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## ON THE CLASSIFICATION OF THE ASHIQ SONGS AND SOLVING ITS VARIANT PROBLEM

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**Abstract.** In ashik art, classification issues have become the main subject of many scientific studies as a very broad and important research object. As a syncretic art field, the study of ashik art, which includes both poetic and musical genres, was carried out by scholars of such fields as philology, folklore, theater, and history. In these studies, the classification problem was solved according to different criteria depending on the field of science to which the research belongs and the object being studied.

The solution to the classification issue in ashik art was mainly carried out by philologists and musicologists. In Azerbaijani musicology, the problem of the classification of ashik songs has always been solved based on the criteria contained in the composer and musicologist, U. Hajibeyli's scientific articles. A wide and comprehensive study of this topic was conducted also in A. Eldarova and T. Mammadov's research articles, and already consolidated genre division and characterization emerged. As it is known, the classification of ashik songs requires an approach based on the basic principles of ethnomusicology, in addition to genre characteristics. In the A. Eldarova's researches, this approach is observed in the connection of songs with poetic content, in the context of the creativity of individual ashiks, and in the grouping of genres based on regional characteristics.

**Key words:** Ashik art, folk music, variation in love songs, poetic text, instrumental performance.

**Introduction.** The basic principle of ethnomusicology requires an approach to the musical phenomenon within its context. This approach is of

great importance in the classification of ashiq songs and especially in solving the problem of variability. The creation of ashiq songs has ancient roots like the art itself and is closely related to the history of the people. However, it is impossible to determine the exact date of creation of these songs, considering that the chance of the music art to be engraved is only related to the near future. In this matter, of course, historical facts and poetic materials can help. The creation of them, and especially by whom, is another side of the story, and again based on inaccurate information. As a result, it can be said that it is impossible to determine when and by whom (with the exception of the XIX–XX centuries) the creation of ashiq songs. Although every piece of information given in the poetic content of the song, especially the name of the ashiq on the seals, is important information for musicologist research, it is also possible for another ashiq to create music for that poetic text. As a result, it is difficult to say whether the song performed was created by the ashiq mentioned in the text or not.

**The interpretation of the main material.** Classification of ashiq songs by regional criteria contains more accurate information. Thus, one of the main goals is to determine the repertoire of songs specific to that environment in the researches studying ashiq environments, and as a result, it allows to determine the diversity of the genre as well. In these studies, it is also necessary to mention the manifestation of inter-environmental relations in the songs' repertoire. So, Divani, Garayli, Tacnis, etc., which are considered classic ashiq songs while it is typical for all environments, songs such as Saritel, Jalili, Sharili are considered common repertoire for geographically neighboring places (Borchali, Gazakh, Gadabey, Tovuz, Goycha). Genres such as Shashangi, Peshrov, and Shikaste are characteristic of the local repertoire, which is characteristic only for the Shirvan environment. As it can be seen, consideration of the regional factor in the song classification is not only important, but even this factor requires a revision of the existing song list. In addition to the regional repertoire, the fact that the same songs is known by several names also calls into question the idea that the ashiq music is composed of “72” songs. S. Pirsultanli defines this number as 80 in his article published in “Literature and Art” newspaper in 1973 [9, p. 6]. It should be noted that the issue of the number and options of ashiq songs have been repeatedly raised in the articles of the folklorist and the causes of the problem have been highlighted. Based on this, we can say that the study of this issue in literary folklore studies is rare, and here the approach of musicology is very important.



It should not be forgotten the role of other factors, along with the regional characteristics of the music, in determining the number, type, and genre of the ashik music. One of these factors is related to its name. Often, the emergence of several songs' variants, as well as the fact that the same song has different names depending on the environment, is also related to this factor. Here, the oral aspect, which is important in the development of ashik music, should be taken into account. Thus, the fact that the same song is sung based on the poetic text of different ashiks and sounded in different environments. It is also a fact arising from the mobile nature of ashik art, that the songs taken from the language of ashiks who demonstrated their art by traveling around different villages, later become popular in that environment and become local. This situation is observed mostly in neighboring environments. For example, Ganjabasar, Goycha and Borchali (historically this range also included Darelayaz and Karabakh environments) have many similar songs in their repertoire of ashik environments. Some of these songs have the same name, some don't. However, we would like to dwell a bit on the issue of identity here. It is known that the issue of variation in ashik performance manifests itself in a broad and narrow sense. Variability in a broad sense is explained by the reasons that create diversity that we mentioned at the beginning. Among these reasons are regional differences which is arising from the individual creative style of different ashiks, the name factor, etc. takes place. For example, regional variation can be cited as an example of beautifying music. In the narrow sense, the issue of variant is the variants arising in connection with the performance style of song, which in one way or another is related to the reasons we listed above. For example, during the performance of "Jalili" song by Goyçe, Tovuz and Borchali's ashik, the performance variants express the characteristic features of both the environment and the individual style of the ashik. The same opinion can be said about "Saritel" song. Another type of variation can be said about "Dubeyti" song. It is known that the types of "Dubeyti" related to the name of different ashiks known as: Imran Dubeytisi, Zulfugar Dubeytisi, Mirza Dubeytisi, Azafli Dubeytisi. As S. Pirsultanli mentioned, all these variants are examples of Dubeyti song performed by different ashiks. The differences here arise in terms of the ashik's voice, capabilities, musical talent, the poetic text he uses, etc. However, in the above-mentioned gozallama tunes, variation is manifested not only in

