfiri

Xülasə. Mövcud olan baxışlardan və mövqelərdən bir qədər kənarlaşaraq, bu məqalədə muğam irsi dünya qanunlarını rasional dərketməyə alternativ olan idrak üsulu kimi işıqlandırılır. Muğam fenomeni probleminin tədqiqində elmi axtarışın predmeti və obyekti kimi ətraf dünyamızın dərkində batini intuitiv duyumla zahiri fiziki qavrayışın arasında tarazlıq yaratmaqla Dünya Yaradıcılıq İdeyasının dərkinin əbədi axtarışında olan insan şüuru çıxış edir. Başlanğıc mövqe olaraq muğam probleminin multidistsiplinar yanaşma ilə öyrənilməsinin vacibliyi və perspektivliyi əsaslandırılır.

Açar sözlər: muğam təfəkkürü, bünövrə, konseptuallıq, etnik irs, universal Qanun.

Giriş. Azərbaycan müstəqillik əldə etdikdən sonra, artıq neçə illərdi ki muğam irsi milli mədəni dəyərlər sırasında prioritet mövqe tutur. Məhz bu illər ərzində muğam irsinin bərpası, qorunması və inkişafı üzrə müxtəlif sahələrdən olan mütəxəsislərin apardıqları çalışmalar dövlətin rəsmi şəxsləri tərəfindən yüksək səviyyədə dəstəklənmişdir ki, bu da artıq öz bəhrəsini verməkdədir. Muğam üzrə kitab, jurnal və ensiklopediyalarin nəşri, Azərbaycanın muğam klassikasının nailiyyətlərinin disklər vasitəsilə tirajlanması – YUNESKO və İSESKO-nun sülhməramlı səfiri Mehriban xanım Əliyevanın rəhbərlik etdiyi "Heydər Əliyev Fondu"nun dəstəyi ilə "Muğam dünyası" layihəsi çərçivəsində görülmüş və bu gün də görülən işlərin tam siyahisi deyil. İki ildən bir keçirilən ifaçılıq festivalları, eyni zamanda muğam üzrə beynəlxalq simpoziumlar miqyasına görə nəhəng cografi məkanda əsrlər boyu davam edən muğam haqqında elmi fikrin inkişafına mühüm töfhələr vermiş və yenə də verməkdədir. Bütün bunlar isə, sözsüz ki, ümumi ruhi ovqatın yüksəlməsinə müsbət təsir göstərərək, ifaçıları və eyni zamanda tədqiqatçıları dünya mədəniyyətinin bu fenomenal hadisənin dərin mahiyyətinə varmağa sövq edir. Məhz milli özünüidensifikasiya və özünü təyin dövründə muğam irsinin xüsusi statusunun rəsmən təsdik edilməsi təbii ki, musiqi klassikamıza, incəsənət predmeti kimi maraq göstərməkdən daha dərin motivasiyaya malikdir. Muğam mədəniyyətinin intibahı vəhdətə, mənəvi başlanğıca, kökə qayidış kimi dəyəndirilir.

Əsas materialının şərhi. Kökə qayıdış başlanğica qayidış – dünyavi harmoniyanın təməl prinsipi muğam dəstgahının quruluşu və məzmununda tazahür tapmaqla, həmcinin müasir dünyünın munaqişəli, müəyyən aspektlərdə böhranlı vəziyyəti ilə əlaqədar olaraq aktuallaşmışdır. İndiki tarixi dövrdə siyasi və mədəni proseslərin qloballaşması ilə təcrid olunmuş halda inkişaf etmək ehtimalının sıfıra enməsi dünyanın bütöv mənzərəsinin, onun qarşılıqlı əlagə və qarşılıqlı təsirləri ilə birgə dərk edilməsi israrlı şəkildə diktə edir. Bu baxımdan istər milli, istərsə də dünya elmi ictimayyəti tərəfindən ənənəyə, xüsusən də muğam ənənəsinə ildən – ilə marağın artması, ilkin olaraq qlobal vəhdət qanuna və qeyri – konfliktli harmonik inkişaf – yenilənmə strategiyasına keçid olması, qanunauyğun və əlamətdar mahiyyət kəsb edir.

Muğam nə qədər milli ruhlu bir fenomen olsa da, onun mahiyyətində multikultural çalarlar da vardır. Xüsusilə əlavə etmək lazımdır ki, burada söhbət öz millətinin mədəniyyətinin hegemonluğunu qorumaq naminə digər mədəniyyətləri qəbul etməyən Qərb dövlətlərinin qətiyyətlə rədd etdikləri

multikulturalizmdən deyil, məhz Azərbaycana xas olan multikulturalizmdən gedir – öz mədəniyyətinin genişliyinə və sabit kökünə güvənərək başqa mədəniyyətlərə qucaq açmaq siyasəti. Muğam kimlərsə tərəfindən müəyyən bir etnik mədəniyyətin bir təzahürü kimi qəbul edilə bilər. Lakin nəzərə almaq lazımdır ki, əvvəla hər etnik musiqi Universal Harmoniyanın üzvi hissəsi ola bilmir və öz çərçəvəsində mövcudluğunu saxlayır, kənara çıxmır. Muğam – dəstqah isə idrak-nurlanma hadisəsi olaraq Bütövün hissədə təzahürüdür, yəni Universalın etnik mədəniyyətdə ifadəsidir və onun mahiyyətinə dərinləşməklə Bütövə keçmək və Qanunu dərk etmək mümkündür. Bu baxımdan, muğamı bir tərəfdən sırf Azərbaycan mədəniyyətinin təməli, digər tərəfdən isə, universallığın yəni idrak – nurlanmanın təzahür forması kimi nəzərdən keçirmək bir qanunauyqunluq kimi qəbul edilməlidir.

"Musiqi şey deyil: o, orqanik prosesdir, onun bütövlüyü strukturla deyil, daxili və xarici gərginliklərlə, qarşılıqlı əlaqədə olan qüvvələrin dinamik tarazlığı ilə qorunur".

Q.Orlov *"Musiqi ağacı"*

Bu və ya digər orqanizmin dərin tədqiqini ehtiva edən istənilən elmi axtarış öz başlanğıcını qayda olaraq həmişə onun genezisinin öyrənilməsindən götürmüşdür. Konkret, əsrlərlə yaşayan mədəniyyət hadisəsinin yaranması və formalaşmasını şərtləndirən zəminlər barədə elmi təsəvvür yaratmadan onun mahiyyətinin və xüsusisiyyətlərinin dərin dərki və doğru şərhi mümkünsüzdür. Bu, xüsusi ilə həyatın özünün prinsipini əsaslandıran, mədəniyyətin təməl mənəvi fenomenləri üçün keçərlidir ki, muğam da məhz bu cür təməl hadisələrə aiddir

Mədəni ənənənə inkişafda olan istənilən orqanizm kimi onun optimal yaşamı və "reproduktivliyi"nə şərait yaradan məxsusi bioloji mühitə malikdir. Muğam ənənəsi üçün belə bir mühit Azərbaycan mədəniyyəti olmuş və olmaqdadır. Bunun şəksiz sübutu mədəniyyətin bütün tərəflərinin muğamın konseptual məzmunu ilə nəfəs alması ilə yanaşı, muğamın "reproduktivlik" qabiliyyətinin Azərbaycan biomədəni mühiti ilə aşkar əlaqəsi faktıdır. Maraqlıdır ki, təkcə Azərbaycan mədəniyyəti çərçivəsində muqam ənənəsinin "yetkinləşməsinin" bütün fazaları, bu prosesi müşayət edən transformasiyalar, şaxələnmələr və sair dəyişikliklərlə, aydın şəkildə izlənilə bilir. Belə təəssürat yaranır ki, mədəni vəhdət miqyasında tarixən Azərbaycan adlan-

dırılmış coğrafi fəzada doğulan muğam fikri qlobal ölçüdə mayenin muğam dəstgahındakı funksiyasına analoji olan bir funksiyanı yerinə yetirmişdir. Invariant kimi "maye" muğam dəstgahında təməl konseptual fikir statusunda yaradıcı enerji olaraq vahid ruhani mərkəzi təmsil edir, çoxlu ideyalara şaxələnərək dünyanı dəyişidirir, fərqli, müstəqil həyat yaşayan mənalara transformasiya olur ki, onlar da öz növbələrində ilk mənbədən maksimal dərəcədə aralandıqda mərkəzi fikir-ideyanın cazibə qüvvəsini xüsusi yanğı ilə hiss etməyə başlayırlar. Maraqlıdır ki, vahid ruhani təşşəkkülün məhz Azərbaycan mədəniyyətində muğam mətni ilə kodlaşdırılmış çarpaz ritmi (daxili-xarici) Şərq-Qərb mədəniyyətlərinin sintezi mərhələsində muğam-opera, muğam-simfoniya, muğam-kantata, muğam-balet, muğam-caz və s. kimi hadisələri həyata gətirir. Bu da öz növbəsində Azərbaycanın "mənəvi iqliminin" muğam ənənəsinin "reproduktivliyi" baxımından ən əlverişli şərtlərə malik olması barədə yuxarıda dediyimiz fikri təsdiqləyir.Azərbaycan mədəniyyətinin muğam ənənəsi ilə üzvi əlaqəsinin bir dəlili də böyük adlarla zəngin olan xanəndə – vokalist məktəbinin mövcudluğudur. Ən qədim dövrlərdən ruhani mətnin məhz vokalla səsləndirilməsini və nitq intonasiyasının muğam ifaçılığındakı müəyyənedici əhəmiyyətini nəzərə alaraq muğam ənənəsinin vokalçı – xanəndə nəsilləri ilə təmsil olunmasının (onların sadəcə adlarının sadalanması işdə ona xüsusi yerin ayrılmasını tələb edə bilər) yüksək səviyyəsi muğam ənənəsinin Azərbaycan torpağında əzəli köklərə malik olmasının daha bir şübhəsiz dəlilidir.

Deyilənlərin fonunda məhz muğam probleminin ölkə üçün taleyüklü keçid məqamlarında açar problemə çevrilməsi və özünə ciddi diqqət tələb etməsi qanunauyğun görünür. Qısa tarixi zaman kəsiyində Azərbaycan mədəniyyəti iki belə mərhələ yaşamışdır – biri XIX əsrdən XX əsrə keçiddə – Azərbaycanın sovetləşməsi dövründə, digəri – hazırkı mərhələdə – XX əsrdən XXI əsrə keçiddə – suveren Azərbaycan Respublikasının təşəkkülü dövründə. Əgər birinci halda mövcud tarixi vəziyyətlə əlaqədar muğam ənənəsinin inqilabın elan etdiyi yeni mədəni dəyərlərlə uzlaşdırılması vəzifəsi irəliyə çıxmışdısa, hal-hazırda muğam irsinə maksimal sayğı ilə xalqın köklərə, vahid mənəvi mənbəyə qayıdışı vəzifəsi həll edilir. Bu gün muğam ənənəsinin daxilində əsrlərlə toplanmış mənəvi qüdrət vasitəsi ilə müasir mədəni quruculuğa çoxəsrlik təcrübə ilə yeni dövrün meyllərini birləşdirən musiqi kökü verilmişdir. Cari dövrdə elmi ictimaiyyətin muğam fenomeninin öyrənilməsinə olan marağını gücləndirən bir amil də musiqişünaslıqda və bütövlükdə elmdə baş verən dəyişikliklərdir. Dünya elmi ictyimaiyyətinin

diqqəti yenidən universal xarakterli suallarda cəmlənmişdir. İndi, tarixin əvvəlində olduğu kimi, insanlıq dünya nizami, planetar miqyasda insanın yeri və funksiyasının müəyyənləşdirilməsi ilə bağlı qlobal məsələnin həlli üzərində gərgin düşünməkdədir. Qeyd olunmuşdur ki, uzaq keçmişdə olduğu kimi, bəşər fikrinin hazırkı inkişaf mərhələsində insan şüuru problemi xüsusi önəm kəsb etməyə başlayır. Alimlərin proqnozlarına görə, onun həlli zəruri olaraq mövcud dünyagörüşününün dəyişməsinə gətirib çıxaracaqdır. Şüurun rasional və irrasional qütblərinin idrak alətləri kimi istifadəsinə əsaslanan müasir dünya elminin inkişafı artıq bu gün öz bəhrələrini verməkdədir. Hazırda akustik verilənlərin və onların materiyanın özünütəşkilinə təsirinin öyrənilməsi (fizikada, kvant nəzəriyyəsində, biologiyada, neyrofiziologiyada və digər elm sahələrində) alimlərin diqqət mərkəzində olan məsələlərdəndir. Elmin müxtəlif sahələrində aparılan araşdırmaların nəticələri əsas verir ki, H.Hessenin "Muncuq oyunu" romanında təsvir etdiyi kimi, magistrların akustik vasitələrlə təzahür dünyasının müxtəlif canlı orqanizmlərinin strukturlarının istehsalını gerçəkləşdiriləcəyi gün o qədər də uzaqda deyildir. Hər bir halda, artıq indiki mərhələdə ətraf dünyanın mənimsənilməsinin yeni tədqiqat səviyyəsinə çıxış musiqinin bir elm sahəsi kimi artan rolu ilə əlaqələndirilir.

Nəticə. Deyilənlərdən belə bir nəticə çıxır ki, muğam fenomeninin əhəmiyyəti təkcə bu irsin mənəvi dəyər kimi bərpası və qorunması və həmçinin onun energetik potensialının dövlət ideologiyasının strateji resursu keyfiyyətində istifadəsi ilə məhdudlanmır, muğam həm də Azərbaycan elmini qabaqcıl mövqelərə çıxara biləcək elmi bilik mənbəyi kimi də nəzərdən keçirilməlidir. Hər-hazırda riyaziyyatçı, fizik və s. "dəqiq elm" sahələrinin alimlərinin ümumi nəzəriyyənin dərkinə səyləri, təəssüf ki, son nəticəyə gətirib çıxarmamış və dünyanın tam mənzərəsinə yığılmamışdır. İstisna deyil ki məhz musiqi, ilk növbədə muğam, multiditsiplinar elmi tədqiqatların mərkəzi probleminə çevrilərək elmi axtarışlara korreksiya verə və öyrənilən qlobal problemin həllində körpü funksiyasını yerinə yetirən konseptual əsas kimi çıxış edə bilər.

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THE PRINCIPLE OF MUGHAM THOUGHT AS THE BASIS OF THE CONCEPT OF SUSTAINABLE DEVELOPMENT OF SOVEREIGN AZERBAIJAN

Distancing itself from generally accepted views and attitudes, in this report mugam is illuminated as an alternative to the rational, scientific way of understanding the world Law. The subject and object of studying the phenomenon of mugam is considered to be the human consciousness, which is in an eternal search for a global Idea, balancing between the internal intuitive and external physical perception of the surrounding world. From the position occupied, the importance and prospects of a multidisciplinary study of the problem of mugam, which keeps the secret of the world order in all its manifestations, are substantiated.

Key words: mugham thinking, foundation, conceptuality, ethnic heritage, universal Law.

Севиль Фархадова ***(Азербайджан)***

ПРИНЦИП МУГАМНОГО МЫШЛЕНИЯ КАК ОСНОВА КОНЦЕПЦИИ УСТОЙЧИВОГО РАЗВИТИЯ СУВЕРЕННОГО АЗЕРБАЙДЖАНА

Дистанцируясь от общепринятых взглядов и установок, в настоящем сообщении мугам освещается как, альтернативный рассудочному, способ научного постижения мирового Закона. Предметом и объектом изучения феномена мугама рассматривается находящееся в вечном поиске глобальной Идеи сознание человека, балансирующее между внутренним интуитивным и внешним физическим восприятием окружающего мира. С занимаемой позиции обосновывается важность и перспективность полидисциплинарного исследования проблемы мугама, хранящего тайну миропорядка во всех его проявлениях.

Ключевые слова: мугамное мышление, фундамент, концептуальность, этническое наследие, универсальный Закон.

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XALQ MAHNILARINDA YAŞANAN TƏBİƏT

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Xülasə. Məqalə Azərbaycan xalq musiqisində təbiətin mövqeyini tədqiq edir. Təbiət və insan arasındakı harmoniyanın xalq mahnılarında əks olunduğu vurğulanır. Dağlar, bulaqlar, gül-çiçəklər kimi təbiət obrazlarının xalq musiqisində mərkəzi rola malik olduğu qeyd olunur. Xalq yaradıcılığı təbiət gözəlliklərini təsvir etməklə yanaşı, həm də təbiəti qorumağın əhəmiyyətini vurğulayır. Yazının əsas məqsədi təbiət və musiqi arasındakı qarşılıqlı əlaqəni və bu harmoniyanın insan yaradıcılığına təsirini açıqlamaqdır.

Açar sözlər: Təbiət, xalq mahnıları, harmoniya, musiqi, ilham.

Giriş. Hər bir insan ağac əkməlidir, becərməlidir, böyütməlidir. Əgər kimsə sağlam ağacı kəsirsə, o nəinki xalqına, millətinə, ölkəsinə xəyanət edir, o, öz ailəsinə, özü-özünə xəyanət edir. Ona görə də hər bir ağacı qorumalısınız, hər bir ağacın qorunması uğrunda mübarizə aparmalısınız... (Heydər Əliyev).

Ana təbiət… Azərbaycan xalqı bizi əhatə edən təbiətə bu şəkildə müraciət edir. Bu ifadə ilə təbiəti Ana qədər kutsallaşdırır.

Böyük yaradan təbiəti hədsiz dərəcədə gözəl, min bir rəngli, düşündürücü, sirlərlə dolu yaradıb: əsrarəngiz mənzərələr, uca dağlar, yaşıl, sıx meşələr, güllü-çiçəkli çəmənlər, mavi dənizlər, firuzə boyalı göllər, axar gur çaylar, buz bulaqlar, ucsuz-bucaqsız səhralar, möcüzəli buzlaqlar… Bizi isidən Günəş, bütün varlıqlara can verən Yağış, havamızı təmizləyən, bizi sığallayan Külək, bizə ruzi verən Torpaq… və bütün bunların mərkəzində dayanan İnsan… Yaradan İnsanı-Adəmi gildən və torpaqdan yaradıb. Bu Yer və bu torpaq – həyatın başlanğıcıdır.

Ana Təbiət – hər birimiz üçün əbədi bir ilham mənbəyidir. Təbiətdə hər bir şey harmoniya və ilahi qaydada yaranmışdır, əzəli və əbədi bir tarazlıq halındadır. Təbiət özü sanki canlı bir poeziyadır, onun ən kiçik zərrəciyi belə qiymətlidir və özəl gözəlliyə malikdir. Təbiət yalnız gözəl mənzərələri ilə bizi əhatə etmir, o bizə daim yaşamaq, yaratmaq üçün sönməz bir həvəs və ilham verir.

Əsas materialının şərhi. Təbiət və Musiqi – bir-birilə qarşılıqlı münasibətdə olan iki böyük varlıqdır. Onlar birlikdə xüsusi bir harmoniyada yaranıb və insanlara sonsuzsevinc hissləri, zövq və rahatlıq gətirir. Hələ qədim zamanlardan təbiət səsləri insanları düşündürüb, onlarda öz hiss və həyəcanının sədasını eşitməyə vadar edib. Zaman keçdikcə, bu təbiət ünsürləri insanların iç dünyasının səsinə dönüb, onlarda yaratmaq eşqi oyadıb və beləliklə, musiqinin başlanğıc səslərinə çevrilib. Bu baxımdan, İnsan təbiətə bağlıdır, daim onunla ünsiyyətdədir, təbiətin vurğunudur, daim təbiətin sirli və füsunkar gözəlliklərini vəsf edir, ona nəğmələr vəşeirlər qoşur.

İnamla demək olar ki, yaratdığı mahnıları, aşıq havaları, mövsüm nəğmələri ilə,Azərbaycan xalqı qədər təbiətə bağlı olan, bəlkə də, başqa bir xalq yoxdur. Demək olar ki, xalq mahnılarımızın əksəriyyətində təbiət mövzuları ana xətt kimi keçir, obrazlılıq və məzmunun mərkəzində dayanan əsas amilə çevrilir. İnsan təbiətlə təmasda verilir – dağ, bulaq, bağ-bağça, gül-bülbül, əkin-biçin, ceyran-maral və bu kimi obrazlarla bağlanır və mövzunun poetikləşməsində, daha romantik bir ovqat almasında xüsusi əhəmiyyət daşıyır.

Azərbaycan xalqının, ümumilikdə, türk xalqlarının epik yaradıcılığında da təbiət obrazları rəmzləşərək önəmli bir yer tutur: ölməzlik dağı, qaba ağac, dirilik ağacı, dirilik bulağı (fitonimik obrazlar), güc-qüvvət rəmzi olan buğa, qurd, qoç, at obrazları (zoomorfik obrazlar) və s. Mənbələrə görə, türk mifologiyasında təbiət tanrısı Yaşıl kağan hesab olunur, hansı ki, təbiəti qoruyur, onun yaşıllaşmasını, hər yeni doğuşunu – yazın gəlişini nizamlayır. Hətta yaşıl sözünün "yaş" kökündən törədiyi və yaşam, yaşamaq sözü ilə eyni mənaya malik olduğu, eyni kökdən yarandığı söylənilir. Türk xalqlarının dünyagörüşündə və yaradılış sistemində insan və təbiət bütöv bir tam olaraq görülür. Oğuz xan haqqındakı görüşlər bu fikirlərin dürüstlüyünə kifayət edir: Oğuz Kağan AyXatundan doğmuşdur; Göydən şüa ilə düşən ilk qadınından Gün, Ay, Ulduz xan adlı, Yerdən doğmuş Qaba ağacın qoynundakı qadınından Göy, Dağ, Dəniz xan adlı oğulları olmuşdur.

Qeyd edək ki, bu səpkili inanclar sistemi insanların dünyagörüşü və düşüncə tərzində möhkəm yer salmış və zaman içərisində yeni-yeni bədii sənət əsərlərinin, musiqi nümunələrininyaranmasının əsas özülü və səbəbi olmuşdur. Bir məsələyə də diqqət çəkmək istərdik. Məlumdur ki, Şuşa daim məşhur musiqiçilərin, gözəl səsli xanəndələrin yaşayıb-yaratdığı, ilhamlı nəğmələr qoşduğu bir şəhər olmuşdur. Çünki bu dağlar qoynunda yerləşən bu diyarın suyu, havası büllur kimi təmizdir, torpağı safdır. Məhz bu amillər sağlam, dərin və geniş nəfəsli, ecazkar səsli nəğməkarların yetişməsinin əsas şərtidir. Bu – bir daha təbiətin insana, onun yaradıcı keyfiyyətlərinə təsirinin ən bariz nümunəsidir.

"Azərbaycan xalq ədəbiyyatının, o cümlədən, aşıq sənətinin inkişafında, onun hadisələrini ideallaşdırmaq mühüm yer tutur. Bu isə təbiidir. Xalqın bədii düşüncəsi özünün ilk qaynağını təbiətlə insanın təmasından götürmüşdür. Hələ mifoloji mənəvi inkişaf mərhələsində ulduzlar aləminin sirli-sehrli varlığı, təbiətin ecazkar gözəllikləri ideallaşdılrılırdı. Getdikcə təbiət xalqın estetik idealının əsas məhvərindən birinə çevrilir. Təbiət bir tərəfdən maddi nemətlər ocağı kimi tərənnüm edilir, digər tərəfdən isə təbiət estetik duyğuların tərbiyəçisi, gözəllik ocağı kimi vəsf edilir… El aşıqları təbiət gözəlliyinin insana ecazkar təsirini müxtəlif variantlarda öz dinləyicilərinəçatdırırlar. Əsasən gözəlləmələrdə vəsf olunan gözəlin təbiət gözəlliyi ilə müqayisəsinə fikir verilir. Aşıq insan varlığının uca olduğunu yaxşı anlayır, insanın həm fiziki, həm mənəvi gözəlliyini ülviləşdirir. Bununla belə, insanı təbiətdən ayırmır" [3, s. 58]. Bu fikirlər insan və təbiət münasibətlərinin el nəğməkarlarının yaradıcılığında özünü göstərən ifadəsini dəqiq şəkildə əks etdirir.

Azərbaycan xalq mahnılarının əsas başlıca mövzusu "dağ" konseptidir. "Uca dağlar", "Dağda bitər lalələr", "A dağlar", "Ay uca dağlar başında", "Dağlarda çiçək" və digər xalq mahnıları dağ mövzusunu adında daşıyır. Lakin,bu sıra,dağ mövzusunu başlığında daşıyan nümunələrlə bitmir. Digər xalq musiqi örnəklərində də bu mövzu ana xətt kimi nəğmə boyu izlənilir. Məlum olduğu kimi, Azərbaycan el nəğmələri içərisində lirik, sevgi və məhəbbət mövzusunda olan mahnılar üztünlük təşkil edir: sevgi motivləri məhz təbiət qoynunda baş verir. Gənc oğlan öz sevgilisini dağda görüb ona vurulur, onunla gizli-gizli dağda görüşür, dağa səsləyir, dağda gəzən ceyrana bənzədir və s. Xalq mahnılarında dağ təsvirləri də inanılmaz dərəcədə mənalı və dəqiqdir: yurdumuzdakı dağların çox uca – həm "çınqıllı, daşlı", "qarlı-qarsız" və ya "yaylım-yaylım" olması, dağ qızılgüllərinin "oylum-oylum"

bitməsi, "dağlara çən düşməsi" poetik dillə təsvir olunur və mahnının əsas ovqatının və melodik-ritmik strukturunun yaranmasına zəmin hazırlayır. Uca dağlar başında "ceyranların gəzişərək yol eyləməsindən", dağların həm səfalı-vəfalı olmasından, dağda yovşanların, lalələrin, çiyələyin bitməsindən bəhs olunur, qoyun sürülərinin otlaması və digər mənzərə və gözəllikləri vəsf edilir. Sevgi münasibətləri, təsvir olunan hadisələr dağlarda – məhz yaşıl təbiət qoynunda baş tutur.

Xalq mahnılarında dərya kənarında, meşədə, çay, arx və ya bulaq başında təsvir olunan mahnılar da çoxdur. Bunlar içərisində "bulaq konseptli" havalar xüsusi bir qrup təşkil edir: "Söhbət saz ilə", "Getdim gördüm bulaqdadır", "Qarabağın maralı", "Üç gündən bir", "Getmə bulaq başına", "Çeşmə-çıraq başına", "Sudan gələn sürməli qız" bu mövzulu mahnılara misal ola bilər.

