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## **HEYDAR ALIYEV AND AZERBAIJANI TRADITIONAL MUSIC**

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**Abstract.** The article about Heydar Aliyev begins with an introduction to the booklet “The Composer’s Higher Purpose and Duty”. This booklet is the published text of the Great Leader’s speech at the meeting with Azerbaijani composers on October 1, 1979. This far-sighted speech, containing deep ideas, can be considered as a program-speech, program-document addressed to the future about Azerbaijan, generally, the musical culture. The Azerbaijan music and its glorious path was examined in the context of historical development by the musicologist’s precision, a number of theoretical, scientific, ethical and aesthetic problems of our music were revealed, global issues such as composer and period, composer and nationality, traditionalism and innovation, internationalism, etc. were studied by precision and generalization skill here. At the same time, important tasks facing the art of performance, music education, and generally, Azerbaijani music have been determined here.

The content of this speech, which was compiled in a consistent, logical and systematic manner, allows to say that as if H. Aliyev had a program of tasks – lofty ideas, big goals to be done in all fields, including the field of musical culture starting from the first years of his leadership of the Republic, and implemented those ideas and tasks consistently throughout his activity, and from this point of view, H. Aliyev’s role in directing the contemporary stages and events of our musical history to the right path was very great.

**Key words:** Heydar Aliyev, Azerbaijani traditional music, folk music, Kitabi Dede Gorgud, ashug art.

**Introduction.** Almost 45 years have passed since this speech. Despite the passage of time, the main provisions advanced in this speech have not lost their relevance today. We would like to bring some thoughts from that speech to your attention.

“The Azerbaijan people have a rich musical heritage, we mean folklore music, the music created by the people and conveyed from generation to generation for centuries. We are referring to professional music, which was created relatively recently in Azerbaijan, at the beginning of our century, but it has passed a long and glorious way in a short period of time and now stands at a very high level of modern professional art. This is the basis of your creative work. This is productive material that you should use extensively”.

These words were said for yesterday, for today, for the future, they are instructions and advice given to future generations. These ideas addressed to composers are an example for every musician and have become the purpose of their work. Because this direction has guaranteed the eternal life of Azerbaijani music.

“The mastery of the composer, his high professionalism should be such that he creates fundamental works in all genres, using the resources gathered on the basis of Azerbaijani folk music, national melodies and Azerbaijani folklore” – said H.Aliyev, who considered and appreciated the work of Azerbaijani folk music as one of the richest layers of our cultural heritage, emphasized once again the importance of using these resources effectively and the need to create new works on the national background. Touching on the famous symphonic mughams by F.Amirov and Niyazi, H.Aliyev said: “While these works are based on our ancient mughams, they were professionally written, folk melodies were creatively used, folklore and modernity were skillfully synthesized. In our opinion, this is the way you should go. If the works are created on the basis of this background, they will have a very salient national form, national color, and will carry characteristic tones typical of Azerbaijani music” - are words of wisdom.

**The interpretation of the main material.** The period of Heydar Aliyev's leadership has gone down in history as a stage of growth in the political, social and cultural life of Azerbaijan. Various music festivals, modern music, jazz music, classical music, folk music, etc. concert programs were given, numerous conferences and seminars dedicated to music problems were held, State orders and medals, honorary titles, and individual grants were presented

to outstanding musical figures of Azerbaijan – composers, performers, singers, ashugs, jubilee events, which became a historical event, were held during this period.

Large-scale revival, a number of important social-cultural and political events are taking place in all fields, including in the field of music in these years. A qualitatively new stage in the study, research and promotion of Azerbaijan's national-cultural heritage began and the role of folklore in educating the young generation in the national spirit was expanded since the 1970s. Because the Great Leader lived with the thought "We should be proud of our national-moral values. Our national and moral values have been formed for centuries in the life, living and activities of our people. A nation without national and moral values cannot be a true nation"(4) and this thought was the basis of his national-ideological and national-moral building policy.

The long-awaited "Cabinet of Folk Music" was organized under the "Azerbaijani Folk Music" department of the Azerbaijan State Conservatory in 1970 and became a phenomenon in the musical world. Folkloric expeditions to various regions were restored, musical samples were collected, notated, scientific-theoretical conferences were held, and scientific research works were written. The work of the "History and theory of Azerbaijani folk music" department of Azerbaijani National Academy of Sience Institute of Architecture and Art should be specially mentioned during these times. It can be said that expeditions were organized to most regions of Azerbaijan and valuable information about rich musical material, performers and instruments were collected on the initiative of the department. As a result of this activity, A.Isazadeh and N.Mammadov's 2-volume collections "Azerbaijani folk songs and dancing music" (1974, 1984), at the same time, S.Rustamov's 2-volume collections "Azerbaijani folk songs" (1981, 1983), B.Huseynli's "Azerbaijani instrumental folk dance music" (1981), "Anthology of Azerbaijani folk music" (7 volumes) and other sheet music were published and opened the way to new stages of development in the field of ethnomusicology. Many scientific and research works were written about mugham and ashug art, folk song and dance, ceremonial music, etc. (M.S.Ismayilov, A.Eldarova, R.Zohrabov, R.Mammadova, S.Farhadova, T.Mammadov, etc.).

A very important event took place in the cultural and social life of Azerbaijan in 1997. Heydar Aliyev signed a decree on holding the 1300th

anniversary of the KDG in the same year. As it is known, Book of “Dede Gorgud” (“Kitabi Dede Gorgud”) epic was one of the banned topics for a long time. The epic was forbidden to be studied for a long time because it embodies the national-spiritual values, history and heroic struggle of the Azerbaijani people, the spirit of hero, the idea of national unity, the ancient Turkic artistic thinking, etc. This ban was removed thanks to Heydar Aliyev’s strong will and inexhaustible determination. H. Aliyev said the following words at the anniversary event: “We are proud that we have such a great historical monument as “Kitabi Dada Gorgud”. We are proud that we are Dede Gorgud’s children. We are proud that we live in Dede Gorgud’s land... We enter the new year and the new millennium under the banner of Gorgud, as Gorgud’s children, as people who immortalize the spirit of Gorgud”. This meaningful slogan-type idea means an example and a call to every Azerbaijani, especially to young generations who are obliged to protect and move forward our history, homeland, science and culture with great pride.

It should be mentioned that every nation boasts and feels proud of its epic culture. The Azerbaijani people are also rich in lots of epics, narratives, tales and stories. Heydar Aliyev, who appreciated this inexhaustible wealth of the people – epic creativity “proudly”, said the following words: “...the talent of the people, its creative genius was fully embodied in “KDG”, “Koroglu” and other epic works”.

The study of “KDG”, which is valued as “Our Mother Book” by scientists during these years, created an opportunity for the emergence and development of a new scientific direction – Gorgud studies, including musical Gorgud studies. Efforts were made to restore Dede Gorgud’s melodies and musical language with the latest scientific-theoretical analysis methods, information of great importance was obtained about the ashug culture, the gopuz instrument, which is the musical symbol of the culture of the Azerbaijani people, an echo of the magical “sound ideal” (See K. Dadashzadeh. About the historical-semantic functions of the saz instrument. Study problems of music culture of Turkic peoples. Proceedings of the 7th International scientific-practical conference. Baku-2013) of ancient times and other musical instruments mentioned in the epic. As a result of this, it was possible to obtain important scientific evidence about the ancient musical culture, sense and way of thinking of our people. Important scientific-research work “Kitabi-Dede Gorgud’s musical world”

was created by Z.Safarova, F.Khaligzadeh's "Musical Dictionary of "Kitabi-Dade Gorgud""", K.Dadashzadeh's "Musical Gorgud Studies: Reality and Perspectives", "Historical morphology of "Bozokhu" melody" and other topics were researched and important scientific results were obtained. Musicologist S.Agayeva proved in her scientific research that the gopuz instrument is the prototype of Azerbaijani saz, S.Abdullayeva et al. studied a number of ancient musical instruments, which are mentioned in the epic, from the point of view of modern organology.

As a result of these events, the long-awaited film "Dede Gorgud" was made in those years. The music of the film was written by the famous composer Emin Sabitoglu. The song "Inje bellim" ("My Slender Waist"), which was written for that film, is loved by everyone and has spread widely among the people. The main reason for the popularity of the song is that the beautiful melody of the music is based on the archaic intonation and national voice-maqam features of our people and brings to mind the proud traces of the ancient Oghuz Turks and the mysterious sounds of ancient times that "tell about unseen". As if descending quarter limited (Phrygian voicing – a turned down upper leading tone of the keynote) "musical steps" ("Bashim bakhti, evim takhti, sevgilim" ("My fate, my home, my lover") – Anar) seem to root everyone in their wings to the sound scape of ancient times.

Heydar Aliyev had immeasurable services in the preservation, development and promotion of Ashug art. Heydar Aliyev signed a decree on holding the 150th anniversary of Ashug Alasgar in 1972. The anniversary was held at a very high level and with great solemnity and became a national holiday – a great social and cultural event in our republic. It should be mentioned that the importance of the decree did not end only with the celebration of the anniversary. The decree on Ashug Alasgar's jubilee was also a strong impetus to the work of collecting, publishing and studying the cultural heritage of the historical lands of Azerbaijan, such as Iravan, Iravan chukhuru, Goycha district, Zangezur, etc. and created an opportunity to study the works of representatives of the Goyche ashug environment – master ashugs – Misgin Abdal, Ag Ashug, Novras Iman, Ashug Mammadhuseyn and others [2, 4, 5]. It should also be mentioned that H. Aliyev signed a decree on holding the 175<sup>th</sup> anniversary of Ashug Alasgar 1997. These decrees were a sign of the value that the Great Leader gave to the art of Ashug, first of all, to the work of the powerful master

of words, Ashug Alasgar. Decrees were signed and implemented on the 180<sup>th</sup> anniversary of Ashug Ali in 1981 and the 110<sup>th</sup> anniversary of Ashug Shamshir in 2003.

In general, saz schools, ashug ensembles, ashug museums, and numerous television programs (Elin sazi – elin sozu (Folk's saz – Folk's word), Ozan, etc.) dedicated to ashug art, including epic evenings, "Gurbani saz holiday" (Jabrayil, 1978), "Bayati holiday" (Lachin, 1979), "Koroglu ya gayidag" ("Return to Koroglu") ashug nights (Palace of the Republic, 1982) were organized in various villages and towns of Azerbaijan during the 1970s and 1980s. These abovementioned events played an important role in the development of ashug art and paved the way for its worldwide recognition.

Folklore holidays, events dedicated to folk music, "Irs" ("Heritage") folklore ensemble, "Cheshme" ("Spring") Folklore Theater (Ganja), etc. were created during those years. Heydar Aliyev signed and implemented the decrees "On the 30th anniversary of the State Dance Ensemble" (2001), "On perpetuating the memory of Jabbar Garyagdi" (2001), "On holding the 100<sup>th</sup> anniversary of Khan Shushinsky" (2001). H. Aliyev said: "The purpose of holding these jubilees is not to commemorate those persons, but to demonstrate the richness of the people's science, culture, and spirituality and to create an opportunity for the present and future generations to use them more usefully". Indeed, the anniversaries of the great personalities of Azerbaijan have been turned into national events, a large number of conferences and lectures, commemorative nights, concert programs and many other events are held in the villages and regions of our republic, in various organizations and institutions of cities. And this turns into events that serve to study and introduce the work of a person whose anniversary is being celebrated, and so to the development of our culture.

The holding of Novruz holiday at the state level and becoming a National Holiday with State status (1991) is also associated with the name of Heydar Aliyev. Heydar Aliyev expressed a very deep and meaningful opinion about this: "Novruz is the holiday of every Azerbaijani's heart". Indeed, even when it was banned, this holiday was a very dear holiday in every home, in every "heart", albeit secretly. Lovely melodies of the people were always played on Novruz holidays, as well as on numerous abovementioned folklore events. The colorful types and shades of the traditional Azerbaijani musical culture with all their beauty brought unforgettable moments to our people:

pleasant-sounding, happy-sounding folk songs were sung, cheerful dances, “Yalli”, mugham samples, ashug melodies, our national musical instruments were played, and musical folk performances were played. These events renewed the national memory of our people, fed their souls and played an important role in the education of the next generation. These events are still being continued. As a result of all this, today besides a number of examples of folk creativity, “Novruz holiday” (2009), “Kitabi-Dede Gorgud” epic, as well as “Azerbaijani mugham art”, “Ashug art” (2009), “Azerbaijani tar-Tar performance” have been included in the list of intangible heritage of UNESCO.

It is impossible not to emphasize Heydar Aliyev’s brilliant speeches at the anniversary events. Almost, Heydar Aliyev, who refused the written text and preferred the oral speech, demonstrated comprehensive knowledge, erudition, flexible thinking style and phenomenal memory. He said precise, “falling into place”, intelligent, scientifically based, amazing ideas at the right moment, remembered historical events of the past and present with extraordinary accuracy, and could convey even the most complex ideas in a simple and clear language during his speech. “Heydar Aliyev likes to talk thoughtfully on specific issues, draw conclusions and make wise generalizations. It is rare to find a speaker who manages the endless improvisation of oral speech as logically as he does” [4, s. 225].

One more important fact should be mentioned. So, the “Law of the Republic of Azerbaijan on legal protection of folklore samples of Azerbaijan” was signed by H.Aliyev and approved by the Milli Majlis of the Republic of Azerbaijan in 2003 (25 may). The principles of collection of intangible cultural heritage, legal protection and use of folklore samples were regulated within the framework of this law, and the main directions of state policy in this field were determined. It is interesting that the UN General Conference on Education, Science and Culture adopted the “Convention on the Protection of Intangible Cultural Heritage” on October 17, 2003. Hence it follows that the decree of the President of Azerbaijan preceded the decisions of the UN in such an important and fateful matter.

As a result of the attention paid to Azerbaijan’s national and moral values and folklore creativity, the “Folklore Institute”, which is of great importance in the scientific and social life of our country and has been operating independently since 2003, the “Musical Folklore” department, the Folklore Archive and the Recording Studio within the Institute were created, and

“Irs” (“Heritage”) folklore ensemble began to work at this Institute (It should also be mentioned that the newly created independent “Folklore Institute” was established in 1994 on the basis of the Scientific and Cultural Center “Folklore Palace” under the Nizami Institute of ANAS, which was established on Heydar Aliyev’s initiative and foresight).

Heydar Aliyev had a special sympathy for the art of music: “Each work of art has a positive effect on people – it has a great impact on the formation of their character, development and increase of their cultural level. But the effect of music is higher than all other works of art” [7, s. 38]. These words, as well as the thoughts about the art of music and individual works, reminiscent of the position of a real musicologist show a wise person who had a sensitive musical sense, a refined taste, the ability to perceive music on an intellectual level, experienced the highest feelings under the influence of the pieces of music, and was enriched by these feelings.

All this was due to the fact that Heydar Aliyev was a person who was born, grew up in the national spirit among the people and carried the national-spiritual values and way of thinking of the people. We often listen to Heydar Aliyev’s speeches and audio recordings recent times – in connection with his 100th anniversary. The folk song “Kuchelere su sepmishem” (“I have sprinkled water onto the streets”) sung by the Great Leader is among them. This song is one of the most inspiring and beautiful examples created by Azerbaijani people. Heydar Aliyev sang this song in his own way: with self-confidence, with a proud bearing, with a characteristic interpretation, at the same time, with great love, with a “hardly felt” inner fragility and with a deep mind – with a sense of understanding. We hear the sounds of the song “Alagoz” (“Grey-eyed woman”) (J.Jahangirov) sung by him in another recording. The Great Leader’s favorite musical examples included “Sensiz” (“Without you”), “Sevgili canan” (“My beloved”) (U.Hajibeyli), “Sene de galma” (“One day you will not have this beauty”) (S.Rustamov), “Uzuyumun gashi” (“Stone of my ring”) (V.Adigozalov). Each of them is one of the masterpieces born from national musical rhythms and intonations, which have already gained the status of folk songs and are loved by everyone. The performance and love of these styled songs and vocal samples by H.Aliyev is another clear example of the Great Leader’s high musical taste, deep and sensitive feelings and the value he gave to the art samples created by the nation.

**Conclusion.** We tried to cover a small part of H.Aliyev's services to the development and promotion of musical culture, especially Traditional Azerbaijani music within the framework of one speech. I would like to end my speech with another profound thought of the Great Leader: "Nation should always remember their roots". Indeed, according to this idea, it is possible to achieve national progress and abovementioned thoughts prove that Heydar Aliyev's biography is an example, a sample on the way to the development of the people.

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## *İradə Köçərli (Azərbaycan)*

## **HEYDƏR ƏLİYEV VƏ AZƏRBAYCAN ƏNƏNƏVİ MUSIQİSİ**

Məqalə Heydər Əlyevin 100 illik yubileyi münasibətlə yazılmışdır. Burada H. Əliyevin 1979-cu ildəki çıxışının mətni olan "Bəstəkarın yüksək amalı və vəzifəsi" adlı kitabçanın məzmunu haqqında məlumat verilir. Daha sonra H. Əliyevin respublikaya rəhbərlik etdiyi dövrdə incəsənət sahəsinə, xüsusilə də, aşiq sənəti, musiqi folkloru, xalq bayramları, ümumiyyətlə, Azərbaycan

ənənəvi musiqisi ilə bağlı böyük xidmətləri açıb göstərilir. Görkəmli musiqi xadimlərinə keçirilən yubileylər, müxtəlif tədbirlər və onların xalqın mədəni-ictimai həyatında rolu və tarixi əhəmiyyəti barəsində söz açılır. Eyni zamanda, "Folklorun hüquqi qorunması" haqqında Dövlət qanununun H.Əliyev tərəfindən sərəncam olaraq imzalanmasının musiqi sənətinin inkişafına göstərdiyi təsir vurgulanır.

*Açar sözlər:* Heydər Əliyev, Azərbaycan ənənəvi musiqisi, xalq musiqisi, Kitabi Dədə Qorqud, aşıq sənəti.

### *Ирада Кочарли (Азербайджан)*

## ГЕЙДАР АЛИЕВ И ТРАДИЦИОННАЯ МУЗЫКА АЗЕРБАЙДЖАНА

Статья написана в ознаменование 100-летнего юбилея Гейдара Алиева. Здесь приводятся сведения о содержании брошюры «Высокий долг и задача композитора», в основу которой вошел текст выступления Гейдара Алиева в 1979 году. В дальнейшем изложении освещаются большие заслуги Гейдара Алиева в области развития искусства и, в особенности, ашыгского искусства, музыкального фольклора, в целом традиционной музыки Азербайджана в период его руководства республикой. Рассказывается о проведении юбилеев выдающихся деятелей музыки, различных мероприятий, об их роли в культурной и общественной жизни народа и их историческом значении. Вместе с тем, акцентируется то влияние, которое было оказано на развитие музыкального искусства подписаным Г.Алиевым распоряжением о Законе АР «Правовая защита фольклора».

**Ключевые слова:** Гейдар Алиев, традиционная музыка Азербайджана, народная музыка, книга Деде Коркута, ашыгское искусство.

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## **THE IMAGE OF HEYDAR ALIYEV IN AZERBAIJANI CARPET ART**

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**Abstract.** Heydar Aliyev, the National leader of the Azerbaijani people, left an indelible mark on the history of his people, did a lot for the development of national culture and art. Carpet art also gained its successful development during his reign. Many carpet artists were personally acquainted with the National leader. Carpet art is a specific type of decorative art with its own strict canons and requirements for artistic skill and aesthetics, which are based on ornamentality, graphics. But love and respect for Heydar Aliyev's personality inspired many artists to create carpet works depicting the National leader, which became part of the treasury of Azerbaijani art.

**Key words:** carpet, ornament, color, composition, Heydar Aliyev

**Introduction.** Today, no one can deny that the 1970–1990s, the years of Heydar Aliyev's active political life were a period of renaissance of Azerbaijani art for the culture of Azerbaijan, for all types of art [1, p. 9]. Culture and art turned into priority areas of state policy during the periods of H. Aliyev's political leadership. In its turn, this served to gain a worthy place in the modern world cultural space for the Azerbaijani art, to study and approve it by the peoples of the world, to expand the cultural ties of the Azerbaijani people with the peoples of the world. The main goals of Heydar Aliyev's cultural mission were the study, preservation, development of national and cultural values, ancient and modern art of Azerbaijan, turning them into the cultural wealth of the world. The intensive and dynamic development of national culture and art in the

recent history of Azerbaijan is the cause and result of the cultural mission implemented by Heydar Aliyev [2].

**The interpretation of the main material.** Carpet weaving assumed the character of a professional art, and specialized carpet artists entered the artistic arena back in the middle of the 20<sup>th</sup> century. A department of carpet weaving was opened at the faculty of Arts of the Azerbaijan State Institute of Arts in the mid-60s.

The Azerbaijan State Museum of Carpet and Folk Applied Art was created in Baku in 1967. It was opened in 1972 and it was a great event in the cultural life of the republic. The museum's fund had accumulated about 10 thousand works of decorative and applied art by the end of the 90s of the 20<sup>th</sup> century: pile and lint-free carpets woven by folk craftsmen; ceramics, jewelry, art needlework, wood and glass products, etc. A large number of carpet works by professional artists are exhibited in the museum's expositions or are in its fund.

A branch of the Museum of Carpet and Folk Applied Arts was created in Ganja in 1985, a branch of the museum was opened in Guba in 1983 and in Shusha in 1985.

The study of the development of carpet art was reflected in the scientific works of many scientists of the republic in the 60-90s. The works of leading art historians were published, which described the history of the development of carpet weaving, technological and artistic features of ornamental and narrative carpets, as well as lint-free carpet products in Azerbaijan.

Significant dates in the cultural life of the republic were the holding of the International Symposium on the Art of Oriental Carpets in Baku in September 1983 and the II International Symposium on the Art of Azerbaijani Carpets in May 1988. Many scientists from the Soviet republics, as well as foreign countries, such as Austria, Great Britain, Hungary, Italy, the USA, Turkey, Germany, France and Switzerland took part in the work of these symposiums. A large number of reports were given on various problems of carpet art in the course of the symposium. All the abovementioned successes and achievements in the development of carpet art are directly or indirectly related to Heydar Aliyev's cultural policy. An important point of this policy was also his special attention to the figures of culture and art and the promotion of Azerbaijani culture. And it is not surprising that creative people wanted and still want to capture the image of a Leader in their works.

The image of H.Aliyev is reflected in paintings, monuments, as well as on carpets.

Many carpet artists turned to the portrait solution of the image of Heydar Aliyev. I would like to dwell on some of them, full of sincere feelings of respect and love for this extraordinary personality. And such works occupy naturally a worthy place in the artistic legacy.

Kamil Aliyev, People's Artist of Azerbaijan, who devoted his life to studying the art of carpet and left an unforgettable mark on Azerbaijani art with his work, created a lot of different ornamental and narrative carpet compositions. His works are distinguished by pronounced stylistic features, which are peculiar to his work.

His portrait carpets dedicated to many famous personalities of different eras, including two portrait works dedicated to Heydar Aliyev are unique and original. These works were created under the influence of deep respect and love for H. Aliyev's personality. The artist was personally acquainted with the people's Leader. After some meetings back in the late 60s, the artist had the idea of creating a portrait of H.Aliyev on the carpet. He worked on the sketch of the carpet for a long time and in detail. The work was completed on a portrait carpet only in 1981, after a long creative search, where there is a chest image in a general's uniform with an accurate, realistic rendering of his facial features in an oval medallion in the central field of the carpet. The artist managed to convey the wholeness of the character and create a psychological portrait of the Leader. The central field of the carpet is walled by a densely ornamented border part, in which patterns and color combinations have found complete harmony.

His other work, dedicated to Heydar Aliyev, is solved in a peculiar way, where the portrayed figure was depicted as an ordinary person with his arms crossed on his chest. Natural external attractiveness, which is combined with a masculine characteristic, appears clearly in a woven image that distinguished by realism and truth. Kamil Aliyev synthesized the pictorial and ornamental part of the carpet skillfully in all his portrait carpets, which created ultimately the integrity of the work.

Eldar Mikayilzadeh is one of the most prolific carpet artists who created dozens of highly professional ornamental and narrative carpet works, and also created portrait carpets with the image of Heydar Aliyev. The image of the portrayed figure is revealed from different aspects in two monumental works. The National leader was depicted in the foreground with a raised hand

and a smile in the first carpet. The bright, positive, noble and confidently looking forward image of the Leader is revealed against the background of individual compositions in which images of historical monuments (Maiden Tower, Khudaferin Bridge, Shirvanshahs' Palace and many others) of Azerbaijan were given. Sculptural monuments and buildings, which were built in the Soviet period, were depicted in rectangular medallions in the border part.

His second work reveals Heydar Aliyev as a formed politician sitting in an armchair against the background of flourishing Azerbaijan. A very beautifully designed border part with a chain of large ornamental motifs and a subtle understanding of color borders an almost pictorial part that looks like a painting. But unlike painting on a carpet, achieving the technical capabilities of painting requires tremendous efforts.

The next artist – Tahir Majidov also turned to the image of H. Aliyev in his work and created a monumental work called “Return” (2002). The carpet is distinguished by its large size and complexity of composition and was woven in the production association “Azerkhalcha”. The image of the Leader, which was completed expressively and realistically, is depicted in the central field with a raised hand walking with wide steps on a carpet with a composition of the Guba-Shirvan School of Carpet Weaving “Pirebedil”. The special liveliness of the carpet material was given by facial features that revealed the rich inner world and real character, a dark blue suit and a red tie vividly. The main color solutions in the graphic part are repeated in the ornamental patterns of the bordered part of the carpet, making up a single composition. The artist collected material for this carpet for 9 years and wove it for 1.5 years.

Narrative carpets continued to develop during the Soviet period (1920–1990). A new genre was being formed in the development of portrait carpet art at this time. Although portraits were woven on carpet even in previous centuries, they were part of a certain narrative, which was conveyed through a flat, conditional interpretation of the image. The portrait on the carpet was identified with portraits on paintings in the Soviet period.

**Conclusion.** I would like to note that a new genre in the development of portrait carpet art was being formed back in the 50-60s of the 20<sup>th</sup> century. Although portraits of historical figures were woven on carpet even in previous centuries, they were part of a certain narrative, which was conveyed through a flat, conditional interpretation of the image. The portrait on the carpet was

identified with portraits on paintings in the Soviet period. It is very difficult to create a realistic image of a person on a carpet from a technical point of view, since the texture of the carpet does not allow to convey the volume of chiaroscuro, perspective – all the nuances with which easel art forms achieve realism on their planes. The artists achieved pictorial accuracy in revealing the pictorial and psychological portrait of the National leader in the abovementioned carpets, which emphasizes their responsibility and sincerity in creating carpet works.

Heydar Aliyev's personality, one of the strongest politicians of our age, who devoted himself to serving the people, will always be a topical theme for artists of any generation.