the regional characteristics of the tune, but also in its musical and poetic content. It is known that in each of the ashiks' environments, unique gozallamas are read. In addition, there are gozallamas in an environment both related to the name of the environment and created by the master ashiks who live there. For example, in addition to Shirvan Gozallama, there are also Shakir Gozallama and Bilal Gozallama in this area. Dubeyti songs performed in Ganjabasar Gozallama can also be modified from this aspect. As it can be seen, the problem of variantness of ashik's songs is related to its content, regional affiliation and performance specificity, and here the approach based on the invariant-variant principle should be based on a number of criteria. Among these criteria, there are also structural features of ashik songs referring to saz musical notes, which have recently been characterized by the application of new analysis methods.

Ideas about the origin of ashik poem with reference to saz musical notes are often found in folklore studies. The opinions of S. Pirsultanli are interesting in this regard: "A kind of musical note poem represents the root music, or it can be said: the music note represents the form, the root content. From the internal connection (with the help of strings) between the veil (the syllabic weight of the poem) and the root (motive) which is the content, the musical harmony of any type of poetry is obtained" [9, p. 6]. The folklorist researcher shows the root factor here and emphasizes the music role in the creation of poetic forms that refer to the music chords. That is, for example, the form of divan poetry, according to the scientist, was created together with its musical content. This idea is actually a fact that reveals the connection of Ashik creativity with folklore genres. Thus, the creation of folklore genres – bayatis, lullabies, caresses – in which the poetic text is sung, took place precisely in the form. It is no coincidence that bayati as a poetic genre was addressed both in the works of ashik and in written literature, and the related ashik songs and mughams also revealed the musical-poetic essence of the genre. This kind of creation of ashik songs is a true idea. However, when examining the creative style of ashiks (master ashiks; poet ashiks; performing ashiks), the emergence of certain groups also reveals the fact of independent moods and poetic texts creation. This grouping was also carried out in A. Eldarova's monograph "Azerbaijani Ashik Art", and creative criteria of each group were indicated [3, p.18]. Thus, the poetic text, the veils and the roots of the saz can play a key role in solving the problem of variation, in addition to creating its species diversity

in the creation of them. For example, on the basis of the Divani poetry form, the types “Bash Divani” and “Ayag Divani” were created, which refer to the head and foot parts of the saz. However, here it is necessary to pay attention to the concepts of type and variant, so that although the poetic text of the songs listed belongs to the same genre, their musical content is different. We can come to the conclusion that the main aspect that generalizes these songs is that their poetic content is divan and their names are related to the saz musical notes. It is interesting that, while the poetic genre of both songs is the same, the musical content has different characters: “When the Majlis divan is played, its melody is filled with deep sadness, and when the Meydan divan is played, an exuberant joy and happiness associated with heroism is heard” [9, p. 13].

Variability means interesting features in gozallama songs. It is known that gozallama songs are associated both with the names of individual ashiqs and with different environments. The common aspect that unites these weathers is primarily related to their image-emotional content. Gozallama – as the name suggests, is devoted to the praise of beauty. Ashiqs sing the praises of beautiful women and the nature of the homeland on this song. Variation in these moods can be seen in the perception of poetic texts and in the manifestation of ambient performance traditions. It should be noted that gozallama songs are also known by several names. For example, “Karam Gozallama” – “Ahmadi Karami”; “Old Gozallama” – “Aran Gozallama”, “Shamkir Gozallama”; “Abbas Gozallama” – “Shirvan injury”; “Goycha Gozallama” – “Yungul sharili”; “Cutting Gozallama” – “Mirzajani” etc. [9, p. 7]. It should be noted that in the list given by A. Eldarova regarding the names of the love songs, these songs are mentioned separately, and as a result, giving the same song with several names has a direct impact on the issue of quantity [7, p. 625]. The main issue is that “Old Gozallama” and “Aran Gozallama” are not variants, but are exactly the same song, and such facts cause a considerable discrepancy between the names of saz songs and the actual number. A striking example of variation in love tunes is related to tunes known by different names but with the same or similar musical content. Having shown a large number of such examples above, let’s dwell more on the airs “Ayag Jalili” and “Susanbari” (the name of this song is mentioned as “Susanpari” in the list given by A. Eldarova) [7, p. 627]. “Jalili” songs are believed to have been created by Ashiq Jalil, a brilliant representative of Deraleaz ashik milieu, who lived in the 19<sup>th</sup> century [2, p.