"Bağ-bağça-qızılgül, gül-bülbül" konsepti bütün Şərq poeziyası və musiqisi üçün əsas mövzulardan biridir. Bu mövzuda klassik şairlərin müxtəlif janr və formalarda yazılmış sonsuz sayda şeirləri vardır. Azərbaycan xalq yaradıcılığı da bu mənada istisna deyildir. Xalq mahnılarının mətnlərində bu mövzuda çoxlu sayda içdən gələn, poetik gözəlliyə malik misralar vardır və onlar mahnının əsas ovqatını, milli hiss və semantik özəllklərini ortaya qoyan əsas özüllərdən biridir. Mahnıların melodik-intonasiya özəyi isə məhz həmin ab-havanın təsiri altında yaranır və həmin təsirdən qaynaqlanan hiss və həyəcanı yetərincə ifadə edir. "Qızılgül", "Mən gülü dəstə bağlaram","Bağa girdim gül dərdim, Gülü yara göndərdim" (Uca dağlar), "Gül çiçəyi dərərəm, Əlvan çələng hörərəm" (Nar-nar), "Bağçada güllər, Oxur bülbüllər", "Bülbüllər oxur, cəh-cəh edir", "Xarı bülbül" (Sarı bülbül), "Ay dili dili", "Qızıl gül", "Sona bülbüllər" və bir çox digər mahnılar bu qəbildəndir.

Azərbaycan xalq yaradıcılığında təbiət qoynunda yaşayan çöl quşları, meşə və dağ heyvanları da musiqiçilər və şairlərtərəfindən geniş vəsf olunan mövzu və obrazlardır. Bülbüllə yanaşı, kəklik, yaşılbaş sona, leylək, göyərçin, quba qazlar, laçın, tovuz quşu, üç telli durna, kəklik və b. kimi pərvaz edən quşlar xalq mahnılarında tez-tez təsvir edilən obrazlardır və bu səpkili xalq havalarına da çoxlu sayda misallar gətirmək mümkündür.

Ceyran, ahu balası, maral isə xalqımız tərəfindən gözəllik rəmzi kimi qəbul edilir və hətta dilimizdə Azərbaycan qızlarına qoyulan, müraciət edilən və sevilən ad kimi işlənilir. Gözəl qamətli qızlar daim zərif görkəmli cey-

rana bənzədilir, iri qara gözləri isə xanımların gözləri ilə müqayisə edilir. "Azərbaycan maralı", "Qarabağın maralı", "Şuşa ceyranı", "Gəl-gəl, ahu balası", "Ahu kimi", "Aman ovçu" mahnılarında bu təbiət obrazları üstünlük təşkil edir və insanla eyniləşdirilir.

Məqalənin başlığını məşhur mahnının ilk misrasından götürmüşük: "Gül açılanda yaz olar, bəh-bəh-bəh!"[1] Həqiqətən bu mahnı səslənəndə sanki təbiətin gözəlliyindən cuşa gəlmiş insanın iç dünyasından qopan hisslər oyanır və dilə gəlir. Melodiyanın zil səslərdən başlayaraq əvvəlcə yuxarı – ən yüksək zirvə məqamına çatması ("segah" məqamı, əsas tonun zili), sonra isə aşağı istiqamətdə pillə-pillə (sekvensiyalarla) hərəkət etməsi, misra sonunda "bəh-bəh" nidasının üç dəfə təkrar edilməsi insanın təbiətdən aldığı zövqü, məmnunluq hissləri və həzzi olduqca dəqiq şəkildə ifadə edir. Mahnı yalnız iki musiqi cümləsindən ibarətdir. I melo-misraüç dəfə ayrı-ayrı poetik misralarla oxunaraq səslənir və sanki təbiətin gözəlliyindən yaranan coşqun hissləri təkrar-təkrar oxumaqla daha da qabardır, həyəcanlı, ehtiraslı və təsirlişəkildə ifadə edir (əsas tonun kvintasına – "şikəstə" pilləsinə dayaq edir). Daha sonra yekun musiqi cümləsinin (II cümlə) səslənməsi ilə hisslər aləminin içində məst olan bir insanın keçirdiyi duyğular tərənnüm olunur: təbiətin bu gözəlliyi içərisində gənc aşiqin hiss və həyəcanı sanki dilə gəlir – "zabul segah" məqamına xas melodik sədalar altında "sevirəm səni" deyir və "mayə" səsində tamamlanır. Xalq mahnısı söz və musiqinin qırılmaz vəhdəti ilə parlaq bir obrazlılıq yarada bilir. Həqiqətən, şairlərin, söz ustalarının vəsf etdikləri kimi, yaz gələndə güllər açır, quşlar cəh-cəh vurur, təbiət al-yaşıla bürünür, ağaclar çiçək açır... günəş daha tez-tez göy üzündən boylanaraq qəlbimizi isidir, torpağa nur çiləyir... Göy üzünə baxıb, dərindən nəfəs alıb bu sözləri deməkdən savayı, qiy vurub oxumaqdan savayı heç nə qalmır: bəh-bəh-bəh!!!

Bu əsrarəngiz el nəğmələrinidoğma Azərbaycan xalqı – zərif və saf duyğularla yaşayan, yaşıldünyanı sevən və ona dəyər verən yetənəkli insanlar yaradıb...

İnsan – Tanrı tərəfindən bütün canlılardan üstün yaradılan, düşünən, elmi ixtiralar, bədii kəşflər yaradan, təbiəti yaşadan və zənginləşdirən bir varlıqdır. Bununla belə, bəzən insan özü də bilmədən, bəzən isə bilərəkdən təbiətin

[1] Bu xalq mahnısının Kamrabəyim (Kamiləbəyim Həsən qızı Hüseynova – qarmon, piano ifaçısı, müğənni – 1900-cü ildə Şuşada doğulmuşdur,) tərəfindən yazıldığı iddia edilir. Məlumatı Kamrabəyimin nəvəsi Şəmsə Gülməmmədova vermişdir.

qəniminə çevrilir. O, özünün yaratdıqları ilə təbiətə ziyan vurur, Ana təbiəti fəlakətə sürükləyir. Zavod və fabriklərin tüstüsü, məişət tullantıları, dənizlərə, çaylara axıdılan zəhərli maddələr, çirkab suları, qırılan meşələr və qanlı müharibələr, yaşadığımız Yeri az qala ikiyə böləcək qədər güclü dağıdıcılar... Yer Kürəsinə dəyən ziyan – əslində hər birimizə atılan ölümcül zərbədir. Yer kürəsi bütün insanların – ümumi evidir vətəbiətin harmoniyasını qorumaq, gələcək nəsillərə əsrarəngiz bakirəliyi və gözəlliyi ilə birlikdə ötürmək hamının borcudur.

Təbiət sözünün bizə doğma olan və unutduğumuz bir adı da vardır – Doğa. Fikrimizcə, bu ad əzəli olanı – Tanrı tərəfindən ilkin doğulanı daha doğru və doğma bir dillə ifadə edir.Gəlin Doğanı qoruyaq!

Suyun, bulağın, arxın, çayın, gölün, dənizin qədrini bilək ki, "Getdim gördüm bulaqdadır" oxuyaq və bu gün "su qiyməti"nə aldığımız və içdiyimiz suyu sabah "qızılqiyməti"nə almayaq. Bulaqlarımız qurumasın!

Nəticə. Təbii fəlakətlər olmasın ki, "Apardı sellər Saranı" deməyək, "Gül bağçalar"ı zümzümə edək. Havanı kirlətməyək ki, "Süsən sünbül" bitirək, "Əs, ey gilavar", "Ay dərya kənarında" söyləyə bilək.İqlim dəyişikliyi olmasın ki, "Abı yaşıla bürünür", "Əcəb səfalı dağlar", "Söhbət saz ilə" oxuyaq, "Qubanın ağ alması"nın dadını-ətrini duyaq.

Bəlkə yenidən Doğaya alqış-dua edək, öygülər oxuyaq, yalvarışlarımızı çatdıraq, qədim inanclarımızı dirçəldək, günahlarımızı etiraf edək?

Gəlin bu əsrarəngiz təbiəti qoruyaq ki, ondan daim zövq alaq, həyatda yaşamaq arzusunu itirməyək, təbiət gözəllikləri qoynunda var olaq, ilham alaq, yaşayıb yaradaq, mahnılar qoşaq! Yay gəlsin, payızla əvəzlənsin, qış olsun, yaz açılsın! Biz də içdən gələn bir səslə ürəklə oxuyaq:

Gül açılanda yaz olar, bəh-bəh-bəh!
Bülbül bağlardasəs salır: cəh-cəh-cəh!
Güllərin ətrini alır: bəh-bəh-bəh!
Musiqi səsi ucalır: bəh-bəh-bəh!

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Irada Kocharli ***(Azerbaijan)***

NATURE REFLECTED IN FOLK SONGS

The article explores the role of nature in Azerbaijani folk music. It emphasizes the harmony between nature and humansreflectedinfolksongs. Natural imagery such as mountains, springs, and flowers plays a central role in folk creativity. Folk art not only portrays the beauty of nature but also stresses the importance of its preservation. The main purpose is to reveal the inter play between nature and music and itsinfluence on human creativity.

Key words: nature, folksongs, harmony, music, inspiration.

Ирада Кочарли ***(Азербайджан)***

ПРИРОДА, ОТРАЖЕННАЯ В НАРОДНЫХ ПЕСНЯХ

Статья исследует место природы в азербайджанской народной музыке. Подчеркивается гармония между природой и человеком, отражённая в народных песнях. Природные образы, такие как горы, родники, цветы, играют центральную роль в народном творчестве. Народное искусство не только описывает красоту природы, но и акцентирует внимание на её защите. Основной целью работы является раскрытие взаимосвязи между природой и музыкой и их влияния на творчество человека.

Ключевые слова: природа, народные песни, гармония, музыка, вдохновение.

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THE EMBODIMENT OF STATE SYMBOLS IN AZERBAIJANI GRAPHICS DURING THE INDEPENDENCE PERIOD

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Abstract. The article deals with representing state symbols in Azerbaijani graphic arts during the period of independence. The author states that besides painting, sculpture, decorative and applied art, state and national-spiritual symbols are also represented in graphics. Five main vectors of state and national-spiritual symbols are determined in the article. These are official, national-spiritual, security papers and awards, artistic graphics and caricature. The author analyzes Sirus Mirzazadeh, Arif Huseynov, Jamil Mufidzadeh, Ali Ismayil and other artists' work and pays attention to the state and national-spiritual symbols represented in their works. The article also considers the art of caricature, which is a type of graphics. The author shows that state symbols also manifest in this type of art. The Azerbaijani flag is depicted and the malevolent "forces" who want to attempt on statehood are satirized in Bayram Hajizadeh, Adil Elchin and others' works.

Key words: State symbols, Azerbaijani graphics, Sirus Mirzazadeh, Arif Huseynov, Bayram Hajizadeh.

Introduction. As is known, graphics is one of the three main types of fine arts, besides painting and sculpture. Even, Leonardo da Vinci compared these three types and gave priority to painting. He said that the colourfulness inherent in painting is absent in graphics, and the background and perspective lines inherent in painting are absent in sculpture. But the shortcomings of these two types lie in painting. That is why the great artist gave priority to painting.

Now on the theme. We give priority to graphics in the embodiment of state symbols in fine arts. It is obvious that valuable works on this theme have been created in sculpture, painting and decorative-applied arts. But graphics is a type of fine arts in which the official visual embodiment of state symbols is created. Because graphics is the art of sketching. The visual attributes of the state – the flag and emblem are designed and submitted to the state authorities for approval. And it's not just these. The list of state symbols is much wider than this. These are state awards, uniforms and distinction signs of all types of services, emblems of cities, districts, other territorial-administrative units, security papers, logos... All this is created precisely in graphics. In this sense, graphics can be figuratively called a visual embodiment of state symbols.

But these are only one side of the issue. Graphic art has wide artistic possibilities. Works of art depicting state symbols were created in graphics, as in painting, sculpture, as well as in decorative and applied arts during the period of independence. While preparing this article, we have determined five main vectors of graphics on the theme:

– Official state symbols;
– National and spiritual symbols;
– State symbols – security papers and awards with;
– Artistic graphics – ex-libris, leaflets;
– Caricature.

Interesting works have been created in each of these areas.

We would like to focus on works of greater artistic significance.

The interpretation of the main material. The Azerbaijani artists Sirus Mirzazadeh, Arif Huseynov, Jamil Mufidzadeh, Eldar Mikayilzadeh and others' works on this theme are of great interest.

People's Artist Eldar Mikayilzadeh made a great contribution to the embodiment of state symbols in the Azerbaijani graphics during the period of independence. Above, we called figuratively graphic art as the visual embodiment of state symbols. This idea is fully justified in Eldar Mikayilzadeh's graphic work. Eldar Mikayilzadeh is a multifaceted artist, best known as a carpet artist and painter. "We wouldn't be wrong to say that Eldar Mikayilzadeh, who came to carpet weaving from painting, also attracts attention with his creations in this field" [2, p. 39]. But now we would like to talk about his graphics. Eldar Mikayilzadeh prepared sketches of the first monetary symbols of independent Azerbaijan. Eldar

Mikayilzadeh prepared the graphic illustrations of the 1000 and 500 manat banknotes, which are still known as "Mammadali" and "Nizami" among the people.

The artist's another achievement is the drawing of a sketch version of the Heydar Aliyev Order. This variant played an important role as a visual means in creating the main graphic image of the order (Fig. 1).

The People's Artist Sirus Mirzizazadeh's composition "Gələcəyə doğru" ("Towards the Future") (2013) is of interest. This composition, which was created in black and white graphics and decorated with small colored decorative elements typical of the artist's style, consists of a triptych. A double images of the President of Azerbaijan and the First Lady are in the center of the triptych. Azerbaijani symbols attract attention in the surrounding parts. We have already mentioned above about state and national-spiritual symbols. Examples of both symbols are observed in the triptych. The crescent moon and the eight-pointed star, depicted in the center of the composition, in the upper part, are the official symbols. However, national-spiritual symbolic elements in the surrounding parts also attract attention. These symbols represent Azerbaijan's past and present, its economic power. So, Gobustan rock carvings, flames symbolizing the Land of Fire are depicted in the right part of the triptych and oil wells in the left part. The artist placed these symbolic elements skillfully around the two main images and managed to find an interesting, considered compositional design (Fig. 2).

People's Artist Arif Huseynov has been creating valuable paintings in the field of artistic graphics for decades. A series of the artist's works in black and white graphics of 2018-2019 were collected in the book-album "Qarabağnamə" ("Karabaghname"), which was published in 2020. Symbols related to the history and culture of Karabakh and reflecting national and spiritual values are represented here. After the successful April battles, the artist seemed to believe that our ancient homeland would soon be liberated. Such a feeling prevailed in the whole society at that time. The presentation of the book-album "Qarabağnamə" took place in early 2020. Soon after, first the July battles and then the 44-day war led to the liberation of our lands from the enemy.

The considered book-album contains a wide network of official and national-spiritual symbols [5, p. 19]. Most often they are embodied in works of the portrait genre.

Mehriban Aliyeva' artistic image, the First Vice-President of the Republic of Azerbaijan, First Lady, placed in a classic oval frame, is surrounded by interesting symbols. These symbols represent clearly her activity. This includes symbolic images of the Heydar Aliyev Foundation, the Gala Archaeological and Ethnographic Museum Complex, the mugham trio, the First European Games and historical architectural monuments. The logo of the Heydar Aliyev Foundation, depicted in the upper part of the composition, attracts attention as a generalizing symbol of national and spiritual values.

Leyla Aliyeva's portrait has a similar composition. The outer parts of the composition consist of local plots representing her activity. The composition includes numerous local images reflecting the logo of the Heydar Aliyev Foundation, the "Flight to Baku" International Art Exhibitions and the "Justice for Khojaly!" campaign.

The abovementioned portraits represent the realities of contemporary Azerbaijan. General Abdulhamid Bey Gaydabashi's portrait, one of the founders of the Republic, is surrounded by historical scenes. The two official symbols – the flag and the emblem of Azerbaijan depicted in the upper part of the composition attract attention. Symbols of those worried, difficult, but glorious days – view of old Baku, group images of members of the Musavat government, fighters of the national army are depicted in the middle parts (Fig. 3).

The artistic symbols of Absheron are widely represented in the People's Artist Jamil Mufidzadeh's work. This includes mainly historical and architectural monuments of Icherisheher and oil wells. "Depictions of Icherisheher occupy an important place in the artist's work" [1, p. 42]. Jamil Mufidzadeh began creating black and white graphic paintings of the Icherisheher in the 70s of the last century and continued the theme in the early independence period – in the 90s.

The artist's work "Şirvan qapıları" ("Gates of Shirvan") (1993) depicts his favorite view – the gate of the Icherisheher, better known as the Gosha Gala gapisi (Paired Fortress Gates). As is known, this gate is considered a symbol of ancient Baku. The artist also created symbolic emotional images of the Maiden Tower, the Khan's Palace and the castle towers [1, p. 51].

Ali Ismail, a talented brush master, has his own style in modern Azerbaijani fine arts. The artist works successfully in painting and graphics. His work "Novruz" ("Nowruz") (2020), which he created in the color graphics technique, depicts the tricolor Azerbaijani flag – the national state symbol [3,

p. 192]. This small flag is in the hands of a young boy jumping over a festive bonfire. A rural landscape and people in a festive mood are depicted in the surroundings. This seemingly simple composition was created by the artist in such a way that the development line of plot is concentrated around the image of the flag in question. The tricolor Azerbaijani flag, depicted in the upper part of the composition, plays a kind of artistic dominant role against the background of village houses. The colors of the flag create a harmonious association with the natural landscape dressed in spring clothes and the festive mood (Fig. 4).

Caricature art is one of the important types of graphics. Caricaturists-artists created sharp-plotted caricatures on various themes during the years of independence. The ungrateful actions of our disgraced neighbors, negative events taking place in the international arena and unpleasant situations that strike at our national statehood become the object of satire in a manner consistent with the worldview of the time in these caricatures [4, p. 5]. Caricatures drawn by Bayram Hajizadeh, Vsevolod Ternavski, Adil Elchin, Hafiz Nasiroglu, Boyukaga Yahyayev, Tofig Mammadov and others attract more attention.

The caricature "Alınmaz qala" ("The Unconquerable Fortress") by the talented artist Adil Elchin satirizes the evil forces that opposed statehood in the early years of our independence. The famous quadrangular Mardakan Fortress is depicted in the center of the painting. Figuratively, this fortress embodies the personality of the Great Leader Heydar Aliyev. As if the name of Heydar Aliyev is built with stones at the top of the tower and associated organically with the towers of the fortress. The tricolor Azerbaijani flag flutters proudly above the green fortress. The weapons and ammunition that the "forces" who wanted to attempt our statehood threw away and fled, the useless weapons, flags and slogans are depicted in the lower part (Fig. 5).

Bayram Hajizadeh, Honored artist, Head of the Azerbaijan Caricature Center, is the author of a number of thought-provoking and inspiring paintings that represent state symbols. His works bring contemporary socio-political ugliness to public attention through concise means of expression. "It is obvious in Bayram Hajizadeh's satire that events and characters are presented through the prism of comic exaggeration and relative grotesqueness and what he describes in his works becomes the object of bitter laughter. However, the satirical artistic images that create a funny, thought-provoking mood in the

viewer, in essence are carriers of reality, and simple and vital in the way of presentation and artistic composition" [6].

National symbols form a close unity with the ideas of independence, development of statehood and liberation of Karabakh in the artist's caricatures and color paintings. The latter theme has found rich embodiment in many of the artist's works. Like most Azerbaijani artists, Bayram Hajizadeh believed that the day would come when our ancestral homeland, Karabakh, would be liberated from occupation, and would flourish and develop. Bayram Hajizadeh represented this idea in his paintings long before the 44-day Victory war. Today, this dream has become a reality.

One of Bayram Hajizadeh's paintings that attracts attention with its optimistic mood is the composition "Torpağımızı azad edək" ("Let's Liberate Our Land") (2006). The composition depicts two teenagers riding bicycles to the gates of Shusha Fortress. The Azerbaijani flag flutters in the hands of teenagers and over the Shusha Fortress. This simple yet thought-provoking work reflects today's realities (Fig. 6).

Conclusion. As you can see, the state symbols are represented in a wide range in the Azerbaijani graphics during the period of independence. This includes variously shaped images of the flag and emblem of the Azerbaijani state, symbols representing statehood, as well as material and spiritual symbols. These symbols carry a great ideological and semantic load, connecting artistic culture with socio-political worldview organically. As always, this reality is developing today in Azerbaijani graphic art, which has wide artistic possibilities.

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Xəzər Zeynalov ***(Azərbaycan)***

MÜSTƏQILLIK DÖVRÜ AZƏRBAYCAN QRAFIKASINDA DÖVLƏT RƏMZLƏRININ TƏCƏSSÜMÜ

Məqalədə müstəqillik dövrü Azərbaycan qrafika sənətində dövlət rəmzlərini əks etdirilməsindən danışılır. Müəllif qeyd edir ki, rəngkarlıq, heykəltəraşlıq, dekorativ-tətbiqi sənətlə yanaşı, qrafikada da dövlət və milli-mənəvi rəmzlər öz əksini tapmışdır. Məqalədə dövlət və milli-mənəvi rəmzlərin beş əsas vektoru müəyyən edilmişdir. Bunlar rəsmi, milli-mənəvi, qiymətli kağız və təltiflər, bədii qrafika və karikaturadır. Müəllif Sirus Mirzəzadə, Arif Hüseynov, Cəmil Müfidzadə, Əli İsmayıl və başqa rəssamların yaradıcılığını təhlil etmiş, onların əsərlərində əks olunan dövlət və milli-mənəvi rəmzləri diqqətə çatdırmışdır. Məqalədə qrafikanın bir növü olan karikatura sənətindən də danışılır. Müəllif göstərir ki, dövlət rəmzləri bu sənət növündə də özünü büruzə verir. Bayram Hacızadə, Adil Elçin və başqalarının yaradıcılığında Azərbaycan bayrağı təsvir edilmiş, dövlətçiliyə qəsd etmək istəyən bədxah "qüvvələr" satira atəşinə tutulmuşdur.

Açar sözlər: Dövlət rəmzləri, Azərbaycan qrafikası, Sirus Mirzəzadə, Arif Hüseynov, Bayram Hacızadə.

Хазар Зейналов ***(Азербайджан)***

ВОПЛОЩЕНИЕ ГОСУДАРСТВЕННЫХ СИМВОЛОВ В ГРАФИКЕ АЗЕРБАЙДЖАНА ПЕРИОДА НЕЗАВИСИМОСТИ

В статье рассматривается изображение государственных символов в азербайджанской графике периода независимости. Автор отмечает, что наряду с живописью, скульптурой, декоративно-прикладным искусством государственная и национально-нравственная символика находит отражение и в графике. В статье выделены пять основных векторов государственной и национально-духовной символики. Это официальные, национально-нравственные, ценные бумаги и награды, художественная графика и карикатура. Автор проанализировал творчество Сируса Мирзазаде, Арифа Гусейнова, Джамиля Муфидзаде, Али Исмаила и других художников, обратил внимание на государственные и национально-духовные символы, отраженные в их произведениях. В статье также рассматривается искусство карикатуры – вида графики. Автор подчеркивает, что в этом виде искусства проявляются и государственные символы. В произведениях Байрама Гаджизаде, Адиля Эльчина и других изобра-

жается азербайджанский флаг, а злонамеренные «силы», желающие совершить покушение на государственность, подвергаются сатирическому обстрелу.

Ключевые слова: Государственные символы, азербайджанская графика, Сирус Мирзазаде, Ариф Гусейнов, Байрам Гаджизаде.

FIGURES

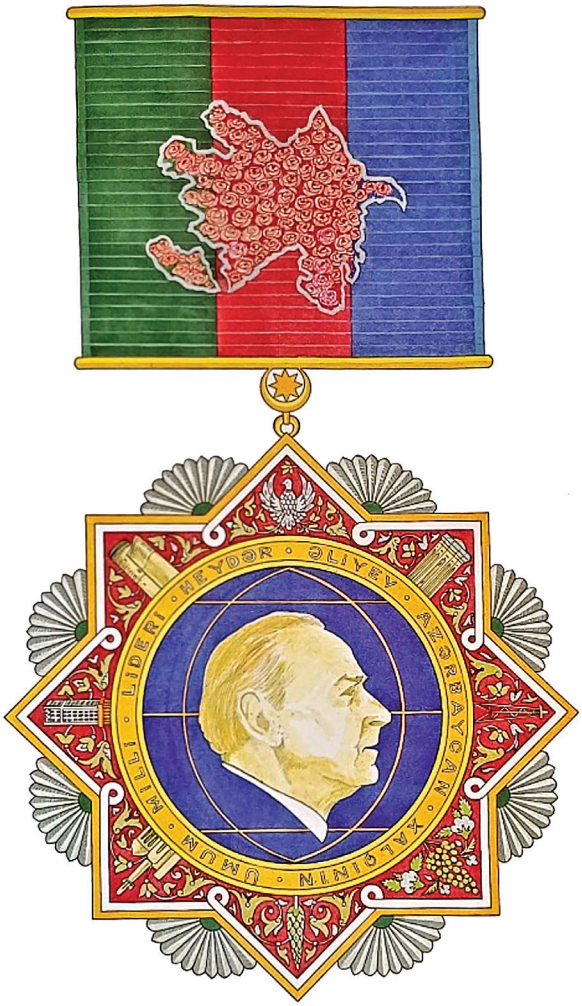

Fig. 1. Eldar Mikayilzadeh. Sketch of the Heydar Aliyev Order. Paper, gouache, mixed media technique. 2004.



Fig. 2. Sirus Mirzazadeh – "Towards the Future". Paper, mixed media technique. 2013.



Fig. 3. Arif Huseynov. General Abdulhamid Bey Gaydabashi. Paper. Mixed media technique. 2018.



Fig. 4. Ali Ismayil. “Nowruz”. Paper, watercolor. 2020.



Fig. 5. Adil Elchin. “The Unconquerable Fortress”. Paper, watercolor, mixed media technique. 1993.

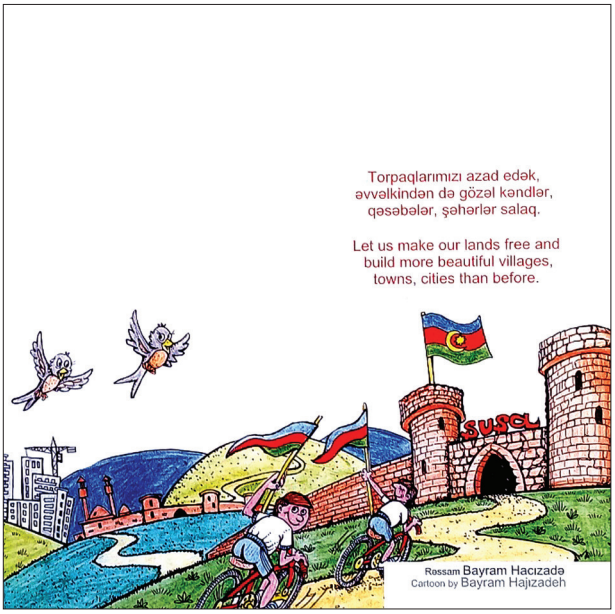

Fig. 6. Bayram Hajizadeh. “Let’s Liberate Our Land”. Paper, watercolor, mixed media technique. 2006.