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#### **AZƏRBAYCAN XALÇA SƏNƏTİNDƏ**

#### **HEYDƏR ƏLİYEV OBRAZI**

Azərbaycan xalqının ümummilli lideri Heydər Əliyev öz xalqının tarixində silinməz iz qoymuş, milli mədəniyyətin və incəsənətin inkişafı üçün çox böyük işlər görmüşdür. Onun rəhbərlik etdiyi dövrdə xalça sənəti də uğurla inkişaf etmişdir. Bir çox xalça sənətkarları ümummilli liderlə şəxsən tanış olublar. Xalça sənəti ornamentallığa, qrafik dizayna, müstəvi üzərində həllə əsaslanan, bədii və estetik görünüşünə görə ciddi qanun və tələbləri olan dekorativ sənətin özünəməxsus növüdür. Lakin Heydər Əliyev şəxsiyyətinə məhəbbət və ehtiram bir çox rəssamları Azərbaycan incəsənəti xəzinəsinə daxil olan ümummilli liderin təsviri olan xalça əsərləri yaratma-ğə sövq etdi.

*Açar sözlər:* xalça, ornament, kolorit, kompozisiya, Heydər Əliyev.

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## **ОБРАЗ ГЕЙДАРА АЛИЕВА В АЗЕРБАЙДЖАНСКОМ КОВРОВОМ ИСКУССТВЕ**

Гейдар Алиев, национальный лидер азербайджанского народа, оставил неизгладимый след в истории своего народа, сделал очень многое для развития национальной культуры и искусства. В период его правления своего успешного развития получило и ковровое искусство. Многие художники по ковру были лично знакомы с национальным лидером. Ковровое искусство является специфическим видом декоративного искусства со своими строгими канонами и требованиями к художественности и эстетичности, базирующимся на орнаментальности, графичности. Но любовь, уважение к личности Г.Алиева подвигли многих художников к созданию ковровых работ с изображением национального лидера, вошедших в сокровищницу азербайджанского искусства.

**Ключевые слова:** ковер, орнамент, колорит, композиция, Гейдар Алиев.

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## **GÖRDƏS DOKUMACILIĞI İLE ALAKALI CUMHURBAŞKANLIĞI OSMANLI ARŞİVİ’NDE YER ALAN BAZI BELGELER**

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**Özet.** Milletlerin kültürel mirasları önemlidir. Cumhurbaşkanlığı Osmanlı Arşivi ise Türklerin arşivcilik anlayışına verdikleri önemi gösteren önemli bir kurumdur.

Türkistan coğrafyasından itibaren maddi kültür ürünü olan halıcılık yüzyılları Türklerde var olmuştur. Anadolu'da pek çok bölge ünlü birer dokuma merkeziydi. Manisa İline bağlı Gördəs'te bunlardan birisidir.

Günümüzde üretimin her geçen gün azaldığı el dokuması halı sektörü açısından geçmişte önemli bir dokuma merkezi olan Gördəs halılarıyla alakalı olarak Cumhurbaşkanlığı Osmanlı Arşivleri'nde çok sayıda belge vardır. Bildiride bu belgelerden bir kısmı incelenecektir.

**Anahtar kelimeler:** tekstil, dokuma, halı, Gördəs, arşiv.

**Giriş.** Osmanlı Arşivleri içerdigi çok sayıda evrak itibarıyla dünya devlet arşivleri arasında oldukça önemli bir yere sahiptir. Osmanlı Arşivleri o dönemde hükmedilen topraklar üzerinde günümüzde kurulu olan 40'tan fazla devleti de ilgilendirmektedir. Hazine-i evrak olarak tanımlanan arşiv belgeleri dönemin siyasi, askeri, ekonomik, kültürel vd hayatına pencere açan bir hazine durumundadır.

Her millet bir tarihi mirasın sahibidir. Bu mirasın içerisinde arşiv, kütüphaneler, el sanatları eserleri, eski eserler gibi maddi ve manevi kültür varlıklarını vardır. Milletin varlığını sürdürmesinde bu kültür varlıklarının yeri ve önemi büyktür [5, s. 3].

Osmanlı Devleti döneminden günümüze ulaşan ve sadece Osmanlı Arşivi'nde 95 milyon belge ve 400 bin civarında bulunan defter serilerinden, gerek belgelerin tanzim ediliş tarzı ve büyük bir hassasiyetle korunmuş olmalarından, gerekse bürokrasının her kademesindeki yazışmaların mutlaka deftere kaydedilmesiyle ilgili emir ve nizamnâmelerden anlaşılmaktadır ki, Osmanlı Devleti kuruluşundan itibaren resmî belgeleri muhafazaya, bugünkü tabirle arşivciliğe büyük önem vermiştir [2, s. 3].

Diğer taraftan gerek enlem gerekse boylam bakımından Türkistan coğrafyasından Anadolu'ya hatta Balkanlara kadar adeta Türk'e has sanat kollarından birisi olan tekstil yani dokumacılık ve dolayısıyla halıcılık gerek maddi kültürü ürünü olması gerekse diğer sebeplerle önemli bir sektördür.

Klasik dönem halıcılığının sonrasında Anadolu'da yoresel özellikleri ile üretimin hız kazandığı bölgelerden birisi de Türk düzümüne adını veren Gördes'tir. Manisa ve çevresi, Hititler, Frigyalılar, Lidyalılar, Persler, Makedonyalılar, Bergamalılar, Romalılar ve Bizanslılar tarafından tarihi devirler içerisinde yönetilmiştir.

Tarih boyunca, farklı devletlerin hâkimiyetleri döneminde Gördes adının değişerek "Gördes" sekline doğru evrildiğini görmekteyiz. Gördes'in bilinen en eski adı, "Gordium" (daha açık şekilde, Gordium Yoliyo Polis)'dur. Lidyalıların kazaya verdiği isim ise, "Julia Gordos" olarak kayıtlara geçmiştir. Bergama Krallığı döneminde de aynı isim kullanılmıştır. Romalılar kaza için "Julia Gordos" veya "Gordos" adını kullanmışlardır. Bizans İmparatorluğu döneminde "Guardes" adıyla anılan kaza, Saruhan Beyliği döneminde "Koritoz" adını almıştır. 18. ve 19. yüzyıllardakazanın "Gördus" veya "Gördüz" adlarıyla anıldığını görmekteyiz [11, s.22].

Kendine özgü renk, motif ve desen özellikleriyle Türk halı sanatında farklı bir yeri olan Gördes halıları ise 17. yüzyıldan itibaren yaygınlaşmaya başlamış ve Gördes, ilerleyen zamanlarda Anadolu'nun önemli halı merkezlerinden birisi haline gelmiştir [3, s. 137]. Osmanlı Saray halılarının klasik üslubunu kendi geleneksel değerleri ile harmanlayan Gördes, Türk halı sanatında 17. yüzyıldan itibaren karakteristik yapısını oluşturmuş ve bu özelliğini yüzyıllarca sürdürmüştür [9, s. 53].

Gördes halıları doğal boyalarla renklendirilmiş tamamen yün malzemeden dokunurdu. Sinekli, Göbekli, Kandilli, Marpuçlu, Elmalı, Mecidi, Manzaralı gibi desen şemaları ünlüdür.

Ancak, 19. yüzyıl ortalarına doğru Gördes halıcılığı eski değerini kaybetmeye başladığında, Gördes halıcılığını geliştirmek ve üretme rağbeti

arttırmak için devlet tarafından birtakım kararlar alınmıştır. Devlet, Gördes'te dokunan halıları istenen kaliteye yükseltmek ve herkesin kullanmasını sağlamak amacıyla tüccarlara sermaye vermiştir. Burada önemli olan husus bahsi geçen sermayenin sadece yeni tarz halı üretimi yapmayı taahhüt eden tüccarlara verilmesidir. Halı üretecek kişilere dokunacak halı ile ilgili bilgi verilmiş, üreticiler halıları talep edildiği şekilde imal etmişler, halı numuneleri İstanbul'da padişaha sunulmuş ve padişah bu örneklerle göre imalat yapılmasını istemiştir. Yeni tarz halı üretimine teşvik etmek için bu tarzda üretim yapan üreticiler taltif edilmiş, eski tarz dokumalar için gümrük vergisi alınmaya devam ederken yeni tarz dokumalara gümrük muafiyeti getirilmiştir. Bu bağlamda yabancı devletlerden gelen halılara benzer hatta daha üstün kalitede ve gümrük vergisi muafiyeti ile daha ucuz olacağı için daha çok rağbet edileceği düşünülen yeni tarzda halılar da imal edilmiştir [8, s. 50-55].

Gördes halıları renk, desen ve motif bakımından oldukça zengin çeşitlere sahiptir. Fakat son zamanlarda geleneksel dokumacılığımızın yaşadığı değişim yöre halalarında da görülmektedir. Daha çok ticari kaygıların sonucunda yaşanan bu değişim renk, motif ve desen özelliklerinde kendisini belli etmektedir [7, s. 167].

Gördes halıları genellikle seccade tipindedir. Seccade halılarda dıştan içeriye doğru dar ve geniş bordürlerden sonra ortada mihrap zemini yer almaktadır. Mihrap zemini lacivert, mavi, kırmızı veya yeşil renkte dokunmaktadır. Zeminde mihrap kemerini merdiven halinde daralarak tepede sivri bir biçimde birleşmektedir. Mihrap kemerinin üstünde “ayetlik”, altında ise “tabanlık” bölümü yer almaktadır. Bu bölümün içerişi “ejder” ya da “yılan” olarak adlandırılan motif ile doldurulmaktadır. Gördes seccadelerinin çoğuna mihrap zemininde her iki yanda yer alan ve “sütunce” adı verilen sütun motifleri ile mihrap kemerinden aşağıya doğru sarkan kandil motif dokunmaktadır. Gördes seccadeleri arasında mihrabın çift yönlü olduğu örnekler de bulunmaktadır [4, s. 75].

Osmanlı Devleti'nin 19. yüzyılda genel durumu göz önüne alındığında ekonomik ve sanayi alanında birçok problemle karşı karşıya kaldığı bir gerçektir. Özellikle sanayisinin makineleşme ile rekabet edemeyecek seviyede oluşu bu problemi iyice ağırlaştırmıştır. Anadolu'da geleneksel metodlarla üretilen mallar hem çok maliyetli hem de Avrupa ile rekabet edemeyecek derecede kaliteden uzaktı. Osmanlı sanayisi kendini yenilemek zorunda olduğu halde birçok nedenle bir türlü bunu başaramıyordu. Bunda, sürüp

giden savaşlar ve ayaklanmaların payı da olmalıdır. Üretilen sınırlı sayıdaki malların arasında en önemlisi halı idi. Halı ağırlıklı olarak Uşak, Gördes ve Kula'da dokunmactaydı [10, s. 136-143].

Osmanlı Devleti'nde klasik dönem itibarıyla oldukça önemli bir halı üretim merkezi olan Gördes halıcılığı ile alakalı Cumhurbaşkanlığı Osmanlı Arşivleri'nde önemli kayıtlar vardır.

## OSMANLI ARŞİVLERİ'NDE BULUNAN BAZI KAYITLAR

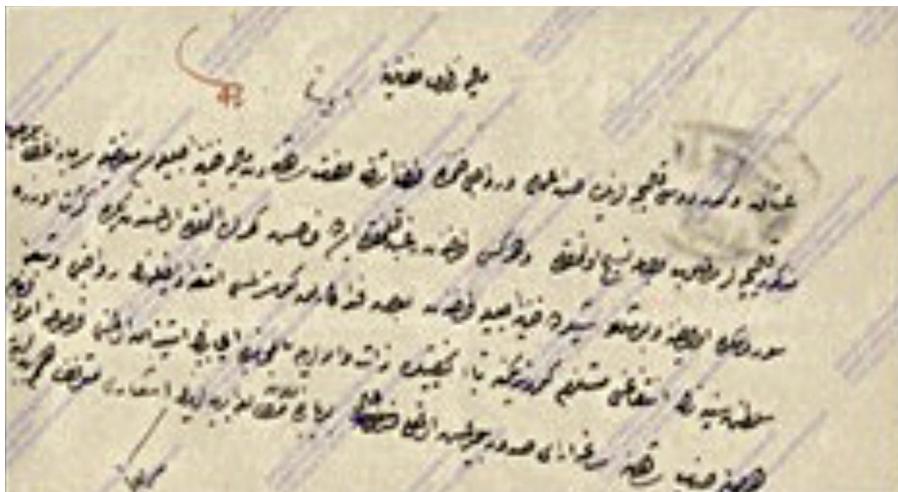


Fotoğraf: 1. Cumhurbaşkanlığı Osmanlı Arşivi, Kağıthane İstanbul.

Cumhurbaşkanlığı Osmanlı Arşivleri günümüzde devlet ve milletin geçmişiyle alakalı belgeleri dünya standartlarında koruma ve muhafaza etme anlayışı ile İstanbul Kağıthane'de modern bir binada hizmet vermektedir.

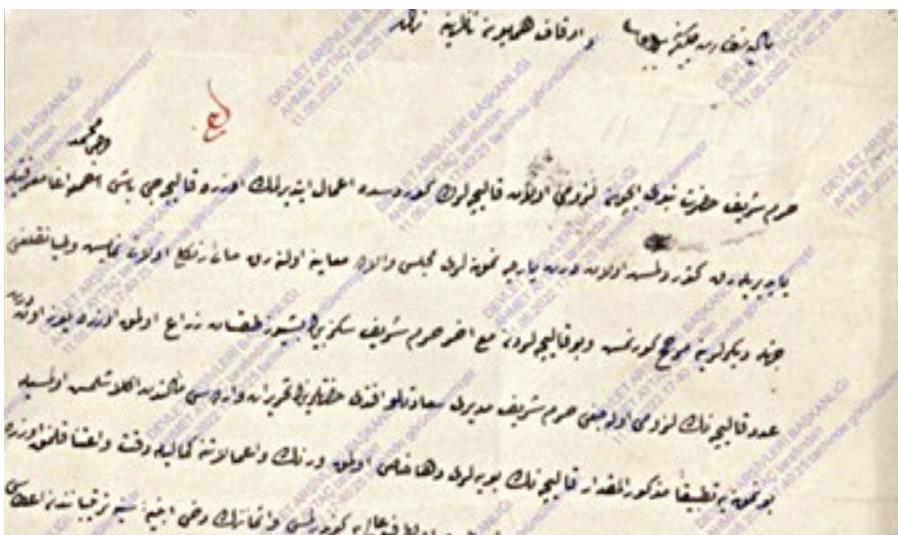
Gördes bölgesinde devlet eliyle halıcılığın teşvik edildiğine dair aşağıdakilerin dışında daha birçok kayıt bulunmaktadır. "Devletin Uşak ve Gördes yöresinde halı dokumacılarına sipariş verip üretim aşamalarını da denetleyerek, en güzel ve gösterişli halı üretimini sağladığı başka evraklarla da ispat olmaktadır" [1, s. 35].

Arşivde yer alan konu ile alakalı kimi belgeler aşağıdaki gibidir.

**Birinci belge:**

Fotoğraf: 2. 32 Dosya, 87 gömlek numaralı belge.

Sadaret Mektubî Kalemi Mühimme evrakı, 32 dosya, 87 gömlek numaralı 26.07.1267 tarihli belgede “Uşak ve Gördes kaliçelerinden alınan gümrüğün azaltılması”ndan bahsedilmektedir.

**İkinci belge:**

Fotoğraf: 3. 90 Dosya, 45 gömlek numaralı belge.

Sadaref Mektubî Kalemi Meclis-i Vâlâ Riyaseti evrakı, 90 dosya, 45 gömlek numaralı, 14.01.1273 tarihli belgede “Gördos’ta imal edilen Medine-i Münevverə’ye ait kaliçelerin imali ikmal edilmiş olup develere təhəmən Mihaliç İskəlesi’ne sevk olunmağa başlandığına ve Saruhan Mütesellimi Eyüb Ağa’dan gelen kağıdın huzura takdim edildiğine dair” denilməktedir.

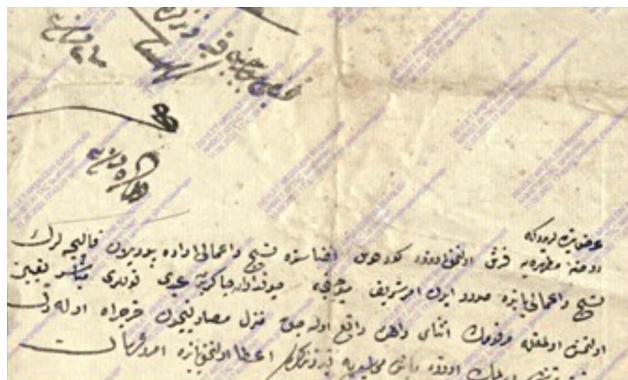
### Üçüncü belge:



Fotoğraf: 4. 581 Dosya, 40424 gömlek numaralı belge.

İradeler Dahiliye evrakı, 581 dosya, 40424 gömlek numaralı, 27.05.1285 tarihli belgede “Çırağan Sahilsarayı için lüzumlu olan kaliçe ve diğer eşyaların Gördos’ta imal edilmesi”nden bahsedilməktedir.

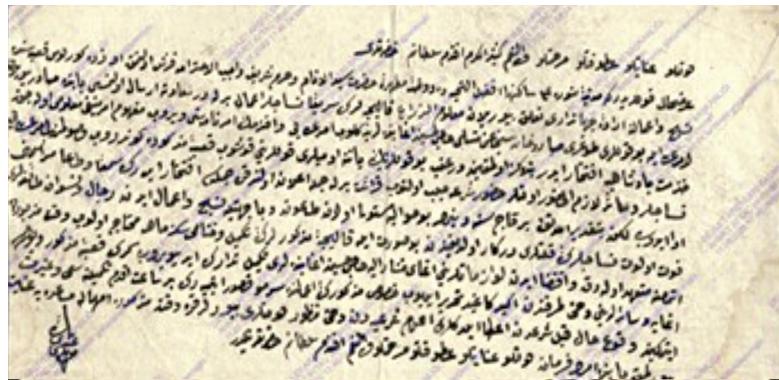
### Dördüncü belge:



Fotoğraf: 5. 429 Dosya, 21708 gömlek numaralı belge.

Cevdet Evkaf evrakı, 429 dosya, 21708 gömlek numaralı, 05.07.1230 tarihli belgede “Ravza-i Mutahhara için Gördos Kazası’nda tevcihî yapılacak kaliçelerin yaptırılmasına mubaşır tayin olunan Çukadar Abdi’ye harcîrah verilmesi”nden bahsedilmektedir.

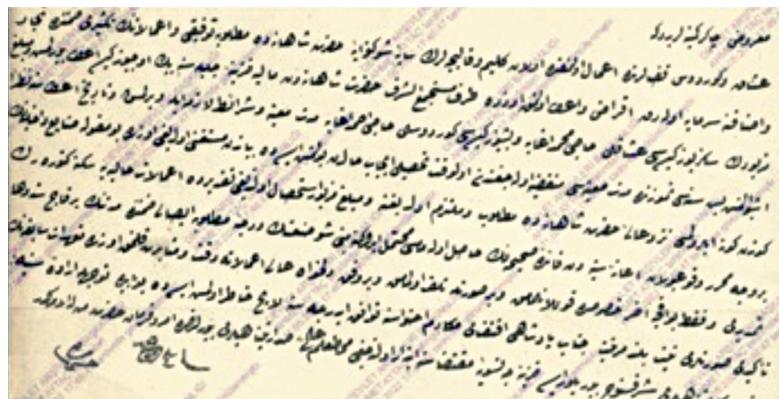
### Beşinci belge:



Fotoğraf: 6. 10 Dosya, 492 gömlek numaralı belge.

Cevdet İktisat evrakı, 10 dosya, 492 gömlek numaralı, 27.08.1230 tarihli belgede “Medine’deki Ravza-i Mutahhara’ya döşenmek üzere Gördos’e kaliçe siparişi”nden bahsedilmektedir.

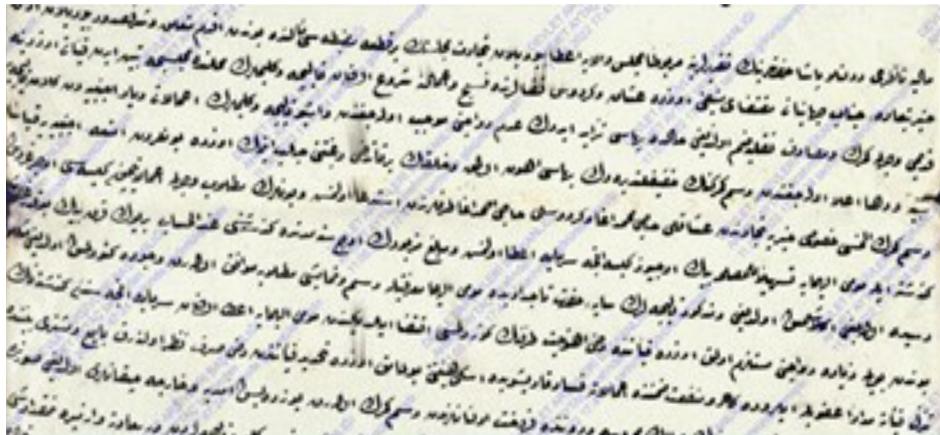
### Altıncı belge:



Fotoğraf: 7. 200 Dosya, 11 gömlek numaralı belge.

Sadaref Mektubî Kalemi evrakı, 200 dosya, 11 gömlek numaralı, 29.06.1265 tarihli belgede “Uşak ve Gördos kazalarında kilim ve kalice imalatinin çoğaltılması için esnafa verilen sermayenin ödeme süresinin uzatılması hususunda Maliye Nazırı Hüsnü’nün tezkiresi”nden bahsedilmektedir.

### **Yedinci belge:**



**Fotoğraf: 8. 79 Dosya, 2282 gömlek numaralı belge.**

İradeler Mesâil-i Mühimme evrakı 79 dosya, 2282 gömlek numaralı, 15.02.1263 tarihli belgede “Uşak ve Gördos kazalarında nesc ve imal olunmakta olan kalice ve kilimlerin bir sene müddetle gümrük iltiması ve imalinde müstahdem olan iki nefer kimseler ile Kapıcıbaşı Ali Ağa’ya nişan itası ve imal eyledikleri kalicelerden ahz olunan gümrüğün hafifletirilmesi ve sermaye olmak üzere bunlara verilen akçadan güzeştenin afvi ve saireyi şamil Meclis-i Vala’dan yazılan mazbatanın arzına dair tezkire-i samiye” denilmektedir.

Sonuç itibarıyla tekstil sanatlarında tarih boyunca dünya medeniyetine önemli katkılar yapmış olan Türkler Anadolu’da da kumaş, kilim ve halı gibi dokumalar konusunda üretimlerini sürdürmüştürler.

Diğer taraftan arşivler devletlerin tarihi bakımından önemli evrakları barındırmaları hasebiyle geçmişe dair birçok konunun aydınlatılmasında görev üstlenirler. Osmanlı Devleti ise arşiv konusunda oldukça hassas davranışmıştır.

Osmanlı Arşiv kayıtlarında Manisa Gördes halıcılığı ile alakalı çok sayıda evrak tespit edilmiş olup yedi adeti makaleye konu olarak seçilmiştir.

İncelenen belgelerden anlaşıldığı kadarı ile Gördes halıcılarından alınan vergiler zaman zaman devlet eliyle hafifletilmiş hatta kimi zaman eski vergiler affedilmiştir. Yine belgelerden halıcı esnafına devletin verdiği sermayenin (kredinin) geri ödemesinin süresinin uzatıldığı hatta borçların affedildiği anlaşılmaktadır. Çırağan Sarayı gibi mekanlar için Gördes'ten halı sipariş edildiği, Medine-i Münevverə topraklarındaki kutsal mekanların tefrişatında Gördes'ten sipariş edilen halıların kullanıldığı yine belgelerle ispat olmaktadır.

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## **SOME INFORMATION ABOUT GORDES WEAVING IN THE ARCHIVES OF THE OTTOMAN STATE**

Cultural heritage of nations is important. The Presidency Ottoman Archive is an important institution that shows the importance that Turks give to the understanding of archiving. Carpet making, which is a product of material culture since the geography of Turkestan, has existed in Turks for centuries. Many regions in Anatolia were famous weaving centers. Gördes, a province of Manisa, is one of them. There are many documents in the Presidency Ottoman Archives regarding Gördes carpets, which was an important weaving center in the past for the hand-woven carpet sector, where production is decreasing day by day. Some of these documents will be examined in the paper.

**Key words:** textile, weaving, carpet, Gördes, archive.

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## **НЕКОТОРЫЕ СВЕДЕНИЯ О ТКАЧЕСТВЕ ГОРДЕСА, ИМЕЮЩИЕСЯ В ОСМАНСКОМ ГОСУДАРСТВЕННОМ АРХИВЕ**

Культурное наследие народов имеет очень большое значение. Государственный Османский архив является организацией, в полной мере демонстрирующей то значение, которое турки придают самой идее архивного дела. Ковроткачество, являющееся продуктом материальной культуры, на протяжении многих веков развивалось в пределах географии тюркского мира. Многие регионы Анатолии были известными центрами ковроткачества. Одним из них является провинция Гордес в Манисе. В Государственном Османском архиве хранится много документов, связанных с коврами Гордеса, который в прошлом был значительным центром со временем все сокращающегося производства ковров ручной работы. В статье рассматриваются некоторые из этих документов.

**Ключевые слова:** текстиль, ткачество, ковер, Гордес, архив.

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## **SYMBOLIC EMBODIMENT OF THE IMAGE OF HEYDAR ALIYEV IN FINE ART**

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**Abstract.** In the works analyzed in the presented article, the embodiment of the image of the national leader of Azerbaijan Heydar Aliyev by means of symbols is discussed. Addressing this topic, Azerbaijani artists tried to compare the great leader to a tree, a mountain (Ilandag or Hachadag), and the sun, and to make them one with those beings.

The meaning of the compositions, the form of expression differ, and the idea is based on universal principles. Because these symbols have been considered as the main source of belief of the ancient Turks throughout history. Surrounded by these symbols, the image of Heydar Aliyev is remembered as a wise leader and head of state

**Key words:** Heydar Aliyev, symbol, artist, mountain, sun.

**Introduction.** This year, May 10 marks the 100<sup>th</sup> anniversary of the birth of Heydar Aliyev, the founder and architect of modern Azerbaijan, who has a special place in the history of our statehood. On the eve of this historic day, the glorious and unique life path of our national leader Heydar Aliyev is once again alive before our eyes with all its splendor.

It is known that the wise head of state spent all his life, struggle, in a word, selfless activity for the development of the political, economic and cultural life of Azerbaijan, and did everything he could to make our republic widely recognized in the international world.

For this reason, the artistic image of the great historical figure Heydar Aliyev is one of the topics of our modern visual art, which is rich in

interesting, relevant and colorful works. Many artists of Azerbaijan and some of the world have created perfect portraits of the great leader from an artistic and aesthetic point of view. All this is a manifestation of love for an eternal, genius personality, devotion from the heart, universal love.

**The interpretation of the main material.** Artists expressing their love for the National Leader in various forms express their respect and reverence to the memory of the Great Leader by adopting the ideology of Heydar Aliyev and the path defined by him in the portrait genre.