16]. There are types of this song such as “Orta Jalili” and “Ayag Jalili”. As the name of “Orta Jalili” tune indicates, it is played in the middle root and is very popular in the Ashiq repertoire. These tunes currently occupy a large place in the repertoire of Ganjabasar, Borchali ashigs. While conducting research on Jalili songs, we witnessed an interesting case, as folklorist scientist, researcher, deep connoisseur of ashig art, E. Mammadli said that the song of “Ayag Jalili” and “Susanbari” song are the same. When investigating this issue, we noticed that both tunes are based on almost the same musical content. During the analysis, we came to the conclusion that the songs are variants of each other, based on the sheet music of the songs and the performance of different ashigs.

The sheet music of “Jalili” song is included in T. Mammadov’s book “Azerbaijan ashig creativity” [7, p. 393], and the sheet music of “Susanbari” air is in N. Bagirov’s book “Azerbaijan ashig songs” [1, p. 49]. T. Mammadov wrote the version of this song played in the middle root (Middle Jalili). We would like to share some of our results by taking a look at the audio-video recordings of the song. In general, when searching for weather video recordings, we saw both names appear in the examples we found. Examples include the performances of master artists such as Ashiq Imran, Ashiq Shamshir, Ashiq Kamandar, Ashiq Elbrus Kalbajarli, Ashiq Ramin Garayev, Ashiq Gulab Khindimammad oglu and other Ashigs. In some of these videos, the weather is shown by both names, in some it is called Susanbari, and in some it is called Ayag Jalili. According to Ashiq Elbrus, there are generally four names for this song: Ganjabasar ashigs call this air “Ayag Jalili”, Agbaba ashigs call this air “Sulduzu”, Borchali ashigs call it “Susanbari”, and Goycha ashigs call this air “Najafi”. As you can see, two of these options are related to the name of master ashigs. In the repertoire of Agbaba ashigs, this song is known as “Sulduzu” because it is related to the Sulduz ashig environment of Southern Azerbaijan. It should be noted that this song is also called “Baskhanım” due to its poetic text. Thus, “Ayag Jalili” is a tune popularized in ashig environments located in the west of Azerbaijan, and its recognition by different names in different environments is actually a sign of its antiquity. So, the melody of this song probably comes from the deep layers of folk art, was adopted by modern ashigs and performed under different names in different regions.

The question of the relationship between the ashig art and other types of folk music creativity has been highlighted in a number of musicological

studies. In particular, the study of the Shirvan environment, where ashiq and mugham art developed in close contact, is evident in recent studies related to ashiq studies. However, the art of ashiq also came into contact with instrumental performance and dance music and was born and developed under conditions of mutual influence. For this reason, the different nature of ashiq songs (recitative-declamatory, song, dance songs) originates from folklore.

It should be noted that in many cases the performance of a certain song with a different name in each region depends on its performer. For example, the tune “Govhari” is also called “Mirzajani”, which name was given to it after it was performed more beautifully by Ashiq Mirza. Another example is related to the performance characteristics of songs. For example, “Agir Sharili” and “Yungul Sharili”, “Yurd yeri” and “Old yurd yeri” songs are named only due to the difference in tempo. However, the difference in Sharili songs is also characteristic of the musical content. In general, it is observed in other examples that the ashiq songs are also named in connection with the performance feature. For example, the song “Tarsa gerayli” was named due to the direction of movement of the fingers when it was played on the instrument.

The emergence of name differences according to the poetic text used during the performance of the song is also present as one of the facts affecting the quantity. For example, “Koroglu Mukhammasi” is actually a version of “Baghdad dubeyt” song performed on the basis of a poetic text related to this saga. Here, only the poetic text changes, while the musical content of the air remains the same, and from the point of view of musicology, it is somewhat controversial to use the word variant here. The issue here is related to the proximity of poetic genres. As the folklorist scholar E. Mammadli also noted, since the poetic structure of mukhammas and garayli genres is based on eight and sixteen syllables, it is possible to play dubeyt song on mukhammas, and the connection with the image of Koroglu is that the poetic content is related to the epic.