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AZERBAIJAN ARTISTIC SOLUTION OF STATE SYMBOLS IN AZERBAIJANI PAINTING

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Abstract. The article is devoted to the artistic solution of state symbols in Azerbaijani painting. State symbols in Azerbaijani painting can be found in Tahir Salahov's «Portrait of Heydar Aliyev» (1998), Shamil Mustafayev's «Thoughts» (1998), Sayyad Bayramov's «Meaningful Life» (2005), Javid Ismayilov's «Architect of the Great Construction» (2010), Sakit Mammadov's «Portrait of Heydar Aliyev» (2018), Ulviyya Hamzayeva's «Portrait of the Great Leader Heydar Aliyev» (2019), Vugar Ali's «Victory» (2020), Khanimbaji Mammadova's «Boy with Agate» (2020), Mir Azer Abdullayev's «Forward» (2020), Samir Gafarov's «052» (2021), «Xaribulbul» (2021) and «Iron Fist» (2021), etc. In the works of the artists whose names are mentioned, the artistic solution of state symbols is mainly expressed in a realistic style, in an abstract form, in a stylized form, in a symbolic form and as a background.

Key words: Azerbaijani painting, state symbols, flag, coat of arms, artistic solution.

Introduction. In Azerbaijani painting, state symbols are represented not only by the flag, coat of arms, and other official symbols, but also by the image of the political leader, heroic motifs, the idea of national unity and sovereignty. It should be noted that "The establishment of the Azerbaijan Democratic Republic in 1918-1920 left a bright mark in the field of culture. National emblems and symbols, the tricolor flag representing the slogan "Turkification, Islamization, and Modernization," and the state emblem adorned with a crescent and an eight-pointed star were established" [1, p. 248].

The interpretation of the main material. A number of monumental and genre compositions created by our artists in the modern period are of great importance in terms of depicting state symbols. Among the works reflecting state symbols in Azerbaijani painting are Tahir Salahov's "Portrait of Heydar Aliyev" (1998), Shamil Mustafayev's "Thoughts" (1998), Sayyad Bayramov's "Meaningful Life" (2005), Javid Ismayilov's "Architect of Great Construction" (2010), Sakit Mammadov's "Portrait of Heydar Aliyev" (2018), Ulviyya Hamzayeva's "Portrait of the National Leader Heydar Aliyev" (2019), Vugar Ali's "Victory" (2020), Khanimbaji Mammadova's "Agatli Oghlan" (2020), Mir Azer Abdullayev's "Forward" (2020), Samir Gafarov's "052" (2021), "Kharibulbul" (2021) and "Iron Fist" (2021) and others.

In the works mentioned above, the artistic solution of state symbols is mainly expressed in the following forms:

– Realist
– Abstract
– Stylized
– Symbolic
– As a background

In Tahir Salahov's "Portrait of Heydar Aliyev" created in 1998, the image of the national leader is presented in a monumental way. The artist combines the psychological depth of the portrait with the idea of statehood and the role of the national leader in the national memory. In the background of the composition – on the left side, our tricolor flag, and in the upper part, a partial depiction of our state emblem is reflected. If we consider the overall artistic solution of the composition, the national leader himself has already become a state symbol here.

Shamil Mustafayev's portrait "Thoughts" (1998) visually depicts the intellectual potential and political foresight of the leading personality. In the work, against the background of the flag of the Republic of Azerbaijan, the image of Heydar Aliyev is depicted as the thinking mind of state governance, a leader planning the future.

One of the most beautifully expressed paintings of Azerbaijani state symbols is the work "Portrait of Heydar Aliyev" (2018) by People's Artist Sakit Mammadov, which stands out for its high artistic and aesthetic value in his oeuvre.

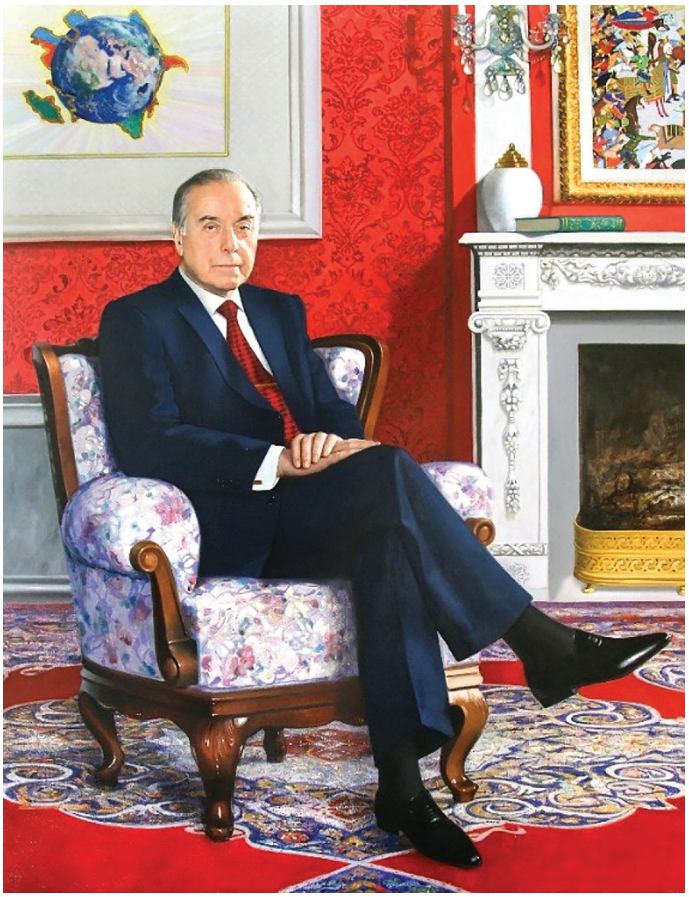

Fig. 1. Sakit Mammadov. "Portrait of Heydar Aliyev". 2018.

In the center of the composition is the artistic image of Heydar Aliyev, the national leader of the Azerbaijani people, sitting in an armchair, whose rich and solemn artistic decoration of the interior further enriches it with its aristocratic and at the same time simplicity. In the deep thoughts reflected in the eyes of the national leader, the care for the Azerbaijani people and thoughts about the future are expressed.

Along with the external resemblance of the national leader, he managed to present the richness, wisdom, and political power of his inner – spiritual world in a prominent way. All these artistic merits can also be observed from the purposefully placed attributes in the composition. In the upper left corner of the painting, above the head of the national leader, a generalized

depiction of the map of the Republic of Azerbaijan is given. If we look closely at the map, we will notice the sun's rays around it and a globe inside. This symbolizes the national leader's expression, "The day will come when Azerbaijan will rise to the world like the sun." Indeed, this expression was realized under the leadership of the President of the Republic of Azerbaijan, the Victorious Supreme Commander-in-Chief Ilham Aliyev, the worthy successor of Heydar Aliyev's policy, with the victory of our valiant army in the 44-day Second Karabakh War that began on September 27, 2020. Today, Azerbaijan, with its glorious victory, managed to attract the attention of all the countries of the world and demonstrate its power in the political and cultural arena. One of the remarkable aspects of the composition is the reflection of the holy Quran on the wall oven. This is a clear indication of the national leader's religious affiliation and respect for our religious and spiritual values.

The continuity of the idea of statehood is observed in the works of artists such as Ulviyya Hamzayeva and Vugar Ali. Ulviyya Hamzayeva's work "Portrait of the National Leader Heydar Aliyev" (2019) reflects the spiritual heritage of the national leader, while Vugar Ali's work "Victory" (2020) reflects the strength of the Azerbaijani army and the will of the people against the background of the stylized colors of the Azerbaijani flag.



Fig. 2. Ulviyya Hamzayeva. "Portrait of the National Leader Heydar Aliyev". 2019

Ulviyya Hamzayeva's work "Portrait of the National Leader Heydar Aliyev" (2019) is artistically presented in a somewhat decorative style, using various carpet elements. In the work, the artist embodies the national leader weaving Azerbaijan like a carpet, and at the same time unity, equality, the difficult path traversed, his native land Nakhchivan, and great Azerbaijan. Along with all this, the composition also includes our symbols that symbolize the greatness of our state. In this sense, we can note the artistic depiction of the Azerbaijani flag and the crescent and star on it. The stylized depiction of the Azerbaijani flag surrounded by carpet elements in the background further enriches the composition. The depiction of the eight-pointed star symbolizes both our state flag and Paradise and the Oghuz tribes. The crescent, along with our flag, expresses the Islamic religion, more precisely, the national leader's sacred belief, especially his trust in Allah in every matter.



Fig. 3. Vugar Ali. "Victory". 2020

In the works created since 2020, the impressions of the 44-day Patriotic War and the feeling of national pride it created are more clearly visible. Mir Azer Abdullayev's "Forward" (2020), Samir Gafarov's "052", "Kharibulbul", and "Iron Fist" created in 2021 embody the symbols of national resistance, martyrdom, victory, and power. In all three works prominently featuring the Azerbaijani flag, the depicted Kharibulbul carries symbolic meaning as the symbol of Karabakh, while the "Iron Fist" transforms the people's unity and will to protect the state into an artistic symbol.



Fig. 4. Samir Gafarov. "Iron Fist". 2021

Among the paintings featuring our state symbols under the motto "One nation, two states," Elshan Hajizadeh's "Our Victory" (2020) and "Historical Meeting" (2021), and Intigam Jafarov's "Our Historical Victory" (2021) stand out in particular.

Elshan Hajizadeh's works "Our Victory" (2020) and "Historical Meeting" (2021) depict the joint victory of the heads of state. The motto "One nation, two states" is an artistic expression of ideological and political solidarity.

Intigam Jafarov's work "Our Historical Victory" acts as the culmination of this process. The artist presents the victory not only as military but also as the restoration of national pride and historical justice.

In conclusion, it should be noted that each of these paintings involved in the study shows that in modern Azerbaijani painting, state symbols act not only as artistic symbols but also as an expression of national memory, political idea, and social spirit. It should also be emphasized that "According to Article 23 of the Constitution of the Republic of Azerbaijan, the state symbols of the Republic of Azerbaijan are the State Flag of the Republic of Azerbaijan, the State Emblem of the Republic of Azerbaijan, and the National Anthem of the Republic of Azerbaijan. The description of the State Flag of the Republic of Azerbaijan and the State Emblem of the Republic of Azerbaijan, the music and text of the National Anthem of the Republic of Azerbaijan are determined by constitutional law. According to Article 75 of the Constitution of the Republic of Azerbaijan, every citizen must respect the state symbols of the Republic of Azerbaijan – its flag, emblem, and anthem" [4]. In this sense, the reference of our artists to our flag and emblem in their works can be considered a clear indication of great respect for the state symbols of the Republic of Azerbaijan.

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Aslan Xəlilov ***(Azərbaycan)***

AZƏRBAYCAN RƏNGKARLIĞINDA DÖVLƏT RƏMZLƏRİNİN BƏDİİ HƏLLİ

Məqalə Azərbaycan rəngkarlığında dövlət rəmzlərinin bədii həllinə həsr olunub. Azərbaycan rəngkarlığında dövlət rəmzlərinə Tahir Salahovun "Heydər Əliyevin portreti" (1998), Şəmil Mustafayevin "Düşüncələr" (1998), Səyyad Bayramovun "Mənalı ömür" (2005), Cavid İsmayılovun "Böyük quruculuğun memarı" (2010), Sakit Məmmədovun "Heydər Əliyevin portreti" (2018), Ülviyyə Həmzəyevanın "Ulu öndər Heydər Əliyevin portreti" (2019), Vüqar Əlinin "Zəfər" (2020), Xanımbacı Məmmədovanın

“Ağatlı oğlan” (2020), Mir Azər Abdullayev “İrəli” (2020), Samir Qafarovun “052” (2021), “Xarıbülbül” (2021) və “Dəmir yumruq” (2021) və b. əsərlərdə rast gəlmək olar.

Adları qeyd olunan rəssamların əsərlərində dövlət rəmzlərinin bədii həlli əsas etibarilə realist tərzdə, mücərrəd formada, stilizə edilmiş formada, simvolik şəkildə və fon rolunda ifadə olunub.

Açar sözlər: Azərbaycan rəngkarlığı, dövlət rəmzləri, bayraq, gerb, bədii həll.

Аслан Халилов *(Азербайджан)*

ХУДОЖЕСТВЕННОЕ ВОПЛОЩЕНИЕ ГОСУДАРСТВЕННЫХ СИМВОЛОВ В АЗЕРБАЙДЖАНСКОЙ ЖИВОПИСИ

Статья посвящена художественному решению государственных символов в азербайджанской живописи. К государственным символам в азербайджанской живописи относятся “Портрет Гейдара Алиева” Тахира Салахова (1998), “Мысли” Шамиля Мустафаева (1998), “Значительная жизнь” Сайяда Байрамова (2005), “Архитектор великого строительства” Джавида Исмайлова (2010), “Портрет Гейдара Алиева” Сакита Мамедова. (2018), “Портрет великого лидера Гейдара Алиева” Ульвии Хамзаевой (2019), “Победа” Вугара Али (2020), “Агатли оган” Ханымбаджи Мамедовой (2020), “Ирели” Мир Азера Абдуллаева (2020), “052” Самира Гафарова (2021), “Харибулбул” (2021) и “Железный кулак” (2021) и т. д. находятся в разработке.

В творчестве художников, чьи имена упоминаются, художественное решение государственных символов выражено преимущественно в реалистическом стиле, в абстрактной форме, в стилизованной форме, в символической форме, в качестве фона.

Ключевые слова: азербайджанская живопись, государственные символы, флаг, герб, художественное решение.

UOT 7.04

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THE LION SYMBOL IN THE HISTORICAL FLAGS OF AZERBAIJAN

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Abstract. This article examines the cultural, religious, and political significance of the lion symbol in Azerbaijan's historical flags. From its early presence in the Gobustan petroglyphs through the Safavid, Qajar, and various khanate periods, the lion has represented not only power and authority but also cosmological and mythological beliefs. The research draws on primary sources—archaeological findings, historical documents, wall paintings, and related materials—to show that the lion emblem was widespread across Turkic-Islamic culture and other regional civilizations. During the Safavid era, the lion-and-sun depiction became a key indicator of religious and ideological legitimacy, while the Qajars inherited this tradition and introduced different stylistic changes in official emblems and flags. The main aim of this study is to trace the symbol's evolution from antiquity to modern times, highlighting its enduring spiritual and political values. Methodologically, an interdisciplinary approach is employed, including art-historical and iconographic analyses, alongside comparative studies. By examining written sources, numismatic evidence, and ethnographic observations, the findings reveal that the lion served as an ideological instrument under various rulers, firmly embedded within Azerbaijan's state traditions. The study expands scholarly understanding of this motif and lays the groundwork for future investigations. Consequently, exploring the lion's role within both ancient belief systems and Islamic frameworks provides deeper insights into Azerbaijan's political and cultural heritage. Today, the lion continues to serve as a vital element of national identity and historical memory in Azerbaijan.

Key words: lion symbol, flag, Safavids, history of Azerbaijan, Iravan Khanate.

Introduction. The study of the lion symbol in the historical flags of Azerbaijan is highly relevant due to the emblem's enduring influence on the cultural, political, and religious narratives of the region. While many researchers have explored general aspects of Azerbaijani heraldry and iconography, there remains a need for focused analyses that place the lion-and-sun motif within broader historical and cross-cultural contexts. By tracing its evolution over centuries—from ancient rock carvings in Gobustan to its later appearances on Safavid, Qajar, and various khanate flags—scholars gain insights into how political authority, religious ideology, and cultural identity are visually communicated and maintained. This focus also aligns with wider academic interest in the role of symbols and emblems in shaping national consciousness and state legitimacy.

The interpretation of the main material. The primary objective of this research is to systematically examine the lion-and-sun motif within the historical flags of Azerbaijan, highlighting the symbol's religious, political, and cultural dimensions. By analyzing both primary sources (such as extant flags, wall paintings, coins, and archival documents) and secondary literature, the study aims to elucidate how the motif represented political power, religious legitimacy, and cosmological beliefs across successive dynasties. Ultimately, the research seeks to demonstrate how this emblem functioned as a unifying visual device that transcended temporal and dynastic boundaries, thus reflecting enduring continuities in Azerbaijani statecraft and identity.

Methodologically, the study adopts an interdisciplinary approach, combining historical analysis, art-historical methods, and comparative iconography. Primary sources—including museum artifacts, manuscripts, and architectural decorations—are scrutinized for stylistic and thematic features that reveal the evolution of the lion symbol. Archival research is complemented by a review of relevant scholarly works in the fields of Azerbaijani studies, Islamic art, and heraldry. When possible, the research also incorporates epigraphic and textual evidence from contemporaneous written records. This multifaceted method ensures that the lion-and-sun emblem is contextualized not just as an isolated image, but as part of a broader cultural and ideological framework.

Although the lion symbol in Azerbaijan's historical context has been recognized in earlier scholarship, this study contributes original perspectives in three key ways. First, it situates the motif within a long chronological continuum—from its prehistoric traces to its adoption by various ruling dynasties—thus uncovering deeper cultural and mythological layers. Second, by integrating comparative analyses of contemporaneous emblems in neighboring regions (including the Near East and the wider Islamic world), it highlights transregional exchanges and influences. Finally, the study foregrounds the emblem's role in constructing religious and political legitimacy, underscoring the dynamic interplay of myth, faith, and sovereignty. Through these contributions, the research advances our understanding of the lion-and-sun symbol as a powerful vehicle for cultural continuity and political representation in Azerbaijan.

The lion symbol occupies an important place in the historical flags of Azerbaijan. Although its depiction has changed in different periods, it predominantly appears alongside the sun. Starting from ancient times and continuing through the khanate era and Qajar rule, the lion image was widely used in applied arts, palace wall paintings, and especially in flags. Scholarly literature points out that this motif was tied to both ideological and cultural contexts. In this study, we aim to examine in greater depth the role of the lion symbol in Azerbaijan's historical flags, its religious and political significance, as well as the position it held in the ruling ideology.

Archaeological finds reveal that ancient material and cultural artifacts discovered in the territory of Azerbaijan, particularly the Gobustan rock carvings, contain lion motifs, indicating the deep historical roots of this symbol. These findings confirm that depictions of lions were spread across a wide geography, from Egypt to India, from the Near East to Europe. In ancient Sumerian, Babylonian, and Assyrian cultures, the lion was recognized as a symbol of "power and kingship." The lion figures found on the Ishtar Gate from the period of the Babylonian ruler Nebuchadnezzar II once again demonstrate how significant this creature was in political and religious terms. Assyrian rulers, meanwhile, portrayed lion hunting as a symbol of the king's bravery and his protection by the gods.

From ancient times on, the lion was also accepted as a symbol of strength, courage, and authority. In Zoroastrian belief, it was considered

the guardian of the sun and light. The sun rising from behind the lion was perceived as a reflection of divine power, revival, and renewal. In Azerbaijani, Iranian, Central and Near Eastern cultures, this symbol expressed the ruler's power.

Cultural and religious foundations of the lion symbol. In Mesopotamian culture, the lion was regarded as a symbol of power and kingship, a concept later adopted by subsequent civilizations. Notably, the Anatolian Seljuk sultan Giyath al-Din Kaykhusraw (1236–1246) had silver coins minted featuring both lion and sun images. Similarly, copper coins minted during the Ilkhanid period—under Mahmud Oljeitu and Abu Saʿid—also carried lion-and-sun depictions.

On the Qosha Qala Gates of the Icherisheher (Old City), the lion figures represent the power and authority of the Shirvanshahs. The bull figure, on the other hand, is associated with ancient Turkic totemic beliefs. The lion carvings were meant to protect the fortress walls, while the bull at the center functioned as the fortress's internal guardian.

The historical entrance gate of the Ganja "Imamzade" shrine, constructed by Karbalayi Sadiq (the father of Mirza Shafi Vazeh), who served as chief architect in the palace of Javad Khan, draws attention with its delicate stained-glass (shabaka) work along its small arches and, more prominently, with the "Shir-o Khurshid" ("Lion and Sun") emblem above the gate. Although this architectural monument has not been fully restored to its original appearance, the presence of this emblem underscores the continuity of the motif. It originated in the Seljuk period and later became the official emblem of most Turkic states in Azerbaijan and Iranian territories. The particular version on this gate reflects the Qajars, to whom the Ziyadoglu lineage also belonged [3].

The development of the lion symbol in Turkic culture. The animal symbols used in Turkic traditions initially stemmed from Gök Tanrı beliefs and Turkic customs, but later came under the influence of Christianity, Buddhism, and Manichaeism [1, p. 442].

In Turkic belief systems, the lion typically appears in a position of victory during battle scenes, in line with celestial elements. As a result of dualistic beliefs—such as good versus evil, light versus darkness—the lion represents the positive side. Therefore, as with many animal symbols, the lion symbolizes triumph in war, the victory of good over evil, and ultimate power. Additionally, it held an important place in pre-Islamic Turkic cosmological

mythology, where the concept of "four directions" was central. The western direction could be symbolized by either a tiger or a lion, highlighting the possibility that in the Twelve-Animal Turkic Calendar, the lion might replace the tiger in certain contexts.

The lion and sun motif under the Safavids. Even before the Safavids used the lion-and-sun imagery for their emblems, it was familiar to the Seljuks, Ilkhanids, Timurids, and Aq Qoyunlu [2, p. 12].

In the 1423–24 manuscript of Shams al-Din Kashani's "Shahname-yi Chingizi," the miniature depicting the banner carried by the envoys Genghis Khan sent to Nishapur is considered the first recorded instance of the "Lion and Sun" symbol on a flag.

With the broad spread of Islam, this symbol acquired new meanings. In Islamic culture, the sun represented the light and truth of God. The lion, accepted in the Muslim world as the emblem of Ali ibn Abi Talib, symbolized courage, justice, and the defense of Islam. Hence, the lion-and-sun emblem took on both religious and political significance, establishing itself as a fundamental element in the state traditions of Muslim-majority regions.

During the Safavid period (1501–1736), the lion-and-sun image featured prominently on flags. The lion was often depicted in front of or advancing on the sun. As champions of Shiism and the legitimate rulers of the Iran-Azerbaijan region (Legitimacy (Lat: legitimus) means the recognition of authority by the people. The people obey a legitimate government, considering it just. [4]) the Safavids used this symbol to reflect their political and religious ideology.



Fig. 1. Flag and coat of arms of the Safavid state

Sometimes the lion is shown holding a sword (or dagger), underscoring the Safavids' warrior spirit and mission to defend Islam. By the reign of Shah Abbas, the motif had become one of the most recognized state emblems in both Azerbaijan and Iran.

The lion symbol during the Qajar dynasty. The Qajar dynasty (1794–1925) continued to use the lion-and-sun emblem extensively. In addition to retaining traditional forms, they also introduced new stylistic features. During the reign of Fath-Ali Shah Qajar and his successors, the motif underwent significant changes, such as the addition of a crown representing the monarchy above the emblem. This underscored the dynasty's absolute authority, highlighting its monarchical ideology as well as the Islamic aspect.

In the official Qajar flags, the lion-and-sun symbol became one of the central elements. This emblem signified the dynasty's strength in confronting both the Ottoman Empire and Russia. Due to alliances and shared heritage, several smaller states and military units also continued to incorporate the motif in their own standards.



Fig. 2. Qajar troops carrying the «Lion and Sun» banner during the Russo-Persian War of 1804–1813.

Because the Qajar state clashed with other major powers, it formed smaller military regiments (alay) in various khanates. For instance, a Qajar-aligned alay was formed in the Sardarabad fortress of the Iravan khanate, including members from the Qajar lineage and commanded by representatives of Hüseyn Khan's family. Their flags featured the lion-and-sun symbol, emphasizing loyalty to the Qajar monarchy.

The lion symbol in the era of the Azerbaijan khanates. Many of the Azerbaijani khanates retained the lion symbol on their flags, reflecting the

Safavid and Qajar legacy. Some of the most notable examples are found in the flags of the Shaki, Iravan, and Nakhchivan khanates. The lion image sometimes appeared alone and sometimes depicted holding a sword—symbolizing these khanates' military ambitions and the continuation of Safavid-Qajar political culture.

Flags of the Iravan khanate. When the Iravan khanate was occupied by Russia in 1827, four of its flags were seized as spoils of war and sent to Tbilisi, where they were stored in the Georgian State Museum. In 1924, Azerbaijan succeeded in securing the return of these items—including the battle flag and the khan's standard. These artifacts, which reflect the khanate's eight-year resistance against the Russian Empire and left a mark on Turkic state traditions, are now preserved at the National History Museum of Azerbaijan. The reconstructed versions, based on these historical flags, are on display at the National Flag Museum. Typically, the standard and the battle flag are designed according to the main state flag's template.



Fig. 3. Flags of the Iravan Khanate

Wall paintings in the Shaki Khan's palace. The Shaki Khan's Palace wall paintings are renowned examples of Azerbaijani architecture and art. Here, the lion is depicted alongside the sun, representing sovereign power. By combining artistry and craftsmanship in the palace's wall and ceiling paintings, local artisans highlight both the Safavid legacy and the wider Turkic cultural continuum.

Flags of the Nakhchivan khanate. The Nakhchivan khanate also preserved the "lion and sun" emblem in its flags. Influenced by strategic alliances with the Qajars, the khanate incorporated this common symbol to affirm dynastic

affiliation and ties. Nakhchivan's geographical significance and the Qajar dynasty's regional influence made it natural for the khanate to continue using the lion-and-sun motif.

Religious and mythical overtones. During the widespread expansion of Islam, the lion-and-sun symbol gained new religious and mythical layers of meaning. The sun came to represent God's light and truth in Islamic culture, while the lion, identified with Ali ibn Abi Talib, embodied valor, justice, and the protection of Islam. Thus, the symbol took on dual roles—both political and religious—becoming integral to the statehood traditions of Muslim countries.

Ideological function. Throughout history, many governments have effectively employed symbols to shape internal and external ideologies. In Azerbaijan—especially under the Safavids and Qajars—the lion represented more than the ruler's power; it also denoted the "divine and legal" legitimacy of authority recognized by the populace. This underscored the dynasty's religious acceptance and the military strength of the state. During the khanate period, flags adorned with the lion motif highlighted the continuation of both dynastic heritage and local governance.

Significance in cultural-historical research. The persistent use of the "lion and sun" emblem, which evolved over time, stands as a crucial component of Azerbaijan's artistic heritage. Scholars view it not only as a symbol of the cultural synthesis of the Caucasus and the Near East but also as a means of understanding the domestic and foreign policies of different ruling dynasties. Numerous museums and archives preserve flags, coins, palace wall paintings, miniatures, and other sources that offer insights into the historical development of this emblem.