But this expression manifests itself in different forms. Portraits of Heydar Aliyev can be divided into the following types in terms of idea – aesthetic essence and content:

- national-patriotic and state portraits;
- universal (multifaceted) character portraits;
- large portraits;
- lyrical-romantic portraits;
- neutral portraits [3, p. 43].

In the presented works, the meaning load and form of expression of Heydar Aliyev's image are differentiated by means of symbols, and his idea is based on universal principles.

Habiba Allahverdiyeva, born in 1981 in Shahbuz district, Nakhchivan Autonomous Republic, is an honored artist with special observation ability. The work of Habiba Allahverdiyeva, a member of the Union of Artists, Honored artist of the Nakhchivan Autonomous Republic, stands out for its unique style and originality in the development of our national art school.

His works dedicated to the leaders of the Turkic world, M.K. Atatürk and Heydar Aliyev, "National leaders of the Turkic world" and "Unquenchable Sun of the Azerbaijani People" attract attention with their skillfully executed, full color shades [2, p. 20].

In the work of the talented artist called "National leaders of the Turkic world", we see the image of Heydar Aliyev and Musrafa Kemal Atatürk on the right and left of the tree whose roots penetrate deep into the earth. In the words of the artist - "The tree symbolizes Turkishness. Turk's strength, power, unity, deep and ancient roots. The branches of the tree represent separate Turkish states...". With this, the artist tried to bring to the audience's attention that his images are based on All-Turkish roots.



**Fig. 1. Habiba Allahverdiyeva. "National leaders of the Turkic world", oilpaint, canvas, 2011**

Habiba Allahverdiyeva's painting "The Unquenchable Sun of the Azerbaijani People" instills a deep idea and combines the face of the great leader and ancient Turkish symbols – the sun and the mountain – in the majority of the composition. This painting, which impresses the audience, attracts attention with its rich, contrasting color solution and expressive views of the image.

It should also be noted that the sun symbol is widespread among many Turkic peoples and symbolizes life and light. Along with this, we also see the image of the mountain, which a number of artists used when creating the portrait of the Great Leader.

For information, let's note that the Turkish people's belief in the mountains as great, or the name of the mountain as father – Ada-golan, has spread to "Dade Gorgud's book" with various variants. Mythical elements related to the Oghuz getting power from the mountain and its spirit are prominent in the saga [1, p. 49].

One of the commendable works on the subject was created by the talented young artist Tahmina Ali.

Since 2017, he has participated in a number of local and international exhibitions, starting his artistic activity in Ankara, Turkey.

In 2019, he participated in the art exhibition "Peak of Development" with his work "Victory Celebration". Before long, this painting, which consists of the artist's thoughts, becomes a reality. The artist remembers those moments like this: "With this painting, I wanted to revive our heroic Army behind our President, our national leader Heydar Aliyev, who laid the foundations of the road to our glorious Victory, and our brave men who died for Karabakh. At the same time, the work glorifies the freedom of Karabakh and Shusha. I tried to express the joy of Victory in my heart with this work".

In addition, in the background of the compositions of Ramil Ahmadov and Javid Ismayilov, we find a majestic mountain image. As we all know, this mountain is Hachadag, Ilandag, located in Julfa district of Nakhchivan Autonomous Republic.

We would like to express the meaning-content burden that this mountain carries with the words of Nikas Safronov, a famous Russian artist and a full member of the Russian Academy of Arts, during his meeting with the Supreme Leader: "You see, in the center of the painting, Ilandag rises majestically, illuminated by the sun's rays filtering through the clouds. Archaeological excavations are being carried out at the foot of the mountain. By describing this scene, I wanted to confirm the antiquity of the land of Nakhchivan, which gave birth to great people like you and has a special inner energy..." [3, p. 122].

The variety of ideas and content of the image of Heydar Aliyev in fine art allows artists to give space to the synthesis of style and details. In some works,

the internal unity and communication of symbols with different meanings comes to the fore. The author of the presented work is Intigam Jafarov, born in 1986, a member of the Union of Artists. In 2013, the artist, who prefers the genre of portraits and landscapes, created the compositions “Messenger of Peace” and “Toward the Light” in 2013



Fig. 2. Intigam Jafarov. “Messenger of Peace”, oilpainting, canvas, 2013.

The artist's opinions about both works indicate that the painting has a rich meaning and has a unique symbolic character: the image of two great state leaders was created in the work called “Messenger of Peace”. Holding the flags of Azerbaijan and Turkey in her hands, the image of a mother looking at the sunshine and the future with hope. The arms surrounding it, holding each other, are the soldiers standing guard of our homeland. The combination of flags is a symbol of friendship and brotherhood. The raised hand in front is a sign of the monument that was once placed on the border of Turkey. It actually belongs to us, as a symbol of Turkish-Azerbaijani friendship, it was

given as a sign of help, and the baby on it is in safe hands. In the other work "Toward the Light", HeydarAliyev means a policy that leads us to the future, to the light, a path, a policy that leads to peace. I have tried to show that the future of people of any age is towards the light...".



Fig. 3. Sevinj Karimova. "Heydar Aliyev", oilpaint, canvas, 2020.

On the occasion of the 97<sup>th</sup> anniversary of the birth of the national leader Heydar Aliyev, Sevinj Karimova, the fine arts teacher of secondary school No. 257, who won the online drawing competition "Savior of Azerbaijan" held by the Yasamal district HeydarAliyev Center, was awarded a diploma and a gift for her work. The talented artist speaks in the language of colors in his work - "Since all the good deeds done by the great leader in his time served the development of our art and the recognition and promotion of Azerbaijan as a whole, he will be remembered from time to time and will never be forgotten.

In this sense, the marks he left on our national cultural history are indelible and eternal...”. The figure eight, as a symbol of eternity, in the light of time, reflects the selfless work of the National leader in the field of culture and art, and the achievements obtained as a result of this work and passed on to future generations [4].

**Conclusion.** The great leader's multifaceted goal-oriented activity and well-thought-out policy played an important role in the formation of the basic principles of modern Azerbaijani statehood. Therefore, it can be boldly said that the artistic image of the wise head of state serves national values even if it is created in a symbolic sense. The image of Heydar Aliyev surrounded by figurative and associative symbols in these works distinguished by their originality, perfection of artistic form and innovation is remembered as a wise leader and head of state.

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#### **TƏSVİRİ SƏNƏTDƏ HEYDƏR ƏLİYEV OBRAZININ SİMVOLİK TƏCƏSSÜMÜ**

Təqdim olunan məqalədə təhlil olunan əsərlərdə Azərbaycanın ümummilli lideri Heydər Əliyevin obrazının simvolları vasitəsi ilə təcəssümündən söz açılmışdır. Bu mövzuya müraciət edən Azərbaycan rəssamları Ulu Öndəri ağaca, dağa (İllandağ və ya Hacadağ), günəşə bənzətməyə, həmin varlıqlarla bir vəhdətdə verməyə çalışıblar.

Kompozisiyaların məna yükü, ifadə forması fərqlənərək, ideyası ümumbəşəri prinsiplərə əsaslanır. Çünkü bu simvollar tarix boyu qədim türklərin əsas inanc mənbəyi olan simvollardan sayılıblar. Bu simvollarla simvollarla əhatələnən Heydər Əliyev obrazı müdrik lider, dövlət rəhbəri kimi yadda qalır.

**Açar sözlər:** Heydər Əliyev, simvol, rəssam, dağ, günəş.

*Рамиль Гулиев (Азербайджан)*

## **СИМВОЛИЧЕСКОЕ ВОПЛОЩЕНИЕ ОБРАЗА ГЕЙДАРА АЛИЕВА В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ**

В произведениях, проанализированных в представленной статье, упоминается воплощение образа общенационального лидера Азербайджана Гейдара Алиева посредством символов. Обращаясь к этой теме, азербайджанские художники пытались сравнить великого вождя с деревом, горой (Иландаг или Хаджадаг) и солнцем и сделать их едиными с этими существами.

Смысл композиций, форма выражения различаются, а идея строится на универсальных принципах. Потому что эти символы считались основным источником веры древних тюрков на протяжении всей истории. В окружении этих символов образ Гейдара Алиева запоминается как мудрый лидер и глава государства.

**Ключевые слова:** Гейдар Алиев, символ, художник, горы, солнце.

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## **NATIONAL LEADER HEYDAR ALIYEV AND HIS URBAN PLANNING HERITAGE**

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**Abstract.** Heydar Aliyev, the founder of the modern Azerbaijani state, who devoted his life to the development of the country, a national leader, paid special attention to the modernization and improvement of cities, and the creation of infrastructure. Today, the cities of Azerbaijan are assuming a new modern appearance due to these works. Today, our task is to continue the path laid down by the National leader under the leadership of President Ilham Aliyev and make our country even more beautiful.

**Key words:** Heydar Aliyev, urban planning, architecture, development, heritage.

**Introduction.** National leader Heydar Alirza oglu ALIYEV is a complex personality and manifested himself in various fields. A huge store of knowledge, a broad outlook and outstanding abilities of the talented politician allowed him to achieve great success, the key to which was patriotism.

When Heydar Aliyev became the first secretary of the Central Committee of the Communist Party of Azerbaijan, our republic began to develop rapidly in all areas, reaching unprecedented economic indicators in a short time since 1969. Azerbaijan became quickly a powerful industrial country from a poorly developed agrarian republic. Heydar Aliyev foresaw the independence of Azerbaijan with his inherent foresight even then, and created a solid foundation for industrial, personnel and architectural potential.

**The interpretation of the main material.** The 70s-early 80s of the 20<sup>th</sup> century are associated with a large-scale, hitherto amazing architectural

transformation of Baku and the entire republic. The urban planning and architecture of Azerbaijan of this period is characterized by the extensive development of housing construction in Baku and in other cities of the republic, the construction of large industrial complexes and individual public buildings [3, p. 106]. Special attention was paid to the renewal and modernization of the living environment of historical cities.

Large-scale work on territorial planning of resettlement was carried out throughout the republic. District planning projects for the Absheron industrial hub, the Ganja-Dashkesan industrial district, the Mingachevir and Ali-Bayramli (now Shirvan) industrial hubs determine the prospective growth of existing and the creation of new cities and towns.

Work on the engineering of general plans for the 60 cities of the republic existing by that time was completed in Azerbaijan since 1970 till 1984 (now 79 cities – Agdere-1985, Gubadly-1990, Horadiz-2007, Shahbuz-2007, Khirdalan-2007, Gobustan-2008, Lerik-2008, Samukh-2008, Khizi-2008, Yardimly-2008, Govlar (Tovuz)-2012, Babek-2020).

Landmark buildings in the style of “Soviet modernism” were erected in Baku during this period, which are the legacy of Heydar Aliyev’s era in the full sense of the word, imprinted in time and space. After all, it was on his initiative that epoch-making objects for Azerbaijani architecture were erected in that historical period, which had a significant impact on the entire subsequent development of Baku. I will list the most significant of them: Heydar Aliyev’s Palace (former V. Lenin’s Palace), (fig. 1) was opened on December 14, 1972, architectsof which were B. I. Ginzburg, E. R. Melkimedekov and V. S. Shulgin. It was the largest concert venue in the republic at that time. This building has become a symbol of a new era of Baku architecture – the era of “Soviet modernism”. The Palace, which was built on Heydar Aliyev’s initiative, became the place of his inauguration as the President of independent Azerbaijan twice.

Hotel “Karabakh” – originally called “Tourist”, was built in 1976 by architects V. Shulgin and E. Melkimedekov. This is the only building of the Soviet period in our country, included in the “World Encyclopedia of Architecture”, which was published in New York as a monument of constructivism in 1978. The project was rewarded the first Le Corbusier Prize in 1979 [3]. (fig 2).

The “Moskva” Hotel was built in 1977 under Academician Mikail Useinov’s project.

A hill, which completed the coastal esplanade of the city in the west - the Bayil slope was intensively built up in Baku in the 1980s. This area has special urban planning and landscape qualities, which consist in a significant steepness of the slope up to 80 meters. It is actively involved in the formation of the sea facade of the city. Landscaping of the territory began in the 1930s under the guidance of architect L.A. Ilyin, the author of the Highland Park. Residential buildings were erected here in the 1970s and 1980s, which shaped the image of the city.

On the occasion of the 60th anniversary of the Azerbaijan Soviet Republic, The Gulustan Palace was built on the complex terrain of the hill in 1980, the architects of which were N.M. Hajibekov and A.Yu. Amirkhanov. The palace also belongs to the iconic buildings of that era. It entered organically the hillside, without merging and at the same time without destroying its relief. The authors of the project used in the architecture of the Palace a single motif for Azerbaijani national architecture – a veranda (eyvan) framed by an arcade, which cantilevered over the walls of the first floor, creates the impression of lightness, an exquisite play of light and shadow. It was here in the Gulustan Palace where the “Contract of the Century” was signed between the Republic of Azerbaijan and an international consortium of oil companies on September 20, 1994.

The 70-80s of the 20th century were a turning point not only for architecture, but also for urban planning in Baku. Without any exaggeration, Heydar Aliyev can be called the founder of a new era of mass housing construction in Azerbaijan and the development of the Baku Metro.

Several more microdistricts and housing settlements were added to the five microdistricts of Baku - Akhmedli, Hovsan, Guneshli, “8<sup>th</sup> kilometer”, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> microdistricts in the 70s, clearly engineered many-storeyed buildings of the “Leningrad”, “Kyiv” and “Tashkent” projects, with spacious and bright apartments. They changed, modernizing the architectural image of the capital in a short time. Compact six- and nine-storeyed residential areas were landscaped with wide, green courtyards [3]. (Fig. 3,4).

It should be mentioned big changes in the green building of Baku. On Heydar Aliyev’s initiative, a decision was adopted “On measures for further planting of greenery in Baku and the Absheron Peninsula” by a resolution of the Central Committee of the Communist Party of Azerbaijan and the Council of Ministers of the Azerbaijan SSR, which outlined specific ways to expand work on planting of greenery not only in Baku and Absheron, but also in other

cities of Azerbaijan. The construction of large parks and forest parks began, which had great aesthetic and hygienic significance for a city like Baku. A wide network of gardens and parks, a system of windbreaks and boulevards have changed the microclimate of the city and reduced the strength of the northern winds. Great planting work of greenery began to be carried out in various planning areas of cities. The area of green plantings in Baku and other cities increased by more than 3.5 times and in 1984 reached to 11165.7 hectares in the course of the widely developed green building in the 70-80s. The area of public green planting reached 7185.1 hectares, which is about 65% of the total area of green planting of the city[1]. The Nagorny Park, the park named after Shakhriyar, the gardens named after Aliaga Vahid, January 9, the squares named after S. Vurgun, named after M.F. Akhundov, near the monument to Nasimi were updated. New parks were laid out in the central part of the city: Huseyn Javid Park, Zorge Park 1981 [2, p. 78].

Besides Baku, Ganja, Nakhichevan, Sumgayit, Lankaran, Shamakhi, Naftalan were improved and architecturally renovated. New general plans were developed in connection with the development of free territories.

Today, the newest Heydar Aliyev Park Complex, the largest in Azerbaijan and the Caucasus, can be attributed to the wonders of modern Ganja. Its total area is no less than 450 hectares! The complex was created on the basis of the Heydar Aliyev Park, founded in 1979 in the “New Ganja” residential area. The first secretary of the Central Committee of the Communist Party of the Azerbaijan SSR, Heydar Aliyev, planted eastern plane trees – chinar in the park in 1980, which are still growing.

It's no coincidence that Nakhchivan – the city in which the National leader was born and spent his youth is called an open-air museum. Heydar Aliyev's architectural and aesthetic tastes were formed here, under the influence of medieval architectural monuments.

Rapid construction began in Nakhchivan in the mid-70s, which is located on two terraces with a relief difference of 25-30m. Preserving the original architectural and spatial environment of the existing estate building near the city center, it was planned to build new residential buildings with a medium-rise building and stand-alone high rise buildings. A building project was developed for the Yeni Nakhchivan microdistrict along the Nakhchivan river in the eastern part of the city [3, p. 130].

Sumgayit is the industrial center of Transcaucasia, one of the intensively built-up cities of the republic. The construction of the first

microdistricts began since as early as 1961 (architects N. Mammadbayli, V. Khvatkov, V. Kyaziov). Many-storeyed buildings were built on the basis of the products of house-building factories until the mid-1980s. Besides housing, children's institutions, schools, buildings for social services, public institutions were erected. The Sumgayit shopping center, which was built in 1971, distinguished for its expressive architectural appearance, it formed a single harmonious space, turning laconically into the pedestrian areas.

With the restoration of Azerbaijan's independence and Heydar Aliyev's coming to power in 1993, radical changes took place in the social and economic life of the republic. A difficult path of restoration and rebirth from chaos lay ahead. The "Contract of the Century", which was signed in 1994 by the largest oil firms from 8 countries of the world, contributed to the inflow of investments into the republic and the strengthening its economy. As in other areas, serious changes took place in the architecture and construction of Azerbaijan. Architects acquired the opportunity to freely choose the constructive and plastic design of buildings, and a wide range of the latest foreign building and finishing materials opened up before them.

Now, the buildings of foreign embassies, offices of various oil companies, banks, hotels, supermarkets, restaurants, etc. are being built in Baku, the capital of a sovereign state.

Heydar Aliyev, returning to the power of the country in 1993 and having excellent knowledge of its economy, history and culture, human potential, restored the order of the state system and the rule of law with his inherent wisdom and foresight. This served to strengthen the country's image quickly in the international community and ensure its economic and social development.

The first public buildings were built mainly by foreign construction companies. Just like 20 years ago, the buildings under construction were iconic, reflecting a new era, the era of rebirth. The building of the International Bank of Azerbaijan (Turkish architects E. Asadov and F. Bayramoglu, 1995), the 17-storeyed building of the business center "ISR PLAZA", the building of the National Bank (architect V. Mammadov) should be mentioned among them. The central part of the building, which was lined with golden tinted glass, sparkles brightly in the rays of the setting sun, emphasizing the side volumes of the building highlighted by black glass. Photographer F. Khairulin described it figuratively as "the black gold of Azerbaijan" (fig. 5, 6).

Many-storeyed housing construction in Baku and other cities of Azerbaijan has also undergone major changes. All housing construction became commercial. The factory large-panel housing construction was completely suspended. The buildings were built on the basis of a reinforced concrete frame with a monolithic ceiling and a light brick filling. This allowed to carry out free planning of apartments, without endless project approvals [3, p. 216]. First of all, the territories requiring demolition, located near the city center and along its main highways, were built up. The first were 10 and 16-storeyed cooperative buildings of architects which were built on N. Narimanov Avenue, then a group of residential buildings along Nakhchivan Street. Four 10-storeyed single-block residential buildings (architects S. Sultanov, E. Kasimzadeh) were built (architects S. Sultanov, E. Kasimzade), which were completed on the basis of new technologies and with the wide use of glass. These houses, which were built on the basis of a reinforced concrete frame and free planning along Mehdi Husein Street, can be considered a new word in the architecture of housing in Baku.

Construction moved to the city center after 2000. The construction of high-rise buildings in the central parts of historical cities always holds a danger of violating the architectural appearance and originality of the city. The rapid construction of many-storeyed residential buildings is accompanied by a search for architectural design adequate to many-storeyed construction. Glass is widely used in modern architecture as a lighter wall material.

Besides the construction of residential buildings in Baku, restoration work was also carried out. The city began to change. Architectural monuments, gardens and parks of the capital were restored.

The oldest in Baku "Governor's Garden", located below the Philharmonic Hall, was reconstructed. The garden, founded at the end of the 19<sup>th</sup> century, was supplemented with new decorative plantings. Restoration work was also carried out on the Philharmonic building.

The Seaside Park of Baku, where a significant part of the park's territory was reconstructed and landscaped, was not ignored. Instead of the old stone balustrade protecting the boulevard from the sea, a railing was made of metal handrails. The boulevard is decorated with a cascade of original fountains. The territory of the boulevard is significantly expanding in the eastern and western directions.

Azerbaijan has passed a difficult path to recovery and prosperity during this difficult period. Today Azerbaijan celebrates the 100th anniversary of the Great leader. The democratic, legal and secular state he built during these years is a historical achievement of our people.

Today, our republic is a country that determines the direction of its long-term development strategy. Being in the leading places in the world in terms of economic growth rates, Azerbaijan is known as a country-reformer. New infrastructure is being formed, international airports are being commissioned, thousands of kilometers of roads and modern bridges are being built. In connection with the revival of the historical Silk Road, large-scale strategic projects such as the Baku-Tbilisi-Kars railway and the construction of a new port in Alat are being implemented.

Great success has been achieved within the framework of the regional development program. An obvious indicator of the scale of achievements in education, health care, culture and social life are hundreds of schools, medical institutions, parks, sports complexes and Olympic centers. Today, our capital is taking on a new look, our cities and regions are getting prettier year by year due to the work on improvement and creation.

Conclusion. Looking at this architectural triumph, I would definitely like to emphasize the continuity of the traditions of creation and say that the work on the transformation of Baku, which was begun by the National Leader Heydar Aliyev, is continued today by his successor President Ilham Heydar oglu Aliyev. Thank to these, the capital now has a whole golden layer of buildings that inseparably associated with Heydar Aliyev's name.

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## **ÜMUMİLLİ LİDER HEYDƏR ƏLİYEV VƏ ONUN ŞƏHƏRSALMA İRSİ**

Müasir Azərbaycan dövlətinin qurucusu, ömrünü ölkənin inkişafına həsr etmiş ümumməlli lider Heydər Əliyev şəhərlərin müasirləşdirilməsi və abadlaşdırılmasına, infrastrukturun yaradılmasına xüsusi diqqət yetirmişdir. Məhz bu işlər sayəsində bu gün Azərbaycanın şəhərləri yeni müasir simasiyini əldədəlib. Bu gün bizim vəzifəmiz ümumməlli liderin əsasını qoymuş olduğu yolu Prezident İlham Əliyevin rəhbərliyi ilə davam etdirmək, ölkəmizi daha da gözəlləşdirməkdir.

*Açar sözlər:* Heydər Əliyev, şəhərsalma, memarlıq, inkişaf, irs.

*Самира Абдуллаева (Азербайджан)*

## **НАЦИОНАЛЬНЫЙ ЛИДЕР ГЕЙДАР АЛИЕВ И ЕГО ГРАДОСТРОИТЕЛЬНОЕ НАСЛЕДИЕ**

Гейдар Алиев – основатель современного Азербайджанского государства, посвятивший свою жизнь развитию страны, общенациональный лидер, уделял особое внимание модернизации и благоустройству городов, созданию инфраструктуры. Благодаря этим работам сегодня города Азербайджана принимает новый современный облик. Сегодня нашей задачей является продолжение заложенного общенациональным лидером пути под руководством президента Ильхама Алиева и сделать нашу страну еще красивей.

**Ключевые слова:** Гейдар Алиев, градостроительство, архитектура, развитие, наследие.

## FIGURES



Fig. 1. Heydar Aliyev's Palace (former V. Lenin's Palace), 1972.

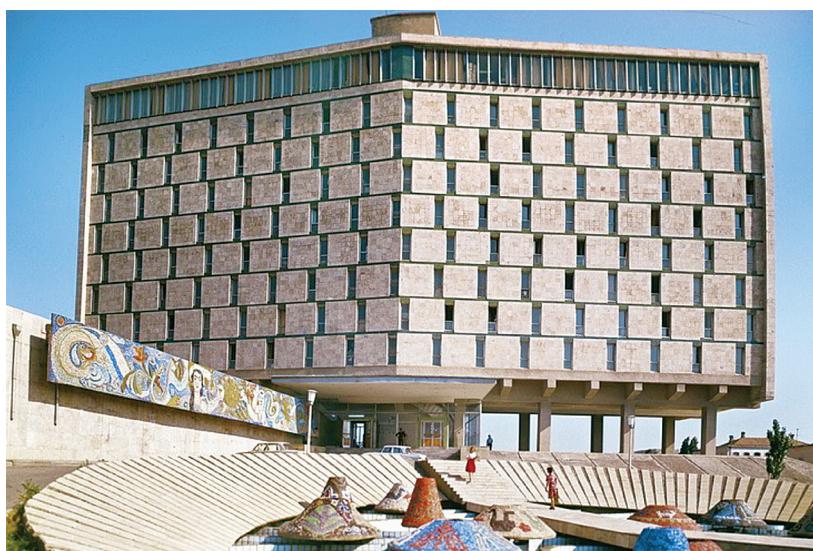
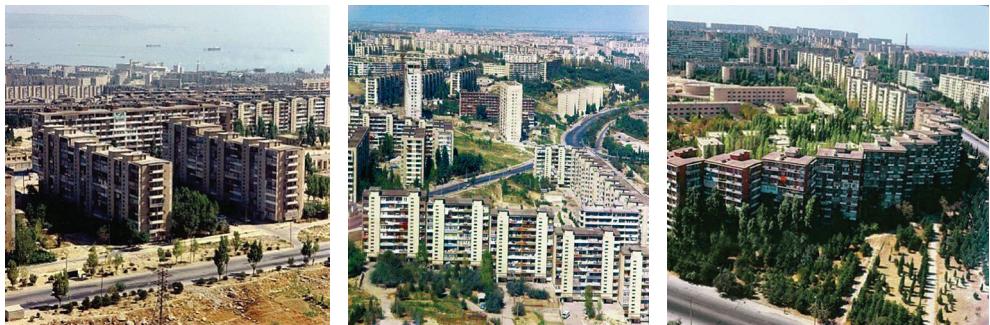


Fig. 2. Hotel "Karabakh" – originally called "Tourist", 1976



**Fig. 3. New residential areas of Baku and, 1979.**



**Fig. 4. Building on Lenin street Sumgait, 1970.**



**Fig. 5. Building of the business center  
“ISRPLAZA”.**



**Fig. 6. The building of the  
National Bank.**

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## **THE IMAGE OF THE KAABA IN THE CONTEMPORARY ARCHITECTURE OF THE MOSQUE: RETURNING TO THE COMPETITION IN KAZAN**

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**Abstract.** At the recent architectural exhibition “ArchMoscow 2023”, a new project of the Grand Mosque in Kazan was presented, in which the architects propose to erect a huge building in the form of a black cube with a domed prayer hall inscribed in it. This project, allegedly already approved by the leadership of Tatarstan, caused bewilderment and rejection of the participants of last year’s competition. The appeal to the forms of the Kaaba has precedents in the contemporary architecture of the mosque, which does not remove the question – how acceptable and appropriate is the exploitation of the image of the Meccan shrine? The article analyzes aspects of the originality of this project and its compliance with the tasks of the already held competition.

**Key words:** contemporary mosque, architectural competitions, Kaaba, Kazan Cathedral Mosque, ApxМосква .

**Introduction.** The search for an image of a contemporary Tatar mosque in relation to the competition for projects of a new Cathedral Mosque in Kazan has already been written on the pages of our magazine [12]. Let me remind you that this was an event to commemorate the 1100th anniversary of the adoption of Islam in the Volga region, and the participants of the competition were tasked not to reproduce the neo-Ottoman model once again, but to create a modern example that expresses the Tatar and even Kazan architectural style. It was assumed that this building was to become a landmark religious building

for the entire Turkic world. Unfortunately, we had to state that during the competition it was not possible to identify the image of the mosque which at the same time would meet the official aspirations, the needs of the *Ummah* and the choice of the inhabitants of Kazan.