Certain small differences that may arise in the performance of Ashiq airs may be related to the change of the place of accents in the melody due to the text change, the establishment of the word-music relationship. Such examples include “Kazakh sabzesi” and “Gilenar” (poetic text), “Bashkhanim” and “Susanbari”, “Zulfugar dubeyti” and “Azaflı dubeyti”, etc. can be shown. The musical content of “Imran Dubeyti” song is

somewhat different. “Dağlar” is sung on the *garayli* with a row, and it differs from “Azaflı dubeyti” by its slightly faster tempo, 3/4 meter size and different rhythmic structure. “İmran dubeyti” is given in the book of T. Mammadov as “Dubeyti” [7, p. 316] and “Baş dubeyti” (“Dübeyti”) [8, p. 24] written by J. Mehdipur, a brilliant representative of South Azerbaijan Ashiq art. We can note that it resonates with the example he mentioned. In both examples, the musical content of the song is consistent with Ashiq İmran’s performance, and in J. Mehdipur’s notation, the poetic text (“Mountains” with the *radifil gerayl*) also coincides. The difference is first of all in the variation of instrumental interludes between verses, as well as in the transitions between verses. For example, the third verse of the first stanza is sung once by Ashiq İmran, and the fourth verse is sung after the instrumental transition. In J. Mehdipur, this verse is given twice in vocal-instrumental form.

### Example 1. C. Mehdipour. Musical mods of ashigs. “Bash Dubeyti”

39

Can

İl- ha- m.....ı- nı.....

Muz

*mf* *p*

43

sən-dən a- lıb, İl- ha- m.....ı- nı..... sən- dən a- lıb, Mə- nim s.....a- zı.....m

In T. Mammadov’s notation, there is no instrumental break between the third verse and the fourth verse, but here each verse is given only once vocal-instrumentally.

**Example 2. T. Mammadov. “Azerbaijani love creativity”. “Dubeity”.**

Qa - pı - sı - na ge - cə - gün - düz,

Gəl - dim yal - va - ra [ay,] Ley - li, yal - va - ra [ay,]

These differences can be considered as variants arising from the individual performance style of each *ashiq*. It is known that in the art of performance, each new performance of the same music creates a new version of interpretation. If we take into account the orality factor in the *ashiq* art, each new performance also turns into a new version. Of course, this cannot be applied to all performances. New versions are musical samples born from the individual creative potential of master artists, which are loved by the people and need to be played many times, and as a result, they live in the repertoire of other lovers and become famous. “Imran Dubeyti” song is one such example. It is this fact that determines the creation of versions of songs that are connected with the name of master *ashiqs* and get a license for life.

**Conclusion.** Thus, the visible picture once again proves that the study of *ashiq* songs not only opens up new perspectives, but also enables the identification of existing gaps. In particular, these gaps appear during the examination of the available information on the names of the *ashiq* spells and reveal that there are many controversial points. As a result, musicological research on *ashiq* music is misguided, drawing conclusions based on inaccurate factual sources or information. It is possible to get the correct position among the names and variants of *ashiq* tunes by examining the available information about the tunes, as well as by analyzing the musical content and making a comparison based on these criteria. Because, despite being recorded later than other types of folk creativity, the art of music has an important aspect that does not fit into any distortion and precisely preserves the ethnic national thinking in the most stable way. From this point of view, it is possible to reveal every field of folk music, including the origin, initial example, and variant character of the *ashiq* songs, precisely by analyzing the musical language.



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### **AŞIQ HAVACATININ KLASSİFİKASIYASI**

### **VƏ VARIANTLILIQ PROBLEMİNİN HƏLLİNƏ DAİR**

Aşiq sənətində klassifikasiya məsələləri olduqca geniş və mühüm tədqiqat obyekti kimi bir çox elmi araşdırmaların əsas mövzusunə çevrilmişdir. Sinkretik sənət sahəsi kimi özündə həm poetik, həm də musiqi janrlarını ehtiva edən aşiq sənətinin araşdırılması filologiya, folklor, teatr, tarix kimi elm sahələrinin alimləri tərəfindən aparılmışdır. Bu araşdırmalarda klassifikasiya problemi tədqiqatın aid olduğu elm sahəsindən və tədqiq edilən obyektə asılı olaraq müxtəlif meyarlar üzrə həll edilmişdir. Klassifikasiya məsələsinin həlli aşiq sənətində əsas etibarilə filoloq və musiqişünas alimlər tərəfindən aparılmışdır. Etnomusiqişünaslığın əsas prinsipi musiqi hadisəsinə aid olduğu mühit daxilində yanaşma tələb edir. Bu yanaşma aşiq havalarının klassifikasiyasında və xüsusilə variantlılıq probleminin həllində mühüm əhəmiyyət kəsb edir.