For instance, tracing the "lion and sun" motif from ancient origins to the present demonstrates the enduring role of the symbol in Azerbaijan's state ideology. The lion depictions in Gobustan's rock art, which reappear centuries later in Safavid and Qajar flags, highlight its powerful symbolic continuity.

Modern research and preservation. Today, continued scholarly interest in the history of the lion symbol plays a vital role in preserving national identity and cultural heritage. Far from being merely a relic of the past, the emblem also serves as a means of shaping modern cultural identity. Collaborations between the Ministry of Culture, the National History Museum of Azerbaijan,

the National Flag Museum, and related agencies ensure the safeguarding and restoration of original exhibits.

Academic conferences, exhibitions, and seminars spotlight the lion-and-sun motif on local and international stages, fostering broader research. Comparative studies across post-Soviet regions and the Middle East further deepen our comprehension of the lion's shared role in Turkic and Iranian cultures.

Conclusion. The lion symbol has played a pivotal role in Azerbaijan's history, prominently displayed on flags and wall paintings across various periods. From the Safavids through the khanates to the Qajars, it stood for imperial authority, combativeness, and religious-mythical worldviews. Archaeological, historical, and cultural investigations reveal that the "lion and sun" motif was not merely a political emblem but also likely embodied centuries-old cosmological and religious beliefs.

Its uninterrupted usage underscores the symbol's enduring importance in Azerbaijan's historical heritage, illustrating how rulers over many centuries chose the lion to represent their power. Today, this emblem is studied as part of the country's cultural heritage and remains an inseparable component of Azerbaijan's visual tradition. Ongoing scholarly and public discourse around the "lion and sun" motif highlights its crucial role in preserving national identity and historical memory.

Consequently, the lion-and-sun motif occupies a special place in the formation of state symbols in Azerbaijan. Historically signifying the unity of power, justice, and divine guardianship, it served in different eras as a medium for cultural, dynastic, and religious interaction. Deeper investigation of this topic offers valuable insights into both the shared Turkic-Islamic culture and broader cultural-historical processes.

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AZƏRBAYCANIN TARIXI BAYRAQLARINDA «ASLAN» SIMVOLU

Məqalədə Azərbaycanın tarixi bayraqlarında «Aslan» simvolunun mədəni, dini və siyasi baxımdan rolu tədqiq olunur. Qədim dövrlərdən etibarən, bu simvolun Qobustan qaya təsvirlərindən başlayaraq Səfəvilər, Qacarlar və müxtəlif xanlıqların bayraqlarında qorunub-saxlanılması sübut edir ki, «aslan» yalnız güc və hakimiyyətin ifadəsi deyil, eyni zamanda kosmoloji və mifik inancların daşıyıcısı olmuşdur. Təhlil zamanı ilkin mənbələr – arxeoloji tapıntılar, tarixi sənədlər, divar rəsmləri və digər materiallar araşdırılmışdır. Nəticələr göstərir ki, «aslan» rəmzi təkcə türk-İslam mədəniyyəti çərçivəsində deyil, regionun digər sivilizasiyalarında da geniş yayılmışdır.

Səfəvi dövründə «aslan» və günəş təsviri dini və ideoloji legitimliyin əsas göstəricilərindən birinə çevrilmiş, Qacarlar isə bu ənənəni mənimsəyərək rəsmi gerblərdə və bayraqlarda müxtəlif üslub dəyişikliklərinə yol açmışlar. Bu tədqiqatın əsas məqsədi, tarixi dövrlərdən müasir dövrədək simvolun təkamülünü izləməklə onun uzunmüddətli mənəvi və siyasi dəyərlərini ortaya qoymaqdır. Metodologiyada kompleks yanaşma tətbiq edilmiş, sənət tarixi, ikonografik üsul və müqayisəli analiz metodlarından istifadə olunmuşdur. Yazılı mənbələr, numizmatik faktlar və etnoqrafik müşahidələr nəticəsində əldə edilən dəlillərə əsasən, «aslan» simvolu müxtəlif hakimiyyətlərin ideoloji alətinə çevrilmiş və Azərbaycan dövlətçilik ənənələrində davamlı şəkildə qorunmuşdur.

Bu araşdırma mövzunun elmi əhəmiyyətini genişləndirərək, gələcək tədqiqatlar üçün zəmin yaradır. Beləliklə, «aslan»ın qədim inanc sistemləri və İslam ənənələri çərçivəsindəki rolunun öyrənilməsi, Azərbaycanın siyasi və mədəni irsinin daha dərin anlaşılmasına xidmət edir. Bu gün də «aslan» simvolu ölkənin milli kimliyi və tarixi yaddaşının mühüm elementi kimi qalmaqdadır.

Açar sözlər: aslan simvolu, bayraq, Səfəvilər, Azərbaycan tarixi, İrəvan xanlığı.

Рамиль Гулиев ***(Азербайджан)***

СИМВОЛ ЛЬВА В ИСТОРИЧЕСКИХ ФЛАГАХ АЗЕРБАЙДЖАНА

В данной статье рассматривается роль символа «льва» на исторических флагах Азербайджана с культурной, религиозной и политической точек зрения. Начиная с древних времен, где изображения льва встречаются в гобустанских петроглифах, и продолжая периодами Сефевидов, Каджаров и различных ханств, этот образ выступает не только эмблемой силы и власти, но и хранителем космологических и мифологических представлений. В ходе исследования были изучены первоисточники – археологические находки, исторические документы, настенные росписи и другие материалы. Результаты показывают, что символ льва был распространен не только в тюрко-исламской среде, но и в других цивилизациях региона.

В эпоху Сефевидов изображение «льва» и солнца стало одним из ключевых признаков религиозной и идеологической легитимности, а Каджары унаследовали эту традицию, внося изменения в государственные гербы и флаги. Основная цель настоящего исследования – проследить эволюцию символа от древности до современности и выявить его долгосрочные духовные и политические ценности. В качестве методологии применяется комплексный подход, включающий историю искусства, иконографический анализ и сравнительное исследование. Использование письменных источников, нумизматических свидетельств и этнографических данных показало, что «лев» служил идеологическим инструментом разных правящих династий и сохранился в традициях азербайджанской государственности.

Проведенное исследование расширяет научное понимание темы и формирует базу для дальнейших разработок. Таким образом, изучение роли «льва» в рамках древних верований и исламских традиций позволяет глубже понять политическое и культурное наследие Азербайджана. Сегодня этот символ продолжает оставаться важным фактором национальной идентичности и исторической памяти страны.

Ключевые слова: символ льва, флаг, Сефевиды, история Азербайджана, Иреванское ханство.

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EXAMINATION OF DELALİL'ÜL HAYRAT AND HILYA SHARIF ARTWORKS OF FEMALE CALLIGRAPHERS HADİCE HEYBETLİ AND ESMA İBRET

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Abstract. With the acceptance of Islam, the increase in the number of manuscripts containing religious information has enabled the arrival of invaluable precious artworks to the present day. The most important of these are the Qurans, Delâilü'l- Hayrats, murakkaas, kıt'as, en'ams and the tablets that started to be written as of the 16th century. Manuscripts and tablets prepared over centuries have survived to the present day as the products of the most meticulous artwork of calligraphers, withstanding the ravages of time. Although the majority of the artworks of calligraphy are by male calligraphers and in spite of numbers of female calligraphers are few, the surviving examples of the manuscripts and tablets of female calligraphers are in public and private collections. Among the female calligraphers, Esma İbret and Hadîce Heybetî, who are known to have written Delâilü'l-Hayrat, are also important with their Hilya Sharif and tablets. Within the scope of the article, the accessible works of these two female calligraphers, one of whom lived at the beginning of the 19th century and the other in the second half of the 19th century, were introduced and they were made to be remembered in the art world again.

Key words: Esmâ İbret, Hadîce Heybetî, Female Calligraphers, Delâilü'l-Hayrat, Hilya Sharif.

Introduction. In recent years, studies on the arts of the book such as bookbinding, illumination, marbling, miniature, calligraphy and engraving have begun to increase. Within the scope of this study, examples from the artworks written by Esmâ İbret and Hadice Heybetî, who are known to have been hundreds of female calligraphers in the history of Ottoman calligraphy and whose names were known during their time, will be discussed. Esmâ İbret lived in the first period of the 19t^{h} century and Hadice Heybetî lived in the second period of the 19th century. Female calligraphers were the subjects of the research especially because they copied Delâilü'l-Hayrat and wrote Hilya Sharifs. This study was conducted in accordance with the qualitative research model based on document analysis. The basic documents of the study were interpreted by relating them to the preferences of the periods in which the writing and pattern designs were produced in terms of descriptive terms. The data were obtained by obtaining accessible examples of the artworks of two female calligraphers from museums, libraries and printed publications. The accessible examples of Delâilü'l Hayrat written by Esmâ İbret and Hadice Heybetî, while in the inventory of Nadir Library of Istanbul University, have been included in the Collection of the Sultan II. Abdulhamid Han Library of the Presidency of the National Palaces Administration as of 2024. Within the scope of the article, two Delâilü'l- Hayrat and two Hilya Sharifs written by Esmâ İbret, and one Delâilü'l Hayrat and one Hilya Sharif written by Hadice Heybetî will be examined in terms of book arts.

Esmâ İbret (B. 1194 (Hegira Calendar)/1780 (Gregorian Calendar)-D. First half of 19th century)

Esma İbret was the daughter of Serhasakiyân-ı Hassa Ahmet Ağa, who was thought to have been born in Istanbul in 1780 during the reign of Sultan Selim III (1761–1808). As a student of Dağıstanî Mahmud Celaleddin, one of the important calligraphers of the 18th century, she studied the thuluth-naskh and ratification scripts and married her teacher [2, p. 148]. His first known artwork is Hilya Sharif dated 1795 in the Topkapı Palace Museum inventory, which is thought to have been written when he was fifteen years old. It is understood from the record on the

back of the artwork that it was ordered by Kaftancı Mehmet Salim Ağa and presented to Selim III. It is recorded that the Sultan granted five hundred silver coins for the artwork and ensured that he was given forty silver coins per day, and for this reason the nickname 'İbret' was added to its name as an example. Due to her signature on the artwork, it is assumed that she had received her ratification before. Among the artworks that have survived are the Elf Cüz dated 1795 with the inventory number TİEM 2763, which was presented to the Valide Sultan in Topkapı Palace, the Engraving dated 1798-99 and 1807 in the Ekrem Hakkı Ayverdi Collection, the Delâilü'l-Hayrat in the YSHK, the undated Engraving in the Saffet Tanman collection, the Hilya Sharif dated 1807 in the Hamidiye Tomb, and the Quran in the collection of Naifa el Fayez, a member of a well-known Saudi Arabian family [7, p. 47]. It is seen that her signature was Esma bin Ahmed. There are narrations that Esma İbret was very talented in calligraphy, that she could imitate the writing of her husband Mahmud Celaleddin (around 1750 -1829 [4, p.369,3, p.359]), that Esma İbret even wrote her writings and that Mahmud Celaleddin only signed them. Her date of death is unknown. It is narrated that her gravestone does not exist, was buried next to her husband in the Eyüp Nişancı Sheikh Murad Buhâri Dervish Convent in Eyüp Sultan [6, p. 47].

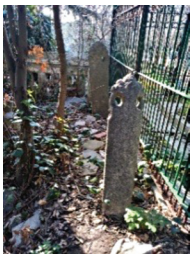
Hadîce Heybetî (B. Second half of 19th century- D. 1881 (Gregorian Calendar))

She was one of the Female calligraphers of the reign of Sultan Abdulaziz (1830–1876). Information about her life is limited to what is written on her gravestone. It is understood that Hadice Hanım came from the Seyyid dynasty and memorized the Quran. It is seen that her grave in Karacaahmet Cemetery is located on the 7th island, and her head is marked with the number 7794 and her foot with the number 7796. The gravestone inscription is as follows: Fatiha for the soul of the Seyyide Calligrapher Hafiza Khadija Hanım of the Huwa'l-Baqi Tariqat-i Aliyye-i Qadiriyya and of the followers of Kaygusuz Baba, in the year 1299 in Muharram (December 1881). It is also understood that he died nine years after Kaygusuz Baba, her Seikh and that he was such a good dervish that he was buried in the same graveyard with him. The head and foot sections of the tombstone have roses and acanthus leaves on them, indicating that the grave belongs to a female, and a symmetrical pattern designed with

palm branches on the foot section. Since it was seen that there were areas in the inscription section on the headstone of Hadice Heybetî's gravestone that had been damaged by the ravages of time, an estampage was taken from the headstone and added to the article.



Hadîce Heybetî's grave



Head and foot stones of the grave



Foot stone of the grave



Epigraph taken estampage



Foot stone of the grave

Fig. 1. Hadîce Heybetî's grave stone (photos taken by N. Özkeser)

DELÂİLÜ'L-HAYRAT

Delâilü'l-Hayrat is a periodical of salawat compiled by Sheikh Muhammed b. Süleyman el-Cezûlî (d. 870/1465), the founder of the Jazuliyya branch of the Shadhiliyya order. This tractate known among the Turks as Delâ'il-i Şerîf, Delâilü'l-Hayrat and Delâ'il [11, p.113], was read regularly not only by the members of the Shadhiliyya or Jazuliyya, but also by the members of other orders and Muslims who were not members of the order, believing in its virtue. It was stated that those who read the tractate regularly in five orders, every day, every other day, every four days or once a week, would earn rewards and attain the intercession of the Prophet.

DELÂİLÜ'L-HAYRATS WRITTEN BY ESMÂ İBRET

Delâilü'l-Hayrat with inventory no. YSHK. AY. 5565

Esmâ İbret's Delâilü'l-Hayrat, inventory number YSHK. AY. 5565 was copied in 1258 (1842–43). It was worked in 16x10 cm. dimensions, 77 leaves and 13 lines.

The cover of the artwork is cherry-colored shagreen leather. The elliptic and gold-colored ornamentation of the manuscript cover pattern is completed with the corner pieces on its four edges. In the very center of the design is an elliptic pattern designed with roses and marigolds. Apart from this pattern, S-C curved

flowers, ribbons, acanthus leaves, and spirals used in 19th century examples are decorated in a way that creates reverse symmetry. In the corner pieces, spiral acanthus leaves originating from a half-rose flower are placed to form a corner piece with unclear borders. The inside of the container is burgundy.

The written part of the title page of the artwork in the form of a corolla has a gold-colored dentil sheet and the text is in the color of cerulean. In the design on the right and left of this section, the rumis connected to the written sheet (½) with a gold-colored ring are based on the frame and the pattern background is left in the color of the page. The design is dominated by claws and a single rosette is used. The ruler of this section is surrounded by a simple pattern (+ + + +). The upper part of the page is divided into nine golden crests, and plant needles are placed on each crest. In the amulet-shaped corner pieces at the bottom of the colophon and epilogue pages, cobalt-colored wild flowers are worked as negatives on the gold-ground area. The pages of the artwork, designed to be placed within the city walls, depicting Mecca and Medina, are worked with fine workmanship and perspective.



Fig. 2. Cover of artwork



Fig. 3. Inner cover of artwork



Fig. 4. Title page



Fig. 5. Colophon page



Fig. 6. Depicted pages



Fig. 7. Epilogue page

Delâilü'l-Hayrat with inventory no. YSHK. AY. 5566

The Arabic Delâilü'l-Hayrat, copied by Esmâ İbret in 1213 (1798–99), consists of 110 leaves. The cover of the artwork with a mickle is made of cherry-colored shagreen leather. The oval pattern on the cover is worked in an inverse symmetry. At the top and bottom, there is a bouquet made of naturally painted yellow gold star flowers placed on a single branch, surrounded by leaves that appear to have been worked on in large quantities and painted in white gold, and polished with yeksah iron. The bouquet stems that meet in the middle of the pattern are tied together with ribbons. The inside of the cover is green shagreen leather. A thin gold ruler is drawn outside the plain design with reverse symmetrical plant patterns in the middle. When the characteristics of the illumination of the late 18th and 19th centuries are taken into account, it is seen that although the color, pattern, composition and motif similarities bear classical influences, baroque-rococo style motifs are used intensively [1, p. 1094]. The right side of the title page of the artwork, which was worked as a double page, is in the form of a crowned corolla with dentil. The pattern design was formed by cinque motifs patterned with separation rumi and clouds. The rough vegetal ring pattern, which was formed by the curly golden reed leaves following each other, outside the writings of the two pages, was directed according to the hatayi in the corners. The right side of the title page of the work, which was worked as a double page, is in the form of a crowned iklil with dendan. The pattern design is formed by cinque motifs patterned with separation rumi and clouds. The rough vegetal ring pattern, which is formed by the curly golden reed leaves following each other, outside the writings of the two pages, is directed according to the hatayi in

the corners. The illustrated pages of the artwork are enclosed in elliptic sheets with gold frames. In the perspective-based sheets depicting the cities of Mecca and Medina, the cities enclosed within the walls are completely surrounded by single-story buildings. There is a double-page chapter title page with both the inner parts and the crowned outer borders of Delâilü'l-Hayrat worked as zerenderzer. In the epilogue and colophon pages, zerenderzer and rough patterns placed inside triangles are designed with cinque.



Fig. 8. Cover of artwork



Fig. 9. Inner cover of artwork



Fig. 10. Title page



Fig. 11. Epilogue of section

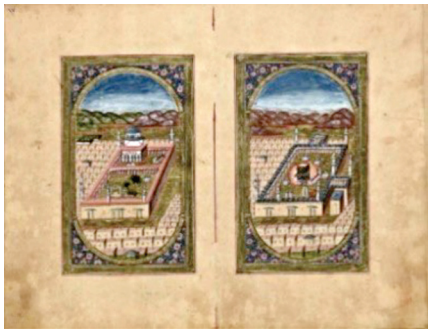


Fig. 12. Depicted pages



Fig. 13. Superscription of chapter

Hadîce Heybetî's Delâilü'l-Hayrat (YSHK. AY.05576)

Delâilü'l-Hayrat, a copy of which was copied by Hadice Heybetî in Naskh script, dated H. 1278 (M.1861) and numbered YSHK. AY.05576, is 14x10 cm. Each page of the artwork, which consists of 104 leaves, has 13 lines. The artwork, which was worked as a moldless manuscript, has a green, shagreen leather zerbahar (zilbahar) case without a miklep, with a diamond pattern shaped with golden leaves on one side. The other side has a plain diamond patterned gold ruler. The inside of the cover is dark navy blue paper with a printed pattern designed with S-C folds and acanthus leaves. The crowned corolla patterned title page was worked as zerenderzer, and the motifs are decorated with different colors. The crochet hooks are blue and white, with herbal patterns. On the title page, which was worked as a double page, triangular plots were created with gold-colored leaves. In the sections of the pages that were bound to the binding, the pattern was shaped with acanthus leaves. The zerenderzer designs on the epilogue and colophon pages were shaped with leafy arcs that continued on a gold background, connected to a bud, forming a bracket to the right and left, coming out of the claws. The depictions were enclosed in a elliptic ruler, the ruler corners of the depictions were roughly worked with vegetal patterns in a zerenderzer style. In the depictions of the cities of Mecca and Medina surrounded by walls, they were surrounded by green (Medina) and gold (Mecca) colored mountains. The sky was painted blue. The cities were surrounded by single-story houses.



Fig. 14. Cover of artwork



Fig. 15. Double page title page



Fig. 16. Depicted pages

HILYA SHARIF

Hilya Sharifs are known by names such as hilye-i saadet, hilye-i nebevi [10, p.90]. Hilya, as a special form, includes the qualities that constitute the spiritual and physical existence of the Prophet Muhammad. According to the hadith narrated by the Prophet's daughter Fatima and her husband Ali, Muhammad's sentence, «Whoever sees my hilya, it is as if he has seen me, and the God forbids the fire for whoever sees my hilya while longing for me»

indicates the importance given to the book and tablets of the Hilya Sharif [5, p. 8-9]. The oldest example of a small-sized hilya text, written in everyday handwriting or Naskh script to be carried in a breast pocket as a token of respect when it was first written, belongs to the calligrapher Sheikh Hamdullah. The text of Sheikh Hamdullah's hilya is as follows. It was narrated from Caliph Ali. When he described the last Prophet Muhammad Mustafa, he said: "His blessed forehead was open, his blessed beard was black, his blessed eyes were black, some people said he had hazel eyes. His wheat-colored skin was like white, some people said he was yellow, his blessed nose was large, his blessed veins were thin, his blessed face was round and his blessed teeth were sparse, he was soft-spoken, he had sparse and thin eyebrows, His blessed fingers were long and thin, the holes of his blessed nose were wide, his blessed ears were small, he was of medium height, there was no hair on his blessed body, there was only one line, it extended from his blessed chest to his navel". The descriptive text ends here, followed by a greeting to the Prophet, followed by the name of the calligrapher who wrote the hilya and sometimes the name of his teacher, along with a prayer for these people, and the hijri year in which the work was written, completes the hilya text. It is accepted that the first calligrapher who wrote the Hilya Sharif in the form of a tablet that is still used today was Hafız Osman (1052/1642)-1110/1698 [9, p. 23-24].

Hilya Sharifs written by Esmâ İbret

The Hilya Sharifs written by Esma İbret were requested and obtained from the Turkish and Islamic Arts Museum. The first Hilya Sharif identified as belonging to Esma İbret is dated 1209 (1794-95). The dimensions of the artwork, which is numbered 64 in the TİEM inventory, are: 58 x 67 cm. It was written in black ink and thuluth, naskh, and muhakkak calligraphy. The form has similar characteristics to the hilya form used today. On both sides of the Basmala, Allah and Muhammad are written in Thuluth script. The 4th verse of the Surah al-Qalam is written in the verse section. The Hilya text is placed in a vase. Hasan



Fig. 17. Hilya Sharif dated 1209 (1794-95) written by Esmâ İbret (TIEM Inv. No 64)

and Huseyin are written right above the vase. On the neck of the vase, the 13th verse of the Saff Surah, "nasrun minallahi ve fethun karib" is written. The continuation of the Hilya is inside the vase. On both sides of the Hilya, inside the cypress motifs, there are Esmâü'l Husna on the right and Esmâ-i Nebeviyye on the left in Naskh script. The monotheism in the two sections below the parts where the cypress motifs end is in two cartridges with dentil and zerenderzer patterns. At the bottom, between *la ilahe illallah Muhammed Rasulullah* and the continuation of the Colophon record, it says «*Men lehu'l-izzü ve'ş-şeref* (Greatness and honor are from the God)». The text section of the Hilya, the names of *Çihâr yâr-i güzîn* and other names were written in black ink. The colophon section of the Hilya Sharif reads; "Ketebethü Esma İbret min telamizi Mahmud Maruf bi Celaleddin". The depiction of Medina-i Münevvere on the crown of the dome on the frame is enclosed in a cartouche with S-C curves in accordance with the characteristics of the Turkish rococo used in the 19th century. The illumination on the dentil area outside the miniature is appropriate for the period. The separation has a pattern that continues as a single branch using rumi, hatayi, cinque and bud. Inside the golden colored reed style leaves on both sides of the illuminated area, a single-branched spring branch-like pattern was also worked. There is a halkar pattern using plant motifs on the outer border pattern. In the small spaces outside the vase under the hilya text, two blue and red wildflowers were placed. The names of Ali, Osman, Hasan, Hüseyin were written inside the cartouches resembling open roses coming out of the vase. Large and small white rosebuds with plenty of leaves, worked in a naturalistic style, completely surround the lower parts and the hilya text.

The second Hilya Sharif identified as belonging to Esma İbret is dated 1222 (1807–08). The dimensions of the artwork, which is numbered 25 in the TİEM inventory, are 34 x 80 cm. It was written in black ink using the thuluth, fine naskh and riqa scripts. The artwork was worked in the form that is still used today and is accepted to have been first used by Hafız Osman. The text that starts with the Basmala includes a text that describes the physical a nd moral characteristics of the prophet. The names of Abu Bakr, Omar, Osman, and Ali are written inside the small circles on the right and left of the body. The text that describes our prophet continues inside the crescent and at the bottom. The pattern program that is worked as ½ in the hilya of Esma Ibret is mostly limited to small plain cinques and a few rosette motifs. A design was made in which roses, irises, pomegranates, palace petals and einkorn

flowers were used asymmetrically in a naturalistic style on the crescent of the hilya. The depiction of the Masjid an-Nabawi on the crown of the dome on the wooden frame is enclosed in a half-sun with a dentil. Considering the similarity of the patterns and the production times of the two artworks, it is likely that the illuminator or illuminators working on the hilya's pattern program were the same people. The difference between the two artworks of the female calligrapher is that the first one was written with a cypress design, while the other one was written in the classical hilya form.

Hilya Sharif written by Hadîce Heybetî

Hâdice Heybetî's hilye was taken from Hilal Kazan's book "Female Calligraphers from Yesterday to Today" because it was deemed unsuitable to take a photo of the original due to its wear and tear. Calligrapher Hadice Heybeti is known for her Hilye-i Sharif written in 1282 in thuluth, naskh and riqa script. The original of the artwork is in Topkapi Palace. The photograph of the artwork used in the article was obtained from Hilal Kazan's book "Female Calligraphers from Yesterday to Today [7, p.64]". At the end of the Basmala-i Sharif, which is written in the muhakkak script of Hilye-i Sharif, it is read that it says "*Ve bihi't-tevfîku ve'l-inâye*" ("Success and help from the God") in a dentil white form. In the middle tile, the name and the holy name of our prophet are written, and on the four sides, the names and titles of the four great companions, as narrated from Caliph Ali, are written. In the sections with dentil on the four sides of the diamond-shaped section, the text, starting from the right of the plate and continuing first from the bottom and then from the left, includes the last verse of the Surah al-Fath in thuluth script. The names of *Çihar yar-ı güzîn* are written in oval sections with dentil on the four sides of the diamond-shaped section written in thuluth, close to the ruler, between the 40th and 48th verses of the Ahzab sura, which is written in fine naskh, starting and continuing with the Basmala. The colophon record of

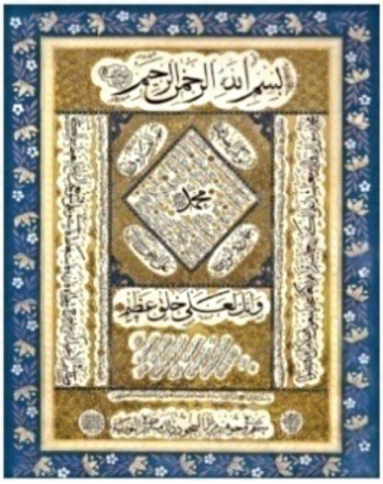


Fig. 18. Hilya Sharif written by Hadîce Heybetî [7, p. 64]

the hilya is written in a circle with a dentil at the bottom right; "*Ketebehu ed'afü'l-küttab Hadîce Heybetî min telamizi el-hac Hafız Ahmed el-Maruf Bi dâmadi'l-Afif*" (This was written by Hadîce Heybetî, the weakest of the scribes, one of the students of Hacı Hafız Ahmed, known as the son-in-law of Afif). In the lower left corner of the circle with a dentil: May the God forgive the sins of both of them, the living and the deceased of all believing men and female, through your mercy, the most merciful of the merciful. The 4th verse of the Surah al-Qalam is written in thuluth script on the belt section of the hilya. The decoration of the Hilya bears the characteristics of 19th century Turkish rococo. In the interior, there is a rough illumination made using a few plant motifs called zerenderzer (gold-on-gold decoration). On the outer sill, there is a design with white enamels and gold-colored leaves alternating on a cobalt-colored ground.