However, a year after the competition, the story received an unexpected continuation. At the “ArchMoscow 2023” competition, another project of a new mosque in Kazan was presented – from the “Tsimailo Lyashenko & Partners” bureau, and they tried to assure the public that this particular project had already been approved by the leadership of Tatarstan.

To quote a press release from the bureau’s website: “The new building should become a symbol of religion in the country and its contemporary sign. This status determined the architectural concept – the Kaaba, the main Muslim shrine, became the prototype of the future mosque. The mosque stands on the water, connecting with the banks of the Volga through a public square. The building is a black cube, in the center of which is a prayer hall. The shape of the dome, traditional for the mosque, refers to the location of the worshipers around the Kaaba <...> The appearance of the building reflects a combination of secular and religious, open and sacred at the same time. The design of the facades develops this idea: the stone blocks are shifted in such a way that gaps form in the masonry. So the dome of the hall can be seen from a great distance and from ships sailing along the river. The scale of the mosque is emphasized by the single minaret in which there is an observation deck. The location on the water reveals the meaning of the word: “minaret” in Arabic – “lighthouse”. It symbolizes a spiritual landmark for believers and at the same time is a landmark in the city” [16]. (Fig. 1).

While this is only a project, it makes sense to ask questions: how original is it, how acceptable is the image used, and does it meet the announced objectives of the competition?

### **The building of the mosque as an image of the Kaaba?**

The release clearly states the conceptual reference to the Kaaba as the source of the image for the mosque, and this reference immediately drew criticism. S. Shakurov, who designed the Kul Sharif in Kazan and the White Mosque in Bolgar, drew attention to the fact that the Meccan shrine is located in the center of the space intended for worship, and the current project involves placing the place for worship inside the cube;

in other words, the object and function are swapped. A. Sattarov, one of the winners of last year's competition, noted: "For more than a thousand years of the existence of Islam, no country in the world has thought of repeating it in the form of a mosque. You can't build a second Kaaba! I believe that the authors of the project have no idea what is Islam, what is a mosque, what is the spatial structure of the mosque and its functional purpose" [17].

However, architectural practice shows that the critic is wrong: contemporary mosques that use the image of the Kaaba exist. Perhaps the earliest was the "national mosque of Bangladesh" – Baitul Mukarram in Dhaka (1959–1963), and its architect A. Tariani considered it necessary to partially devalue the direct reference to the Kaaba, making the cubic volume not black, but white [7, p. 335–336] (Fig. 2). A slightly modified "version" of the Kaaba was the mosque named by Magomed Dadaev in the Chechen Zakan-Yurt (2011): the architect reproduced not only the black color of the cladding, but also the golden calligraphic frieze, referring to the kiswa of the Meccan shrine, however, despite the obvious recognition of the original source, he avoided direct "quoting", changing both the proportions of the parallelepiped and its conciseness, adding galleries and porticoes and cutting through the walls with arched skylights (Fig. 3).

By 2017, a mosque of Hamza ibn Abd al-Muttalib appeared in Grozny, which is a replica of the Kaaba, surrounded by a white gallery in the form of an eight-pointed star and with four minarets on the cardinal points. This building is presented by the press as "the second mosque in the world with the Kaaba in the very center"; it is obvious that in this case there is a substitution of concepts, and in the mass consciousness the idea is fixed not of a replica or copy of a symbolic object, but of the possibility of the existence of a "second Kaaba".

The Kazan architect is certainly right that there cannot be a second Kaaba, but not in the sense of likening the form and reproducing the image, but in the liturgical, cosmic meaning. The thesis has already been spoken many times that the Meccan shrine, unlike the mosque, is precisely the temple, that is, the House of God (*Bayt al-Allah*), erected by Abraham and Ismail "as a blessing and guide for the worlds" (Quran 3:96; 106:3). The Qur'an stipulates its "preservation" (*haram*) and exclusivity for sacrifices and pilgrimage (Quran 2:125; 3:97; 5:97; 22:26; 22:33) [2, c. 76–80; 7, c. 12–13; 8, c. 111–124; 10; 14]. The uniqueness of the Kaaba, which is made up of a number of factors,

predetermined the orientation necessary in the ritual practice of Islam – the *qibla*, and the vectorial nature of the ritual understanding of space, directed to Mecca, regardless of the location of the worshiper; observance of this direction is a condition for performing prayer (Quran 2:144; *Buhari*. Sakih. 251–252 (398–399)) [11].

However, the recognition of the uniqueness of the Kaaba both as a spatial point and as a physical object does not mean at all that its image cannot be reproduced. There are no prohibitions in this regard, and the assessment of the permissibility of such an act depends solely on individual interpretations. Islam turned out to be indifferent to the issues of symbolism and architectural design of the prayer space, and, as already indicated, the shape of the mosque building depends on optional factors and can be almost any [1, c. 117–122]. The image of the Kaaba is often placed on prayer rugs, indicating the *qibla* and visibly showing that goal – the House of God, to which the prayer is directed. However, it should be clearly understood that the object of worship is only the Kaaba itself, the only “ritual substitute” allowed in Islam (believers worship not the building itself, but the One to Whom this House is intended), but not its image. The situation is different, for example, in Christianity, where sacred ideas about space are reproduced in any church, it is images (icons) that are used in worship, and in remote lands the sacred topography of the Holy Land can be modeled, and even the Kuvuklia of the Church of the Holy Sepulcher, the image of which is a full-fledged object of worship in the absence of the opportunity to make a pilgrimage to Jerusalem (for example, in the monastery “Holy bushes” in Bashkortostan) [4; 6, c. 5–10, 520–543, 745–773]. Islam does not allow the worship of any images, and although the assimilation of the mosque building to the Kaaba is not prohibited, the use of recognizable references to the Meccan shrine in the organization of a prayer space will always find violent opponents.

It is no coincidence that the architect S. Shakurov noted the paradoxical “inversion” of the ritual space in the new project of the mosque: when praying towards the Kaaba, the Muslims of Kazan will find themselves inside the image of the Kaaba. This idea can be developed in several directions: the shape of the object that is the purpose of prayer is used to decorate the place of prayer; the beginning of the “vector of Islam” models the end of the same vector; the sensation of the Kaaba in front of oneself, which is necessary for Muslim prayer, is mixed with the presence of its own image inside,

etc. Obviously, the use of the image of the Kaaba in the contemporary architecture of the mosque, which seems simple and logical to architects, may not seem like a good visual solution to Muslim theologians and turns out to be a collision in the organization of the ritual space.

### **Originality or set of quotes?**

The project of the Kazan mosque was perceived as the “highlight of the program” of the exhibition “Arch Moscow 2023” – a surprise was expected from the “architects of the year” Nikolay Lyashenko and Alexandre Tsimalio, no one knew about this project, the presentation stand itself was designed in the form of a five-meter black cube and was recognized as the “best exposure” of the exhibition (Fig. 4) [18; 19]. But how innovative is this project?

As already mentioned, the architecture of the mosque is not limited by anything and leaves ample opportunities for searching for forms, but it is extremely difficult to find fundamentally new ideas, which was shown by last year’s competition in Kazan. However, it is one thing to stylize it as a specific symbolic pattern, and another thing is a combination of quotations in the expectation that the primary sources are not very well known and will remain unidentified.

The simplicity and conciseness of the forms of the Kaaba, reduced to a single regular geometric body, cannot be surpassed, and one can only strive to limit the number of bodies in the volume of the building [5, c. 91–95]. There are quite a lot of Muslim buildings, the body of which is composed of a cube (or other polyhedron based on a regular figure) and a hemisphere – such are the majority of domed mausoleums and reliquaries. Moscow architects placed the dome not *on* the cube but *inside* the cube, but should this be considered an achievement?

In the prayer hall reduced to a hemisphere, there is nothing new either – one can name, for example, the Tauba mosque in Karachi (1969), Nilin in Omdurman (1976), Yeshilvadi in Istanbul (2004–2010) [7, c. 328, 358–359; 3, c. 175]. The self-supporting construction of the dome over the entire prayer hall was conceived in the project of the Ankara Kocatepe-cami by V. Dalokay (1957) and implemented in the Istanbul Shakirin-cami (2009) [3, c. 161–163, 176–178; 7, c. 266–267, 274–275]. The idea of “double layering”, the presence of space between the outer shell and the wall of the prayer hall, accentuated on the stands of the project, evoke associations with the Cairo mosque of Ibn Tulun (876–879) (Fig. 5) [9, p. 51–57]...

The greatest impression on the journalists who wrote about the project was the construction of the mosque on the water (at the stand, the surface of the pedestal for the model was also covered with water). In the absence of sites in the center of Kazan for such a large-scale project, the “capture” of the Volga is justified, but this idea is not original either. The source here is primarily the idea of King Hassan II of Morocco, who wanted to build the westernmost mosque of the Old World and was inspired by the verse that the Throne of Allah is on the water (Quran 11:7). The architect M. Pinseau realized this idea by partially moving the mosque of Hassan II in Casablanca (1986–1993) to a platform in the Atlantic Ocean (Fig. 6) [7, p. 364–367]. In fact, there are enough mosques raised above the water in the world – al-Rahma in Jeddah, Haji Ali Dargah in Mumbai, this concept is actively developing in Malaysia [13]. The story, told several times, loses its pathos, and the repetition of a grandiose plan on the banks of the Volga no longer looks interesting, especially since we are still more accustomed to placing entertainment facilities “above the water” (Sydney Opera House, Baku Crystal Hall). As for the perception of the minaret as a lighthouse, this is not a philological discovery of Moscow architects, but a historical routine, and both the watch and signal towers of port cities were used to proclaim the azan (as was the case, for example, in the *ribat* of Sousse), and the minarets of mosques with a weakening positions of Islam were specially converted into landmarks for ships [15, p. 335]. Does the spirituality of Kazanians need a “symbol of a spiritual landmark”, will the panorama of Kazan withstand an additional dominant, does navigation along the Volga require another lighthouse? A. Sattarov, who perfectly understands the local conditions, noted that the water level in the Volga is constantly changing, and the water turns into ice in winter [17], which means “like in Sydney and Casablanca” or on the lakes of Malaysia will not work. The implementation of the idea, no matter how interesting it may be, promises to overcome additional difficulties that may not be visible to Moscow architects at the stage of developing a catchy image of the future building.

### **Game by new rules**

Both media representatives and Kazan citizens were surprised by the assertion of the project authors that their concept had already been approved by the leadership of Tatarstan. A. Sattarov asked a completely fair question: was it necessary to hold an international competition in order to simply “appoint”

the winner a year later, putting him in completely different conditions? [17] Recall that the participants in the Kazan mosque project competition were offered a site on the site of the Kyrlay park, which caused dissatisfaction among residents and where it was necessary to take into account the difficult hydraulic situation, the complexity of the transport system and the preservation of the panorama in a protected historical area near the Kazan Kremlin [12, p. 4–5]. The transfer of the mosque to the Volga automatically cancels the restrictions that were originally set for the contestants, and devalues all the work done.

In addition, under the terms of last year's competition, the new mosque was supposed to become a model that reinforces the “Tatar style”, and the participants were specially acquainted with historical monuments. I had to criticize competition projects for being overly dependent on prototypes [12, p. 6–9]. It is unlikely that a translucent cube with a dome inside, raised above the water, meets this requirement – such a mosque is in no way connected with local artistic traditions, which the Spiritual Administration of Muslims insisted on identifying and fixing.

One can easily understand the negative attitude towards the new project of the participants, and even more so of the winners of last year's competition – they had to develop their projects, focusing on completely different tasks, and adapt to other requirements of customers, including to size restrictions, despite the fact that the competition did not reveal a clear winner and the first place was shared. The unconditional right of the customer to change the requirements, especially when it comes to a large socially significant object, and even appoint a work contractor; strange, however, to completely change the concept of the task without any prior discussion. However, there was no preliminary discussion at the stage of the competition. However, we have to admit: last year, when the architectural competition for the anniversary of the adoption of Islam was announced, an international pool of architectural studios was involved, a vision of the image of the future object was formulated and terms of reference were proposed, the results were summed up and places were distributed, the rules of the game were completely different. The project “Kaaba on the Volga”, whether it is good or bad, clearly does not comply with these rules. Of course, this problem should not be solved by architects or art historians.

**Conclusion.** Despite the overdue desire to modernize the forms of the mosque and complaints about the monotony of religious buildings

under construction, the new project of the Cathedral Mosque in Kazan, presented at “Arch Moscow 2023”, looks like a strange “stuffing” both in the previously voiced requirements for this structure and in the practice of Russian architecture of mosques. This project is presented in an original and spectacular way in the conditions of the exposition and impresses with its laconicism, however, it does not contain anything new in terms of the concept of a Muslim prayer building. The desire of the architects to create a figurative reference to the iconic object – the Kaaba – turns out to be a provocation and generates controversy, that is leads to results that are far from the doctrines of Islam. The focus on laconism of forms does not go beyond the combination of a cube and a hemisphere, which is familiar to Islamic architecture, but no longer carries anything new. Although this project falls short of the desire to bring out a national tradition, it – like most of last year’s competition products – did not go beyond a combination of recognizable architectural quotations. I suppose that despite the attention to this project of individual officials, Kazan deserves other, more interesting and original ideas to create an undoubted showplace.

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### **MÜASİR MƏSCİD MEMARLIĞINDA KƏBƏƏ OBRAZI: KAZANDAKI MÜSABIQƏYƏ DÖNÜŞ**

Yaxın keçmişdə keçirilən “ArxMoskva 2023” memarlıq sərgisində Kazanda Böyük məscidin yeni layihəsi təqdim olundu ki, burada memarlar daxilində günbəzli ibadət zalı olan qara kub şəkilli nəhəng bina tikməyi təklif edirlər. Tatarıstan rəhbərliyi tərəfindən guya artıq bəyənildiyi bildirilən bu layihə keçənilki müsabiqənin iştirakçılarında anlaşılmazlıq doğurdu və qəbul edilmədi. Müasir məscid memarlığında Kəbə formalarına müraciət edilməsi halları mövcuddur, lakin bu – “Məkkəziyətghahı obrazından istifadə edilməsi nə dərəcədə məqbul və məqsədə müvafiqdir?” – sualını heç də aradan qal-

dırmır. Məqalədə bu layihənin orijinallıq aspektləri və onun artıq keçirilmiş müsabiqənin şərtlərinə uyğunluğu təhlil edilir.

*Açar sözlər:* müasir məscid, memarlıq layihələri, Kəəbə, Kazan Cümə məscidi, ArxMoskva.

**Евгений Кононенко (Россия)**

### **ОБРАЗ КААБЫ В СОВРЕМЕННОЙ АРХИТЕКТУРЕ МЕЧЕТИ: ВОЗВРАЩАЯСЬ К КОНКУРСУ В КАЗАНИ**

На недавней архитектурной выставке «АрхМосква 2023» был представлен новый проект Большой мечети в Казани, в котором архитекторы предлагают возвести огромное здание в виде черного куба с вписанным в него купольным молитвенным залом. Этот проект, якобы уже одобренный руководством Татарстана, вызвал недоумение и неприятие участников прошлогоднего конкурса. Обращение к формам Каабы имеет прецеденты в современной архитектуре мечети, что не снимает вопрос – насколько допустима и уместна эксплуатация образа мекканской святыни? В статье анализируются аспекты оригинальности данного проекта и его соответствие задачам уже прошедшего конкурса.

**Ключевые слова:** современная мечеть, архитектурные конкурсы, Кааба, Казанская соборная мечеть, АрхМосква.

## FIGURES



**Fig. 1. The project of the Kazan Cathedral Mosque from «Tsimailo Lyashenko & Partners».**



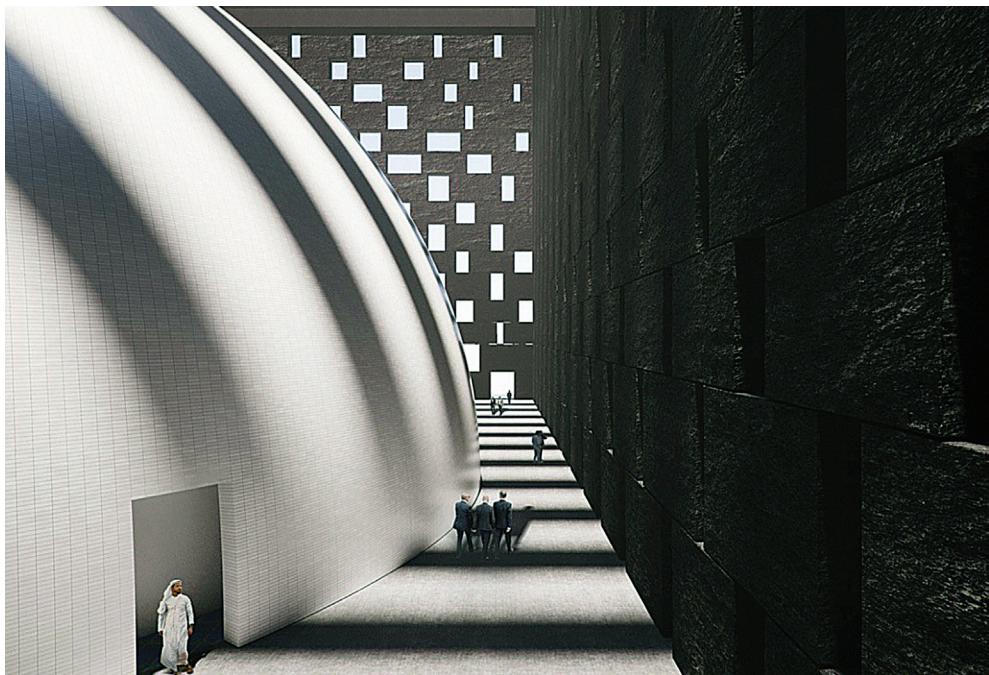
**Fig. 2. Baitul Mukarram Mosque, Dhaka, Bangladesh. 1959–1963.**



**Fig. 3. Mosque n. by Magomed Dadaev, Zakan-Yurt. 2011.**



**Fig. 4. The stand of the bureau «Tsimailo Lyashenko & Partners» at «ArchMoscow 2023».**



**Fig. 5. The project of bypassing the prayer hall of the Kazan mosque.**



**Fig. 6. Hassan II Mosque, Casablanca, Morocco. 1986–1993.**

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## РОЛЬ ДОИСЛАМСКОГО МИРОВОЗЗРЕНИЯ АРАВИИ В ФОРМИРОВАНИИ ОСНОВ ИСЛАМСКОЙ ХУДОЖЕСТВЕННОЙ КУЛЬТУРЫ

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**Аннотация.** В статье рассматривается проблема генезиса исламского искусства, и в частности изучение доисламских мировоззренческих представлений Аравийского полуострова. В некоторых исследований акцентируется отсутствие каких-либо художественных традиций арабов в доисламский период, тем самым в формировании исламского искусства отдавая большую долю предшествовавшим культурным достижениям завоеванных стран. На наш взгляд, существовали определенные культурные коды, отражавшие религиозные, философские, мировоззренческие представления арабов в предшествующий исламу период. Мир образов и представлений доисламской Аравии V–VII вв., их символических и содержательных значений находит свою дальнейшую интерпретацию в искусстве различных стран уже исламского периода, соединяясь с локальными традициями и мировоззренческими установками.

В конкретных памятниках искусства и культуры можно проследить в одних случаях, общность, схожесть представлений и верований, которые стали базой для поэтического и художественного творчества; в других при всем различии и несхожести возникало новое искусство, в котором философия ислама с помощью доминанты Слова диктовала и «легитимизировала» все существующие визуальные пространства, создавая новый язык и новый тип искусства.

**Ключевые слова:** исламское искусство, Аравия, доисламская культура, культурные коды, предок-праородитель, космологические культуры.

**Введение.** Проблемы ислама и исламской культуры всегда находили и находят свое отражение в различных научных дисциплинах. Строительство и создание Центра исламской цивилизации в г.Ташкенте по инициативе Президента Республики Узбекистан Ш. М. Мирзиеева способствовало активизации исследовательской мысли, став источником вдохновения для новых теоретических работ в данной сфере.

Исламское искусство представляет собой одну из сокровищниц мировой художественной культуры, интерес к которому не только не угасает, но и не перестает возрастать. Историография исламского искусства очень обширна и дифференцирована по странам, историческим периодам, династиям, видам искусства, методологическим подходам, конкретной проблематике, музеинным коллекциям, шедеврам и др. В этой обширной проблематике наше внимание привлекла такая сложная проблема как генезис искусства ислама, а именно переходный период от доисламского искусства арабов к исламскому. В некоторых существующих исследованиях акцентируется отсутствие каких-либо художественных традиций арабов в доисламский период, тем самым в формировании исламского искусства отдавая большую долю предшествовавшим культурным достижениям завоеванных стран.

Мы столкнулись с тем, что в этом вопросе существуют самые разные точки зрения. Например, как отметил О. Грабар: «Никакого исламского искусства до существования ислама быть не могло и в практических целях за базисную дату – postquet – начала формирования исламского искусства можно принять канонический 622 год. Это был год хиджры, в котором пророк Мухаммад обосновался в Медине как глава маленькой мусульманской общины, и который, таким образом, стал первым годом мусульманского календаря» [1, 25]. Известный исследователь, признавая определенную событийность в Западной Аравии, все же отказывает региону в существовании каких-либо важных памятников или художественных идей в тот период, и даже отмечает «что еще не были развиты хоть сколько-нибудь значительные представления об искусстве», тем самым, предлагая начать отсчет исламского искусства с 634 года, когда со-

хранившиеся памятники появились в период завоевания исламом этого региона [2, 25].

Все же, как нам представляется, об исламском искусстве невозможно говорить, не изучив предшествовавший ему период. Нам видится, что именно в этой проблеме: изучении маргинального «пространства» – от доисламского к собственно исламскому – заключены ключевые моменты не просто перехода от одного искусства к другому, от одних традиций к другим, но и переход от одного мировоззрения в осмыслиении мира к иному миропониманию, которое распространялось в свое время «мечом и Словом», но впоследствии внедрилось в сознание определенной части человечества на многие столетия как истинный путь Бытия.

Нам представляется, что, говоря о генезисе исламского искусства важно выделить несколько факторов, которые сыграли свою роль в его формировании. И одним из первоначальных факторов является, на наш взгляд, доисламская культура Аравийского полуострова, которая привлекала внимание разных исследователей. Причем, если одни исследователи признавали ее существование, другие однозначно отвергали. Однако актуальным остается вопрос: можно ли говорить о существовании не то, чтобы традиций, но определенных «культурных кодов» миропонимания и мирочувствования, которые имели место в доисламской культуре и могли найти свое развитие в культуре ислама не только Аравийского полуострова, но и исламском искусстве разных стран? Данная проблематика интересовала многих авторов, есть круг источников, в которых поднимаются разные аспекты доисламской культуры Аравийского полуострова [3].

Как отметил известный британский историк и востоковед Де Лейси О'Лири: «Ислам не может быть оценен по достоинству теми, кто игнорирует непрерывное культурное развитие, имевшее место в Аравии, и отказывается признавать, что на протяжении многих веков в страну проникало культурное влияние с соседних территорий... Изоляции, по сути не было, или она являлась относительной» [4, с.30]. Оставим пока «культурное влияние с соседних территорий» (это будет предметом исследования в последующих статьях), и попытаемся сосредоточиться на собственно доисламских основах арабской культуры V–VIII веков.

Как известно, арабская народность в раннем средневековье сформировалась на основе арабов-кочевников, живущих по законам пле-

менного родства, и арабизированного местного населения, «внесшего вклад в создание новой культуры». Сами кочевые и оседлые племена, проживавшие на территории Палестины, Сирии и Месопотамии называли себя по имени родов, племен, племенных союзов, в то время как соседние народы их называли «арабы», т.е. «степняки», «кочевники». Несмотря на многоликость племен, «доисламская Аравия представляла собой одну этнокультурную общность со сходными морально-правовыми нормами, однотипной системой мировоззрения, которую условно можно назвать «бедуинской» [5, с.75]. На формирование специфической культуры доисламской Аравии большое воздействие оказали создание колоний или поселений, открытие регулярных торговых путей, создание рынков или поселений арабов вдоль границ, «так чтобы культура, усвоенная там, просачивалась обратно в племена пустыни» [6, с. 32].

Наше внимание привлекло исследование духовного мира арабов «поры так называемого неведения, джахилии», а также их «коллективная память», существование их художественной картины мира, образов, сюжетов, представлений и символов. А главное исследование картины творения, доисламских космогонических и космологических легенд, сравнение космогонии ислама и аравийского язычества.

Здесь уместно вспомнить изречение великого Аль Бируни: «Когда арабы жили в пустынях, они были народом бесписьменным и для увековечивания чего-нибудь прибегали к запоминанию и изустной передаче. Поэтому-то поэзия и стала для них вместилищем знаний и памяткой о битвах и родословиях» [7, с. 75].

Племенная разобщенность бедуинов породила и локализацию поэтических школ племен абс, асад, амир ибн са са а, бакр, таглиб, хузайл и др., так как «обслуживало духовные потребности каждого из племен». Изучение устной бедуинской поэзии раскрывает мир понятий языческой Аравии, его образов и сюжетов, раскрывающих историческое сознание. Интересно, что этимология слова аш-ши’р (поэзия) означало «знание», «ведение» и о поэте говорили: «Поэт называется ша’ир, потому что он знает или чувствует то, чего не знают прочие смертные» [8, с. 61]. Впоследствии, в культуре периода ислама, поэзия займет свое достойное место, выражая не только поэтическое стихосложение или поэтический склад ума, но и, в целом, представление о Творце, миропорядке и человека в нем.

Как отмечали специалисты, центральным ключевым понятием рядового бедуина был акт порождения, который восходил к предку-прородителю. Стержневой проблемой является отношение к аврамическому символу, который рождался в динамике осмысления эпических преданий и только у Мухаммада получил законченное выражение.

Можно выделить три главных вида этнонимов аравийского язычества: 1) связанные с землей (скалой, камнем: бану сахр, бану джандал, бану габра, бану хазн; 2) связанные с растительностью (дерево, корни дерева или растения (бану шаджара, бану ханзала, бану сумма); 3) связанные с животными и птицами (бану асад, бану са'салаб, бану наср) [9]. Так, например, почитание предков через камни, способствовало тому, что эти камни превратились в камни-предки, объекты культа. Культ камня-божества мог быть выражен через скалу, утес, горный выступ или приметный крупный камень. В этом смысле понимание Каабы как культа черного камня приобретает свой первоначальный смысл, так как Кааба почиталась как место присутствия Творца мира задолго до того, как Аллах стал общеаравийским божеством.

Интересные сведения о культе камня приводит Ибн ал-Калби: «Когда человек был в пути и делал привал, он брал четыре камня, выбирал из них самый красивый и делал его своим Господом (рабб-ан). А из остальных трех делал подставку для котла.... Они приносили жертвы и закалывали жертвенных животных перед каждым идолом и старались снискать их милость. При этом они признавали превосходство Каабы над ними» [10, с. 189].