Conclusion. It is known that the authors of many manuscripts prepared throughout the centuries were mostly male calligraphers. It is seen that a small number of female calligraphers also produced artworks among these calligraphers. Female calligraphers were the daughters of rulers from palaces where they lived and were generally well-educated, the daughters of viziers and pashas who were prominent figures in the state, the daughters of calligraphers or the daughters of people from the scientific community who were devoted to the art of calligraphy. Esmâ İbret and Hadice Heybetî, who are the subjects of this study, are among these female calligraphers. The reason why these two female calligraphers were chosen within the scope of this study is that they both lived in the same period and wrote both Delâilü'l-Hayrat and Hilye-i Sharif. Esma İbret who lived and produced works in the first half of the 19th century, is a calligrapher who is appreciated for her successful works. It has been concluded that the artist's Naskh and Thuluth calligraphy was the result of meticulous work and that she has produced productive work. It can be said that the writings that Hadice Heybeti worked on with her calligraphy teacher Ahmet Zarifî Efendi were of a more intermediate level compared to the artworks of Esmâ İbret.

As a result; Esmâ İbret and Hadice Heybetî's Delâilü'l-Hayrat and Hilya Sharif works were classified and examined. All the data obtained were evaluated within the scope of the periods they belonged to. In the 19th century, when relations with the West intensified, it is important to start archive studies to bring other works of these female calligraphers to the art

of calligraphy and to increase interest in female calligraphers. Today, we hope that the number of new female calligraphers devoted to this art will increase and that the works of these female will be the subject of academic studies.

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Nurgülü Özkeser, Mesude Hülya Doğru *(Türkiye)*

QADIN XATATÇILAR ƏSMA VƏ HADİCE HETBETLİDƏN DELƏLİL'ÜL-HƏYRƏT VƏ HİLYE-İ ŞƏRİF ƏSƏRLƏRİNİN İNCELEMESİ

İslamın qəbulu ilə dini məlumatların yer aldığı əlyazmaların sayının artması əvəzsiz qiymətli sənət nümunələrinin günümüzə qədər gəlməsini təmin etmişdir. Bunlardan ən əhəmiyyətliləri Qurani-Kərim, Delailü'l-Heyratlar, murəkkələr, kıtaslar, en'amlar və 16-cı əsrdən etibarən yazılmağa başlayan lövhələrdir. Əsrlər boyu hazırlanmış əlyazmalar və lövhələr zamanın dağıdıcılığına tab gətirərək xəttatların ən incə sənət əsərlərinin

məhsulu kimi günümüzə qədər gəlib çatmışdır. Xəttat sənətinin əsərlərinin əksəriyyəti kişi xəttatlara, qadın xəttatların sayının az olmasına baxmayaraq, qadın xəttatların əlyazma və lövhələrinin günümüzə qədər gəlib çatmış nümunələri dövlət və şəxsi kolleksiyalardadır. Qadın xəttatlardan "Delailü'l-Hayrat" yazdıqları bilinən Esma İbret və Hadice Heybeti də "Hilye-i Şərif" və lövhələri ilə önəm kəsb edir. Məqalə çərçivəsində biri XIX əsrin əvvəllərində, digəri isə 19-cu əsrin ikinci yarısında yaşamış bu iki xəttat qadının əlçatan əsərləri təqdim edilərək sənət aləmində yenidən xatırlanmağa şərait yaradılıb.

Açar sözlər: Esma İbret, Hadice Heybeti, Qadın Xəttat, Delailü'l-Hayrat, Hilye-i Şerif.

Нургюлю Озкесер, Месуде Хюлья Догру *(Турция)*

ИССЛЕДОВАНИЕ РАБОТ ДЕЛИЛИЛ-ХАЙРАТ И ХИЛЬЕ-И ШЕРИФ ЖЕНЩИН-КАЛЛИГРАФОВ ХАДИДЖЕ ХЕТБЕТЛИ И ЭСМЫ ИБРЕТ

С принятием ислама увеличение количества рукописей, содержащих религиозную информацию, позволило бесценным произведениям дойти до наших дней. Наиболее важными из них являются Священный Коран, Делайлюль-Хайрат, мураккаас, строфы, энамы и таблички, которые начали писать в 16 веке. Рукописи и пластины, готовившиеся на протяжении веков, сохранились до наших дней, как плоды кропотливой работы каллиграфов, выдержавшие разрушительное воздействие времени. Среди каллиграфических работ, в основном которые принадлежат каллиграфам-мужчинам, небольшое количество сохранившихся экземпляров рукописей и пластин каллиграфов-женщин находятся в государственных и частных коллекциях. Среди женщин-каллиграфов Эсма Ибрет и Хадидже Хейбети, которые, как известно, написали «Делаилюл-Хайрат», также приобретают значение благодаря своим «Хилье-и Шериф» и табличкам.

Ключевые слова: Эсма Ибрет, Хадидже Хейбети, женщины-каллиграфы, Делайлюль Хайрат, Хилье-и Шериф.

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CARPET ART OF SOVEREIGN AZERBAIJAN

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Abstract. The article deals with the development of carpet making in Azerbaijan during the period of independence, when the Constitutional Act on the State independence of the Republic of Azerbaijan was adopted on October 18, 1991. The activity of state structures in maintaining and providing all conditions for the preservation and further development of traditional national craft and art – carpet making during this period is emphasized. The main peculiarities of the works of carpet artists who created and continue to create carpet works, trying to bring their innovative ideas on the classical basis of carpet art, are given in the article.

Key words: sovereignty, carpet making, carpet artists, Azerkhalcha, traditions.

Introduction. Carpet making in Azerbaijan has been not only one of the widespread and functionally significant household items, but also a self-sufficient type of decorative and applied art since ancient times. Carpet making took on the character of a professional art in the second half of the 20th century, and specialized carpet artists entered the artistic arena. International symposiums on Azerbaijani carpet art were held in Baku in 1983 and 1988. After the collapse of the Soviet Union and gaining independence in 1991, Azerbaijan faced a number of problems, including economic instability, the war in Karabakh and the transition to a market economy. This hampered development of traditional crafts, including carpet making. Carpet weavers began to face problems in marketing their products and lack of resources for production. Military actions in the territories that are traditionally centers of

carpet making contributed to the slowdown of the process of making carpets in these regions and thus the holistic picture of the development of Azerbaijani carpet art was destroyed.

Interpretation of the main material. There was some decline in the development of carpet making due to political and economic instability in the first years of independence. But regardless of this, state structures that promote the development of carpet making in Azerbaijan continue their work. The "Azerkhalcha" Association, work of which consists carpet production and development of traditional carpet making technologies, export of carpet products to international markets, education and support of local craftsmen, teaching them traditional carpet making techniques, even in the economically difficult 90s and later tried to maintain the rhythm of work, established since the period of its creation.

An important role in the development and maintenance of carpet making in the republic was played by the carpet making center in Azerbaijani, "Azer-Ilme", which was established in 1994 and combines the functions of production and research center. The "Azer-Ilme" company has been recognized in the international arena for its work. The center was awarded the Queen Victoria Award for its successful integration into European markets and contribution to the development of carpet making in 2007.

Interest in national crafts, including carpet making increased significantly with the improvement of the economic situation and the state's efforts to support culture in the early 2000s. The government took a number of constructive measures for the successful development of carpet making in Azerbaijan during this period. Thanks to the President of the Republic of Azerbaijan Ilham Aliyev's efforts, a legislative framework for the development of carpet making was created. The Law "On the Preservation and Development of Azerbaijani Carpet Art" was approved on December 7, 2004, and a decree was issued to approve this law on February 7, 2005 [2]. In connection with the new economic changes and transformations that took place in our republic in recent years, the President of Azerbaijan Ilham Aliyev signed a decree on the establishment of the "Azerkhalcha" Open Joint-Stock Company on the basis of the scientific and production carpet-making association of the same name with a package of shares belonging to the state on May 5, 2016. The OJSC would manufacture carpets and carpet products in the Republic of Azerbaijan, export them, organize sales in the country and abroad, apply new technologies in the production of carpets and carpet products, modernize

the material and technical base and its rational use, as well as other work to develop this sphere [3].

A special event in the cultural life of Azerbaijan was the opening of the new building of the State Carpet Museum in the territory of the Seaside National Park on August 26, 2014. It should be stated that the Azerbaijan State Carpet and Folk Applied Arts Museum was established in Baku in 1967. It was opened in 1972 and it was a great event in the cultural life of the republic.

A great event was the inclusion of the traditional art of carpet making of Azerbaijan in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2010.

The basis for training professional carpet artists was the Department of Carpet Making at the Art faculty of the Azerbaijan State Institute of Arts, which was created in the mid-60s and continues its productive work. The State Academy of Arts was established in 2000, where the Department of Decorative and Applied Arts also provides training in the specialty of carpet artists.

But today, there are some problems in the development of carpet making. In this regard, the President of the Republic of Azerbaijan approved the "State Program for 2018-2022 on the protection and development of carpet making in the Republic of Azerbaijan", consisting of a number of measures to implement this program on February 28, 2018. Some of the main measures are the restoration and development of lost artistic and technical traditions in the field of hand weaving, preparation of a catalogue of rare Azerbaijani carpets kept in the republic and foreign museums, including in private collections, expansion of work in the direction of identifying rare Azerbaijani carpets kept in foreign museums, support for the organization of production for dyeing carpet threads with natural dyes, allocation of grants to contribute to the organization of training courses and scientific publications in the study of homespun weaving.

The formed professional direction in carpet art, represented by the works of such artists as Latif Kerimov, Kamil Aliyev, Jafar Mujiri, Eldar Mikayilzadeh, Aydin Rajabov and many others, is the solid foundation on which the works of more carpet artists are created and developed in the modern period.

Professional carpet art during the period of independence is represented by the works of artists with different style directions. Kamil Aliyev, an artist who created a large number of carpet compositions in the mid-50s of the 20th

century, continued to work creatively during this period. The creative style of this artist was formed in parallel with Latif Kerimov's work. K. Aliyev's works show clearly his own artistic style and the hand of an ornamental artist. The main peculiarity of K.Aliyev's carpets is their monumentality and majesty.

Eldar Mikayilzadeh, an artist whose work is based on the principles of high professionalism and admiration for the classical heritage of carpet art, continued to work especially successfully during this period. The artistic style of his works reflects the canons of the Tabriz carpet school, and his works can be rightly considered a worthy continuation of the development of this school at the present stage.

The content essence of E.Mikayilzadeh's carpet works has a purely national basis. In order to be able to "read" his carpets, one must be a true Azerbaijani, aware of his past deeply and have the ability to choose from the history and culture of the ancient East what belongs to your nation [1, p.30].

Many of the artist Aydin Rajabov's works are based on the canons of the Tabriz carpet school, while others are characterized by artistic improvisation based on geometric ornaments. His works are original in composition and in decorative arrangement. A. Rajabov is the author of many carpet compositions, most of which are in museums in various cities of the former USSR.

Mammadhuseyn Huseynov is a carpet artist whose creative growth falls on the period of independence of our republic. He is versatile in the choice of theme – work, as well as artistic language in his work (compositions are based on geometric and floral ornament).

The young generation of carpet artists is represented by Faig Ahmed's work, who views the carpet from a mystical perspective. His works are a completely new vision and reading of the ornament, understanding the purpose of the carpet as art.

Conclusion. It should be stated that today, there are many talented and promising carpet artists, whose creative path consists of searching for original compositional and ornamental design. Modern carpet making faces the task of skillfully combining the traditional and the new. After all, carpet art as a whole is enriched on the basis of new compositions and carpet elements created by artists.

So, carpet making in Azerbaijan has experienced difficult and prosperous years since independence, and it is an important part of the country's cultural and economic heritage now.

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SUVEREN AZƏRBAYCANIN XALÇA SƏNƏTİ

Məqalədə 1991-ci il oktyabrın 18-də Azərbaycan Respublikasının dövlət müstəqilliyi haqqında Konstitusiya Aktının qəbul edildiyi Müstəqillik dövründə Azərbaycanda xalçaçılığın inkişafı araşdırılır. Bu dövrdə ənənəvi milli sənətkarlığın və sənətin – xalçaçılığın qorunub saxlanması və daha da inkişaf etdirilməsi üçün hər cür şəraitin dəstəklənməsi və təmin edilməsi sahəsində dövlət strukturlarının fəaliyyəti qeyd olunur. Xalça əsərləri yaradan və yaratmaqda davam edən, öz novator ideyalarını klassik xalça sənətinin əsasında təqdim etməyə çalışan xalçaçıların yaradıcılığının əsas xüsusiyyətləri verilmişdir.

Açar sözlər: suverenlik, xalçaçılıq, xalça sənətkarları, Azərxalça, adət-ənənələr.

Аида Садыгова *(Азербайджан)*

КОВРОВОЕ ИСКУССТВО СУВЕРЕННОГО АЗЕРБАЙДЖАНА

В статье рассматривается развитие ковроткачества Азербайджана в период Независимости, когда 18 октября 1991 года был принят Конституционный акт о государственной независимости Азербайджанской Республики. Отмечается деятельность государственных структур в деле поддержания и обеспечения всех условий для сохранения и дальнейшего развития традиционного национального ремесла и искусства – ковроткачества в этот период. Даются основные характеристики творчеству художников по ковру, которые создали и продолжают создавать ковровые произведения, стараясь на классической основе коврового искусства внести свои новаторские идеи.

Ключевые слова: суверенитет, ковроткачество, художники по ковру, Азерхалча, традиции.

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DRAGON IMAGES IN THE AZERBAIJAN NON-DRAGON CARPETS

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Abstract. The images of dragon are present not only in the Dragon carpets of Karabakh but also in most carpet designs of Azerbaijan. However, unlike the Karabakh carpets, the dragon images in carpets of other regions are less known to experts. Unlike the dragons of carpets woven for palace and trade purposes during the Safavid era, the dragons in the carpets of regional folk art were depicted geometrically and schematically. The dragons of palace carpets tended to be figurative and were depicted as symbols of the power and authority of rulers. In contrast, the dragons in folk art carpets were more influenced by the beliefs and folklore of the people, often symbolizing the dragon in a more conditional manner. The dragon images woven in these carpets were believed to protect the home, hearth, and family from evil forces and the evil eye.

Key words: Azerbaijani carpet, Dragon carpet, Karabakh, Safavid, «Tree of Life».

Introduction. Everyone knows that most of the “dragon carpets” are of Caucasian and Karabakh origin. But not everyone knows that carpets from other regions of Azerbaijan also contain images of dragons in their designs. Numerous variations and artistic interpretations of the dragon motif are found

in ornamental carpets from Azerbaijan's regions such as Shirvan, Quba, Gazakh and elsewhere. The images of dragons in these carpets are sometimes simple, but extremely interesting folklore versions of dragon images. A large number of such carpets are in the collection of the of Azerbaijan National Carpet Museum.

Images of dragons in Azerbaijani carpets have long played the role of a magical talisman, protecting the home, hearth, family from potential evil. Only later they play the role of carpet decoration. Later, in connection with the strengthening of medieval feudal power and the establishment of statehood, a third function was added to these two functions of carpet dragons – the representation of the strength and power of the ruler of the state, through images of dragons on large palace carpets.

The interpretation of the main material. Along with the archaic folk belief in the protective power of the mystical dragon, there was also the conviction that even its image protects and "attracts" luck into the home. This belief in the magical power of the dragon image itself had ancient roots, going deep into the cultural memory of Azerbaijanis and was so strong and universal that its image was traditionally placed in almost all carpets, regardless of design.

This folk tradition, previously manifested exclusively in family, wedding and tribal carpets, continued in the commercial carpets woven in Azerbaijan in the late 19th and early 20th centuries. Small images of dragons were quietly and subtly introduced into the official design of the carpet by the weavers, continuing the folk tradition of magical protection of the carpet.

Images of dragons are found in both flat woven and pile carpets woven during the 16th – 19th centuries in all regions of Azerbaijan. All traditional Azerbaijani carpets woven during this period are divided into four typological groups determined by local artistic and technical traditions. The typological differences between these groups are determined by historical and local traditions that were formed in a specific ethno-tribal or geographical area. These typological groups are as follows: "Quba-Shirvan group", "Karabakh group", "Kazakh-Borchaly-Zangezur group", and "Tabriz-Ardabil group" of Iranian Azerbaijan. Although they have local distinctive features, all these groups of carpets nevertheless have common recognizable stylistic features characteristic of carpets woven by Azerbaijanis living in their historical territories. Weavers from ethnic minorities such as Lezgins, Avars, Kurds, Tats, Mountain Jews, Talysh, and others also contributed to the creation of these common stylistic features. Common political geography, history, interethnic

marriages, trade, and cultural ties between neighboring ethnic groups led to the formation of a common national identity and, as a consequence, to the formation of common artistic and technical properties of the craft of carpet weaving in this region.

Western experts divide carpets from the Caucasus and Northwestern Iran into "Caucasian" and "Persian" based on modern political geography. They do not take into account the fact that the Azerbaijani people and the territory of their residence, as a result of two Russo-Persian wars in the 19th century, were divided between the Persian and Russian empires. This division has a political and legal status for everyone, but not for Azerbaijanis. For Azerbaijanis, the modern political border between the Northern and Southern Aerbaijanis conditional, because they are one and the same people with common cultural and historical traditions.

Traditionally, the Caucasian group of Azerbaijani carpets is characterized by schematic and geometric stylization of carpet motifs. Carpets from Iranian Azerbaijan are characterized by a higher level of realism of the depicted plant motifs. There are almost no straight lines or angles in the designs of these rugs.

Dragon motif in Azerbaijani carpets is common in two fundamentally different iconographic styles: in the early Safavid palace carpets of Iranian Azerbaijan, the dragon motif is characterized by figurativeness and a realistic style of depiction. The iconography of this dragon comes from the famous images of dragons in miniature illustrations that adorned the manuscripts of the classics of Eastern poetry (Firdowsi, Nizami Ganjavi, Faridaddin Attar, Jami, Hafiz, etc.). The works of these authors contain plots of a literary hero fighting a dragon. With the participation of palace artists who illuminated these handwritten books, the dragons "migrated" into the technical drawings of palace carpets, which later received the conventional name "Dragon Carpets".

In the classical literary tradition and on the pages of handwritten books, the dragon is described as an evil that a positive literary hero fights against. The negative assessment of the image of the dragon was "transferred" to pictorial carpets woven in the palace workshops of the Safavid era. This negative attitude towards the image of the dragon was mainly widespread among the palace aristocracy, who had access to literary works. Common people, who did not have literacy or access to expensive handwritten books, had their own image of a dragon, which goes back to folk beliefs, myths and fairy tales. In these myths, the initially negative, scary, and evil dragon, turned later, as

a result of the struggle and relationship with the hero, who does good and justice, into his assistant and protector.

Beginning in the mid-16th century, the pictorial tradition of depicting dragons in palace carpets increasingly gave way to stylized, ornamental depictions of dragons. There is a "restyling" of the old pictorial motif of the hero's fight with the dragon into a new, more conventional, and stylized motif – "Dragon and Simurgh". The new motif was freed from the old narrative of literary tradition.

It must be said that among experts in Oriental carpets, there is a misconception that the "Dragon and Simurgh" motif depicts the struggle between these two characters. This misunderstanding arises because the content of the old literary motif of the hero's fight with the dragon was "mechanically" projected onto the content of the carpet motif "Dragon and Simurgh".

However, from the earliest depiction of the Dragon and Simurgh motif on the 15th-century Berlin carpet to the late Safavid carpets, there is not a single one in which the Dragon and Simurgh motif could be clearly and convincingly called a wrestling scene. Are there any clear signs of struggle in this motif? There is no struggle, there is opposition, and balance, which creates harmony. In the discourse of the ornamental motif, "Dragon and Simurg" peacefully coexist, symbolizing the harmony of the male and female principles in space and life. However, literary stereotypes are so strong that there is a "mechanical" transfer of the content of the old motif to a new one, outwardly similar, but fundamentally different.

The content, iconography, and style of the depiction of dragons on Safavid palace carpets changed with the coming to power of a new ruler in 1642 – Shah Abbas Safavi (the Great). Shah Abbas's large-scale reforms in the production of commercial carpets sold to Europe are well known. It is also known that Shah Abbas personally participated in the creation of some carpet designs. According to legend, the famous "Flower of Life" motif, which is guarded by heraldic dragons in Karabakh "dragon carpets", was created personally by Shah Abbas and remained in carpet history under the name of the "Shah Abbasi" flower or motif.

The commercialization project of large Safavid carpets was connectedwith the flourishingof trade with European countries. Commercial reproduction of carpets required the unification of designs and basic motifs. This unification eliminated errors made by weavers during the weaving process, which led to

an increase in the quality and productivity of carpets. Yet weavers, not always very familiar with the motifs, sometimes still introduced their subjective interpretations or distortions into the carpet. But in general, the design of the carpet remained within the general iconographic canon, set by the palace artist in a technical drawing or fragment of a sample carpet ("Örnek" – sample).

The palace purpose of Safavid carpets led to a reinterpretation of the dragon motif discourse. Now, the ancient dragon motif began to symbolize supreme power. Reinterpretation was influenced by expanded political, cultural and economic contacts with European countries. The presence of heraldic images of lions, eagles flanking the royal crown on the coats of arms of European monarchies provoked the creation of a similar Safavid carpet «coat of arms» with heraldic images of dragons on the sides of the «flower of life» (Shah Abbasi flower).

By the way, such symbolism and functionality of the dragon motif have parallels in Chinese culture, where the dragon also personified the supreme imperial power. Apparently, the similarity between the official/palace symbolism of Safavid and Chinese carpets influenced some European experts in oriental carpets to decide that the Safavid dragon motif has "Chinese roots." It is strange that no one pays attention to the fact that these motifs have fundamental differences both in the semantics of the image and in the iconography of its depiction. At the same time, we should not forget that local symbolism and the content of the dragon discourse, completely independent of each other, appeared among almost all peoples of all continents. "There is a very clear distinction between the content and symbolism of the dragon in the cultural and historical environments of the Far East (China) and the Muslim world."

The dragon motif of tribal and family carpets reflects the popular, traditional symbolism of not a literary, but a folkloric dragon, dating back to ancient myths, legends and folk tales. And in these tales, the dragon is usually the guardian of a luxurious magical palace and countless treasures that go to the fairy-tale hero. The dragon in these tales symbolizes the hero's acquisition of the dragon's qualities, including strength, wealth, and eternal life. Thus, the «dragon» motif in traditional beliefs is a magical giver, keeper and protector of good. The ancient motif of paired dragons guarding the tree of life/flower of life has turned into a mystical protective symbol in folk carpets.

In traditional folk carpets, the dragon is usually not figurative, but schematic and stylized in an ornamental style. It is represented in the carpet not as the main motif, but as a small talismanic symbol with a magical subtext,

“woven” into the space between the main motifs of the carpet. An exception is the famous group of Caucasian (Karabakh) flat woven carpets Verni, in which a schematically depicted S-shaped dragon is the main motifrepeated vertically and horizontally.

In folk interpretation, the dragon is a magical protector of the family, driving away evil and bringing good luck, prosperity, and longevity. In these carpets, the image of the dragon is found in two iconographic variants: 1. Images of paired, heraldic dragons protecting the sacred tree/flower of life; 2. Images of dragons in the “Dragon and Phoenix” motif.

An analysis of the iconography of both typological groups indicates that folk carpet weavers were not familiar with the literary tradition of describing the dragon and its palace iconography. The palace canon of the dragonimage was represented only in palace carpets, which simple village weavers did not see and had no right to repeat in their carpets.

The situation changed at the beginning of the 19th century, when after the annexation of the feudal khanates of Northern Azerbaijan to the Russian Empire, and the khanates of Southern Azerbaijan remained part of the Persian Empire. Large-scale commercialization of carpets and the loss of folkloric images of dragons in their design occurred during the period of activity of the Caucasian branch of the “Handicraft Committee” of the Russian Empire (1899-1924), which was engaged in the organization, production and sale of traditional Azerbaijani carpets on the foreign market.

After the collapse of the Russian Empire, the management and organization of the carpet business was carried out by the Transcaucasian State Trade Association – «ZAKGOSTORG» (1924-1927). Following this Creative Production Union “Azerkhalcha” (In 2016 renamed to Open Joint-Stock Company “Azerkhalcha”).

In the modern carpets of the Open Joint Stock Company «Azerkhalcha,» those naive folklore dragons are no longer woven, which were traditionally woven by simple folk weavers in all carpets, regardless of the main design.

Conclusion. 1. Images of dragons are found in numerous regional Azerbaijani carpets, the design of which has nothing to do with the Karabakh region or the design of the so-called “dragon carpets”. The images of dragons on these carpets have folkloric content and naive iconography.

2. The commercial production of traditional Azerbaijani carpets has led to the fact that small and secondary images of dragons, which were individually and arbitrarily introduced by weavers into the field of the design, have been

excluded from official commercial designs. Individual and subjective images of dragons continued to be woven in wedding rugs and rugs for family use. In these carpets, dragons were woven as talismans to bring good luck to the home.

3. No matter how unrecognizable, fantastic and naive the dragons in these carpets are woven, they can be recognized based on the famous iconography of the motif "dragons are the protectors of the sacred tree/ flower of life." The inclusion of a dragon motif in the carpet design had a dual purpose: On the one hand, it filled the design gaps, thereby increasing the artistic and material value of the carpet. On the other hand, following an ancient tradition, the weaver included in the carpet a mandatory, traditional, family talisman.

In tribal carpets, not only the images of dragons but also the tree of life/ flower of life itself, with dragons depicted on either side, have undergone folkloric stylization. The tree of life and the dragons guarding it have become a conventional, symbolic representation of a talismanic motif, whose semantics encompass both real and mystical facets.

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AZƏRBAYCANIN QEYRİ – "ƏJDAHALI" XALÇALARINDA ƏJDAHA TƏSVİRLƏRİ

Əjdaha təsviri təkcə Qarabağın "Əjdahalı" xalıların da deyil, Azərbaycanın əksər xalça dizaynlarında mövcuddur. Lakin, Qarabağ "Əjdahalı" xalılarından fərqli olaraq digər bölgələrin xalçalarında mövcud olan əjdaha təsvirləri mütəxəssislərə az məlumdur. Səfəvilər dövründə saray və ticarət məqsədi ilə toxunan xalçalardakı əjdahalardan fərqli olaraq, regional xalq yaradıcılığı olan xalçalardakı əjdahalar həndəsiləşməyə məruz qalaraq, sxematik və şərti təsvir olunmuşlar. Saray xalılarındakı əjdahalar fiqurativliyə meyilli olaraq, hökmdarların güc-qüdrət, hakimiyyət rəmzi kimi təsvir olunurdu. Xalq yaradıcılığı olan xalçalarda isə, əjdahalar daha çox xalqın inancları, folklorundan bəhrələnərək, bir çox halda şərti olaraq əjdahanı simvolizə etmişlər. Onların xalçalarda toxuduğu əjdaha təsvirləri evi, ocağı, ailəni bədhax quvvələrdən, bədnəzərdən qorumuşlar.

Açar sözlər: Azərbaycan xalçası, Əjdahalı xalça, Qarabağ, Səfəvi, Həyat ağacı.

Дурдана Гадирова, Тельман Ибрагимов ***(Азербайджан)***

ИЗОБРАЖЕНИЯ ДРАКОНОВ НА «НЕДРАКОНОВЫХ» КОВРАХ АЗЕРБАЙДЖАНА

Изображение дракона присутствует не только в «Драконовых» коврах Карабаха, но и в большинстве ковров различных регионов Азербайджана. Однако, в отличие от карабахских ковров, изображения драконов в коврах других регионов менее известны специалистам. В отличие от драконов на дворцовых и коммерческих коврах, драконы региональных ковров,

стилизованы, изображены схематично и условно. Драконы на больших дворцовых коврах носили репрезентативный характер и изображались как символы власти и могущества правителей. В народных коврах драконы, в основном, выполняли функцию оберега дома, очага, семьи от зла. Такой символизм мифического дракона происходил из древних народный поверий и фольклорных повествований. Сплетенные на коврах изображения драконов должны были принести удачу, процветание и защиту от сглаза.

Ключевые слова: азербайджанский ковер, ковер Дракон, Карабах, Сефевиды, «Древо жизни».

FIGURES



UOT 7.04

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PORTRAITS OF INDIVIDUALS FIGHTING FOR THE SOVEREIGNTY OF AZERBAIJAN IN THE OEUVRE OF PEOPLE'S ARTIST OGTAY SADIGZADE

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The complex processes that began in the 19th century led to fundamental changes in Azerbaijani society. Our prominent public and political figures, who emerged in this new environment, were able to respond to the challenges of the 20th century at a high level. They made invaluable contributions to the establishment of the Azerbaijan Democratic Republic.
Heydar Aliyev

Abstract. Our writers, playwrights and poets, who stood at the forefront of Azerbaijani intellectuals, expressed their heartfelt words in their works. The parents of People's Artist Ogtay Sadigzadeh sacrificed their lives for the sovereignty of our country. Because they raised their voices against Soviet colonization and did not change their opinions in prison. Their lives and work were a call to struggle. In the 2000s, Ogtay Sadigzadeh created a number of paintings for the Nizami and Huseyn Javid museums and always worked on the theme of images of fighters in his work. The magnificent portraits of the National Leader Heydar Aliyev, Mahammad agha Shahtakhtinsky, N. Narimanov, M.A. Sabir, H. Javid, M.A. Rasulzadeh, Goncha Beyim, Natavan are a clear example of this.

Key words: Sovereignty, Azerbaijan, art, Ogtay Sadigzadeh, portrait.

Introduction. Having an independent and sovereign state, building a developed society based on national and spiritual values, solidarity, humanism, justice, and the rule of law has been the greatest desire of the Azerbaijani people for centuries.

Despite external interventions and deprivations at various stages of history, our people preserved their national identity and fighting spirit, always remained loyal to their ideals, and finally restored their state independence at the end of the 20th century.

The interpretation of the main material. There have been numerous worthy sons and daughters of Azerbaijan who brought about this great day and fought for it. For years, they served our national interests, our liberation from colonialism, and promoted patriotic education and a national cultural policy for our national mentality and thinking. Even during the Russian Empire, deputies representing the Azerbaijani governorates in the Tsarist Duma, upholding our national values and cultural priorities, spoke in the Duma.

They did not do easy work at all; they were even subjected to repressions for their activities. For example, Ismayil Khan Ziyadkhanov, a representative from the Elizavetpol Governorate, was arrested as a result of his patriotic and fiery speeches for the sake of Azerbaijani sovereignty. This is a categorical and harsh quote from his speech in the St. Petersburg Tsarist Duma: "We (Azerbaijan) were conquered a hundred years ago. We were not granted any rights. We have been reduced to a state of slavery. An encroachment has been made on our national existence. We are prohibited from entering a number of higher educational institutions. In state institutions, it is impossible to find officials of Turkic origin. We suffer from land scarcity. However, peasants are being massively resettled here from Russia. On these lands, soaked in the blood of victims of the national massacre committed directly by the state, you will build settlements intended for Russian peasants. This is nothing more than a form of governance based on the principle of 'divide and rule,' secretly prepared and implemented by the government. We step over corpses in our homeland, which has been drowning in a sea of blood for two years now. Our patience has already reached its limit" [1].

Members of the Second Tsarist State Duma Fatali Khan Khoyski, Khalil bey Khasmammadov, Mustafa Mahmudov, Mahammad agha Shahtakhtinski, and Zeynal Zeynalov, like their predecessors, sharply protested against the

policy of national and religious discrimination pursued by tsarism in all spheres, including state administration.

Azerbaijani statehood and sovereignty are our pride and honor. At the beginning of the 20th century, tectonic and geopolitical changes occurred in empires in Europe and Asia as a result of World War I. The Ottoman Empire and the Tsarist Russian Empire collapsed. Our literary figures, playwrights, and poets, who stood at the forefront of the Azerbaijani intelligentsia, expressed their heartfelt words in their works. These include Hasan bey Zardabi, Mirza Fatali Akhundzade, Huseyn Javid, Ali bey Huseynzade, A. Topchubashov, A. Aghayev, Agaoglu, Firudin bey Kocharli, Hashim bey Vezirov, Firuz bey Ordubadski, and others.

The parents of Azerbaijani People's Artists Ogtay and Toghrul Sadigzade – their father was the prominent writer Seyid Huseyn. Their mother – Umgulsum Khanim was the daughter of Mahammad Amin Rasulzade and the cousin of M.A. Rasulzade, and she was also interested in poetry and national liberation ideas. Before personally knowing his future wife, S. Huseyn often came across her signature in the press and at that time longed for the liberation of Azerbaijani women, the protection of their rights, and their active participation in public affairs. Seyid Huseyn rejoiced in the success of such a young Azerbaijani woman as Umgulsum and was interested in her personality. The parents of O. Sadigzade sacrificed their lives for the sovereignty of our country. This is undeniable. Because they raised their voices against the Soviet colonial regime and did not change their views in prison. Their lives and work were a call to be fighters [2].

In the 2000s, Ogtay Sadigzade created a series of paintings for the Nizami and Huseyn Javid museums and always worked on the theme of the images of fighters in his art. The magnificent portraits of National Leader Heydar Aliyev, Mahammad agha Shahtakhtinski, N. Narimanov, M.A. Sabir, H. Javid, M.A. Rasulzade, Goncha Beyim, and Natavan are clear examples of this.

The portraits of the artist's parents, who sacrificed their lives, our great literary figures Seyid Huseyn and Ummugulsum Khanim, are displayed in our Nizami Museum of Literature.

The artist has depicted the National Leader Heydar Aliyev very skillfully and pompously. His great leadership qualities, intelligent eyes, and overall pose express a unique, powerful philosophical image.

With great heartache, Ogtay Sadigzade created several paintings for the Huseyn Javid Museum at the request of Turan Khanim. The painting «Kara Yazi» (Black Fate) should be especially emphasized. Here, the faces of many talented Azerbaijani fighters who sacrificed their lives are shown soaring in the dark sky, manifested under real barbed wire. These are Seyid Huseyn, Huseyn Javid, Ahmad Javad, Mikayil Mushfig, Yusuf Bey Chamanzaminli, Abbas Mirza Sharifzadeh, Panah Gasimov, Idris Akhundzade [2]. Under their faces are numbers, which are the numbers of the execution orders given to them in the archives.

This symbolic installation-style painting has a strong emotional energy and leaves no viewer indifferent.

The artist, a great painter and portraitist, worked with high passion and skill on the faces of those who fought for freedom and were indomitable. In his work, Ogtay Sadigzade remained true to the values of his surname.

In 1941, he was exiled to the Altai Krai as the "son of an enemy of the people." He was only 20 years old at the time [3]. These years of life and death became a great life school for him. He would only be able to return to Baku in 1946. There was still no news of his father's fate, and he heard the news that his mother, after 7 years of severe imprisonment in the cold climate of the Mordovian region, returned to Baku disabled at the age of 40 and suddenly died in Shamakhi 4 months later, away from her home and children. In 1947, two more members of the family – his aunt who had taken care of them and his younger brother Jighatay – died in exile.

Conclusion. Only 30 years later, in 1977, they visited their father's unknown grave on Nargin Island. They threw a wreath made of golden roses into the waters of the Caspian Sea and bid farewell to their father in this way.

Also, when the grave of their mother, Umgulsum Khanim, was found in Shamakhi decades later, long after her death, her children calmly placed a headstone [2].

Will my sun never rise again?
Will it not stifle the wild darkness?
Will not the dawn chase away the shadows?
I asked – do not break your hope!

These lines were written in the Bail Prison by Umgulsum Khanim Rasulzade-Sadigzade Bayil, the beautiful, delicate, noble, and romantic

poetess of the ADR of the 20th century [4]. These expressions still radiate from Umgulsum Khanim's eyes in the portrait. Her book of poems was published only in independent Azerbaijan.

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Gülrəna Mirzə *(Azərbaycan)*

OQTAY SADIQZADƏNİN YARADICILIĞINDA AZƏRBAYCANIN SUVERENLİYİ UĞRUNDA MÜBARİZƏ APARAN ŞƏXSLƏRİN PORTRETLƏRİ

Azərbaycan ziyalı insanlarının ön sıralarında dayanan ədəbiyyatçılarımız, dramaturq və şairlərimiz öz ürək sözlərini yaradıcılıqlarında deyirdilər. Xalq rəssamı Oqtay Sadıqzadənin valideynləri ölkəmizin suverenliyi uğrunda həyatlarını qurban vermişlər. Çünki onlar sovet müstəmləkəsinə qarşı səslərini ucaltmış və fikirlərini həbsxanada dəyişməmişdilər. Onların həyatları və yaradıcılığı mübariz olmağa çağırış idi. 2000-ci illərdə Oqtay Sadıqzadə, Nizami və Hüseyn Cavid muzeyləri üçün bir sıra tablo yaratmışdır və öz yaradıcılığında həmişə mübarizlərin obrazları mövzusunu işləyirdi. Ümummilli Lider Heydər Əliyev, Məhəmməd ağa Şahtaxtinski , N.Nərimanov, M.Ə.Sabir, H.Cavid, M.Ə.Rəsulzadə, Qonça Bəyim, Natavanın əzəmətli portretləri buna bariz nümunədir .

Açar sözlər: Suverenlik, Azərbaycan, incəsənət, Oqtay Sadıqzadə, portret.

Гюльрена Мирза *(Азербайджан)*

ПОРТРЕТЫ БОРЦОВ ЗА СУВЕРЕНИТЕТ АЗЕРБАЙДЖАНА В ТВОРЧЕСТВЕ ОКТАЯ САДЫХЗАДЕ

Наши писатели, драматурги и поэты, стоящие в авангарде азербайджанской интеллигенции, боролись в своих произведениях за суверенитет Азербайджана. Родители народного художника Октая Садыхзаде писатель Сеид Гусейн и поэтесса Умгюльсум ханум отдали

свою жизнь за суверенитет нашей страны, потому что они подняли голос против советской системы и не изменили своего мнения в тюрьме. Их жизнь и деятельность были призывом к борьбе. В 2000-е годы Октай Садыкзаде создал ряд картин для музеев Низами и Гусейна Джавида. В своем творчестве он часто работал над тематикой образов борцов. Яркими примерами этому являются великолепные портреты общенационального лидера Гейдара Алиева, Мохаммад-аги Шахтахтинского, Н.Нариманова, М.А.Сабира, Х.Джавида, М.А.Расулзаде, Гонча-бейим, Натаван.

Ключевые слова: суверенитет, Азербайджан, искусство, Октай Садыхзаде, портрет.

UOT 75

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THE DEER FIGURE AND ITS REFLECTION ON Prof. Dr. İLHAM ENVEROĞLU PAINTINGS

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Abstract. Art expresses an individual's feelings, thoughts and cultural accumulation, sometimes through symbols. Figurative art, on the other hand, can sometimes be shaped by the artist's observations and creativity in an effort to represent the real world. In Turkish art, animal figures carry especially symbolic meanings, and among these motifs, the deer figure symbolizes the mystical ties between nature and humans. Deer holds an important place in early Turkish art as a sacred being representing the elements of sky and earth and is used as a symbol of spiritual journeys in the Göktengri belief.

İlham Enveroğlu is a contemporary Turkish artist who blends traditional Turkish art with modern techniques and produces works with aesthetic and cultural meanings with the deer motif. In Enveroğlu's paintings, deer's relationships with both nature and humans are at the forefront. Enveroğlu's works with deer figures offer a comprehensive look at the historical development of figurative art in Turkestan, the role of symbolism and the cultural meaning of the deer figure in Turkish art.

Key words: Turkish art, mythology, art, painting, deer.

Introduction. Art is the process of expressing the individual's feelings and thoughts, cultural accumulation and life experiences in a plastic language through symbols and figures, and is a creative phenomenon shaped through aesthetic values.

Culture is an element that determines the differences between societies and also carries the characteristics of many geographies. There are many features that distinguish Turkish culture from most cultures in the world (Balkanal, 2019, 342). Communication is known as the process of transferring emotions, thoughts, information and beliefs between people. A number of tools are used while this process takes place (Değerli, 2021, 180). Picture is one of them.

Harmony and harmony in works of art gain a mystical dimension by reflecting the vital connection with the cycles they contain and the influence of superior powers. These works also carry the effects of the period in which they were created and the traces of the artists' life experiences with symbolic meanings and have an important place in the artistic sense.

"Art is a creation of man's mind, talent and sensitivity. Art is that which is shaped according to the sociopolitical conditions of the age in which it exists and progresses beyond it" (Değerli and Demir, 2022, 191). Figurative art, on the other hand, has an important place as an understanding that uses figures that refer to beings in the plastic field. In this understanding, the concept of figure dates back historically to the petrographic traces of the Paleolithic period. Figurative works shaped by elements such as light, shadow, form, line and color have emerged as an important part of contemporary art. Figurative understanding is not only a process of making a copy from reality, but also a process that reveals how the artist perceives the world and how it is interpreted.

E. H. Gombrich defines figurative art as an attempt to represent objects, people, or nature in the real world. According to Gombrich, figurative art is the process of imitating the outside world through the artist's observations and representation. This art form conveys visual reality while also reflecting the technical skills, aesthetic understanding and cultural context of the artist. Gombrich discusses the historical development of figurative art together with technical and stylistic evolutions in different periods. However, Gombrich emphasizes that figurative art is not an absolute imitation of reality, but is shaped by the artist's selective observations and creative interpretations. Artists state that they use different style and form languages according to the cultural, philosophical and technical understanding of each period when conveying their observations (Gombrich, 1960, 90). On the other hand, the use of figures in Turkish art with the expression "animal style" has

existed for thousands of years. The reasons for the emergence of animal style are entirely related to the necessity of Turkish culture and social life. Various issues such as the acceptance of animals as animal-ancestors from which people's lineage is based, the belief that they are protective spirits, respect for their remains, the belief that one has the power of an animal when disguised, have led to animal depictions and, over time, the emergence of an art style that focuses on this aspect. Turkish animal style differs from examples in other communities with its maturity and appearance on works made in the regions where Hun Turks dominated and lived (Çoruhlu, 2007, 148).

Divine animals, fantastic creatures, half-human, half-animal beings are the result of the belief revealed by totemism. Any animal can be considered the totem of an individual or family. Most of the time, people who wanted to inherit the power and abilities of the animal made the shape of this animal and carried it on their person, and sometimes decorated their horse or car harness. These are the reasons why deer is frequently used as an ornamental element in Turkish culture (Diyarbekirli, 1972, 115-117).

Animal figures are important in Turkish art not only for their aesthetic concern but also for their symbolic meaning. Reasons such as protection from animals and respect for their power were effective in this. The use of animal figures in Turkish art is important as a reflection of cultural codes, beliefs and social structures. In early Turkish art, "rams, sheep, rainbows, birds and various animal figures had an important place; One of these is the deer motif. Deer appears as an animal-ancestor, god or goddess in very early Turkish culture. White deer was considered a god. It is understood that in certain periods when he was not accepted as a god, a white deer was sacrificed to the Sky God. Red or brown deers were considered to be symbols of negative things, indicating the earth element (Çoruhlu, 2007, 292)."

Deer, which we encounter very richly in Turkish folklore, is one of the animals that has maintained its importance in Turkish culture, starting from petroglyphs and continuing until today (Aytaç, 2022, 209). The white deer was seen as more sacred, was associated with the sky and was considered female. The red deer is the soul of the earth. It is also believed that he ate the immortality herb on the sacred mountain and thus became immortal. Its horns symbolize the tree of life (Dalkesen, 2015, 62).

In Turkish mythology, deer is one of the animals that can appear and disappear instantly in the endless mountains and plains, and is an animal that was considered sacred in the pre-Islamic period. Deer, which has a very important place in ancient Turkish culture, is considered an animal to be tracked especially in long hunts, a sacrifice in funeral ceremonies, a guide in the soul's journey to the other world, a holy spirit and a totem. Beliefs such as the fallow deer showing the way also take place in Anatolian culture in a similar way. At the same time, as in the example of Geyikli Baba, its sanctity continues as an animal that accompanies dervishes and as a being wrapped in its fleece (Çetin et al., 2024, 150).

The deer is a figure that reflects the mythological, religious and lifestyle cultural values of the period. In Turkish art, deer are depicted in many areas of art, from paintings to carpet patterns. Due to the similarity of deer antlers to the branches of the tree of life, masks with deer antlers are seen to be worn especially on sacrificed horses. In a symbolic belief system revolving around the animal mother, the deer is seen as the mother, the tree of life, and the source of death and life (Jacobson, 1993, 47).

İlham Enveroglu and his art



Fig. 1. Prof. Dr. İlham Enveroğlu.

He was born in 1970 in Agcabedi, Azerbaijan. In 1989, Azim Azim-zade graduated from the Azerbaijan State Painting School, and in 1995 he graduated from the Faculty of Architecture of the Azerbaijan University of Architecture and Civil Engineers. The artist, who opened twenty-five personal exhibitions in many countries between 1992 and 2024, participated in nearly a hundred international painting exhibitions. Between 2007 and 2015, he served as the Head of Industrial Product Design Department at Selçuk University Faculty

of Fine Arts. He is one of the important artists who tried to combine tradition and modernity in Turkish art.

Prof. Dr. İlham Enveroğlu is one of the important representatives of contemporary Turkish painting. Since the 1990s, it has aimed to combine traditional Turkish art with modern techniques and forms. The artist, who has continued his education and art life in Turkey since 1995, tries to present the harmony of mythological symbols and colours, forms and textures with contemporary abstractions, as if trying to decipher the DNA codes of a deep-rooted culture extending from the depths of Central Asia to Anatolia. Enveroğlu reflected both the traces of the past and the spirit of the period by establishing the balance between figurative elements and abstract expression in his search for creativity inspired by the cultural accumulation of the lands we live on. The relationship between nature and humans constitutes an important theme in the artist's works. Enveroğlu, who frequently includes nature, human and animal figures in his paintings, has created a unique expression language by blending traditional Turkish art with a modern language.

The artist indirectly explains his own cultural accumulation through metaphors. It blends ancient Turkish mythology, epics and tales with an incredible imagination and language of symbols. The artist, who is as familiar with this language of expression as his mother tongue, consciously chooses the language of magnificent symbols as a means of self-expression. One of the mythological figures that attracts attention in Enveroğlu's works is the deer motif.

Deer holds an important place in Turkish art with both mythological and symbolic meanings, and in Enveroğlu's paintings, this figure contains deep aesthetic and cultural meanings. The deer appears in Enveroğlu's paintings both as a natural being and as a symbolic element. The deer figure is considered a sacred being in ancient Turkish and Altai mythology and represents concepts such as fertility, abundance and spiritual guidance. In Turkish culture, deer is seen as the guide of spiritual journeys, especially in Shamanism, and is an important symbol for nomadic communities. The fact that it is rendered in blue tones here emphasizes its connection with the sky and the spiritual world, while the black tones represent a mysterious, subconscious narrative.

Deer figure in İlham Enveroglu paintings



Fig. 2. "Prototürkler VII", Watercolor on paper, 20x25 cm (Enveroğlu, 1999, 11).

The painting was made with watercolor technique. The color palette is used effectively. An abstract composition is presented and made remarkable by the combination of dark tones and vibrant colors. The dominance of dark tones in the composition represents the night, the unknown and the spiritual world in Central Asian mythology; The emphasis on yellow and blue colors highlights the connection with the sun and celestial forces. In this context, it is seen that the work not only offers an abstract expression, but also reconsiders cultural and mythological elements with a modern art language.

To delve deeper into the cultural context of this work, the use of figures and symbols refers to ancient Turkish and Central Asian shamanistic art. Human, animal and abstract symbols, especially seen in Central Asian rock paintings and petroglyphs, are revived with a modern interpretation in this composition.

The linear symbols and abstract figures seen in the work are reminiscent of the stamps in the Orkhon and Yenisei inscriptions. This suggests that the work was inspired by the written and visual expression styles of the ancient Turks. The circular head structures and vertical body forms of the central figures offer an aesthetic similar to the stone balbals of the Göktürk and Uyghur periods, establishing a relationship with the cult of ancestors and the belief in life after death.

There is a deer symbol, human figures on the surface of the painting, and linear values resembling a deer's head and antlers in the center. While the brown and cream tones in the work carry a meaning related to soil and nature, this may represent the respect that ancient Turkish societies had for nature and

the spiritual bond they established with it. While the figures highlighted with black lines create a strong narrative language, minimalist human figures and linear structures reflect an aesthetic approach bearing the influences of Gokturk and Uyghur art.

When this work is evaluated in terms of its cultural context, the symbols and forms used contain important references to Central Asian and Turkish mythology. The deer figure was seen as a sacred being symbolizing the bond between nature and humans in ancient Turkish communities. Especially in Shamanism, the deer is thought to be a spiritual guide and is believed to provide the connection between the sky, the earth and the underground. In this context, the form at the center of the work, reminiscent of a deer head, can be considered as the symbol of a spiritual guide or a being that bridges nature and humans.

Overall, this work offers not only an abstract composition but also a cultural and mythological narrative. He makes a contemporary interpretation of traditional symbols by making connections with Turkish and Central Asian art. The combination of geometric forms with elements of nature also includes a philosophical approach to the connection between humans and the universe.

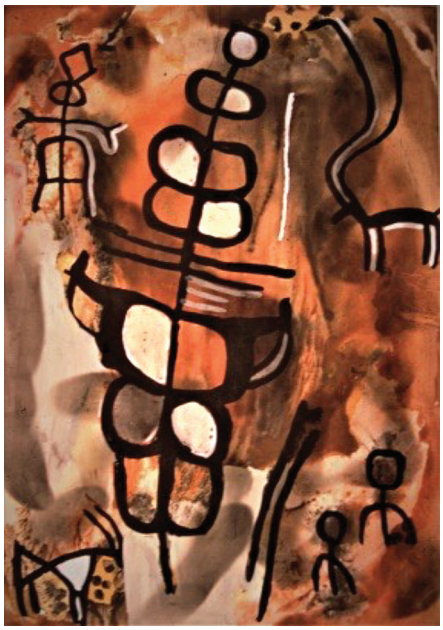

Fig. 3. "Prototürkler IX", watercolor on paper, 25x30 cm (Enveroğlu, 1999, 14).



Fig. 4. "Prototürkler II", watercolor on paper, 23x30 cm (Enveroğlu, 1999, 6).

The painting was created with gouache and watercolor techniques, using water-flowing and dripping techniques of paint pigments dominated by warm and cold tones. While the matte structure of gouache paint on the watercolor surface gives the effect of depth to the painting surface, a masterful balance has been achieved.

This work offers both an abstract and symbolic visuality with the strong linear expression and dynamic stain structure in its composition. The blue, white and black tones used, together with the brown background, create a deep atmosphere and create a mystical narrative. While the irregular and organic lines in the painting add movement and fluidity to the work, the dots and stains in the composition strengthen the connection with the sky and cosmic elements. White dots are used which may represent stars or spiritual energy. These points can be considered as symbols indicating a divine presence in the work.

The white deer figure in the center is associated with holiness in ancient Turkish and Central Asian mythology and is considered a spiritual guiding being. Especially in Shamanism, the deer is seen as a figure that connects with the world of spirits, and here it is depicted as a divine being. The deer is a frequently encountered motif in Gokturk and Uyghur art, and has been considered as a celestial guide or symbol of spiritual journey, especially in mythological narratives.

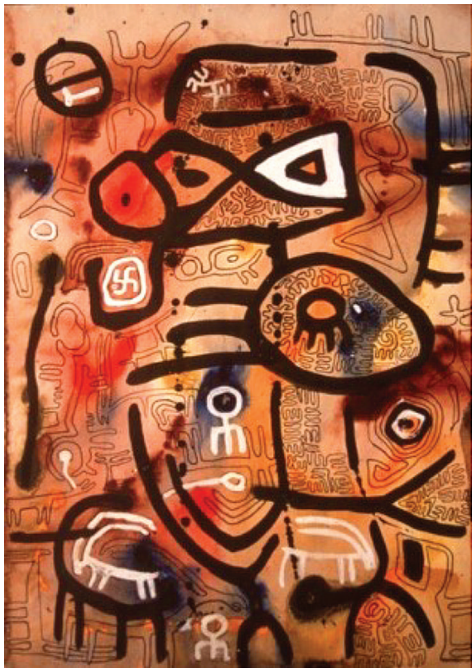

Fig. 5. "Prototürkler VIII", Watercolor on paper, 25x30 cm (Enveroğlu, 1999, 12).