Культ камня нашел свое воплощение в регионе Центральной Азии, достаточно вспомнить намогильные камни-плиты с эпиграфическими надписями, которые в исламский период еще больше усиливали культовое почитание и благопожелание. Происхождение первочеловека от камня без участия Божества было характерно и для хурритской, хеттской мифологии, а также мифологии древних греков [11, с. 84]. К примеру, в Центральной Азии, кульп предков нашел свое дальнейшее развитие в культе святых в исламский период, в визуализации которого активным компонентом стали камни.

Как отмечали исследователи, понимание происхождения человека от растительности и уподобление его росту дерева и его ветвей также имеет древние корни в библейской поэтике и в более древних антропогонических мифах, в которых человек является частью природы.

Можно вспомнить, что в Авесте первая пара людей «выросла» из земли в виде растения [12, с. 87]. Сравнение родословия с корнями, ветвями дерева впоследствии стало устойчивой метафорой в арабской поэзии древнего и средневекового периода. Впоследствии эта метафора найдет свое отражение не только в аравийской поэзии, но и в развитии архитектуры, миниатюрной живописи исламского периода разных стран.

В бедуинской поэзии отсутствует мотив «первочеловек-глина», но он появляется в Коране, как одна из двух версий происхождения людей: из глины и песчаной пыли. Двоякость версий, наверное, объясняется двумя типами хозяйствования, кочевым и земледельческим, которые соответствовали природному ландшафту Аравии. Скорее всего, в этом нашло отражение влияние арамейско-сирийской христианской традиции, вовравшей в себя образы эпических преданий древнего Междуречья, которая, затем вошла «в библейский эпос, а затем и в иудейскую и христианскую богословскую литературу, и в фольклор», закрепившись впоследствии в Коране.

Доисламский мир культуры арабов представлял собой неопределенный хаос единичных существований предков-родоначальников, от которых велись родословные, представляя собой множественность, отсутствие единого предка. Именно эту идеологию множественности и разобщения отверг Мухаммед в Коране, противопоставляя дискретному мировосприятию свой религиозный монизм [13, с. 90]. Появилась логическая цепь: перво человек – Адам – сотворен Богом из земли – глины или праха земного, а люди после него – из «сгустка крови» или из «капли семени». Вместо разнообразных версий происхождения отдельных родов «появилось единое прошлое человеческого рода», что усилило этническую идентичность. Пришло осознание, что Земля – это единое целое, вместелище «миров», на ней «и горы, и деревья, и животные, и людей множество», а над ней небо, в котором «и солнце, и луна, и звезды».

В то же время, существующие исследования позволяют сделать вывод о том, что появление ислама с его сопутствующей философией, культурой, цивилизационным значением было подготовлено на протяжении длительного периода и нашло отражение в поэзии доисламской Аравии.

Здесь уместно вспомнить поэта Зайда б.Нуфайла (умер в начале VII в.), в доисламских произведениях которого повторяется кораническое повествование о сотворении земли и ее устройство:

*Я свой лик предаю Тому, кого земля  
Что тяжелые каменья, носит.  
Распростер Он ее – и она утвердилась;  
Укрепил Он ее  
И горы на ней утвердил.*

Наше внимание привлекли доисламские аравийские культуры, в частности, кульп солнца. Как пишет ал-Алуси: «Арабы думали, будто солнце есть ангел – разумный и одушевленный; оно – основа лунного света и планет. Все, что существует на земле, по их верованиям, произошло от него. Оно стоит у царя небесной сферы – и уже потому достойно почитания, поклонов и молитвы. По своему религиозному закону они изготавлили для него идола, в руке которого была драгоценность; цвет этой драгоценности походил на цвет огня. У идола была и своя обитель, построенная в его имя; было у него множество храмов в деревнях и в селах, в коих служили ему хранители (саддана), покровители (каввам) и вратники (хаджаба). Все они приходили в обитель и молились солнцу три раза в день; больные же постились сему идолу, молились перед ним, обращались к нему как к ходатаю. Всякий раз, как солнце всходило, заходило или вставало посредине неба, они совершали земной поклон» [14, с. 182].

Также почиталась и луна, которую дифференцировали как «луна-ый идол», «держащий в руке драгоценность» и высеченный в форме «тельца», также ведает «подлунным миром» и управляет им. Луне посвящались определенные дни постов, розговенье после которых начинались подношения даров [15, с. 183]. Особую роль занимали планеты и звезды, к ним вопрошая дождь, обращались древние арабы с особой молитвой, которая впоследствии была заменена молитвой-намозом. Как указано в источниках: «Они хвалили некоторые звезды... и порицали другие потому, что наблюдали за дождем в дни заката сих звезд. Любая планета, клонящаяся к закату в дождливый день... заслуживала одобрения и хвалы, ибо считалась благой и полезной. Они возносили хвалу этому закату и, перенеся эту хвалу на планету, говорили о ней хорошо. В противном случае они порицали злосчастную планету» [16, с. 183]. Кстати, древнеарабская ритуальность, посвященная дождю, напоминает шаманские практики, которые также имели место в культурах Центральной Азии.

Древнеаравийская поэзия демонстрирует признание джахилийским человеком одухотворенности природы. Земледельческий тип хозяйствования, с его культом плодородия, сменой времен года, чередованием пробуждающейся и угасающей природы способствовали пантегистическому восприятию окружающего мира. К тому же, племенная разобщенность, отсутствие доминирующей авраамической системы в вероисповедании, способствовало формированию многобожия. Так, например, В. Бартольд отождествлял Ваала и Аллаха [17, с. 87]. М. Пиотровский называл ал-Лат «богиней неба и дождя» [18, с. 310]. О. Бибикова считала, что небу покровительствует Аллах [19]. М. Элиаде и Д. Леминг считали, что роль Хубала заключалась в покровительстве дождя и воинов [20, с. 121]. Р. Мори отмечает преемственность почитания одного лунного божества Аллаха [21, с. 27]. Е.Резван вводит Исафа и Наилу в число божеств Мекки в качестве покровителей ветра с дождем и плодородия [22, с. 93]. Боги, олицетворяющие разные силы природы, в представлении древних арабов наделялись огромной силой, чтобы карать грешников и миловать праведников. В их космологии с одной стороны единство человека и природы, с другой «невозможность их творческого объединения», потому что кроме богов еще есть сверхъестественные силы, которые, оказываются еще выше богов. В целом, в космологии арабов в период джахилийи ощущается «влияние вавилонско-талмудической космологии». В домусульманский период арабы были весьма верующими, в каждом доме стояла хотя бы одна-фигурка божества.

К примеру, такой момент как сложная космологическая система из нескольких небес, которая есть в исламе. Можно вспомнить слова известного хорасанского суфия XIII в. о том, как образ вещи, «которая находится в божественном Знании, возникает на Троне. С трона этот образ опускается на его Подножие, а от Подножия Он подвешивает этот образ на свете непоколебимых сущностей, а затем переводит его на уровень семи небес, а затем совмещает его со светом звезд и являет в мир нижний» [23, с. 37]. Вспомним, космологическая система в доисламских представлениях также состояла из нескольких небес, полусводом покрывая землю [24, с. 56].

Обобщая вышесказанное, можно отметить следующее. Доисламские представления арабов отражают комплекс разных смыслов и значений, которые несли в себе элементы шаманизма, анимизма, фети-

шизма. Структурообразующим элементом в этом комплексе являлся нарастающий из века в век культ могущественных богов, от которых в представлении арабов зависела их судьба. Сама историческая, военно-политическая, географическая, экономическая атмосфера Аравии VII–VIII вв., объясняя доисламский политеизм, способствовала постепенному зарождению новой религии ислама.

Как отметил Е. Резван: «...ислам Мухаммада и первых праведных халифов, коранический ислам тысячами нитей был связан с культурой, мировоззрением, традициями предшествующей эпохи, хотя разрыв с ней провозглашался постоянно» [25, с. 43].

Мир образов и представлений доисламской Аравии V–VII вв., их символических и содержательных значений находит свою дальнейшую интерпретацию в искусстве различных стран уже исламского периода, соединяясь с локальными традициями и мировоззренческими установками. Результатом этих интеграционных процессов стало новое искусство, воплощающее в себе прошлое, настоящее и будущее. Важным для нас явилось то, что оно породило не только шедевры мирового уровня, но и то, что оно при всей множественности течений, школ, представлений представляло собой, прежде всего, цельное мировоззрение по отношению к Богу, человеку и его месте в мире.

Успех ислама как монотеистической идеологии, основанной на аврамической традиции, стал возможен и получил впоследствии отражения в памятниках искусства и культуры только благодаря синтезу культурных, религиозных, мифологических представлений завоеванных народов и стран с культурой и историческим опытом народов Аравийского полуострова. Это был синтез культурных кодов и традиций арабов с предшествовавшими доисламскими культурными традициями народов завоеванных стран. В конкретных памятниках искусства и культуры можно проследить в одних случаях, общность, схожесть представлений и верований, которые стали базой для поэтического и художественного творчества; в других при всем различии и несхожести возникало новое искусство, в котором философия ислама с помощью доминанты Слова диктовала и «легитимизировала» все существующие визуальные пространства, создавая новый язык и новый тип искусства.

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## **ƏRƏBİSTANIN İSLAMAQƏDƏRKİ DÜNYAGÖRÜŞÜNÜN İSLAM BƏDİİ MƏDƏNİYYƏTİNİN FORMALAŞMASINDA ROLU**

Məqalədə islam incəsənətinin genezis problemi və xüsusilə, Ərəbistan yarımadasının islamaqədərkı dünyagörüşü təsəvvürlərinin öyrənilməsi nəzərdən keçirilir. Bəzi tədqiqatlarda islamaqədərkı dövrdə ərəblərin hər hansı bədii ənənəsinin olmadığı vurğulanır və bununla da islam incəsənətinin formalaşmasında işgal edilmiş ölkələrin öncəki mədəni nailiyyətlərinin payı böyüdüllür. Zənnimizcə, islamdan əvvəlki dövrdə ərəblərin dini, fəlsəfi, dünyagörüşü təsəvvürlərini əks etdirən müəyyən mədəni kodları mövcud olmuşdur. V–VII əsrlərdə islamaqədərkı Ərəbistanın obrazlar dünyası və təsəvvürləri, onların rəmzi və məzmun əhəmiyyəti özünün sonrakı təfsirini müxtəlif ölkələrin artıq islam dövrü incəsənətində taparaq lokal ənənələr və dünyagörüşü nizamı ilə birləşir.

İncəsənət və mədəniyyətin konkret abidələrində bir sıra hallarda poetik və bədii yaradıcılığın bazasına çevrilmiş təsəvvür və inamların ümumiliyini, oxşarlığını izləmək olar; digər hallarda isə fərqlərə və bənzərsizliyə rəğmən yeni incəsənət meydana çıxmışdır ki, burada islam fəlsəfəsi Kəlamin dominantlığının yardımı ilə bütün mövcud vizual məkanlara diktə edərək və onları “qanuniləşdirərək” incəsənətin yeni dilini və yeni tipini yaratmışdır.

**Açar sözlər:** İslam incəsənəti, Ərəbistan, islamaqədərkı mədəniyyət, mədəni kodlar, ulu əedad, kosmoqonik kultlar.

***Kamola Akilova (Uzbekistan)***

## **THE ROLE OF THE PRE-ISLAMIC WORLDVIEW OF ARABIA IN THE FORMATION OF ISLAMIC ARTISTIC CULTURE**

The article deals with the problem of the genesis of Islamic art, especially the study of the pre-Islamic worldview of the Arabian Peninsula. It is emphasized in some studies that the Arabs did not have any artistic tradition in the pre-Islamic period, and thus the role of the previous cultural achievements of the occupied countries in the formation of Islamic art is emphasized. In our opinion, there were certain cultural codes that reflected the religious, philosophical, and worldview ideas of the Arabs in the pre-Islamic period. The world of images and ideas of pre-Islamic Arabia in the 5th-7th centuries, their symbolic and content significance found its further interpretation in the art of the Islamic period of different countries and combined with the local traditions and worldview order.

You can trace the generality and similarity of ideas and beliefs that have become the basis of poetic and artistic works in some cases in concrete monuments of art and culture; in other cases, a new art emerged despite the differences and similarities, where Islamic philosophy created a new language and a new type of art by dictating and “legitimizing” all existing visual spaces with the help of the dominance of the Word.

***Key words:*** Islamic art, Arabia, pre-Islamic culture, cultural codes, great ancestor, cosmogonic cults.

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## **HISTORICAL SUPPOSITIONS FOR THE FORMATION OF NATIONAL THEMES IN ARTISTIC CULTURE**

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**Abstract.** The fine arts of Azerbaijan have a rich and substantial prehistory with various artistic styles. Economic, trade and cultural relations emerged in the country, which grew into international relations quickly even in the period of the early Middle Ages. The advantageous geographical position of Azerbaijan, its location at the crossroads of East and West, as well as important caravan routes led to the formation of various artistic styles. These artistic styles have evolved, mixed with each other and formed new forms over the centuries, which influenced the development of artistic culture as a whole in their turn [4, p. 70-71].

Samples of national symbols already began to take shape in Azerbaijan in the period of the early Middle Ages, which covered various areas of public life and reflected in artistic culture. These symbols became more and more over time. Symbolic features acquired rock paintings, astral signs, patterns on carpets and schematics on ceramic products. Many of them formed the basis of the emerging images of national symbols over time and ultimately, led to the formation and artistic enrichment of national themes in the artistic culture of Azerbaijan.

New styles formed in art and gave rise to new artistic traditions later, during the period of the mature Middle Ages and especially on the eve of modern times. The importance of the Tabriz school of miniature grew and developed its own artistic style [7, p. 11-14]. Other styles emerged under the influence of this school, which reflected the canons of the Tabriz school. One of these styles is the so-called “Kajar style”, which embodied elements of medieval miniature and European figurative art of a later time. Such a

“synthesis” took root well and probably, acquired the status of national art until the beginning of the 20<sup>th</sup> century.

**Key words:** The fine arts of Azerbaijan, postmodern art, Tabriz school of miniature, “Kajar style”.

**Introduction.** Fundamental changes took place in the themes and most importantly, in the ideological and aesthetic perception of secular realistic art during the Soviet period. Meanwhile, some classical canons were accepted by the new realistic art. So, in particular, decorativeness and diminutiveness formed the basis of some artists' works. The beginnings of a new style appeared, which could be described as postmodern in the domestic fine arts a few decades later. Appearing as an imitation of Western art, the Azerbaijani postmodern acquired features soon that could be qualified as a manifestation of the national character. The national character of abstractionism was still weakly manifested in the early works by Goyur Yunus, Sirus Mirzazadeh, Ismail Mammadov, Enver Asgerov, Mir Teimur, Yusif Mirza, Gunay Mehdiyeva and others, but soon (as their creative style and artistic outlook develop), national modernism acquired a special scope, as if heralding the beginning of a new period in the development of avant-garde art. Thus, the end of the 80s-90s can be considered the beginning of the formation of national postmodern art. A group of young artists, such as Zakir Huseynov, Elchin Aliyev, Faig Ahmed, Teimur Daimi and some others joined the national postmodern style in the 2000s. The contemporary postmodern art of Azerbaijan is represented by the work of these and other artists.

The interpretation of the main material. The modern postmodern fine arts of Azerbaijan have roots dating back to the artistic culture of the Middle Ages. It was the stylistic features of medieval art that determined the essence of native postmodernism largely in the context of the manifestation of the national character. So, an important feature of modern postmodernism is the manifestation of the national character and themes reflected in the composition of the work. They manifest themselves more often in specific artistic symbols. These symbols form the visual basis of genetic memory and are the ideological and artistic basis of the works. In our opinion, these symbols consist of several basic elements in the work of artists, which include:

- Natural monuments;
- Historical and architectural monuments;
- Musical instruments;

- Artistic works and products;
- Stylized artistic motifs;
- Household items;
- Pictures of national heroes (fictional or historical);
- Pictures of living beings (real and mythological) taken from folklore.

Each of these elements has its own significance in forming the structural and compositional solution of works of art created by Azerbaijani artists over the past decades. It is also important to note that some features of national themes – decoration, miniature, painterliness – can also appear in realistic art in stylistic terms [6, p. 35]. Moreover, the abovementioned forms manifested themselves in the work of a number of Azerbaijani artists, such as Gazanfar Khalykov, Ismail Akhundov, Taghi Tagiyev, Asaf Jafarov, Rasim Babayev, Kamal Ahmed, Javad Mirjavadov and others from the 20s to the 80s. In particular, the famous painting “The Funeral of Ferdowsi” by G. Khalilov was painted in a miniature style, where the artist introduced elements characteristic of the construction of medieval miniature plots into the extensional-dimensional solution of the composition. The motives of national life also manifested themselves in the famous painter T. Tagiyev’s work, the author of the painting “The Carpet Seller”, in which, according to some ideas, the artist depicted himself. There are many such examples. From this it is clear that motifs of decorativeness in terms of national themes existed in the fine arts of Azerbaijan throughout the 20<sup>th</sup> century. Later, already at the turn of the 80s-90s, when some artists were actively involved in the search for new abstract forms to embody their ideas, the motifs of national themes also entered postmodern art. These motives were actively used by representatives of the so-called “generation of the 60s”, among which were Kamal Ahmed, Tofiq Javadov, Farhad Khalilov, Altai Hajiyev, Rasim Babayev, Fazil Najafov and some others. Summarizing the plot with motifs, which is characteristic of national themes, these artists achieved the emergence and dissemination of new creative principles. Gradually, these artists formed their own creative worldview, different ideas and views on life and art arose. Their worldview was not a reflection of classical postmodernism (although the constructive and ideological principles were borrowed from Western art), but went back to the origins of national self-consciousness. This is how the modern historical suppositions for the national postmodern fine arts of Azerbaijan, which are represented primarily by artists of the middle and young generation, have developed.

One of the basic principles of any art is the definition of style. Style is an important component of the compositional and ideological-aesthetic content of the work. The same applies to contemporary art as well. Moreover, when the importance of conceptual art is growing in modern conditions, style performs the function of a fixer, as if outlining the descriptive language of the work and explaining its ideological and artistic content. “Artistic style is formed on the basis of various iconic media as an informational, semiotic system. In the case of correct code translation, each time we get a chance to reconstruct the artistic picture of the world, which is fixed by style” [1, p. 192-193].

It is also important to note that symbolic signs, which go back to the ancient Turkic tradition, also actively participate in the formation of the ideological and aesthetic foundations of modern postmodern thinking. There are many signed interpretations that have not only artistic, but also semiotic significance in Teimur Daimi’s work, who is one of the most advanced conceptualists of contemporary art. Such are the astral signs – the moon, the sun, the stars in particular, which are found in one interpretation or another in the compositions of various artists. The stretched crescent is a very characteristic symbolic image of the Absheron landscapes by Zakir Huseynov (“Buzovna”, 2004, “Sunny Day”, 2000s). The same can be said about the conceptual landscapes by Kamal Ahmed, where the moon-ghost acts as a fixer of the psychological impact on the viewer (“Goradil”, 1980s, “Artist and Life”, 1980). Sometimes the sun performs the same function. One way or another, astral signs influence the formation of associations by carrying a subconscious semantic predestination, as if “directing” the artist’s work. “The Altai tradition caught the divine emanation sensitively and structured itself in accordance with it. Traditionalists claim that the Sun with eight rays and the eight-pointed star are the oldest symbols of the divinity. Eight is also associated with a burning bush – a tree that burns, but does not perish” [11, p. 116].

It is clear from the above mentioned that the motives of the national tradition are closely related to the work of artists who use them in their compositions not only to give national themes, but also a certain philosophical content to the works. For example, such are the compositions by Mir Teimur, Teimur Daimi, Rashad Mehdiyev and a number of others.

Contemporary postmodern art manifests itself in all types of fine arts. At the same time, the “leader” is considered to be painting, in which the

characteristic features, as well as the visuality and figurativeness of contemporary postmodern art are especially manifested clearly and vividly. It is interesting that there have been more supporters of “national conceptualism” in recent years, while the priorities of Western abstraction are noticeably degrading in native art and unlike the 90s art, have already been pushed into the background.

One of the interesting features of the national postmodern is the myth, a fictional image, which are brightly endowed with a national character and color. Moreover, this is already happening on the eve of the formation of the national postmodern and manifests itself in the artists' works of the classical generation. “There was a tendency to myth-thinking, symbolism, ambivalence and polysemantic signs and images in modern Azerbaijani painting, as well as in the art of other post-Soviet republics in the 80-90s of the 20<sup>th</sup> century. According to some researchers, even earlier, starting from the end of the 60s, the time, which is considered to be the beginning of modern art itself, this tendency towards mythological and symbolic significance and imagery was revealed in the works by Rasim Babayev and Javad Mirjavadov” [9, p. 156].

The contemporary postmodern fine arts of Azerbaijan are represented by many names. There are both young artists and masters of the brush of the middle and even older generation among the artists who adhere to postmodernist views. These artists are Enver Asgerov, Mir Teimur, Aida Mahmudova, Ashraf Geybat, Zakir Huseynov, Faig Ahmed, Orkhan Huseynov, Rashad Mehdiyev and many others. Each of them has developed his own creative style, which are different from the others. Everyone has their own outlook. However, they are united by something in common – the desire to convey the world as they see it, exactly in the context of unrealistic perception. An equally important common feature of their work is the national theme, which usually manifests itself in characteristic symbolic details. The national theme often makes itself felt in the selection of colors – the brighter they are, the more national color in traditional perception. The art of the East has attracted with its bright and colorful palette since ancient times, which is clearly manifested, for example, in the Tabriz miniatures. Many modern artists have adopted this tradition and create paintings that distinguish for their color.

“Avant-gardism is an aesthetic concept that expresses the essence of the “age of the atom”, the “age of automation and cybernetics”, the “space age” by means of art; at the same time, artists use the achievements of modern

science and technology in their work" - [10, p. 64] wrote the well-known Soviet art theorist I. Matsa. About half a century has passed since these lines were written, but their main principle has remained unchanged. Today, representatives of the native avant-garde style apply the innovations of technology successfully to saturate their compositions with diverse artistic elements. In particular, the artist Rashad Mehdiyev uses laser illumination with great success, which gives the effect of spatial perception to his planar compositions.

Modern conceptual art is clearly manifested in the famous artist Farhad Khalilov's work. His conceptualism is reflected in the linear landscape, where the horizontal construction of the composition consists of at least three parallel divisions - earth, sea and sky. But at the same time, the artist's portraits are also endowed with conceptual components, although he is more known as a landscape artist. A portrait for Khalilov is a human, and a human is a part of nature. A human returns to his original position by closing the circle, becomes a part of nature and accordingly, of the landscape, a "portrait of nature". "The portrait genre in the artist's work is not dominant, since the artist is known as a landscape artist both in the world and in Azerbaijani art, who is glorifying his native Absheron and a representative of new modernism. But, nevertheless, portraits and his characters, landscape compositions with figures of people, paintings with figures against the background of nature in the process of labor are among the best works of the master, who perceives human as part of nature" [2, p. 21].

Characteristic details of the national landscape can also be found in Enver Asgerov' works, who is a recognized master of the brush, a representative of avant-garde art. Parks and alleys, sands and rocks, sea and sky – all this is characteristic of the artist's work that gravitates either to a realistic or to an abstract perception of the Absheron landscapes, which is native to him [3, p. 1].

**Conclusion.** It must be said that color continued to be of great importance for many Azerbaijani artists' work. Some researchers associate this with genetic memory that pops up and manifests itself in the paintings of the artists of the classical generation. "Azerbaijanis ... have completely sophisticated senses of rhythm and color. The color palette of our artists is very variegated, to match the diversity of the mountain meadow pastures of our semi-nomadic ancestors. It is sufficient to recall the diversity of the paintings by Toghrul Narimanbeyov, Rasim Babayev and Nadir Abdurahmanov" [5, p. 105].

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## BƏDİİ MƏDƏNİYYƏTDƏ MİLLİ MÖVZULARIN FORMALAŞMASININ TARİXİ ŞƏRTLƏRİ

Məqalədə qeyd olunur ki, Azərbaycan təsviri sənəti, çoxçalarlı və rəngarəng bədii üslublarla zəngin olan keçmişə malikdir. Erkən orta əsrlərdən başlayaraq ölkəmizdə iqtisadi, ticarət və mədəni münasibətlər qurulmuşdur. Onlar çox tez bir zamanda beynəlxalq əlaqələrə çevrilmişlər. Azərbaycanın Şərqi və Qərbi, eləcə də, karvan yollarının kəsişdiyi bir məkanda yerləşməsi bir çox sahələrdə müxtəlif bədii üslubların formalاشmasına da gətirib çıxmışdır. Yüzilliklər boyu bu bədii üslublar bir-birilə qovuşmuş, yeni

formalar yaratmış və, öz növbəsində, bütövlükdə, mədəniyyətin inkişafına təkan vermişdir. Azərbaycan təsviri sənəti müxtəlif inkişaf mərhələlərindən keçərək postmodernism mərhələsinə qədəm qoymuş və bu istiqamətdə dünya əhəmiyyətli bədii əsərlərə imza atmışdır.

*Açar sözlər:* Azərbaycan təsviri sənəti, çağdaş postmodernizm, Təbriz miniatür məktəbi, Qacar üslubu, milli mövzular.

*Исаева Лейла (Азербайджан)*

## ИСТОРИЧЕСКИЕ ПРЕДПОСЫЛКИ ФОРМИРОВАНИЯ НАЦИОНАЛЬНОЙ ТЕМАТИКИ В ХУДОЖЕСТВЕННОЙ КУЛЬТУРЕ

Изобразительное искусство Азербайджана насчитывает богатую и насыщенную разнообразными художественными стилями предысторию. Еще в период раннего средневековья в стране сложились экономические, торговые и культурные взаимоотношения, быстро переросшие в международные взаимосвязи. Выгодное географическое положение Азербайджана, его расположение на стыке Востока и Запада, а также важных караванных путей, привели к формированию различных художественных стилей. В течение столетий эти художественные стили развивались, перемешиваясь между собой и образовывая новые формы, которые, в свою очередь, повлияли на развитие художественной культуры в целом.

**Ключевые слова:** изобразительное искусство Азербайджана, современный постмодернизм, Тебризская школа миниатюры, Каджарский стиль, национальная тематика.

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## **THE ROLE OF ALAKBAR RZAGULIYEV IN THE GRAPHIC ART OF AZERBAIJAN IN THE XX CENTURY**

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*Article dedicated to the 120<sup>th</sup> anniversary of the birth of  
Honored artist Alakbar Rzaguliyev (1903–1974)*

**Abstract.** The article is dedicated to the 120<sup>th</sup> anniversary of the birth of Honored artist Alakbar Rzaguliyev (1903–1974), a prominent representative of 20<sup>th</sup>-century Azerbaijani graphic art. A. Rzaguliyev is one of the artists who enriched our national cultural heritage. Numerous graphic works of the artist, which have a high artistic and aesthetic value and reflect the features of ancient national miniature traditions, are a clear indication of this. The merits we have highlighted are in his works on various topics, including “Old Baku”, “Our children”, “Our favorite writers”, “Azerbaijani fishermen”, “Azerbaijani tobacco growers”, “Azerbaijani cotton growers”, “Azerbaijani carpet makers”, “Students”, etc. can be observed on the plates in the series of linocuts named.

**Key words:** Azerbaijan, fine art, graphics, Alakbar Rzaguliyev, “Old Baku”.

**Introduction.** One of the most memorable pages of the development stage of our graphic art, which coincided with the middle of the 20<sup>th</sup> century, is related to the work of the outstanding graphic artist, Honored Artist of the Republic Alakbar Rzaguliyev (1903–1974). A. Rzaguliyev, who was destined to live a fate unlike any other among Azerbaijani artists, confirmed

his creative “I” in the art world in a very short time, despite the contradictions he faced, is a quality that can arouse sympathy in others.

**The interpretation of the main material.** A. Rzaguliyev, who, despite being exposed to various spiritual and psychological pressures among young artists of that time, persisted in finding ancient traditions in his work and trying to update them, despite his continuous life in prison and exile, with his creativity that did not take long after his acquittal, tradition, and modernity in the field of easel graphics achieved an artistic solution to the problem.

At the time, he creatively developed the traditions of the People’s Artist Azim Azimzade and gained wide fame as a talented graphic artist with his realistic works. “It should be noted that like A. Azimzadeh, A. Rzaguliyev also created his works referring to his memory, and in them, he accurately “restored” the type, clothing, traditions, and customs of old Baku. However, if in Azimzade’s work, the main elements of the pictorial line were grotesque, bitter irony, Rzaguliyev’s works are more nostalgic for the old city, its inhabitants, disappearing narrow streets and huts, a special atmosphere that cannot be preserved in a city that is rapidly developing and changing its face with new buildings. belongs” [3, p. 45-46].

The naturalness of the artist’s works belonging to the early creative period, the reflection of the national traditions of the ancient city, the characteristic types of old Baku, and the artistic image of their everyday life are the main characteristics of the works that will bring him fame later. All these artistic merits can be observed in his paintings “White oil seller”, “Fish seller”, “Boot wiper” and “Musicians” drawn by him in 1927 with black ink. These works are of great importance in terms of the interest of the young generation of artists who have just started to form in Azerbaijan. It should be recalled that in the 20s and 30s, the desire of young Azerbaijani artists (G. Khalikov, A. Gaziyev, S. Salamzade, R. Mustafayev, A. Rzaguliyev, etc.) to breathe new life into the ancient national artistic traditions worried the Kremlin ideologues. therefore, efforts were made to dissuade them from this path with the repulsions carried out...

Being away from the world of art for a long time and dealing with alternating family concerns could not extinguish his love for creation. He confirmed this with the “Old Baku” series of linocuts he created after returning to Baku. This series, created with love for the ancient city and its people, literally brought the artist great and rightful fame.



Fig. 1. A.Rzaguliyev. "Musicians". 1927.

In his numerous works, the artist, who exhibits an extraordinary love for the distant past of his people, expresses his guidance to history and national ethnography at a high level, so these works can be called "the artistic encyclopedia of ancient Baku". For this very reason, A. Rzaguliyev, who was called an "old artist" by his art friends because his works brought to life the distant past in a unique capacity, actually looked very fresh from an artistic point of view and had a youthful spirit in all his works.

Indeed, from the mid - 1950s until the end of his life, the artist, who tirelessly created a series of interesting and attractive linocuts, quickly became known as a graphic artist with a unique set of lines.

The great success of the artist's first individual creative exhibition called "Old Baku" organized in the Central Exhibition Hall of the Ministry of Culture of the Republic in 1963 confirmed the correctness of his artistic practice and creative pursuits. This exhibition is dedicated to the 60th anniversary of the artist's birth. More than 200 works of the famous graphic artist were displayed at the exhibition. At the opening ceremony of the exhibition, Baba Aliyev, the deputy chairman of the Union of Artists of

Azerbaijan, Ali Ismayilov, the head of the Art Department of the Ministry of Culture of the republic, and Khoja Mahammadov, the director of the State Art Museum of Turkmenistan, congratulated the jubilee.

“A. Rzaguliyev made a speech and thanked from the bottom of his heart for the sincere congratulations and stated that he will serve Soviet art with all his strength” [5].

“Old Baku” continued to bring fame to the artist and he was awarded the honorary title of “Honored Artist of the Azerbaijan SSR” in 1964 for his service in the development of Azerbaijani graphic art.

Very quickly, the fame of the artist exceeded the borders of Azerbaijan. In this sense, it is appropriate to mention the high value given to his creativity in the press of foreign countries. The article dedicated to A. Rzaguliyev’s creativity in the 9<sup>th</sup> issue of 1964 of the “BildendeKunst” (“Fine Art”) magazine published in Germany says: “Rzaguliyev’s artistry is very bright. The artist understands life as it is, sees, feels, and creates its diversity even in the simplest things. It is impossible to look at the linocuts hanging in his workshop without smiling...” [6]. At the same time, in the article, the analysis of several graphic plates from the “Old Baku” graphic series of the artist, especially the work “Hoofing a bull” is given a lot of space.



Fig. 2. A.Rzaguliyev. “Hoofing a bull”. 1963.

In 1965, by the order of the Dutch company “Mulenhof”, linocuts belonging to the artist’s “Old Baku” graphic series “Hoofing a bull”, “Water seller”, “Handing over the wool” and “Jugs” were bought and sent to the Netherlands. One of the facts confirming the international reputation of A. Rzaguliyev’s work is that his works were exhibited on five continents. “His “Cizbizkhana” and “Oxen in the water” works from the “Old Baku” series have been exhibited in 19 countries, including Australia, Hungary, Vietnam, Czechoslovakia, France, Japan, the United States, and the “Soviet Stamp” exhibition in Togo” [5].

When A. Rzaguliyev wrote down what he observed at the beginning of our century, he looked at such events with the eyes of today. He touched on topics that could make the audience think, worry, and interest. More precisely, old themes were re-modernized by the artist’s imagination. Thus, watching his interesting linocuts, the viewer encounters interesting, memorable, individual characters in those works, and witnesses a great love for some ancient traditions of our nation, its simple, ordinary people. These works are remembered for their clarity, simplicity, deep meaning, dynamism, and nationalism which is noticeable at first glance.

Let’s also note that “many of the engravings, which reflect the old Baku types, show the strong influence of two creative trends in the works of A. Rzaguliyev: the original style of the “MollaNasreddin” literary school in Azerbaijani Soviet graphic art and the powerful realist traditions of the Russo-Soviet artist. The positive result of these two trends is expressed in the artist’s works uniquely. Therefore, A. Rzaguliyev’s linocuts are far from mannerism, schematism that leads to artificial and lifeless molding” [2].

If we have to compare the creative features of the masters of easel graphics (Nadir Akhundov, Rasim Babayev, Bayim Hajiyeva, Altay Hajiyev, Jamil Mufidzade) who worked in the sixties, which was the heyday of A. Rzaguliyev’s creativity, we will notice that there are certain similarities and differences in their search for artistic expression. So, if in the plates of N. Akhundov, A. Hajiyev, and J. Mufidzade, the intensity of detail and animation is prominent, on the contrary, in the works of R. Babayev, B. Hajiyeva and A. Rzaguliyev, the wide use of white surface and expressive silhouette of details is preferred. A. Rzaguliyev’s uniquely expressive silhouettes are precisely the characteristics that come from national and moral values and artistic principles.

A. Rzaguliyev’s series of linocuts (1967) depicting the north of Russia, the country where the artist had to live for many years, and brought many



Fig. 3. A.Rzaguliyev. "Cizbizkhana". 1964.

sketches and pictures (1967) is unique and somewhat different. He was interested in everything: the lively life of the big port, the harsh poetry of the northern nature, and especially the unfading beauty of ancient Russian architecture, later all these impressions and sketches became the material for several beautiful engravings depicting the view of the Solevetsky Monastery. The artist is looking for more effective artistic methods to express his ideas. Creative searches and persistent daily work led to the success of A. Rzaguliyev's engravings not only in our country but also abroad.

In addition to the high artistic merits that we have highlighted above, in the works of the outstanding graphic artist, above all, the level of professionalism, craftsmanship, closeness to life, subtle humor, solving the subject at the level of the high requirements of the linocut technique are the main characteristic features that attract attention.

A. Rzaguliyev's happiness was that he never lost his love for life and faith in the future. Maybe that's why he was chosen and loved among Azerbaijani artists during his short-term creative period. He left behind a rich legacy. The most important thing is that the artist was able to preserve the freshness

of the first impression he received from the historical events until the end. Although the traditional old Baku theme in his work of the 60s changed due to one reason or another in those years, the artist still managed to demonstrate his loyalty to his artistic means of expression. In some cases, these merits can even be said to enrich A.Rzaguliyev's handwriting in the series "Azerbaijani Fishermen", "Azerbaijani tobacco growers", "Azerbaijani cotton growers", "Students", "Azerbaijani carpet makers" and "North".

After the artist's death, individual exhibitions were held in Baku in 1983, 2003, 2018, in Tbilisi in 2005, and in Scotland in 2010.

**Conclusion.** As a result, let's note that A. Rzaguliyev is one of the outstanding artists who enriched Azerbaijani easel graphics with national artistic traditions in the 20th century. Most of his works were created from memory. What he understood was that he worked on them in a modern graphic style. In his works based on memories, he switched to retrospective style and stylization. These nuances we have mentioned are among the factors determining the uniqueness of A. Rzaguliyev. A. Rzaguliyev was invaluable in giving a new artistic and aesthetic attitude to the plots and motifs that were common or unattractive in the eyes of many. His use of the whiteness of the page as an impressive tool to achieve the attractiveness of the large and small details of the composition was not only novel but also the result of his creative use of national spiritual resources. That is why the artist's linocuts, distinguished by their style of expression, the seriousness and simplicity of the artistic solution form, found in national artistic sources, were successfully exhibited not only in our country but at the same time in several international exhibitions and were accepted as worthy contributions to fine art.

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## **XX ƏSR AZƏRBAYCAN QRAFİKA SƏNƏTİNDƏ ƏLƏKBƏR RZAQULİYEVİN ROLU**

Məqalə XX əsr Azərbaycan qrafika sənətinin görkəmli nümayəndəsi Əməkdar rəssam Ələkbər Rzaquliyev (1903–1974) anadan olmasının 120 illiyinə həsr olunur. Ə.Rzaquliyev milli mədəni irsimizi zənginləşdirən sənətkarlardandır. Rəssamin yüksək bədii-estetik dəyərə malik olan və özündə qədim milli miniatür ənənələrinin cizgilərini eks etdirən çoxsaylı qrafika əsərləri bunun əyani göstəricisidir. Vurğuladığımız möziyyətləri onun müxtəlif mövzulu əsərlərində, o cümlədən “Köhnə Baki”, “Bizim uşaqlar”, “Bizim sevimli yazıçılar”, “Azərbaycan balıqçıları”, “Azərbaycan tütünçüləri”, “Azərbaycan pambıqçıları”, “Azərbaycan xalçaçıları”, “Tələbələr” və s. adlı linoqraflar silsiləsindəki lövhələrdə müşahidə etmək mümkündür.

***Açar sözlər:*** Azərbaycan, təsviri sənət, qrafika, Ələkbər Rzaquliyev, “Köhnə Baki”.

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## **РОЛЬ АЛЕКПЕРА РЗАГУЛИЕВА В АЗЕРБАЙДЖАНСКОЙ ГРАФИКЕ XX ВЕКА**

Статья посвящена 120-летию со дня рождения заслуженного художника Алекпера Рзагулиева (1903-1974), выдающегося представителя азербайджанской графики XX века. А. Рзагулиев – один из художников, обогативших наше национальное культурное наследие. Ярким показателем этого являются многочисленные графические произведения художника, имеющие высокую художественную и эстетическую ценность и отражающие особенности древних национальных миниатюрных традиций. Выделенные нами заслуги заключаются в его произведениях на различные темы, в том числе “Старый Баку”, “Наши дети”, “Наши любимые писатели”, “Азербайджанские рыбаки”, “Азербайджанские табачники”, “Азербайджанские хлопкоробы”, “Азербайджанский ковроткачи”, “Студенты” и т.д. можно наблюдать на пластинах из серии линогравюр под названием

***Ключевые слова:*** Азербайджан, изобразительное искусство, графика, Алекпер Рзагулиев, «Старый Баку».

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## THE MINIATURE TRADITIONS OF AZERBAIJAN FINE ARTS IN THE 1990s–2000s

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**Abstract.** In the 1990s–2000s, it is possible to observe the desire to give modernity to the ancient national artistic traditions in the visual art of Azerbaijan in the painting works of the old, middle and young generation artists of the time. One of the main factors determining this is the continuation of ancient miniature traditions in a new direction in our country since the years of independence. Therefore, 1990–2000 years can be characterized as a new stage of development of miniature style works in Azerbaijani painting. This was done by different generations of artists – Elchin Aslanov, Rafis Ismayilov, Altay Hajiyev, Arif Huseynov, Nusrat Hajiyev, Sirus Mirzazadeh, Gayyur Yunus, Rasim Nazirov, Faig Akbarov, Orkhan Huseynov, Sara Manafova, Ayten Shirzadova, Parinisa Asgarova, Leyla Salamova and we can see it in the works of others.

**Key words:** Azerbaijan, fine art, miniature, tradition, style, painting

**Introduction.** In the 1990s-2000s, it is possible to observe the desire to give modernity to the ancient national artistic traditions in the visual art of Azerbaijan in the painting works of the old, middle and young generation artists of the time. One of the main factors determining this is the continuation of ancient miniature traditions in a new direction in our country since the years of independence. Therefore, “in 1992, the union of artists named “Peykar” was created (Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar) and the purpose of this union was to study their national artistic heritage, especially miniature art, and to adapt them to the worldview and forms of the modern era. Several exhibitions organized by artists of the Union gave a great

impetus to the development of book illustration and decorative-applied art” [1, p. 66]. Based on this, 1990-2000 years can be characterized as a new stage of development of miniature style works in Azerbaijani painting.

**The interpretation of the main material.** The miniature style, which originated in the Middle Ages, created a memory-association with the “Qajar style” in the 19<sup>th</sup> century and has preserved its artistic-aesthetic essence until today. Since the years of independence, prominent representatives of Azerbaijani fine art have expressed their unique attitude to the miniature style.

“Although the desire of the artists of the republic to give modernity in all senses to the ancient artistic traditions is quite visible in the works of creators working in all fields, it is possible to observe it more in the works of various graphic artists. Among the reasons for this, it is clear that the works started in the eighties of the last century in the direction of renewal of the ancient miniature traditions in the republic and for some reason left unfinished, the restoration in a more determined and sustainable form in the new century. Based on the audience’s appreciation of the spirit of tradition and modernity at the “East-East” exhibition held in Baku in 2008 and 2010, it can be said that the restoration of the ancient glory of Azerbaijani fine art and giving it a modern touch is also the European-style “isms” that have been buried in history. It is not about taking vows, but through a creative attitude to national moral values that have a centuries-old history” [3, p. 172]. In other words, in the 1990s and 2000s, the enrichment of the works of Azerbaijani artists with new artistic and technical possibilities created the basis for the creation of miniature style works.

The continuation of the traditions of the Tabriz miniature school, deeply rooted in the Azerbaijani fine art, in modern times is the work of different generations of our artists – Elchin Aslanov, Rafis Ismayilov, Altay Hajiiev, Arif Huseynov, Nusrat Hajiiev, Sirus Mirzazade, Gayyur Yunus, Rasim Nazirov, Faig Akbarov, Orkhan Huseynov, Sara Manafova, Aytan Shirzadova, Parinisa Asgarova, Leyla Salamova and others have found a wider scope.

Rafis Ismayilov’s creativity stands out for its uniqueness and richness among the Azerbaijani artists who turn to miniature style works. So, during his creative activity, the artist signed more than a hundred works in miniature style. In this sense, his “Alibaba and Forty Thieves”, “Thought”, “Ceremony of Kabinkasma”, “Khosrov watching Shirin while bathing”, “Shah Ismail

Khatai" (Triptych) and so on we can mention his works. Rafis Ismayilov was able to present a modern image of the Middle Ages Eastern miniature traditions in the works he created based on the artistic laws he acquired by deeply studying ancient miniature painting.

The name of Gayyur Yunus, one of the artists who reflected the characteristic features of miniature and "Qajar style" in his work, should be specially emphasized. The main reason that distinguishes him from his contemporaries is that he is more familiar with ancient miniature traditions, at the same time with the means of artistic expression of the "Qajar style", in a broader sense, he masterfully uses all the artistic methods of the medieval Tabriz miniature school and prominent representatives of Azerbaijani painting of the Qajar period.



Fig. 1. Gayyur Yunus. "The beauties of Karabakh". 2004.

We can see all these artistic merits in the artist's "Nargiz" (1993), "Nigar" (2002), "Heyran Khanum" (2003), "Family" (2003), "Beauties of Karabagh" (2004), "Dinner Table" (2004), "Horizontal Life" (2008) and others we can see in the centuries.

The miniature paintings of Gayyur Yunus, who created unique works by expressing his creative and analytical attitude to our ancient national resources, can be considered as different images of our modern painting. Referring to the "Qajar style" in the artistic interpretation of his works, the artist was able to create not only works reminiscent of ancient national traditions, but also various works with a wide meaning and content. "Azerbaijani" (1991), "Poor and Rich" (1992), "Family" (1993), "Sleep" (1994), "Caspian Beauty" (1996), etc. his paintings are distinguished by their nationality for all their artistic and aesthetic merits.

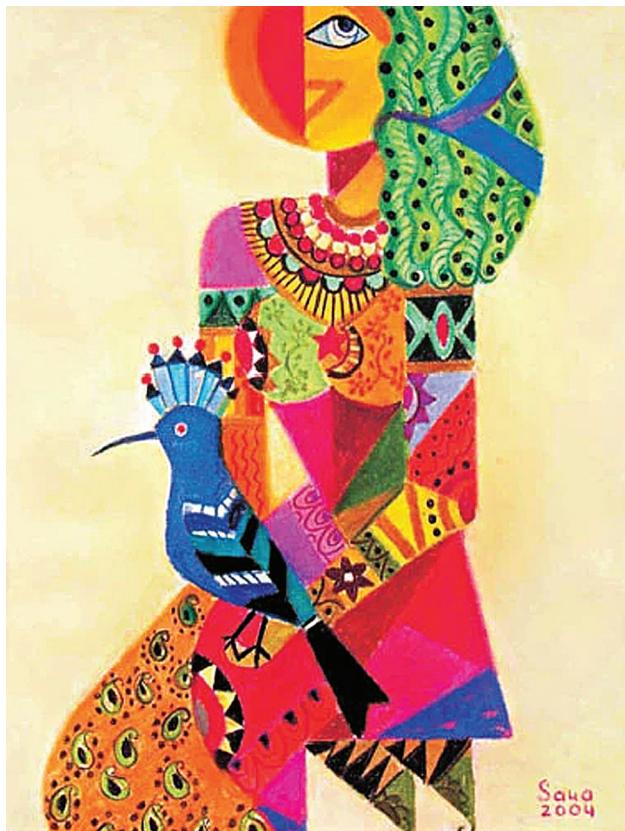
Faig Akbarov, who is distinguished by his unique creative manner, is one of the artists who keep the ancient miniature traditions alive in his work. His works, which are a successful expression of the analytical perception of our ancient classical traditions, can be considered as memorable pages of the formation of our modern painting. The artist's "Tree", "Owls" etc. his works are exactly like this.

"Since 1995, the workshop of Faiq Akbarov has become the laboratory for mastering the graphic language of miniature – art first of a student, then a talented artist and teacher of fine arts, who turned out to be the staunchest student of two teachers: Siyavush Dadashov and Tofiq Aslanoglu. From 1998 until the publication of the book, they continued to work together with Faiq Akbarov, an ascetic and a true follower of the author. Having created the illustrations of the exercises appearing in the lost language of the formal depiction of the Turkic miniature and use it to create high quality of modern paintings" [5, p. 311].

As a result, these ongoing analyzes enabled the artist to enrich them with new artistic-aesthetic values by obtaining a memory-association with the past artistic traditions.

Among our prominent artists who express miniature traditions and national themes in completely different ways in their works, there are not a few women artists. In this sense, we can mention Sara Manafova, Vafa Allahyarova, Ayten Shirzadova, Parinisa Askerova, Leyla Salamova and others.

In the works authored by Sara Manafova, the artistic interpretation of events, images and objects based on the decorativeness and harmony



**Fig. 2. Sara Manafova. “A woman with a blue shanapipik”. 2004.**

of colors prevails. His “Sleeping Girl” (1992), “Girl with White Flowers” (1992), “Lady in National Dress” (1993), “Leyli and Majnun” (1995), “Fuzuli World” (1996), “Nakam Love Story” (1996), “Woman with a blue shanapipik” (2004), “Woman with a red shanapipik” (2004), etc. in his works, it is possible to observe the power of colors to become a load of meaning and content.

**Conclusion.** As a result, let's note that the laconic color solution, stylization, artistic generalization in the works of Azerbaijani artists in 1990-2000 is a clear indicator of finding the classic Azerbaijani miniature style, not European and Russian-Soviet painting. Reviving the miniature style, the use of national folklore elements, including national symbols, in the plot and artistic structure of miniature compositions directly confirms the great interest in ancient national traditions in modern times.

The miniature-style works of the 1990s–2000s, which we involved in the research, demonstrate the creative attitude of their authors to our national artistic heritage, especially to the Middle Ages miniatures, and their ability to interpret ancient national artistic traditions in a modern way. Therefore, if Azerbaijani artists had continued the miniature traditions in their works with a new creative attitude, perhaps today the landscape of Azerbaijani fine art would have a completely different look.

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#### **1990-2000-ci İLLƏR AZƏRBAYCAN TƏSVİRİ SƏNƏTİNDƏ MINİATÜR ƏNƏNƏLƏRİ**

1990-2000-ci illərdə Azərbaycan təsviri sənətində qədim milli bədii ənənələrə müasirlik bəxş etmək istəyini dövrün yaşılı, orta və gənc nəsil rəssamlarının müxtəlif mövzulu rəngkarlıq əsərlərində müşahidə etmək mümkündür. Bunu şərtləndirən başlıca amillərdən biri məhz müstəqillik illərindən etibarən ölkəmizdə qədim miniatür ənənələrinin yeni istiqamətdə davam etdirilməsidir. Odur ki, Azərbaycan rəngkarlığında 1990-2000-ci illər miniature üslublu əsərlərin yeni inkişaf mərhələsi kimi də xarakterizə oluna bilər. Bunu rəssamların müxtəlif nəsillərinin – Rafis İsmayılov, Altay Hacıyev, Arif Hüseynov, Nüsrət Hacıyev, Sirus Mirzəzadə, Qəyyur Yunus, Rasim Nəzirov, Faiq Əkbərov, Orxan Hüseynov, Sara Manafova, Aytən Şirzadova, Pərinisə Əsgərova, Leyla Salamova və başqalarının əsərlərində görə bilərik.

*Açar sözlər:* Azərbaycan, təsviri sənət, miniatür, ənənə, rəngkarlıq.

*Наргиз Рзаева (Азербайджан)*

## **ТРАДИЦИИ МИНИАТЮРЫ В АЗЕРБАЙДЖАНСКОМ ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ В 1990–2000-е гг.**

В 1990–2000-х годах в изобразительном искусстве Азербайджана можно наблюдать стремление придать современность древним национальным художественным традициям в живописных произведениях художников старого, среднего и молодого поколения того времени. Одним из основных факторов, определяющих это, является продолжение старинных миниатюрных традиций в новом направлении в нашей стране со временем независимости. Поэтому 1990–2000-е годы можно охарактеризовать как новый этап развития произведений миниатюрного стиля в азербайджанской живописи. Это можно увидеть в работах художников разных поколений – Рафиса Исмаилова, Алтая Гаджиева, Арифа Гусейнова, Нусрата Гаджиева, Сируса Мирзазаде, Геюра Юнуса, Расима Назирова, Фаига Акбарова, Орхана Гусейнова, Сары Манафовой, Айтан Ширзадовой, Паринисы Аскеровой, Лейла Саламова и др.

**Ключевые слова:** Азербайджан, изобразительное искусство, миниатюра, традиция, живопись.

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## SÜNDÜ KƏNDİNİN MƏZAR DAŞLARI VƏ PİRLƏR

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**Xülasə.** Qədim tarixə malik olan Sündü kəndi Qafqaz dağlarının cənubşərqi ətəklərində, Bakı şəhərindən 95 km şimalda, dəniz səviyyəsindən təqribən 750–800 m hündürlükdə yerləşir. Kənd Qobustan rayonunun digər kəndləri, şərqdən Ceyirli, Bəklə və Nabur, cənubdan Çuxanlı, şimaldan Xilmilli, qərbdən Təklə-Mirzəbaba ilə həmsərhəddir.

Sündü kəndinin maddi mədəniyyət abidələri sırasında məzarlıqlar və məzar daşları xüsusi yer tutur. Burada demək olar ki, hər tayfanın öz məzaliği mövcud idi. Bu səbəbdən kənddə məzarlıqların böyük yer tutması təsadüfi deyildir.

**Açar sözlər:** Sündü, məzar daşları, mağara, məscid, maddi mədəniyyət.

**Giriş.** Məzar daşları aid olduğu dövrün mədəni, dini-ictimai, ənənəvi görüşlərini zamanımıza qədər gətirib çıxaran ən önəmli qaynaqlardan biridir. Azərbaycan ərazisi müxtəlif dövrlərə və müxtəlif mədəniyyətlərə malik çoxçəşidli qəbirüstü – maddi mədəniyyət abidələri ilə zəngindir. Orta (XVI–XVIII) və XIX–XX əsrlərdə İslam dövrünün görüşlərini özündə təcəssüm etdirən məzar daşlarına Şirvan bölgəsində daha geniş formada rast gəlinməkdədir. Bu cür məzar daşlarının bir qismi də Qobustan rayonunun Sündü kəndində yerləşir.

Bu ərazidən tapılan maddi-mədəniyyət abidələri (memarlıq nümunələri, məişət əşyaları, məzar daşları və s) Sündü kəndinin nə qədər qədim tarixə malik olduğunu sübüt edir.

**Əsas materialının şərhi.** Məlum olduğu kimi, Azərbaycanın dağətəyi bölgələrində əhalinin məskunlaşması erkən tunc dövrünə – e. ə. IV minilliyyət təsadüf edir. Sündü kəndində əhalinin məskunlaşması da məhz bu dövrdən

başlayır. Kəndin BuluQəhlə (“Uca”, “Hündür” qala mənasında) adlanan ərazisində tapılmış maddi mədəniyyət nümunələri – tunc alətlər, saxsı qablar onların erkən və orta tunc dövrünə aid olmasını təsdiqləyir. Daha bir nümunə Qala yerində iri daşlardan ibarət tikili qalıqların olması bu qalanın Siklopik tikinti olmasından xəbər verir. Bütün bu faktlar Sündü kəndinin tarixinin təqribən 5 min ilə yaxın olmasını sübut edir.