The use of blue and white tones to contrast against the dark background directs the viewer's eye to certain figures. The blue lines are reminiscent of the abstract expressions frequently seen in old Turkish rock paintings. These lines are similar to sacred signs or ancient stamps used especially in shamanic rituals.

The painting was made with gouache and watercolor techniques. Dye pigments were used by water pouring and dripping techniques. A remarkable visual experience was

created by presenting an abstract composition. This work offers a composition with a strong cultural context, where symbolic and abstract elements come together. While the warm colors used add dynamism to the work, the forms emphasized with black lines increase the visual intensity. The intricate lines and stamp-like markings in the background evoke rock paintings and shamanic symbols found in ancient Turkish and Central Asian cultures. The large form in the center is created by the combination of geometric and organic shapes and symbolizes a mystical existence. This form is reminiscent of totemic figures considered sacred in ancient societies. Interlocking circles and spiral shapes bring to mind cosmic and spiritual cycle symbols frequently used in Central Asian and Anatolian civilizations. Especially the spiral and circular patterns in the center can be considered as visual codes representing the cyclicity of the universe and shamanic journeys.

The white deer figures positioned at the bottom of the work refer to the white deer myth. The white deer is considered a sacred guide in ancient Turkish mythology and is referred to as a spiritual figure that guides people to the right path. The white deer with long horns and distinctive stance used here symbolize the connection with celestial beings and emphasize the mystical relationship between humans and nature. The directions and placements of the white deer add movement to the composition of the work and direct the viewer to different interpretations. Some of the abstract figures in the work remind us of masks and totemic beings used in shamanic rituals. The swastika-like symbol in the upper left corner is known as a motif representing the cycle of life, the sun and cosmic balance in ancient Turkish and Central Asian societies. This sign points to a cultural memory that goes beyond time and space, in line with the ritualistic narrative found throughout the work.

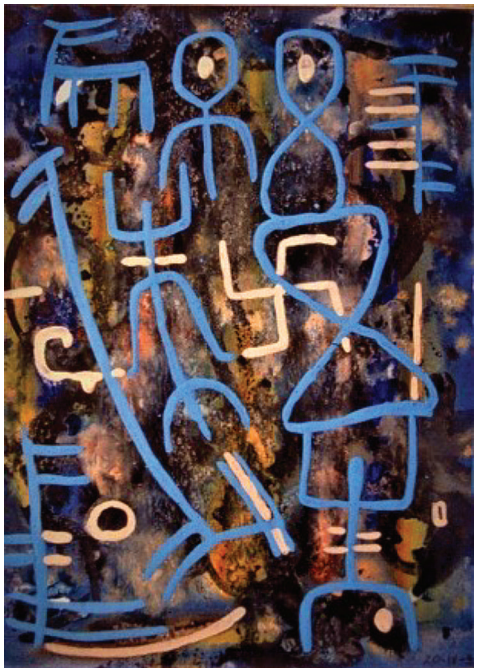

Fig. 6. "Prototürkler", on Paper, 29x21 cm, 1993 (Fotoğraf: İ. Enveroğlu arşivi).

In the work, blue, white and dark tones are in the foreground, while the blue lines make the figures clear, the dark tones in the background add depth and richness. The stylized human figures at the center of the work are similar to anthropomorphic figures in ancient Turkish and Central Asian rock paintings. These figures are based on mythological representations that describe the human-nature relationship of ancient communities. The fact that the figures are given in simple and abstract forms suggests that they can be considered in a divine or ritualistic context. In the Central Asian shamanic belief, human figures were often used as symbolic elements representing a spiritual journey or ritualistic dances.

The deer figures in the upper and lower left part of the picture are among the sacred beings frequently encountered in Turkish mythology. The deer was seen as a spiritual guide, especially in Shamanism, and was accepted as a symbol representing the power of nature. While the deer in the upper left exhibits a static composition, the figure in the lower left has a more dynamic stance. These two different narratives emphasize both the calm and active nature of the deer and represent its mystical connection between nature and humans.

It gives important clues about the cultural origins of the work by making references to some symbols and old Turkish tamgas in the work. Tamgas were used as signs conveying both lineage and sacred knowledge in nomadic Turkish societies. The placement of the tamgas here and their relationship with the figures symbolize the harmony between humans and nature. In addition, the orientation of some symbols gives the work a dynamic structure by evoking movement and the concept of time.



Fig. 7. “Hunlar V”, watercolor on paper, 23x23 cm (Enveroğlu, 1999, 23).

The work has a square form and is created by combining different geometric shapes. The color palette consists of shades of blue, brown, black and white. One of the most

striking elements of the work is the stylized deer figure positioned in the lower right section. The deer here is depicted with geometric sharpness and layers of color, with a perspective that enhances the sense of movement. The fact that its horns are white and its body is in black and brown tones is emphasized by the play of light and shadow and increases the contrast of the figure. The deer is oriented towards the upper right, and this stance can be considered as a symbol of progress towards the future or a spiritual journey.

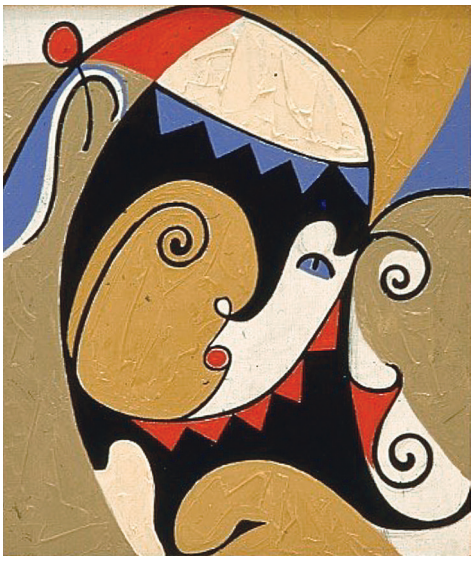

Fig. 8. "Hunlar Series", Oil on canvas, 50x65 cm (Fotoğraf: İ. Enveroğlu arşivi).

The general structure of the composition offers a contemporary interpretation of motifs in traditional Turkish and Central Asian art. The sharp angles and layered geometric structures in the work remind us of tile patterns or carpet weaving motifs from the Seljuk and Ottoman periods. At the same time, the abstraction used in figurative expression is similar to the primitive figurative approach seen in rock paintings in Central Asia. This reveals that the work reinterprets the cultural heritage of the past with the language of modern art.

Intense and vibrant colors are used in the work. This work offers a rich symbolic expression in which stylized figures are intertwined with dynamic and organic forms. The composition, dominated by red, black, white and gold tones, creates a strong contrast, while rhythmic folds and sharp geometric lines give movement to the work. The transitions between the figures deepen the abstraction by creating a feeling of unity that unites the individual forms.

The main figure in the work offers a theatrical expression with its exaggerated facial features and curvilinear form approach. The fluidity of the facial features shows that the artist moved the figure from a realistic portrait understanding to a symbolic and mythological narrative. The shapes hidden within the face and head form create a multi-layered narrative and emphasize the integration between the human figure and nature. The deer figure in



Fig. 9. "Hunlar Series", Watercolor on paper, 50x65 cm, (Fotoğraf: İ. Enveroğlu arşivi).

black and blue tones at the top of the composition displays a static and tense form. While this figure evokes the symbol of the deer, which is seen as a spiritual guide in traditional mythologies, the triangle and zigzag lines used on the head code it as a mystical being. In Central Asian Turkish culture, deer is considered a sacred animal and symbolizes the deep relationship between humans and nature. Here, the integration of the deer figure into the human face may have symbolized the individual's spiritual connection with nature and his inner journey.

Blue, white, black and brown tones are predominantly used in the work. While blue and white are emphasized in the center of the work, brown and orange tones in the background create a warmer atmosphere. The brown and orange tones in the background create an effect reminiscent of rock paintings. In particular, symbols and linear motifs similar to old Turkish tamgas establish a connection between the past and the present. This shows how the artist transforms and reinterprets cultural heritage with a contemporary understanding of art.

When evaluated in general, the work not only presents a visual composition but also deepens with layers of cultural and mythological meaning. This work, in which the artist skillfully combines traditional and contemporary art approaches in formal and conceptual terms, can be considered as a dynamic work that makes the viewer think and is open to different interpretations.

The work has a rich palette with red, black, white, blue and gold tones. Red and black create striking contrast, while white and blue provide a calmer balance. The golden color adds a luxurious atmosphere to the work. The intense use of gold color in the background gives the work an archaeological feel. Motifs reminiscent of old rock paintings, petroglyphs and tamgas strengthen the work's bond with the past. Such symbols can be considered as elements

that both activate the collective subconscious and provide important references to cultural memory.

When evaluated in general, the work has a culturally, mythologically and artistically rich narrative, and with the masterful use of colors and figures, it offers a structure that makes the audience think and is open to different interpretations. The work can be considered as a powerful composition that reinterprets cultural memory through art by blending traditional motifs with the language of contemporary art.

The work presents an abstract composition where different colors and shapes come together. The color palette is quite vibrant and red, blue, black, white and brown tones are used.

The combination of geometric abstraction and traditional figures in the work reflects both the modern understanding of art and the reinterpretation of ancient cultural symbols. The brown textures and linear patterns in the background evoke ancient rock paintings and petroglyphs, establishing a visual link between the past and the present. In this context, the work reconsiders the figurative expressions in traditional Turkish and Central Asian art with a contemporary understanding of abstraction.

The figures and colors of the work can express both a collective

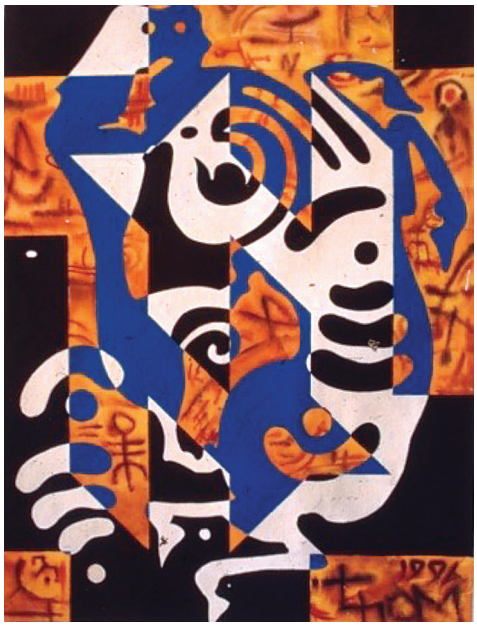

Fig. 10. "Hunlar Series", Watercolor on paper, 50x65 cm (Fotoğraf: İ. Enveroğlu arşivi).



Fig. 11. "Hunlar III", Watercolor on paper, 21x21 cm, 1995 (Enveroğlu, 1999, 20).

narrative and an individual journey. Fragmented and intertwined forms symbolize the integration of man with nature, as well as the transformations that the individual undergoes in his inner world. Deers looking in different directions and their geometric arrangements offer both a mythological and modern narrative language.

Conclusion. In Turkish culture, the deer figure has an important place as a multi-layered symbol intertwined with nature, mythology, folk literature and spirituality. The deer is important not only as an aesthetic element, but also as a figure symbolizing harmony with nature, holiness and the balance of the universe. In Göktengri belief and early Turkish art, deer is perceived as both a natural being and a guide of a spiritual journey. In this context, the deer figure has gained a universal meaning in Turkish mythology and has become an important symbol in aesthetic works that reflects both the cultural and religious elements of the period.

Some contemporary artists such as İsmail Acar, Hüseyin Bahri Alptekin, Nedim Günsür, Fikret Mualla and Emin Çizenel used the deer figure, which is an important symbol in Turkish culture, in various forms in their works.

The fact that these traditional motifs are integrated with the deer figure in İlham Enveroğlu's works and come to life with a modern interpretation is a good example of the bridge between the past and the present and the continuity of cultural heritage. The deer figure in the artist's works has gained a place not only as an aesthetic element, but also as an element with deep symbolic meanings.

The linear deer forms used by İlham Enveroğlu can be perceived as a direct reference to the roots of Turkish art, especially the Turkestan culture. These figures are actually a reference to the deer figures found in the petroglyphs in regions such as Qobustan and Saymalıtaş, which are one of the important cultural heritages of the Turkestan geography. Qobustan and Saymalıtaş are historically located on the lands where the ancestors of Turkish tribes lived, and the rock paintings in these regions reflect the deep ties of Central Asian Turks with animal figures. In particular, the deer figure symbolizes both the relationship of Turkish people with nature and the symbolic meaning of this animal, as well as themes such as power, might and being in harmony with nature.

While İlham Enveroğlu reshapes traditional Turkish art in a modern language by blending figurative and abstract elements, he also brings

the mystical and cultural dimension of the deer figure to the present day. These works also attract attention because they reveal the evolution of Turkish art from past to present and how cultural values can be integrated with modern art.

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Ahmet Aytaç, Bahar Rüzgar ***(Türkiye)***

GEYİK FIGÜRÜ VE ONUN PROF. DR. İLHAM ENVEROĞLU RESİMLERİNE YANSIMASI

Sanat bireyin duygularını, düşüncelerini ve kültürel birikimini bazen semboller aracılığıyla ifade eder. Figüratif sanat ise kimi zaman gerçek dünyayı temsil etme çabasıyla sanatçının gözlemleri ve yaratıcılığıyla şekillenebilir. Türk sanatında hayvan figürleri, özellikle sembolik anlamlar taşır ve bu motiflerden geyik figürü, doğa ve insan arasındaki mistik bağları simgeler. Geyik, erken Türk sanatında gök ve yer unsurlarını temsil eden kutsal bir varlık olarak önemli bir yer tutar ve Göktengri inancında ruhsal yolculukların sembolü olarak kullanılır.

İlham Enveroğlu geleneksel Türk sanatını modern tekniklerle harmanlayarak geyik motifiyle estetik ve kültürel anlamlar taşıyan eserler üreten çağdaş bir Türk sanatçısıdır. Enveroğlu'nun resimlerinde, geyik hem doğa hem de insan ile olan ilişkileri ön plandadır. Enveroğlu'nun geyik figürlü eserleri, figüratif sanatın Türkistan'daki tarihsel gelişimi, sembolizmin rolü ve geyik figürünün Türk sanatındaki kültürel anlamına kapsamlı bir bakış sunar.

Anahtar kelime: Türk sanatı, mitoloji, sanat, resim, geyik.

Ахмет Айтач, Бахар Рюзгар *(Турция)*

ФИГУРА ОЛЕНЯ И ЕЕ ОТРАЖЕНИЕ В ЖИВОПИСИ ПРОФЕССОРА ИЛЬХАМАЭНВЕРОГЛУ

Искусство выражает индивидуальные чувства, мысли и культурный опыт и часто это происходит посредством символов. Фигуративное искусство, с другой стороны, в результате творчества художника способно воспроизвести реальный мир. В турецком искусстве фигуры животных являются носителями особых символических значений и среди этих мотивов фигура оленя символизирует мистические связи между природой и людьми. Олень занимает значительное место в раннем тюркском искусстве как сакральное олицетворение неба и вселенное и используется как символ духовного путешествия в религии Гей-Тенгри.

Ильхам Энвероглу является современным турецким художником, который совмещает традиционное тюркское искусство с продвинутыми техниками и создает произведения, несущие эстетику и культурные значения мотива оленя. В живописи Энвероглу взаимосвязи оленя с природой и людьми выдыигаются на передний план. Произведения Энвероглу с фигурой оленя предлагают объемную картину исторического развития фигуративного искусства в тюркском мире, новый взгляд на роль символизма и культурного значения фигуры оленя в турецком искусстве.

Ключевые слова: тюркское искусство, мифология, изобразительное искусство, рисунок, олень.

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THE PERIOD OF THE ADR IN THE COLLECTIONS OF TWO MUSEUMS

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Abstract. Following the call of the head of state to "turn oil capital into human capital", Azerbaijan is implementing measures aimed at forming a knowledge society and economy. In an era of global challenges, we should not only talk about the integration of science and education but also expand this concept and speak about the integration of science, education, and culture. Museums, which are an integral part of this process, should play a crucial role in it. Naturally, for this, museum activities need to be brought in line with modern requirements. Only a competent implementation of museum management and marketing principles will ensure that the museum network secures its place within the social life [6, p. 175]. In the "Year of the Constitution and Sovereignty", special importance is also given to activities aimed at promoting knowledge related to the history of statehood and the restoration of sovereignty, for example related to the period of the ADR.

Key words: knowledge society, museums, national identity, ADR, sovereignty.

Introduction. The expansion of the social role of museums in society has led to an increase in their number, as well as a growing public interest in these cultural institutions. Museums are becoming active participants in cultural, national, and political processes. In the modern era, museums are practically the only institutions that have been able to preserve historical memory and heritage within their walls. As noted in UNESCO's World Report "Towards Knowledge Societies", published in 2005, knowledge societies should ensure

the shared use of knowledge. A knowledge society must guarantee the social integration of each of its members and contribute to the development of new forms of solidarity – both toward present and future generations. In knowledge societies, there should be no phenomenon of social exclusion, as knowledge is a public good that should be accessible to all [9]. Ensuring the accessibility of information to every member of society and the popularization of knowledge – this is the primary mission of museums.

The interpretation of the main material. The role of museums in the formation of knowledge societies is highlighted in R. Lane's work "The Decline of Politics and Ideology in a Knowledgeable Society". The author describes a knowledgeable society as one that is intelligent, informed, intellectual, and knowledgeable. While Lane's definitions are somewhat vague, Doctor of Philosophy A. O. Karpov summarizes them into five key activities that members of such a society engage in most: the pursuit of knowledge, obtaining knowledge from knowledge, applying knowledge, resource support for these processes, and logical rationalization of thinking [10, p. 813]. All these aspects can be attributed to museum activities, given the expansion of their social functions.

Regarding the formation of a knowledge society in Azerbaijan, it is essential to mention a study that compares the characteristics of the Wiki community forming in Azerbaijan with the knowledge society. PhD I. Alekperova points out that in a knowledge society, national (state) interests must necessarily be taken into account. The process of collecting and transmitting knowledge requires both technical and humanities disciplines to reconsider old information and adopt new fundamental methodological principles when making decisions. Expanding historical research and applying wiki technologies in public service, social governance, education, communication, intercultural relations, and integration development can lead to more effective solutions in these areas [4, p. 51].

It should be emphasized that the expansion of Wiki content in the Azerbaijani language and the improvement of Wikipedia pages related to Azerbaijan in other languages remain relevant topics. By the end of 2025, our plans include the creation and placement of the page "Azərbaycan muzeyşünaslığı" ("Azerbaijani Museology") in the Wiki space, followed by the development of new topics in this field.

Museums and museum activities play a crucial role in solving the above-mentioned issues. In an era of constantly increasing information flow,

society has a great need for reliable information, presented in an accessible and understandable way. Alongside universities and research institutes, museums serve as invaluable sources of such knowledge, as they have been collecting and demonstrating the historical experience of humanity for many years. Unlike academic institutions, museums are accessible to the public [11, p. 3].

As is known, this year has been declared the "Year of the Constitution and Sovereignty" in Azerbaijan by order of the head of state [2, p. 1]. In this regard, various institutions, including museums, are conducting relevant events. Since the Republic of Azerbaijan is the legal successor of the first democratic republic in the Muslim East, established on May 28, 1918, there is a need to examine materials related to the activities of the ADR. These materials, preserved in museums, can be used in events held within the framework of this commemorative year.

After the restoration of independence of our republic, various materials related to the period of the Azerbaijan Democratic Republic (ADR) began to be deeply studied. Hundreds of documents, photographs, memorial items, and other artifacts constitute an important part of the collection of the National Museum of History of Azerbaijan.

It should be noted that the section "Azerbaijan Republic" was first created in the permanent exhibition of the History Museum in anticipation of the 90th anniversary of the ADR. Over the years, the museum has organized exhibitions reflecting various themes related to this period. In addition to the materials stored in the museum's collections, these exhibitions also featured exhibits created by contemporary artists and sculptors in honor of significant dates. For example, at the exhibition dedicated to the 100th anniversary of the ADR, the sculptural composition İstiqlal müjdəçisi ("The Herald of Independence"), created by artist of the Theatre of Young Spectators Elshan Sarkhanoghlu, was displayed and gifted to the museum. It is worth mentioning that Elshan Sarkhanoghlu also donated the triptych Həsrət üzəngilərinə elegiya ("Elegy for the Stirrups of Longing") to the Museum of Independence in honor of this momentous occasion.

Materials reflecting the ADR period are preserved in various collections of the History Museum. Among these exhibits, documentary materials hold special value. The Declaration of Independence (Əqdnamə), which laid the foundation for modern Azerbaijani statehood, occupies a significant place in the Documentary Sources Fund. This document was presented in 1920

by Alimardan Bey Topchubashov at the Paris Peace Conference. The fund also includes valuable materials such as a copy of the Declaration of Independence, artistically designed by the outstanding Azerbaijani painter Azim Azimzadeh, a map of the Azerbaijan Republic compiled in 1919 in French for presentation at the Paris Peace Conference, as well as numerous materials related to state, public, military, and cultural figures (M.A. Rasulzadeh, N. Narimanbeyli, Y. Gindes, M. Hajinsky, S. Mehmandarov, A. Shikhlinsky, U. Hajibeyli, G. Kashiyeva, and many others). Additionally, documents related to Azerbaijani students sent abroad for education, including student ID cards, certificates, and diplomas, are stored in the fund.

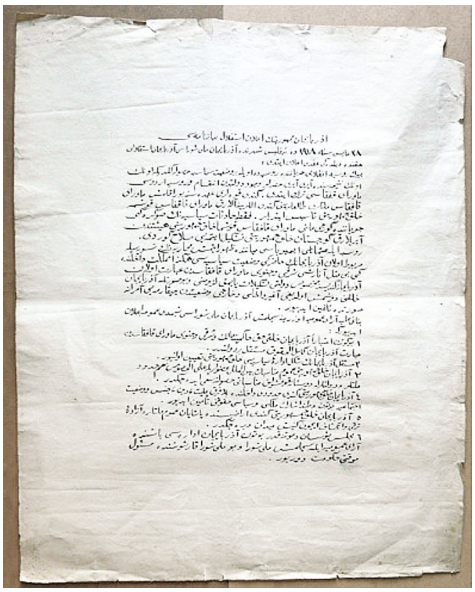

Fig. 1. Declaration of Independence of Azerbaijan, signed in 28 May 1918 in Tiflis.

Furthermore, the fund holds an ADR citizen's foreign passport, official documents of the diplomatic mission delegation, issues of the newspaper Azerbaijan, theater programs, and posters. In 2018, the collection was enriched with letters reflecting correspondence between the leader of the national movement, Mammad Amin Rasulzadeh, and Suleyman Mehmet Tekiner, one of the future researchers of Azerbaijani émigré literature.

Numerous photographs stored in the Documentary Sources Fund hold special informational value. For example, a photograph taken on May 23, 1919, capturing participants of an event marking the ADR's anniversary (including Meshedi Jamil Amirov, Bulbul, Hasan Bey Agayev, Nasib Bey Yusifbeyli, Nagi Bey Sheikhzamanli, Ahmed Javad, and others). Other photographs depict Azerbaijani students studying in Germany (Mirismail Seyidzadeh, Ahmed Rajabli, Huseyn Shikhiev, Bahram Bey Huseynzadeh, etc.) and prominent figures of the republic.

As early as 1932, Tagi Shahbazi, the first Azerbaijani rector of Baku State University, donated the university's first official stamp to the museum. Along with this seal, the Fund of Auxiliary Historical Disciplines holds seals of



Fig. 2. The first stamp of Baku State University.

the Azerbaijan State Theater Society and the Museum of Independence, a commemorative token dedicated to the opening ceremony of Parliament on December 7, 1918, the parliamentary badge of its chairman, Alimardan Bey Topchubashov, and other significant items.

The Ethnography Fund also houses intriguing exhibits, including the narrative carpets Türk komandanları ("Turkish Commanders") and Balama qurban ("Beseech my child"), belonging to the Karabakh school of carpet weaving, a falconry glove of Jafargulu Khan Nakhchivanski, and a prayer inscribed on paper, belonging to a soldier of the Caucasian Islamic Army. Items associated with the Caucasian Islamic Army hold a significant place among the museum's ADR-era materials. The Weapons and Banners Fund preserves remnants of weaponry, bullet casings, and artillery shell fragments found during excavations near a site known as Gurdgapisi, where fierce battles took place in August-September 1918.



Fig. 3. The fourth grade "Majidiyye" order.

The materials listed above represent only a fraction of the artifacts from the ADR period preserved at the National Museum of History of Azerbaijan. Various banknotes, valuable bonds, postage stamps, paintings reflecting historical events of the time, commemorative items presented to the museum, and the flag of the Azerbaijan Republic, made by Mammad Amin Rasulzadeh in Turkey in 1953, are among the museum's most treasured artifacts.

On the occasion of the 100th anniversary of the ADR's founding, the museum, under the academic editorship of its director, Academician Naile Valikhanli, published the catalogue "Keepsakes from the History of the Azerbaijan Republic" in Azerbaijani and English [1]. This beautifully designed

publication provides detailed information on the artifacts from the ADR period preserved in the museum's collections, highlighting their historical significance.

When discussing how the period of the Azerbaijan Democratic Republic (ADR) is represented in the museums of the republic, it is essential to mention the collection of the Museum of Independence (Istiqlal). The first state museum of the country was established on December 7, 1919, on the initiative of prominent orientalist, art historian, doctor of philological sciences, and professor Muhammad Aghaoglu, as well as educator, poet, translator, and public figure Huseyn bey Mirzajamalov, in honor of the first anniversary of the Parliament of the ADR. It was located in the same building as the parliament (now the Institute of Manuscripts named after Muhammad Fizuli of the ANAS).

In preparation for the museum's opening, the newspaper Azerbaijan (September 23, 1919) wrote: "For many years, we have cherished the dream of creating a national museum in Azerbaijan... If we had established a museum during the period of the Russian Empire, we would have called it the 'National Museum'. But today, it must be called 'Independence', which each of us aspires to" [5].

However, the museum lasted only a few months, until April 28, 1920. The exhibits of that museum have not survived, but some relevant documents can still be found in the archives. One such document states: "Since the Museum of Independence is a national institution, all the items in the museum are the property of the people" [8, p. 11]. According to archival records, the museum, which was intended to operate under the patronage of the ADR Parliament, was allocated various artifacts such as ancient swords and daggers, rare editions of the Quran, numismatic items, prayers inscribed on paper and snake skin, jewelry, books, manuscripts, and more.



Fig. 4. The stamp the Museum of Independence.

Decades later, on January 9, 1991, the Museum of Independence was re-established as the spiritual successor to the original museum. Currently, the

museum's collection consists of over 22,000 exhibits. The six exhibition halls display state symbols, paintings, sculptures, maps, numismatic items, various banknotes, rare documents, photographs, books, and other materials reflecting significant events in Azerbaijan's history and culture from ancient times to the present, primarily highlighting the nation's struggle for independence.

The second exhibition hall is entirely dedicated to the short but crucial period of the Azerbaijan Democratic Republic. The exhibits illustrate the political, economic, military, and cultural development of the time, as well as the activities of diplomatic missions and prominent political and public figures (Mammad Amin Rasulzadeh, Fatali Khan Khoyski, Alimardan bey Topchubashov, Ahmad bey Aghaoglu, Ali bey Huseynzadeh, etc.).

In 2018, in honor of the ADR's 100th anniversary, the exhibition hall dedicated to this period was reorganized. The hall now includes materials from private collectors' archives. Among the original exhibits are books such as Daryek-i-Islam and Imadul-Islam, which belonged to a soldier of the Caucasian Islamic Army commanded by Nuru Pasha, a 1919 issue of the newspaper Azerbaijan, photographs, and letters.

In 2016, the museum's collection was enriched with valuable materials: Feizavyar Khanum Alpsar Turan, residing in Istanbul, donated personal



Fig. 5. The Museum of Independence (Istiqlal).

belongings of her father, Ali bey Huseynzadeh – a distinguished public figure, active participant in the ADR's formation, ideologist of the state's tricolor flag, Turkologist, and journalist. These exhibits include literary works created by Ali bey Huseynzadeh and his children, Salim Turan and Feizavyar Alpsar, personal belongings, documents and photographs from the family archive, orders and medals, a copy of the newspaper Həyat woven in silk, and more.

Thus, the collections of the above-mentioned museums preserve invaluable artifacts that illustrate various aspects of the political, social, and cultural development of Azerbaijan during the ADR period. Given the nature of museum work, it is important to note that these institutions are continually engaged in collecting new materials, enriching their collections each year. This also applies to materials related to the ADR.

Conclusion. Considering all the above, we can confidently state that museums play a crucial role in building a knowledge-based society and a developing knowledge economy. The achievements of the knowledge economy support creative industries, with which museums actively collaborate by expanding their social functions [3, p. 100]. In the Year of the Constitution and Sovereignty, it is essential to widely promote museum collections related to the history of Azerbaijani statehood. This will contribute not only to spreading knowledge but also to strengthening national consciousness, especially among younger generations.

Like other countries, Azerbaijan has entered the post-oil era in recent years. Thus, the future development of the republic will depend more on agriculture, non-oil industries, science, technology, tourism, and other sectors rather than on the extraction of natural resources. All these fields are to some extent based on scientific knowledge. Therefore, disseminating information about scientific achievements and research results is of great importance. Museums play a key role in this process [7].

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Nəzmin Cəfərova *(Azərbaycan)*

BİLİKLƏR CƏMİYYƏTİ VƏ MUZEYLƏR: AXC DÖVRÜ İKİ MUZEYİN KOLLEKSİYASINDA

Ölkə başçısının "neft kapitalını insan kapitalına çevirək" çağırışından irəli gələrək Azərbaycanda biliklər cəmiyyəti və biliklər iqtisadiyyatının formalaşmasına yönələn tədbirlər həyata keçirilir. Qlobal problemlər dövründə biz yalnız elm və təhsilin inteqrasiyası haqqında deyil, bu ifadəni genişləndirərək elm, təhsil və mədəniyyətin inteqrasiyası haqqında danışmalıyıq. Bu prosesdə muzeylər mühüm rol oynamalıdır. Təbii ki, bunun üçün muzey fəaliyyətini müasir dövrün tələblərinə uyğun tənzimləmək lazımdır. Yalnız muzey menecmenti və marketinqi qaydalarına doğru riayət muzey şəbəkəsinin ictimai həyatda öz layiqli yerini tutmasına gətirib çıxara

bilər [6, s. 175]. "Konstitusiya və Suverenlik İli"ndə dövlətçilik tarixi və suverenliyin bərpası, məsələn, AXC dövrü ilə bağlı biliklərin artmasına yönələn tədbilər xüsusi əhəmiyyət kəsb edir.

Açar sözlər: biliklər cəmiyyəti, muzeylər, milli kimlik, AXC, suverenlik.

Назмин Джафарова *(Азербайджан)*

ПЕРИОД АДР В КОЛЛЕКЦИЯХ ДВУХ МУЗЕЕВ

Следуя призыву главы государства «превратим нефтяной капитал в человеческий», в Азербайджане претворяются в жизнь мероприятия, нацеленные на формирование общества и экономики знаний. В эпоху глобальных проблем мы должны говорить не только об интеграции науки и образования, но расширить это понятие и говорить об интеграции науки, образования и культуры. Важную роль в этом процессе должны сыграть и музеи. Естественно, для этого музейную деятельность необходимо привести в соответствие с требованиями современности. Только грамотное внедрение правил музейного менеджмента и маркетинга приведет к тому, что музейная сеть займет свое место в жизни общества [6, с. 175]. В «Год Конституции и Суверенитета» также особое значение имеют мероприятия, направленные на популяризацию знаний, связанных с историей государственности страны и восстановлением суверенитета, например, с периодом АДР.

Ключевые слова: общество знаний, музеи, национальная идентичность, АДР, суверенитет.

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THE CONSTITUTION OF AZERBAIJAN AS A FACTOR IN PRESERVING MULTICULTURAL VALUES

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Abstract. From a cultural point of view, the Constitution is a value-semantic complex – a system of cultural, legal and moral-spiritual ideas and views on man, society and culture. The Constitution, as a legal document, ensures the preservation of traditional norms and multicultural values, and guarantees socio-cultural stability. The Constitution of the Republic of Azerbaijan enshrines national general cultural values at the level of supreme authority and consciousness of an individual, actualizes their significance for the development of society. This work analyzes the issues of the implementation of constitutional provisions in the Republic of Azerbaijan, using the example of the Tatar diaspora.

Key words: protection of rights of national minorities in the Constitution of the Republic of Azerbaijan, Azerbaijani multiculturalism, rights of Tatars of Azerbaijan, Sabantuy, Rustam Minnikhanov in Baku.

Introduction. The Constitution is traditionally understood as a normative legal act with special legal properties [2, pp.15-26]. The Constitution, or the basic Law of the state, has always been and continues to be a special legislative and cultural value for society and individuals. The Constitution is a powerful mechanism for careful treatment of cultural values and prevents their elimination. The process of globalization that has been taking place in the world in recent decades exacerbates the possibility of erosion of national values, and, as a rule, leads to serious cultural and historical consequences. In Azerbaijan, there is a transformation of moral, mental foundations and cultural values. But one thing remains unchanged;

the tolerance of the Azerbaijani people, which has been so ingrained in the consciousness of the people for centuries that it has become part of its genetic code.

The interpretation of the main material. The last decade of the 20th century marked the beginning of fundamental changes in the Azerbaijani state and society. The Constitution of the Republic of Azerbaijan, adopted in 1995, was the first Constitution of independent Azerbaijan. Modern Azerbaijani society is experiencing a crisis of spirituality, accompanied by a reassessment of values, a change in guidelines and ideals. At the current stage, Azerbaijani society is in search of its own identity in the context of a globalized world. But whatever the path, the state and society will have as a priority the affirmation of human rights and freedoms, regardless of their ethnicity and religion. Cultural diversity dictates its own conditions. The government of Azerbaijan is moving towards further state reforms to maintain a tolerant mood in society. As a result, the Constitution of the Republic of Azerbaijan stipulates that religious and cultural identity is not only belonging to a particular community of believers, a certain culture, but individual rights – freedom of religion, freedom to change one's faith, and choice of cultural tradition. And if someone encroaches on these rights – the state or individuals – then a person must defend his or her rights by any legal means.

Human cultural rights in the modern world are a powerful layer of universal culture, without mastering it it is impossible to objectively assess the entire system of complex and contradictory political, legal, social and economic processes taking place both in Azerbaijan and in the world as a whole. Recognition of a person, his rights and freedoms as the highest value is the most important achievement of civilization, the basic constitutional and legal principle and the main task of humanization of public and state life, in particular humanization of law in the Republic of Azerbaijan. In order for respect for human rights and freedoms as the basis of democracy in modern Azerbaijan to become the norm, it is necessary for citizens to be aware of their rights and freedoms, have certain knowledge in this area, respect the rights and dignity of other people, and also have practical skills in the field of their protection. All these are the most important elements of human culture, and a high level of human culture, in turn, is one of the components of a person's tolerant consciousness. Many aspects of a multicultural person have not yet been theoretically substantiated, therefore a detailed study and development

of the main concepts and categories is of great theoretical, methodological and practical importance. Azerbaijan is a country where for many centuries there were no traditions of parliamentarism, a charismatic concept of power was established, which diminished the significance of constitutional legal consciousness. At the same time, human rights were considered in our country as a moral, not a legal category.

The Constitution of our country is unique. If we consider the Constitution as a cultural phenomenon, then the relationship between the Constitution and culture can be traced. It is the most important factor in the formation of the cultural space, an instrument for organizing the ideological and intellectual sphere of national life. Of course, the cultural environment influences the style and priorities of the Basic Law. The cultural significance of the Basic Law is usually considered within the framework of its ideological and educational functions. The multicultural focus in one way or another affects the constitutional theme and has a pronounced propaganda focus. Its task is to form a positive image of the Basic Law, to promote understanding of its content by broad sections of the population, to consolidate constitutional norms in the consciousness of a person and society as a whole. Which fully justifies the policy of the Republic of Azerbaijan. It is an indisputable fact that independent Azerbaijan successfully continues the multicultural traditions that have been laid down for a long time. The country's leaders have provided freedom of choice at the legislative level to small nations that have lived on the territory of Azerbaijan for centuries. The Basic Law of the Republic of Azerbaijan supports and protects its citizens, regardless of their nationality and religious affiliation. The country's leadership adopted a set of laws protecting the rights of citizens of the Republic of Azerbaijan and giving them full rights for social, political and economic development. On September 16, 1992, the President of Azerbaijan issued a decree «On the protection of rights and freedoms, state support for the development of languages and culture of national minorities, small peoples and ethnic groups living in the Republic of Azerbaijan» [4]. It was adopted in order to implement the need to create favorable conditions for their further free development. This law served as the basis for the amendment to the Constitution of 1995. Article 25 of the Constitution of the Republic of Azerbaijan guarantees respect for the rights and freedoms of every person, regardless of origin, race, religion and language. Along with this, many laws adopted after Heydar Aliyev's return to power guaranteed the cultural

identity of all national minorities living in the territory of Azerbaijan. The policy of the national leader related to national minorities in Azerbaijan has always been positively perceived by international structures. Ilham Aliyev also pays special attention to the multicultural values of Azerbaijan. As the head of the Republic of Azerbaijan, he successfully supports the foundations of tolerance laid down in the Azerbaijani society. The President has repeatedly noted in his public speeches that «Azerbaijani society is multicultural and multiethnic» [3, p. 243]. Ilham Aliyev attaches particular importance to the development of national societies, their economic and social status. One of the components of his policy is aimed at improving the status of the activities of the diasporas of other nationalities living in the territory of the Republic of Azerbaijan. For the state policy of the Republic of Azerbaijan, the priority is to support the activities of the diasporas of national minorities.

The Constitution of the Republic of Azerbaijan places special emphasis on the people of Azerbaijan and its constituent factors. Article 8 defines that the people of Azerbaijan are all citizens of the Republic of Azerbaijan living within the territory of the Republic of Azerbaijan and outside it, considered as subject to the Azerbaijani state and its laws, which does not exclude the norms established by international law. Article 9 emphasizes the rights of the people, regardless of their nationality, where it is openly stated that the People of Azerbaijan have the inalienable right to choose their own form of government, determine their relations with other peoples and develop their political, economic and cultural life in accordance with their historical and national traditions, in accordance with universal human values.

Article 18 states that a single citizenship of the Republic of Azerbaijan is established in the Republic of Azerbaijan. That is, regardless of their nationality, all residents of the Republic of Azerbaijan are its full citizens and are called Azerbaijanis. The Republic of Azerbaijan bears statutory obligations to its citizens, and citizens of the Republic of Azerbaijan bear statutory obligations to the Republic of Azerbaijan. No one may be deprived of citizenship or the right to change citizenship. Article 19. All citizens of the Republic of Azerbaijan are equal before the law. The Republic of Azerbaijan, joining the Universal Declaration of Human Rights, the Final Act of the Helsinki Conference and other generally recognized international legal documents, ensures the observance and

unimpeded exercise of all the rights and freedoms provided for by them, regardless of gender, race, nationality, religion, social origin, political beliefs and other circumstances. The rights and freedoms of citizens of the Republic of Azerbaijan may not be limited in any form, except in special cases provided for by law.

In modern society, a person is constantly on the border of cultures, interaction with which requires tolerance, dialogicity, understanding, respect for the cultural identity of other people. For the average Azerbaijani, these requirements are not particularly difficult, since multicultural skills are embedded in him at the genetic level, Azerbaijani upbringing is permeated with tolerance and respect for other peoples and their cultures. The tolerance policy of the Republic of Azerbaijan also extends to the Tatar community. Tatars are one of the many peoples who have long inhabited Azerbaijan, they are part of the multi-million Azerbaijani people. The Tatar people are widely represented in the central administrative and executive structures of the Republic of Azerbaijan, in the law enforcement system. Tatars take an active part in the economic, social and cultural life of the Republic. The Government of the Republic of Azerbaijan creates favorable conditions for the development and activities of the Tatar community. The rights of the Tatar people and other national minorities living in Azerbaijan are protected by the following articles of the Basic Law ("State Language", Article 21, paragraph 2; "Right to Equality", Article 25, paragraph 3; "Right to National Identity", Article 44, paragraphs 1, 2; "Right to Use Native Language", Article 45, paragraphs 1, 2;) the Constitution of the country and other regulatory legal acts [7]. In accordance with Article 21 of the Constitution, the state ensures the free use and development of other languages spoken by the population [5]. No discrimination against an ethnic Tatar citizen of Azerbaijan on the basis of nationality, religion, language, gender, political and social affiliation has ever been or is observed. A particularly important attitude in the Constitution towards the native language can be seen in Article 45 Right to Use Native Language: "Everyone has the right to use their native language. Everyone has the right to receive education and upbringing in any language. No one can be deprived of the right to use their native language» [6]. The Tatar community of the Azerbaijan Republic actively uses this right. The goal of the educational and cultural center of the Kayum Nasyri Institute in Baku is to promote the Tatar language. Thus, at the Permanent Mission of the Republic of Tatarstan in Azerbaijan, Tatar

language courses are held weekly, where those who wish can study the grammar and conversational Tatar language. Anyone who is interested in and close to the Tatar language can participate in these courses. Tatars also speak their native language at home. Azerbaijanis of Tatar origin maintain their pages and websites on the Internet in the Tatar language. The decree on the National Action Plan for the Protection of Human Rights adopted by the President of the Azerbaijan Republic played a great influence on the development of the multifaceted cultural heritage of the Tatar people. In the «National Action Plan for the Protection of Human Rights», as well as in the «National Action Program to Improve the Effectiveness of the Protection of Human Rights and Freedoms in the Republic of Azerbaijan», approved by the decree of the President of the Republic of Azerbaijan, the protection and development of the cultural heritage of national minorities is one of the areas of activity of the government. Currently, there are several Tatar national cultural centers, public associations and communities in the country dealing with community issues. The Tatar diaspora, represented by the Permanent Mission of the Republic of Tatarstan in Azerbaijan, the Tatar Youth Center «Yashlek», the Tatar Culture Society «Tugan Tel» and the Tatar Women's Organization «Ak Kalfak» successfully represents the interests and culture of the Tatar people and supports the development of Azerbaijani-Tatar relations. Representatives of the Tatar community worthily represent their national culture at the traditional music festival «Azerbaijan-Motherland», dedicated to the art of national minorities. Relying on the legislative support of the Republic of Azerbaijan, Tatar cultural and national associations of Tatars organize a multi-thematic program, where they successfully introduce us to Tatar culture. The Days of Tatar Cuisine are held in Baku with particular enthusiasm. A bright cultural event takes place in a warm atmosphere. Participants and spectators have the opportunity to get acquainted with the traditions and customs of the Tatar people. World Day of Tatar Cuisine is celebrated all over the world, annually on February 28. The first cookbook in the Tatar language was published by the outstanding educator Kayum Nasyri in 1894. The book included Tatar recipes collected by the great cook Yunus Akhmyatzyanov. The event is rich in competitions, concerts, master classes on cooking national Tatar dishes are held; Chak-Chak, pyaremeche, azu in Tatar, belyashi.

Every year in Azerbaijan, the Tatar diaspora holds the national Tatar holiday Sabantuy. Sabantuy is the most beloved and revered holiday of

the Tatar people. The holiday is rich in national dances and songs, the holiday presents dishes of Azerbaijani and Tatar national cuisines, popular representatives of the Tatar pop scene perform their famous songs. Sabantuy has won the love of all the Azerbaijani people and therefore there are many spectators and participants at the festival. Guests take an active part in all kinds of tournaments, competitions and games. In 2024, the President of the Tatar Republic Rustam Minnikhanov also took part in Sabantuy. During his visit to Baku, Minnikhanov met with representatives of the Tatar diaspora, awarded medals to participants of the Second Garabagh War.

Conclusion. The problem of coexistence of different cultures is of paramount importance today, in fact, key importance, since culture is a powerful factor in social development. It permeates all aspects of human activity – from the foundations of material production and human needs to the greatest manifestations of the human spirit. Culture plays an increasingly important role in solving the long-term program goals of the democratic movement: the formation and strengthening of civil society, the disclosure of human creative abilities, the deepening of democracy, the construction of a state based on the rule of law. Culture affects all spheres of social and individual activity – work, everyday life, leisure, the area of thinking, the way of life of society and the individual. The development of international cooperation between Azerbaijan and Tatarstan in the field of culture is of great importance, as it ensures broad and in-depth interaction between the states and our peoples, makes the possibility of dialogue real, and unites the cultures of two related peoples. In modern realities, with sustainable economic growth, successful cultural relations have become the key to the development of relations between our countries. Communities organize exhibitions, concerts, film screenings, organize national holidays, festivals and various competitions. The concepts of tolerance and multiculturalism are inherent to the Azerbaijani people as a socio-social state of character of the people themselves. The tolerant state has been so ingrained in the consciousness of Azerbaijanis for centuries that it has become part of its genetic code. As Professor Rena A. correctly put it: “In Azerbaijan, for centuries, representatives of all nationalities and confessions have lived in conditions of symbiosis. That is, multiculturalism is not a momentary, but a traditional phenomenon in the realities of Azerbaijan” [1, p. 20].

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Abbasova Ellada ***(Azərbaycan)***

AZƏRBAYCAN KONSTİTUSİYASI MULTİKULTURAL DƏYƏRLƏRİN QORUNMASI AMİLİ KİMİ

Kulturoloji nöqteyi-nəzərdən Konstitusiya dəyərlər kompleksi – insana, cəmiyyətə və mədəniyyətə mədəni, hüquqi və əxlaqi-mənəvi ideya və baxışlar sistemini təmsil edir. Konstitusiya hüquqi sənəd kimi ənənəvi normaların və multikultural dəyərlərin qorunub saxlanmasını təmin edir, həmçinin sosial-mədəni sabitliyə təminat verir. Azərbaycan Respublikasının Konstitusiyası milli mədəni dəyərləri ali hakimiyyət səviyyəsində və şəxsiyyətin şüuru səviyyəsində təsbit edir, onların cəmiyyətin inkişafı üçün əhəmiyyətini aktuallaşdırır. Bu işdə tatar diasporunun nümunəsindən istifadə etməklə, Azərbaycan Respublikasında konstitusiya müddəalarının həyata keçirilməsi məsələləri təhlil edilir.

Açar sözlər: Azərbaycan Respublikası Konstitusiyasında milli azlıqların hüquqlarının müdafiəsi, Azərbaycan multikulturalizmi, Azərbaycan tatarlarının hüquqları, Sabantuy, Rüstəm Minnixanov Bakıda.

Аббасова Эллада *(Азербайджан)*

КОНСТИТУЦИЯ АЗЕРБАЙДЖАНА КАК ФАКТОР СОХРАНЕНИЯ МУЛЬТИКУЛЬТУРНЫХ ЦЕННОСТЕЙ

Конституция с культурологической точки зрения представляет собой ценностно-смысловой комплекс – систему культурных, правовых и нравственно-духовных идей и воззрений на человека, общество и культуру. Конституция, как правовой документ, обеспечивает сохранение традиционных норм и мультикультурных ценностей, а также гарантирует социо-культурную устойчивость. Конституция Азербайджанской Республики закрепляет на уровне высшей власти и сознания отдельного человека, национальные общекультурные ценности, актуализирует их значение для развития общества. В данной работе анализируются вопросы воплощения конституционных положений в Азербайджанской Республике, на примере татарской диаспоры.

Ключевые слова: защита прав национальных меньшинств в Конституции АР, азербайджанский мультикультурализм, права татар Азербайджана, Сабантуй, Рустам Минниханов в Баку.

FIGURES



Fig.1. Meeting of Presidents Ilham Aliyev and Rustam Minnikhanov.



Fig. 2. Awarding of the medal to the veteran of the Karabakh war.



Fig. 3 . National Tatar holiday Sabantuy in Baku.



Fig. 4. Tatar cuisine festival in Baku.

MÜNDƏRİCAT

Salamzadə Ərtegin (Azərbaycan)..... 3
Azərbaycan Respublikasının Konstitusiya atributları şəbəkə sənətində

Fərhadova Sevil (Azərbaycan)..... 9
Muğam təfəkkür prinsipi suveren Azərbaycanın davamlı inkişaf konsepsiyasının əsası kimi

Köçərli İradə (Azərbaycan) 15
Xalq mahnılarında yaşanan təbiət

Zeynalov Xəzər (Azərbaycan)..... 22
Müstəqillik dövrü Azərbaycan qrafikasında dövlət rəmzlərinin təcəssümü

Xəlilov Aslan (Azərbaycan)..... 32
Azərbaycan rəngkarlığında dövlət rəmzlərinin bədii həlli

Quliyev Ramil (Azərbaycan)..... 40
Azərbaycanın tarixi bayraqlarında şir simvolizmi

Özkeser Nurgülü, Doğru Hülya Mesude (Türkiye)..... 51
Qadın xatatçılar Əsma və Hadice Hetbetlidən Delâlil'ül-Həyrət və Hilye-i Şərif əsərlərinin araşdırılması

Sadıqova Aida (Azərbaycan)..... 65
Suveren Azərbaycanın xalça sənəti

Qədirova Dürdanə, İbrahimov Telman (Azərbaycan) 70
Azərbaycanın qeyri-"əjdahalı" xalçalarında əjdaha təsvirləri

Gülrəna Mirzə (Azərbaycan)..... 79
Azərbaycan Xalq rəssamı Oqtay Sadıqzadə yaradıcılığında suverenlik uğrunda mübarizə aparan şəxslərin portretləri

Aytaç Ahmet, Ruzgar Bahar (Türkiye)..... 85
Geyik figürü ve onun Prof. Dr. İlham Enveroğlu resimlerine yansıması

Cəfərova Nəzmin (Azərbaycan)..... 102
Azərbaycan Xalq Cümhuriyyəti dövrü iki muzeyin kolleksiyasında

Abbasova Ellada (Azərbaycan) 112
Azərbaycan Konstitusiyası multikultural dəyərlərin qorunması amili kimi

CONTENCE

Salamzade Artegin (Azerbaijan) 3
Constitutional attributes of the Republic of Azerbaijan in the art of shebeke

Farhadova Sevil (Azerbaijan) 9
The principle of mugham thought as the basis of the concept of sustainable development of sovereign Azerbaijan

Kocharli Irada (Azerbaijan) 15
Nature reflected in folk songs

Zeynalov Khazar (Azerbaijan) 22
The embodiment of state symbols in Azerbaijani graphics during the independence period

Khalilov Aslan (Azerbaijan) 32
Artistic solution of state symbols in Azerbaijani painting

Guliyev Ramil (Azerbaijan) 40
The lion symbol in the historical flags of Azerbaijan

Ozkeser Nurgulu, Doğru Hülya Mesude (Turkiye) 51
Examination of Delalil'ul Hayrat and Hilya Sharif artworks of female calligraphers Hadice Heybetli and Esma Ibret

Sadigova Aida (Azerbaijan) 65
Carpet art of sovereign Azerbaijan

Gadirova Durdana, Ibrahimov Telman (Azerbaijan) 70
Dragon images in the Azerbaijan non-dragon carpets

Mirza Gulrana (Azerbaijan) 79
Portraits of individuals fighting for the sovereignty of Azerbaijan in the oeure of Ogtay Sadigzade

Aytach Ahmet, Ruzgar Bahar (Turkiye) 85
The deer figure and its reflection on Prof. Dr. Ilham Enveroglu paintings

Jafarova Nazmin (Azerbaijan) 102
The period of the ADR in the collections of two museums

Abbasova Ellada (Azerbaijan) 112
The constitution of Azerbaijan as a factor in preserving multicultural values

СОДЕРЖАНИЕ

Саламзаде Эртегин (Азербайджан) 3
Конституционные атрибуты Азербайджанской Республики в искусстве шебеке

Фархадова Севиль (Азербайджан)..... 9
Принцип мугамного мышления как основа концепции устойчивого развития суверенного Азербайджана

Кочарли Ирада (Азербайджан)..... 15
Природа, отраженная в народных песнях

Зейналов Хазар (Азербайджан) 22
Воплощение государственных символов в графике Азербайджана периода независимости

Халилов Аслан (Азербайджан)..... 32
Художественное воплощение государственных символов в азербайджанской живописи

Гулиев Рамиль (Азербайджан) 40
Символ льва в исторических флагах Азербайджана

Озкесер Нургюлю, Догру Хюлья Месуде (Турция) 51
Исследование работ Делилил-Хайрат и Хюлья Шериф женщин-каллиграфов Эсмы и Хадидже Хетбетли

Садыгова Аида (Азербайджан)..... 65
Ковровое искусство суверенного Азербайджана

Гадирова Дурдана, Ибрагимов Тельман (Азербайджан)..... 70
Изображения драконов на «недраконовых» коврах Азербайджана

Мирза Гюльрена (Азербайджан)..... 79
Портреты борцов за суверенитет Азербайджана (Азербайджан) в творчестве Октая Садыхзаде

Айтач Ахмет, Рюзгар Бахар (Турция)..... 85
Фигура оленя и ее отражение в живописи профессора Ильхама Энвероглу

Джафарова Назмин (Азербайджан)..... 102
Период АДР в коллекциях двух музеев

Аббасова Эллада (Азербайджан) 112
Конституция Азербайджана как фактор сохранения мультикультурных ценностей

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