Bir çox tarixi abidələr - qala yerləri, qədim insanların yaşadığı kahalar (mağaralar), qəbiristanlıqlar bu gün də kəndin ərazisində durmaqdadır. 14 mağara kompleksindən ibarət olan Qəhlə kahaları, Çuxanlı kahası, “Aşağı” və “Yuxarı” şəhid qəbiristanlıqları bu kəndin qədim abidələrindəndir. Şəhid qəbiristanlıqlarındakı qəbir daşları VII–VIII əsrədə bu ərazidə baş vermiş Ərəb-Xəzər müharibələri zamanı həlak olmuş müsəlman döyüşçülərinə məxsus olması təxmin edilir.

Sündü kəndinin ölkə əhəmiyyətli Qədirtəpə kurqanı (tunc dövrü), Köhnə qəbiristanlıq (orta əsrlər), Quyulu mağaralar–2 ədəd (orta əsrlərə), Mağaralar–12 ədəd (orta əsrlər), Qəzənfər quyulu mağaralar–2 ədəd (orta əsrlər), Qədim yaşayış yeri (orta əsrlər) və X əsrə aid (920) yerli əhəmiyyətli Azərbaycan ərazisində ilk məscidlərdən hesab edilən Sündü kənd məscidi kimi abidələri mövcuddur.

Sündü kəndinin maddi mədəniyyət abidələri sırasında məzarlıqlar və məzar daşları xüsusi yer tutur. Hazırda kənd ərazisində 32 məzarlıq mövcuddur. Sündünün böyüməyə başladığı zamanlarda məzarlıqlar kəndin içində yerləşirdi və burada iki ailəvi, qalan məzarlıqların isə kütləvi şəkildə idi. Kənd böyündükə məzarlıqlar kəndin ətrafında salınmağa başlandı. Bunun nəticəsində ən qədim məzarlıqlar kəndin içində qalmış və məzarlıqların sıradan çıxmasına səbəb olmuşdu. Yeni tikilən evlərin və yeni salınan yolların altında qalan, bağ və əkin sahələrinin şumlanması nəticəsində məhv olan, mal-qaranın otlaq sahələrinə çevrilən məzarlıqlardan qalan qalıntılar tamamilə yox olmaq təhlükəsi ilə üzüzədir. Eyni problem Azərbaycanın digər bölgələrində də müşahidə olunur. Əslində bu təbii prosesdir. Sadə kənd əhli tarixi əhəmiyyətli, mədəni-irs daşıyıcısı dəyərində olan abidələri qorumaq iqtidarında deyil. Bütün bu abidələr bir başa dövlət qorunmasına və nəzarətinə götürülməlidir. Hələ ki, Sündü kənd məscidi və kurqanlardan savayı heç bir mədəni abidə dövlət tərəfindən siyahıya alınmayıb.

Kənd ərazisində yerləşən qəbiristanlıqları yerləşdiyicoğrafigöstəricilərinə görə aşağıdakı qruplara ayıra bilərik:

- I. Kiçik Sündü ərazisində yerləşən məzarlıqlar (XVII–XIX):
- II. Sündü kəndinin şərq ətrafında yerləşən məzarlıqlar (XVI–XIX).
- III. Kəndin mərkəzində yerləşən məzarlıqlar (XVII–XIX).
- IV. Kəndin şimal-şərqində yerləşən məzarlıqlar (XVII–XIX).
- V. Kəndin şimal-qərbində yerləşən məzarlıqlar (VII–XIX)

Yuxarıda sadalanan qəbirstanlıqlar coğrafi ərazilərinə görə qruplaşsa da aid olduğu dövrlər müxtəlifdir. Kənd ərazisində ən qədim qəbirstanlıq Kurqan qəbirstanlığı (e.ə. I minillik) sayılır.

Kənd əhalisinin verdiyi məlumatata görə təxminən 50 il bundan öncə texniki maşınların səhvi ucbatında böyük kurqanın üstü açılmış və içəridəki otaq görünən vəziyyətə gəlmışdır. Sonrada qoparılmış torpaq sahəsi yenidən yerinə tökülmüş və üzəri bağlanmışdır. Yan-yana yerləşən iki kurqanın biri digərindən həm həcmində, həm də hündürlüyü görə böyükdür. Birinci kurqanın yerdən hündürlüyü 2 m, diametri isə 3 m-ə qədər, digər ikinci kurqanın yerdən hündürlüyü 3 m, diametri isə 4 m-ə yaxındır. Kurqanlar kromlexlərlə əhatə olunmayıb.

Maraqlısı budur ki, kurqanların üzərində üst görüntündən sarkofaqı xatırladan daş qutuya bənzər, qapaq rolunu oynayan qəbirlər yerləşir (Şəkil 2). Bu qəbirlər formasına görə Azərbaycan ərazisində indiyə qədər rast gəlinməyən bir formadadır və təxminən X–XV əsrlərə aid olunduğu güman edilir. Daş qəbirlərin uzunluğu 3 m, eni 1m, hündürlüyü isə 15-20 sm-ə yaxındır, yuxarı hissəsi (qapaq hissə) məzkəzi qabartmalı, sağ və sol-yan hissələri yastı olub, hər 3 hissə 30 sm-dən ibarətdir. Kənd ərazisi su ilə zəngin olduğundan burada baş verən vaxt aşırı sel yumaları adətən qəbirləri yuyub aparır və bəzi qəbirlərin üstü açılırdı. Bu səbəbdən müəyyən dövr ərzində qeyd etdiyimiz üst hissədən qutuya bənzər daş qəbirlərdən istifadə olundu. Yerin altında qəbir hazırlanandan sonra daş qutular onun üzərinə qoyulurdu. Bəzi qutuların içinin boş olması uzaq məsafəndən gətirilən daşların ağırlığını azaltmaq səbəbi ilə əlaqədardır.

Pireyvaz qəbirstanlığı (e.ə. I minillik). Kəndin digər ən qədim qəbirstanlığı Pireyvaz hesab edilir. Qəbirstanlığın quruluşundan məlumdur olur ki, vaxtı ilə burada dini inanaclar, rituallar yerinə yetirilib. Hal-hazırda qəbirstanlıq yol üstündə və yaşayış evlərinin arşındadır, amma onun salındığı vaxtlar yaşayış yerindən kifayət qədər uzaq oluğu aydın məsələdir.

Sonradan yerli əhali buranı pirə çevirib, ətrafında daha çox kiçik yaşlı uşaqları dəfn etmişdilər. Ərazidə I minilliyə aid abidə yalnız kromlex abidəsidir. Qalan qəbirlərin ən qədimi XVII–XVIII əsrə aiddir və ümumi

10-a yaxın qəbir dövrümüzə qədər çatmışdır. Onların bədii tərtibatları şirvan məktəbi üslulunda həll olunub: sənduqə formalı sinə daşı və çatmataqlı başdaşı.

Kənd ərazisində rast gəlinən qəbirlərin nə qədər qədimə aid olmasını onun üzərindəki yazıldan müəyyən etmək olar. Təssüf ki, oxuna bilən rəqəmlərdən ən qədim qəbirlərin az bir qismi yalnız XVII əsrə aiddir, qalan qəbirlərin üzərindəki ya yazılar oxunmaz haldadır, ya qəbir dağılmış ya da ümumiyyətlə daşın üzərində heç bir işarə yoxdur.

Papaqçılı qəbirstanlığında demək olar əksər qəbirlər dağılmışdır. Burada mövcud olan qutu qapaq formalı və aşınma zamanı sürüşən torpaqdan aydın görünən bir neçə üst-üstə basdırılmış qəbirlər məzarlığın X əsrənən əvvələ aid olduğunu göstərir.

Yuxarı şəhidlər qəbirstanlığı (VII–VIII əsrlər) və Aşağı şəhidlər qəbirstanlığı (VII–VIII əsrlər) kənd içində Ərəb-Xəzər müharibələri zamanı həlak olmuş döyüşçülərin dəfn yeri kimi məşhurdur. Yuxarı şəhid məzarlığında dar ensiz sənduqələr və qutu qapaq formalı qəbirlərə rast gəlinir. Eroziyaya uğramış daşların üzərində heç bir tərtibat görmək mümkün deyil. Aşağı şəhidlər məzarlığında isə yalnız nişangah xarakteri daşıyan qəbir daşları mövcuddur.

Abbas qəlbi qəbirstanlığı (təx. XVIII–XIX əsrlər). Bu məzarlığın niyə bu adla adlanması ilə maraqlananda maraqlı faktlar ortaya çıxdı. Azərbaycan Rusiya tərəfindən işğal olunandan sonra Çar hökümətinə xidmətləri müqabilində kiçik Sündü ərazisi Şeyda bəyə və onun ailəsinə tiyul kimi verilir. Zamanla burada yalnız bu nəsildən olan insanlar basdırılmağa başlayır. Sonradan bura kütləvi məzarlığa çevirilir. (burada qəlbi sözü-uçulmuş mülk, yarım qalmış bina anlamına gəlir).

Köhnə Pirdar qəbirstanlığı (XVI–XIX əsr) və yeni Pirdar qəbirstanlığı (XX–XXI əsrlər). Təxminən 1,5 ha ərazini əhatə etməklə XVI əsrənən bu yana, həm sovet, həm də müasir dövrün məzarları burada var olmaqdadır (şəkil 4). Əsas diqqəti çəkən qəbirlər sovet dövrünə (XX əsrə) məxsus qəbirlərdir ki, onlar bədii tərtibatına görə sanki Sofi-Həmid məzarlığını xatırladır.

Bu dövrün məzar daşlarının yazıları həm farsca, həm də köhnə əlifba ilə yazılır, təsvirlər sırasına ay-ulduz (beş guşəli ulduz), müxtəlif məişət əşyaları (təsbeh, çaynik, uzunboğaz çəkmə) daxil olur. Əslində bu təsvirlərin bəzilərini XVIII–XIX əsrlərə aid qəbirlərin üzərində də görmək olur, amma qeyd etdiyimiz təsvirlər öz dövrünün müasir formasında əks olunmuşdur və bu cəhət onları özündən əvvəllki təzahüründən fərqləndirən əsas əlamətdir.

Ş.Şikarov adına məktəbin yan və üst hissəsində yerləşən qəbirstanlıqlar (XVII–XIX əsrlər). Bu qəbirstanlıq da kəndin qədim qəbistanlıqlarından hesab olunur, təxminən 2 ha ərazini əhatə edir. Burada bir neçə formada məzar daşlarına rast gəlmək mümkündür. Ən çox rast gəlinən forma sənduqə formalı sinə daşı və hündür baş daşlarıdır. Qeyd etmiyimiz kimi bu tip qəbirlər XVII əsr dən etibarən salınmağa başlayıb və bədii tərtibatına görə zəngin ornamental, eyni zamanda nəfis xəttalıq nümunələri ilə fərqlənir. Bu tip qəbirlərin əksəriyyəti ölçü və tərtibat baxımından eynilik təşkil edir və ya kiçik detallarla fərqlənir. Bu da daşların ənənəvi şəkildə bir nəsil usta tərəfindən və ya bir məktəbdən çıxmasının bariz nümunəsidir (şəkil 5). Sənduqələrin eni adətən 50–60 sm, uzunluğu 1,80 sm – 2 m arasında, baş daşlarının uzunluğu 2,8 sm – 3 m, eni 45–50 sm, yan hissələri 23–30 sm arasında dəyişir. Oxuna bilən məzarların üzərindəki hicri tarixi 1273, 1307, 1309, 1329 və s. ilə yazılmış rəqəmləri görmək mümkündür ki, bu tarixlər də miladi ilə XIX əsrə təsadüf edir. Qəbirlərin üzərində hicri 1300-dən sonrakı tarix qeyd olunmadığına görə burada dəfn olunma prosesinin elə XIX əsr də dayandırıldığı aydın olur. Amma məzarlığın nə qədər qədim olmasını demək çətin məsələdir. Məzarlıqda başqa formalı qəbirlərin və bədii məktəblərin mövcudluğu, məzarlıqda bir neçə nəsil üst-üstə dəfn olunma, məzarlığın tarixinin bir neçə əsr əvvələ aid olamsınıngöstəricisidir.

Pirimsaat qəbirstanlığı (XVII–XVIII əsr) kəndin içində yerləşir və həsarlanmış məzarlıqdır. Ola bilər ki bir neçə əsr bundan öncə bu qəbirstanlıq daha geniş ərazini əhatə edib, amma hal hazırda onun ərazisi 30x15 m-dir. 1960-ci ildən sonra buraya dəfn olunma dayandırılıb. Məkana baxış zamanı uşaq qəbirlərinin daha çox üstünlük təşkil etdiyi görmək olar.

Qəbirstanlıq bir neçə məqamlarla maraşı cəlb edir. İlk öncə qeyd edək ki, qəbirstanlığın yan tərəfində Pirimsaat deyilən türbə yerləşir.

İnsan başını xatırladan baş daşları və daş qutu (qapaq) formalı qəbirlərin mövcudluğu qəbirstanlığıntarixni daha qədimə aparır.

Əli bulağının üstündə yerləşən qəbirstanlıq (XVIII əsr). Bu məzarlıq çox qədim olduğundan məzarlığın çox hissəsi dağılmışdır. Dövrümüzə 60x30m-ə sahədə mövcud olan sənduqə və qutu qapaq formalı qəbirlər çatmışdır.

Namazgah qəbirstanlığı (XVI–XVIII) və Soltan bulağı qəbirstanlığı (ətrafında 6 qədim məzalıq yerləşir, eramızın I minilliyi). Məzarlıq 1 ha-dan çox ərazini əhatə edir. Burada düzbucuqlı lövhə formasında olan baş daşlarına daha çox rast gəlinir. Digər qəbirlər ənənəvi klassik formalı səndugə

sinə daşlı və hündür baş daşlı (baş daşı: h-3 m, eni 45–50 sm, qalınlıq 23–25 sm arasında dəyişir; sinə daşı: uzunluğu 1,6–2 m, h-43–45 sm, eni 40–43 sm arasında dəyişir) qəbirlərdir ki onlar da XVIII–XIX əsrlərə aiddir. Məzar daşlarının üzərilərində qeyd olunan tarixlərdən (hicri ilə: 1290, 1242, 1214, 1374, 1200, 1211, 1244 və s.) onların XVIII–XIX əsərlərə aid olduğu sübut olunur.

Şixzəyirli qəbirstanlığı (XVIII–XX əsrlər). Bu məzarlıq içində mövcud olan Şixzəyirli piri ilə məshhurdur. Kiçik ərazini əhatə edən məzarlıq həm kalsik formalı sənduqə qəbirlərlə, həm də sovet dövründə formallaşmağa başlayan özünəməxsus sinə və baş daşlı qəbirlərlə əhatələnib. Sovet dövrünə aid olan qəbirlərin üzərində yazılar bir hissədə ərəb-farsca, bir hissə isə köhnə əlifba ilə yazılır və bu dövrün geniş yayılmış təsvirləri beş güşəli ulduz və hilalla tərtib olunurdu. 1950-ci ildən sonra sinə daşlarının hündürlüyü kiçilməyə, baş daşlarının üzərində məscid təsvirləri və eləcədə mərhumun portreti əlavə olunmağa başladı. Bəzən də yazılar kiçik lövhənin üzərində yazılırdı.

Kənddən bir xeyli aralı məsafədə yerləşən Çanaqbulaq qəbirstanlığı kiçik ərazini əhatə etməklə XVIII–XIX (qəbirlərin üzərlərin hicri tarixi ilə 1272, 1201, 1205, 1310 və s. tarixlər qeyd olunmuşdur) əsrlərə aid qəbirləri özündə cəmləyir. Deyilənə görə bura yaylağa gələnlərin dəfn yeri olub. Hal-hazırda burada 16 baş daşı qalmaqdadır. Məzarlığı özəl edən xüsusiyyət burada yerləşən baş daşlarının nəfis tərtibatıdır. Sinə daşı klassik sənduqə formalı, baş daşlarını isə kəndin ən gözəl tərtib olunmuş baş daşları adlandırmaq olar. Baş daşları standart ölçüdə və tərtibatdadır (baş daşı: h-3 m, eni 50 sm, yan hissə – 25 sm). Zanbaq gülü formasında bitən baş daşları ön hissədən sətirlərə bölünərək üzərində epiqrafik nümunələr həkk olunmuş və yazılar nəbəti ornamentlərlə haşiyəyə alınmışdır. Arxa hissəsində isə müxtəlif təsvirlər at, qılınc, xəncər, tüfəng, patron qabı, tənbəki qabı, uzunboğaz çəkmə, sidr ağacı və digər nəbəti motivlər mövcuddur. Bu məzarlığı həm konstruktiv quruluşuna, həm də tərtibatına görə Şamaxıda yerləşən “Yeddi günbəz” məzalığı ilə müqaisə etmək olar.

Kənddə yerləşən pirlər. Adətən qəbir abidələrinin böyük eksəriyyətinin müqəddəs hesab olunan şəxslərin dəfn olunduğu məkanın ətrafında salınması təbii hal idi. Bəzi hallarda bu şəxslərin qəbirləri üzərində təmtərqli türbələr, bəzən kiçik türbələr, bəzən nişangah xarakterli tiklilər ucaldır, bəzən isə heç nə tikilmirdi. Bu səbəbdən kənd ərazisində 30-dan çox müqəddəs ocaq və ziyarətgahlar mövcud olsa da onların yalnız bir-ikisinin üzərində kiçik türbələr var. Qalan pirlər ya nişangah kimi ya da sadəcə ad olaraqmövcuddur.

Məşhur alim Məşədixanım Nemətovanın fikrincə kitabələrdə əsasən “mürşid” mənasında işlədilmiş ərəbcə “Şeyx”, “həzrət”, farca “pir”, azərbaycanca “baba”, “ağa” sözləri böyük ruhani alimlərə, sosial ideoloji-mədəni mərkəzlərin rəhbərlərinə verilən ləqəblər idi [6].

Kənd ərazisində bulunan Qərbi piri (ziyil piri), Öskürək piri, Sofya Banu piri, Pir Eyvaz piri, Savalan piri (çöpə kömək edir), Uşaq piri, 7 qardaş piri, Dəmrov piri, Mal piri, Pirimsaat piri, Pirdar piri, Pirabdulkərim piri, Şahnəzi piri, Qədirli piri (qadınlar üçün), Şıxlı yurdı piri, Şıxzəyirli piri və s. adlı pirlər kənd əhalisinin daim ziyarət etdikləri, nəzir və qurban gətirdikləri müqəddəs yerlər idi.

Bu cür ziyarətgahların yaranması həm də İslam dinin insanların dünyagörüşünə və həyat tərzinə göstərdiyi əsaslı təsirlə də bağlıdır. Həkimlərin və xəstəxanaların çox olmadığı bir dövrdə insanların şəfa tapmaq və ya hər hansı bir niyyət üçün pirlərə üz tutması qəbul olunan və təbii qarşılanan hal almışdı. Yuxarıda sadalanan pirlərin adından da göründüyü kimi hər bir pir konkret problemlərə xidmət edirdi. Məsələn Pirdar piri dərə düşən, çətin vəziyyətlə qarşılaşan, çıxış yolları axtaran insanların ziyarət yeri idi. Öskürək piri öskürəkdən (göy öskürək) əziyyət çəkən uşaqların və böyüklərin pənah gətirdikləri pir idi. Savalan piri çöpü qalmış insanlara kömək edirdi. Uşaq pirinə hər hansı xəstəlikdən əziyyət çəkən uşaqları gətirirdilər. Dəmrov piri adından da göründüyü kimi dəri xəstəliyindən əziyyət çəkən insanlar ziyarətgahı idi. Qədirli pirinə xəstə qadınlar müalicə üçün gəlirdilər. Şıxzəyirli piri sonsuz qadınlara və kişilərə kömək edən pir idi. Bu pirlərin arasında ən ağırı 7 qardaş piri hesab olunur. Kəndlilər 7 qardaş pirini nadir hallarda ziyarət edir və hətta bu pirin qəzəbindən qorxduqları üçün bəzən pirin yanından belə keçməyə ehtiyat edirlər.

Pirim saat piri. Qəbirstanlığının içində yerləşən türbə planda düzbucaqlı şəkilli olub, ənənəvi Şirvan pirlərini xatırladır. Türbənin sahəsi 3x4m, divarlarının qalınlığı 60 sm, günbəzlə birlikdə hündürlüyü 5m-dir. Şamaxı rayonunun bir neçə kəndində bu formatda memarlıq həlli olan bir neçə pirlər mövcuddur. Misal olaraq ŞıxEyyub babanın, Pirsaat pirinin, Pirabdulkərim pirlərinin türbəsini göstərə bilərik. Bu pirlərin digər türbələrdən fərqi günbəz hissəsinin konusvari formada həlli və divarların üzərindən birbaşa keçid olmadan yerləşməsidir. Bu keçid xətti eksetyerdən müşahidə olunmur, amma interyerdən maraqlı görüntü qazanır. Türbənin içində övliya hesab olunan 3 qardaşdan birinin qəbri yerləşir. Hesab olunur ki, pir əsəb xəstəliyindən əziyyət çəkən insanlara kömək edir. Türbənin üzərindəki kitabədə hic-

ri tarixi ilə 1371-ci il (miladi 1950–51-ci il) qeyd olunub. Amma bu tarix türbənin qətiyyən tikildiyi tarix deyil, çox güman ki bərpa olunduğu tarixdir. Türbənin təxminən XVI–XVII əsrlərə aid olunduğu güman edilir.

Şixzeyirli piri unikal quruluşuna görə digər pirlərdən fərqlənir. XVIII əsrə aid olduğu güman edilən pir kvadrat planda hasara alınmış divarların içində qəbrə bənzər konstruktiv quruluşa malikdir. Pirin sinə daşı 4 pillədən ibarət olub baş daşına doğru istiqamətlənir. Baş daşı isə qapı formasında keçid kimi, arka şəkilli, çatmataqla bitir. Arkanın yan hissələri dekorativ elementlərlə daha çox həndəsi və nəbati ornamentlərlə tətib olunmuş, yan hissələrinin yuxarısında yazılar görünməkdədir. Arkanın hündürlüyü 1.80 sm, qalınlığı 20 sm, eni 80 sm-dir. Hesab olunur ki, pillələrin üzərinə qoyulmuş daş, burda oturub dua edən qadınların qucağına qoyulmuş.

Qeyd olunan məzarlıqların bədii xüsusiyyətlərindən dənizkən iki məqami vurgulamaq lazımdır. Birinci burda rast gəlinən qəbir abidələrinin Şirvan məktəbinə aid olmasıdır ki, məzar daşlarının bədii xüsusiyyətlərini bir ana xətdə birləşdirir. İkinci məqam çox qədim dövrə aid olan qəbirlərin şirvan məktəbindən kəskin fərqlənməsidir. Buna kənddə yerləşən sarkofaqa bənzər, daş qutu, qapağı xatırladan və balbal tipli qəbirləri göstərmək olar. Şirvan məktəbinin ənənəvi qəbir daşları 2 m-ə yaxın və ya 2 m-dən hündür baş daşları və sənduqə formalı sinə daşlarının XVII əsrən etibarən formalasdığını deyə bilərik. Bu dövrə qədər digər formalı qəbir daşları da mövcud olub. Onların çox hissəsi bizim dövrə çatmayıb. Çatanlar isə dağlımış və ya üzəri oxunmaz haldadır.

Məzar daşlarının (sinə və baş daşları) düzəldilməsində material olaraq Pirxəmiş deyilən yerdən (Soltanbulağın üstündə yerləşən karxana) çıxarılan daşlardan istifadə olunurdu. Bəzi hallarda isə daşlar Xilə və Tava qışlağından gətirilirdi.

Məzarların üzərində həkk olunan yazı nümunələrində xəttatlar bir neçə kalligrafik xəttlərdən istifadə edərək ərəb və fars dillərdənən İslam dinin müqəddəs kitabı olan Qurani-Kərimin Əl-Bəqara surəsinin 255, 256, 257-ci ayələrindən, Əl-rəhman surəsinin 26, 27 ayələrini, kəlməyi-şəhadət, Allah tərəfindən rəhmət və bağışlanma duaları, mərhumların həyatda ikən məşğul olduqları sənətləri, vəzifələri, adları, soyadları, ata adları (qadın qəbirlərinin üzərində adətən adları yazılmır) və hicri tarixi ilə ölüm tarixləri və kim tərəfindən düzəldilməyi haqda məlumat qeyd olunurdu [7, s. 122].

**Nəticə.** Sündü kəndindən çıxan daşların möhkəmliliyi, yağışa, qara, günəşə qarşı dözümlü və eyni zamanda yonulmaya itaətli olduğu üçün bütün Şirvana məzar daşları burdan gedirdi. Vaxtı ilə köhnə ustalar qaya parçalarını özlərinin

bildikləri fəndlə rahatca qayadan ayıra bilirdilər. Onlar daşların üzərində paazla, toxmaqla kan (nov) açır, üzərinə yanpara deyilən dəmir alətlər qoyur və toxmaqla üzərinə vurur, çox güc sərf etmədən qaya parçalarını qayadan ayırdılar. Məzar daşları daha çox əhəng daşının məxməri adlanan növündən hazırlanırdı. Təmiz tərkibə malik olandaş ona görə məxməri adlanırdı ki onun içində balıq qulağıvə digər hissələr olmurdu və daşa hamarlıq verirdi.

Sündü kəndinin məzar daşı ustalarında olan, Surxay Süleymanlı, Bala-nəhmət Nəhmətli, Mirzə Nəhmətli, Sirac Nəhmətli, Səfxan Nəhmətli, Əliyar Nəhmətlinin adlarını çəkmək olar ki, onlar XIX əsrənə bu yana daş yonma və məzar daşı ustaları kimi bütün Şirvanda tanınmışdır.

## ŞƏKİLLƏR



Şəkil 1



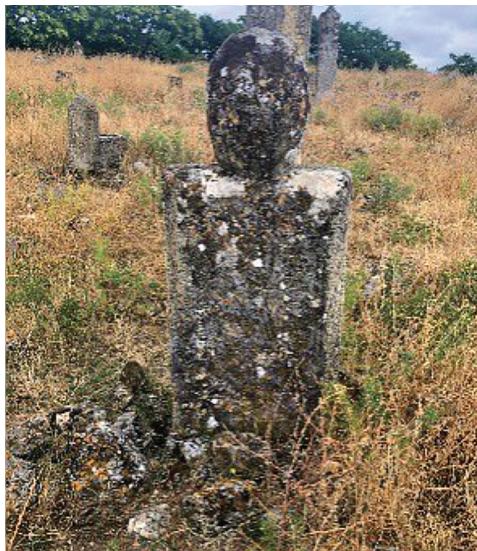
Şəkil 2



Şəkil 3



Şəkil 4



Şəkil 5



Şəkil 6

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## **TOMBSTONES OF SUNDU VILLAGE AND SACRED PLACES**

Sunduvillage, which has an ancient history, is located at the south-eastern foot of Caucasus Mountains, in 95 km north of Baku, at a height of approximately 750–800 m above sea level. The village is bordered by the other villages of Gobustan, by Jeyirli, Bekle and Nabur in the east, by Chukhanli in the south, by Khilmili in the north, by Tekle-Mirzebaba in the west.

Cemeteries and tombstones occupy a special place among the material cultural monuments of Sundu village. Almost every tribe had its own cemetery here. For this reason, it is not accidental that cemeteries occupy a large place in the village.

***Key words:*** Sundu, tombstones, cave, mosque, culture.

***Гюнель Сеидахмедли (Азербайджан)***

## **НАДГРОБИЯ СЕЛА СУНДУ И СВЯТЫЕ МЕСТА**

Село Сунду, имеющее древнюю историю, расположено у юго-восточного подножия Кавказских гор, в 95 км к северу от Баку, на высоте примерно 750–800 м над уровнем моря. Село граничит с другими селами Гобустана, Джейирли, Бекле и Набур на востоке, Чуханлы на юге, Хилмили на севере, Текле-Мирзабаба на западе.

Особое место среди материальных памятников культуры села Сунду занимают кладбища и надгробия. Почти каждое племя имело здесь свое кладбище. По этой причине не случайно большое место в селе занимают кладбища.

***Ключевые слова:*** Сунду, надгробия, пещера, мечеть, материальная культура.

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## THE KHOJALY TRAGEDY ON THE THEATER SCENE

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**Abstract.** The subject of the article was the embodiment of the theme of the Khojaly tragedy on the theater stages. The play “Unknown Woman” staged in the Istanbul theater is analyzed, the author and director of which is our compatriot Aygun Hasanoglu, who lives in Turkey, as well as the performances “When the Almond Tree Blooms”, “Red Angel in Khojaly”, “Arzu and Murad”, which were staged at the Azerbaijan Theater for Young Spectators. In addition, the author notes the play “Children Who Don’t Grow Up”, staged at the Kiev Theater “Bravo”, the play “My War”, embodied on the stage of the Russian Drama Theater and other dramatic works dedicated to the Khojaly tragedy.

**Key words:** dramaturgy, history of the genocide, Khojaly tragedy, play, theater.

**Introduction.** “This world is not a place of justice and rights”. These words, which were said by Heydar Aliyev, are a living photo characterizing the world order. But the author of these words fought against injustice and unfairness until the end. His struggle continues still, and the struggle of the righteous against the unrighteous wins over the years. It should be recalled that February 26 is marked as the Khojaly Genocide Day since 1993 on Heydar Aliyev’s initiative. We are living the 31<sup>st</sup> year of our unbearable pain and boundless sorrow called Khojaly. Although years have passed since the horrors of the tragedy, its pains and horrors are not forgotten. In this regard, we are witnessing the creation of many successful examples in our dramaturgy and theater art.

**The interpretation of the main material.** Ilham Aliyev, the head of the state, signed a decree on the 30th anniversary of the Khojaly genocide on January 28, 2022. This means that the Khojaly theme of theaters should not be limited to the month of February, creative teams have the opportunity to implement initiatives on this theme throughout the year.

We should mention Aygun Hasanoglu's dramaturgical work among such initiatives. The Karabakh War and the Khojaly Genocide are the main themes in Aygun Hasanoglu's literary work, who has dedicated her life to the fight against Armenian fascism since her youth. A. Hasanoglu is the writer who wrote the Khojaly genocide for the first time, and she is the only writer who found the courage to write about the war in the middle of the war. Aygun Hasanoglu's dramaturgy describes the Karabakh war with all its horrors and contains extremely impressive scenes of the war that shake the human heart and soul.

The author's play "Adsiz gadin" ("Unknown Woman") [1], which reflects the horrors of the Khojaly genocide and is dedicated to the women who were victims of terrorism and war in the world, is staged by the creative team of the Istanbul Azerbaijan Theater every year starting from 2016. The production director of the play is Elchin Imanov, the leading role is Kamala Nabibeyli. The director combines the main essence of the work with acting and his own interpretation, presenting the theme of genocide in accordance with the theater aesthetics.

Within the framework of the international campaign "Justice to Khojaly!", the play "Khojalyda girmizi melek" ("Red Angel in Khojaly"), which was organized by the Italian organization "Associazione Arci Bellezza" and staged at the State Theater of Young Spectators in 2016, was also successful. The main idea of the new play is the bitter fate of the young girl who was captivated during the tragedy, the pure feelings, psychological and spiritual condition of the people who live refugee life. Sabuhi Mammadli is the screenwriter of the play, which attracts attention for Italian theater actors' talented performance, and Nihad Isa is the production director. Azerbaijani and Italian music was used in the play-elegy.

The premiere of the play "Badam aghaji chicheckleyende" ("When the Almond Tree Blooms"), which was directed by Gulnar Hajiyeva and staged by the creative team of the Theater of Young Spectators at the Academic National Drama Theater on February 22, 2018, was welcomed with great interest.

It is no coincidence that the play was called “When the Almond Tree Blooms”. Because the almond tree is the first tree to bloom. The almond flower depicted in the logo of the “Justice to Khojaly!” campaign reflects the hope that justice will be provided for the genocide committed by Armenians in Khojaly on the night of February 25-26, 1992, and that such cruel acts will not be repeated.

Another artistic manifestation of hope for justice was the play “Boymeyen ushaglar” (“Children Who Don’t Grow Up”) dedicated to the tragedy of 25 children who lost both their parents as a result of the Khojaly Genocide, organized by Ukraine’s “Black Square” improvisation theater and staged at Kyiv’s “Bravo” theater in 2019.

The Azerbaijan State Academic Opera and Ballet Theater hosted the play “Children Who Don’t Grow Up” in February 2022, which is based on the book of the same name by Elshad Eyvazli. The head of the project is Hikmet Javadov, the author of the idea is Murad Jafarov, and the production director is Yuriy Klyatskin.

The war and its pains met with the audience in monodrama called “Menim savashim” (“My War”) [7] by a woman on the stage of the Academic Russian Drama Theater on February 25, 2022. The author-performer of the stage work is Aleksandra Nikushina, the production director is Alexander Sharovsky.

The Irevan State Azerbaijan Drama Theater named after Jafar Jabbarli, which has persistently fought against the pain of Armenian vandalism throughout 140-year history, has organized four plays on the theme of the Khojaly genocide. The interesting stage design, the music collection accompanied with tense melodies, the emotional acting, which were in line with the dynamics of the plot line to convey the horrors of the tragedy to the audience, in the spectacle “Olum hesreti” (“Longing for Death”) [3] based on the play of the same name by the writer-playwright Sabir Shahtakht, who reflected the drama of an Azerbaijani woman’s life who was mercilessly tortured in the Armenian captivity, made watching the performance in one breath. The play “Longing for Death” conveyed to the audience that Armenian executioners infected our prisoners deliberately in order to spread terrible diseases in Azerbaijan. The plays “Longing for Death” and “Soygirim tarikhinin dastani” (“Epic of Genocide History”) [3] are the neatest answers to the false “Armenian genocide” claims.

The second play of the Irevan Azerbaijan Drama Theater is the play-composition “Justice to Khojaly” based on the poem “Khojaly shehidim Shohret Hasanov” (“Khojaly Martyr Shohrat Hasanov”) [4] by the poetess-playwright Azade Taleh. The play is in the form of “mystical ritual”, and talks about Armenian barbarism and Armenian vandalism. The production director of the composition is Nijat Mirzazadeh.

Another performance of the Irevan Azerbaijan Drama Theater is Sevinj Elsever’s “Ureyinde arzu tut” (“Make a Wish”) directed by the chief director of the theater Sarvar Aliyev. This play was also staged at Azerbaijan State Theater of Young Spectators and Mingachevir Drama Theater under the name “Arzu and Murad”.

Another work of the Azerbaijan State Theater of Young Spectators dedicated to the anniversary of the Khojaly tragedy was the play “Yarimchig galmish” (“Unfinished”) [5].

With the support of the Ministry of Culture and the invitation of our embassy in Poland, the State Pantomime Theater, which has a unique place and value in the theater world of Azerbaijan, presented one of the most interesting works in its repertoire – Bakhtiyar Khanizade’s play “Khojaly bu olub” (“What happened in Khojaly” on the 30th anniversary of the Khojaly tragedy.

Sumgayit State Drama Theater commemorated the Khojaly victims with the play “Missiya” (“Mission”) [1] by the People’s artist Firudin Maharramov’s presentation.

The tragedy of Khojaly was widely highlighted in the theaters of the brotherly Republic of Turkey.

The premiere of the play “Jehennemde 8 gun” (“8 Days in Hell”) [6] took place at Gultepe Cultural Center in Istanbul in 2020. Kamala Kamal, the head of the Turkey-Azerbaijan Vision Theater, was the leading actor. The author of the play, which is based on Khojaly resident Durdane Aghayeva’s memories, is Aygun Hasanoglu, and the director is Kamran Dadashzadeh. The play was organized within the framework of the “One nation, two states” project. Actors from both countries took part in the play, which tells the story of a woman who was captivated by Armenians during the Khojaly genocide and lived in captivity for eight days.

The anniversaries of the Khojaly genocide, which is the bitterest page of our blood memory, were held in different countries of the world with the participation of our diplomatic missions, diaspora organizations and public institutions.

The largest event on the eve of the anniversary of the tragedy was organized in Berlin, the capital of Germany on February 22, 2020. Pan-European Karabakh rally was held near the Brandenburg gates in the city on the initiative of diaspora organizations operating in about 30 countries and organized by the Alliance of German Azerbaijanis. The participants of the action demanded a legal and political assessment at the international level for the genocide committed by Armenians in Khojaly 28 years ago, and to put pressure on Armenia to return the occupied Azerbaijani lands.

**Conclusion.** We should mention the event “My Heart Khojaly” at the Baku Congress Center organized by the Youth Fund of the Republic of Azerbaijan among domestic events in 2020. A shadow theatrical performance about the genocide was presented by the world-famous TEULIS theater in the artistic part of the “My Heart Khojaly” [6] event. The scene, which was accompanied by the music of the composition “Khojaly-613” by the French composer Pierre Thilloy, described the horrors that happened on the night of the genocide and the impact of this tragedy on the hopes and destinies of thousands of people.

Today, there is a moral front called “Justice to Khojaly!”, which calls humanity to fight for the fate of millions of people who suffer from oppression and torture as a result of terrorism. As long as there is terror, cruelty and war, this ideological front will always live.

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## **XOCALI FACİƏSİ MÖVZUSU TEATR SƏHNƏSİNDE**

Məqalədə Xocalı faciəsi mövzusunun teatr səhnələrində təcəssümü təhlil edilir. İstanbul teatrında oynanılan, Türkiyədə yaşayan həmyerlimiz Aygün Həsənoğlunun müəllifi və rejissoru olduğu “Adsız qadın”, Azərbaycan Dövlət Gənc Tamaşaçılar Teatrında səhnələşdirilən “Badam ağacı çiçəkləyəndə”, “Xocalıda qırmızı mələk”, “Arzu və Murad” tamaşaları, Kiyevin “Bravo” teatrında hazırlanın “Böyük məyən uşaqlar”, Rus Dram Teatrının “Mənim sa-vaşım” və Xosalı faciəsinə həsr olunan digər tamaşalar araşdırılır.

**Açar sözlər:** dramaturgiya, soyqırımı tarixi, Xocalı faciəsi, tamaşa, teatr.

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## **ТЕМА ХОДЖАЛИНСКОЙ ТРАГЕДИИ НА ТЕАТРАЛЬНОЙ СЦЕНЕ**

Предметом рассмотрения статьи стало воплощение темы Ходжалинской трагедии на театральных сценах. Анализируется поставленный в стамбульском театре спектакль «Безымянная женщина», автором и режиссером которого является наша соотечественница Айгюн Гасаноглу, проживающая в Турции, а также спектакли «Когда цветет миндаль», «Красный ангел в Ходжалы», «Арзу и Мурад», постановка которых осуществлена в Азербайджанском Театре юного зрителя. Кроме того, автор отмечает спектакль «Дети, которые не растут», поставленный в Киевском театре «Браво», спектакль «Моя война», воплощенный на сцене Русского драматического театра и другие драматические произведения, посвященные Ходжалинской трагедии.

**Ключевые слова:** драматургия, история геноцида, Ходжалинская трагедия, спектакль, театр.

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## FILM LANGUAGE AND SEMANTIC STRUCTURE OF THE TEXT

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**Abstract.** The article is devoted to the cinematic language and the semantic structure of the text. Here, in particular, it discusses in detail how the text of the screenplay is based on the words of a living spoken language, and the links between cinema and reality are in the center of attention. But the fact is that the display of typical objects and phenomena of reality is not a mechanical fixation on the tape. In other words, the screen reveals the truth to the truth and opens the seemingly invisible, unheard of aspects of reality and events in the real world and creates a new model of reality. The article presents the deformations of the facts of reality and their new meaning.

It speaks of such artistic possibilities of cinema as a perspective, plan, chiaroscuro, contrast, color variety, optical changes and changes in the pace of movement. It is indicated that the display language of the screen, thanks to these possibilities, acquires a peculiar ability to turn them into a real aesthetic condition of a new reality.

**Key words:** text, semantic structure, spoken language, directorial work, meeting.

**Introduction.** Making a film based on a poem or verse novel does not mean that its structure becomes a poetic structure. Or, on the contrary, a highly poetic film can be made based on any prose work. Therefore, the relationship between poetry and cinema should be seen as only one aspect of the problem of the relationship between poetry and cinema. Moreover,

language elements of poetic thinking can be found in films with a non-poetic structure, and cinema needs to talk about these elements that pass through the language of poetry.

There are few films in Azerbaijani cinema where speech norms play a determining and dominant role in the narration structure. However, in some films, the means of speech, such as film metaphors and film symbols played an important role in the effective, figurative expression of thought.

The interpretation of the main material. The prominent French scientist R. Barthes wrote in 1971 that a new object was needed, on the contrary to the concept of "work", which was explained by Newton's categories for a long time. This object is the text [1, p. 59]. According to Barthes, if a work is a physical object, for example, a book, then it is not correct to understand the text as any object. It appears as a "methodological field". Text cannot be taken by hand, it reaches us only by the language. Text can be felt only in action, in the process of its creation.

Let's analyze several episodes from the movie "Sherikli chorek" ("Shared bread") to justify our opinion:

The film contains shots where German prisoners walking through the central streets of Baku: prisoners are walking, Baku residents gather on the sidewalks and watch them. The director presents the prisoners' gloomy faces, and sometimes the inhabitants' eyes expressing surprise, curiosity and hatred by using the montage method. Here, perhaps, a mother who lost her son in the war has a thousand expressions in her eyes and hugs her young daughter to her chest as if protecting her from danger. These are impressive moments, but the "soul" of the episode is not in these moments, but in the young children, for example, the boy who does not understand what war means, does not consciously experience it, so he greets the prisoners with the gesture "heil Hitler", or it is in the scenes related to the behavior of the children who walk like soldiers next to the prisoners. Undoubtedly, these children's behaviors have additional meanings, which are an illustration of the fate of fascism born from the collision of child psychology, child consciousness, child naivety and fascist horrors.

Sh. Mahmudbeyov was one of the directors who used metaphorical language means in Azerbaijani cinema. There is an impressive scene in his film "Sherikli chorek" ("Shared Bread"). The little girl wants to have fun and play, but she does not have a doll. She ties her scarf to the "head" of the water tap in the yard, then draws eyes and eyebrows on it with charcoal. The nose of

the “doll” is too long, so it does not satisfy the girl’s interests. She is looking for a new fun, this time she folds her leg, draws the eyes and eyebrows of the new “doll” with charcoal on her knee, ties her scarf on its head and swings her leg and plays a lullaby to her “doll”.

The episode has a very effective emotional impact. Without a doubt, it does not mean as a whim of a pampered girl, it rises to the level of the screen character of the time.

One of the final scenes of the film is also interesting. A man in military uniform washes the words “all for the front” written on the wall with powerful water stream, and children dance under the water droplets that return from the wall.

I consider this scene to be one of the most successful on-screen expressions of ending the war, not only in Azerbaijan, but in general, world cinema. It is possible to get the opposite effect due to the direct meaning of water by referring directly to the image of mobilization for war, water becomes the sinner of the lost childhood of an entire generation – the last chord of the judgment of war and serves the idea of the return and restoration of the lost.

The rain that falls at the beginning of the film “Gun kechdi” (“The Day Passed”) not only cleans the streets, but also the memories and emotions, and prepares a kind of psychological ground for the spiritual confessions of two young people – Ogtay and Asmar, who will soon be alone with their memories.

Rain rises to the level of a symbolic character in the films “Ad gunu” (“Birthday”), “Papag” (“Hat”).

The rain becomes a symbol of a decisive turn in both Mustafa and Alik’s lives in the first film: it makes the paths of these two people meet, who are not understood by those around them, and it turns out that these people have been coming to this meeting all their lives, but a rain had to fall for this meeting to take place. The poetic function of rain in this film is so vivid that you almost want to divide the life of the heroes into two stages – before and after the rain.

Shamil, the hero of the film “Papag” (“Hat”), wakes up from drunkenness after getting wet under the pouring rain. He promises his beloved Gulsuma that he will not drink wine again. The rain becomes a symbol of the character’s inner cleansing process.

The style of performing the idea in both these verses resonates with the principles of the “poetic realism” style that emerged in France in the 1930s.

Ogtay recites a poem twice in “Gun kechdi” (“The day passed”). He speaks with the feeling of a poet about the old streets, jagged stones of the Old City, as well as the danger that awaits him. And, Asmar’s speech also has a lot of poetic nuances.

The moment when the heroes of the movie “Ad gunu” (“Birthday”) – Ali and Mustafa are happy as human beings – is the moment when they sing.

Ali, like Asmar, is looking for the past, the place he lost, and wants to reunite with it. However, unlike Asmar, he strives to restore that place with the warmth, virginity, beauty and poetry of the relationships there. Bayram and Ali’s reunion with the poetry of the past does not happen. It is true that, unlike “Gun kechdi” (“The Day Gone”), “Ad gunu” (“Birthday”) does not have a retrospective dimension of time, it only works forward. Maybe that’s why we do not see the real expression of Ali’s inner world – poetic space. However, the unseen world is created by both Ali and the audience.

A watch is one of the objects that often become the subject of images from various screen works. Most of the time, the clock is used for its practical function, i.e. to indicate the time. However, depending on the structure of the episode, this ancient object can also perform in symbolic content that serves to express different shades of meaning. We meet different layers of meaning created by it in 3 contexts in the film “Ganun namine” (“For the law”). The watch that Galosh gave to Züleykha serves the function of fulfilling a person’s ordinary needs. At the same time, the watch is a means of protection for Galosh, but a symbol of shame for Mehman. An interesting point that visualizes the nature of the connection between that object and the fate of the characters is Zuleykha’s dream. The gradual acceleration of the sound rhythm of the clock, Zuleykha’s fainting because she could not stand the tension of this rhythm and voice can be understood in two ways: the rhythm and voice expound the regret of the owner of the dream (Zuleykha), the psychological tension, the fate of Zuleykha, who could not escape the pointer’s blow, and the decree on her misfortune it this watch.

A. Babayev was one of the directors who greedily used elements of poetic language in Azerbaijani cinema. We touched on some aspects of his film “Gun kechdi” (“The Day Passed”) above.

We also meet symbolic content plans of certain objects in the film “Yaramaz” (“Good-for-nothing”) directed by V. Mustafayev. One such item related to the fate of the film’s hero is a copper board with a forging image.

He stuck one of these boards, which depicted a little boy, on the door of the bathroom in his house. That item is the most active cinematographic means that expresses the paradoxes in Hatam's character. Hatam likes to look at this picture, because even though he is older in body and age, his spirituality is like a child. The copper board is also a symbolic detail that connects Hatam to his childhood and past.

In general, the world of objects in the film “Yaramaz” (“Good-for-nothing”) acts more associatively, it comes to the fore in the sense of completing the changes in the life and outlook of the characters, and creates new shades of meaning. The director referred entirely to the possibilities of poetic thinking and resorted to poetic means for the expression of the idea in the two episodes of the film. It is about the dialogue between Hatam and Mashallah's father's corpse and Hatam's, who tried to hang himself, going and seeing “that world”.

For example, the film based on the motifs of “Dada Gorgud” epics, which has a unique grammatical structure, does not have a complete effect in terms of the poetic richness of the language. Undoubtedly, the answers to the following questions had to be found before the shooting of the film: “In what dimensions is the world of “Dada Gorgud” displayed on the screen?”; “What motifs and characters of the epic will the film be created on?”; “In what style will the narration be set?”.

Let's say for the sake of justice that the writer Anar created an interesting screen interpretation of “Dade Gorgud” as a screenwriter. Let's say without going into the details that this interpretation had a clear idea-artistic direction and a corresponding, complementary artistic solution concept. However, later in the work process, the scope of the script was reduced to the limits of a two-series film due to some reasons, i.e. the previously modeled structure was disordered and the idea-content plan of the creative work was also changed.

One of the films in Azerbaijani cinematography that distinguish due to the closeness of the language to the poetic language is the film “Torpag, deniz, od, sema” (“Land, Sea, Fire, Sky”) directed by Sh. Mahmudbeyov based on Anar's script. Even the name of the film can be perceived as a code of the poetic beginning in its structure. The four most important attributes of the existence of the world – the four elements are really taken as objects of poetic research in this screenplay. The author expresses his views on life, the meaning of life, human happiness and literary values in human destiny at the level of attitude to these four elements, strives to turn each of them into a character

that passes through a person's life and leaves a mark on his life, to achieve this wish, he chooses four representatives of a genealogy and turns each of these elements into one of the main concepts of their worldview. Accordingly, the plot of the film is based on 4 novellas dedicated to the themes of land, sea, fire, and sky. But unfortunately, except for the first novella, the elements of existence mentioned in the other novellas could not rise to the level of semantic research.

The events in the film "Elage" ("Relation") based on Anar's script take place in a space that is subjective in the perception of one of the main characters – a student. However, what appears before the eyes of the student in the film is manifested as attributes of the reality that surrounds him. In other words, the borders of reality and unreality have disappeared in the film, as a result, determining what is real and what is not real in this film has caused certain problems, especially for an unprepared audience. The point is that the student moves through two spatial boundaries in the film: the objective space beyond his perception, his subjective feelings and the subjective space visible to his eyes.

It is not so easy to explain the plot of the movie "Yarasa" ("Bat") with the logic of traditional cause-and-effect relationships, to hear and appreciate the connections between the motifs and themes immediately that preoccupy the author. "Yarasa" ("Bat") is a real author's film: every sequence of this work, every episode, every word of the characters and the speech heard from behind the sequence are valued as elements of the author's monologue, who is well-versed in the history and theory of cinematography and who, in principle, talks about the complex nature of the relationship between art, culture and life in the example of cinema. That's why every real audible word, noise reflected on the screen rises to the level of a sign that has an aesthetic function as well as the attributes of reality. "The director uses symbolic elements throughout the film skillfully, which increases the effectiveness of the film, its aesthetic energy" [2, p. 68].

As a result of the film made in a purely poetic style and in the form of a proverb, the identity of the characters as a social character gives way to the aesthetic character of the idea they carry, living people are perceived more as a symbol of an idea, a concept: the identity of the personages as a social character gives way to the aesthetic character of the idea, living people are perceived more as a symbol of some idea, concept: most of the characters, some of whom do not even have names, appear in certain episodes, give their

speeches and then disappear. In this sense, the function performed by words and speech in the film is of great importance, the importance of its ability to reunite with the image and complete it comes to the fore. It can be boldly said that “Yarasa” (“The Bat”) is an aesthetic film of which language is highly coded, where the sequence of sound works as well as the sequence of images. Here, even the smallest cue plays an important role in hearing the author’s position and understanding the situation in which the cue is uttered. There are even moments when the word assumes completely the function of the thought in the plan of expression. It is enough to recall the hotel owner’s monologue, whose face we do not even see clearly, and what Nuru’s brother-in-law said at the tea table.

A. Salayev said the following about the plot, theme and idea of the film in one of his interviews: “The repetition of two words with different conjunctions three times characterizes my film precisely: as a plot – death in cinema, as a subject – death from cinema, as an idea – death of cinema” [3, p. 123].

**Conclusion.** The heroes of the mentioned films live one of the ordinary days of the world, and when we watch from the outside, their lives also seem ordinary to a person. But in each of these heroes there is a yearning for a holiday, the space and time languor of the lost days left behind, and most importantly, a desire to perceive and understand the world in a unique way. Therefore, the world becomes poetic through the prism of their emotions. The speech of the personage acquires a lyrical tone and approaches the language of poetry at this level.

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## KİNO DİLİ VƏ MƏTNİN SEMANTİK QURULUŞU

Məqalə kino dili və mətnin semantik quruluşuna həsr olunub. Burada, əsasən, kinossenari mətninin canlı danışq dilinin lüğət fonduna daxil olan sözlər üzərində qurulması barədə ətraflı söhbət gedir və kino dili ilə

gerçəkliyin bağlantıları diqqət mərkəzinə çevirilir. Lakin məsələ burasındadır ki, gerçəkliyin tipik cisim və hadisələrinin ekrana gətirilməsi onların lent üzərində protokol qaydası ilə mexaniki fiksasiyası deyil. Başqa sözlə desək, ekran mətni gerçəkliyə istinad edərək gerçəklikdəki cisim və hadisələrin arxasında dayanan, zahirən hiss olunmayan, duyulmayan tərəflərini açır, gerçəkliyin yeni modelini yaradır. Məqalədə gerçəklik faktlarının deformasiyası, onların yeni məna çalarları kəsb etməsi ön planda təqdim olunur.

Məqalədə öz əksini tapmış məsələlərdən biri də kino sənətinin ixtiyarında rakurs, plan, işıq-kölgə, kontrast, rəng müxtəlifliyi, optik dəyişmələr və hərəkətin tempinin dəyişməsidir. Bildirilir ki, ekran dili məhz onların sayəsində özünəməxsus keyfiyyətlər qazanır, gerçəkliyin yeni – gerçəklikdən fərqlənən təqdiminin estetik şərtinə çevirilir.

*Açar sözlər:* mətn, semantik quruluş, danışlıq dili, rejissor işi, montaj.

**Мустафаев Физули (Азербайджан)**

## **ЯЗЫК ФИЛЬМА И СЕМАНТИЧЕСКАЯ СТРУКТУРА ТЕКСТА**

Статья посвящена кинематографическому языку и семантической структуре текста. Здесь, в частности, подробно обсуждается, как текст киносценария основан на словах живого разговорного языка, а связи между кино и реальностью находятся в центре внимания. Но дело в том, что отображение типичных предметов и явлений реальности не является механической фиксацией на ленте. Другими словами, экран открывает правду правде и открывает, казалось бы, невидимые, неслыханные аспекты реальности и событий в реальном мире и создает новую модель реальности. В статье представлены деформации фактов реальности и их новый смысл.

Здесь говорится о таких художественных возможностях кино как ракурс, план, светотень, контраст, цветовое разнообразие, оптические изменения и изменение темпа движения. Указано, что язык дисплея экрана, благодаря этим возможностям, обретает своеобразные способности превращать их в настоящее эстетическое условия новой реальности.

**Ключевые слова:** текст, семантическая структура, разговорный язык, режиссерская работа, монтаж.

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