Aşiq havalarının yaranması sənətin özü kimi qədim köklərə dayanır və bilavasitə xalqın tarixi ilə sıx bağlıdır. Aşiq havalarının regional meyarlar üzrə klassifikasiyası daha dəqiq informasiyanı özündə ehtiva edir. Belə ki, aşiq mühitlərini öyrənən araşdırmalarda həmin mühitə xas olan hava repertuarının da təsbit edilməsi əsas məqsədlərdən biridir və nəticə etibarilə janr rəngarəngliyini də müəyyənləşdirməyə imkan verir. Bu araşdırmalarda həmçinin mühitlərarası əlaqələrin hava repertuarında özünü göstərməsini də qeyd etmək lazımdır. Belə ki, klassik aşiq havaları hesab



edilən Divani, Gəraylı, Təcnis və s. bütün mühitlər üçün xarakterik olduğu halda, Sarıtel, Cəlili, Şərili kimi havalar coğrafi baxımdan qonşu olan mühitlər üçün (Borçalı, Qazax, Gədəbəy, Tovuz, Göyçə) müştərək repertuar hesab edilir.

Aşıq havalarının adları, variantları arasında düzgün mövqeyin əldə edilməsi isə havalar haqqında mövcud informasiyanı araşdırmaqla yanaşı, musiqi məzmununun təhlili və müqayisənin məhz bu meyarlar üzərinə qurulması ilə də əldə etmək mümkündür. Çünki, xalq yaradıcılığının digər növlərinə nisbətən daha gec yazıya alınmasına baxmayaraq, musiqi sənəti heç bir təhrifə sığmayan və məhz etnik milli təfəkkürü özündə ən sabit şəkildə qoruyub saxlayan mühüm cəhətə malikdir. Bu baxımdan xalq musiqisinin hər bir sahəsini, o cümlədən, aşıq havalarının da mənşəyini, ilkin nümunəsini, variantlaşma xarakterini məhz musiqi dilinin təhlili ilə üzə çıxarmaq mümkündür.

**Acar sözlər:** aşıq sənəti, xalq musiqisi, havacatların variantlılığı, poetik mətn, instrumental ifadəlilik.

**Наиля Рагимбейли (Азербайджан)**

### **КЛАССИФИКАЦИЯ АШУГСКИХ НАПЕВОВ И РЕШЕНИЕ ПРОБЛЕМЫ ВАРИАЦИОННОСТИ**

Вопросы классификации в ашугском искусстве стали основным предметом многих научных исследований, так как является достаточно широким и важным объектом исследования. Изучением ашугского искусства, как синкретической области в искусстве, включающего как поэтические, так и музыкальные жанры, занимались ученые филологи, фольклористы, театроведы и историки. В этих исследованиях задача классификации решалась по разным критериям в зависимости от той или иной области науки, к которой относится исследование, изучаемого объекта. Решением вопроса классификации в искусстве ашуггов занимались преимущественно филологи и музыковеды. Основной принцип этномузыкологии требует подхода к музыкальному явлению в его контексте. Этот подход имеет большое значение при классификации вариантов.

Как и само ашугское искусство, ашугские напевы имеют древние корни и тесно связаны с историей народа. Классификация напевов по региональным признакам содержит более точную информацию. Таким

образом, в данных исследованиях, одной из основных задач является определение репертуара специфичных для данной ашугской среды, что, как следствие, позволяет определить их жанровое многообразие. Опираясь на научные исследования, необходимо также упомянуть о проявлении межжанровых связей в исполнительском репертуаре. Так, Дивани, Герайли, Таджнис и др., которые считаются классическими ашугскими напевами, они являются составной частью ашугского репертуара, независимо в какой среде они формировались: Саритель, Джалили, Шарили. Они считаются совместными и исполняются всеми ашугами, географически соседних регионов (Борчалы, Газах, Гедабей, Товуз, Гейча).

Точность названий и вариантов тех или иных ашугских напевов является при изучении теоретическом анализе мелодий, а также музыкального содержания, при необходимом сравнении этих же критерий. Несмотря на то, что история нотописи образцов ашугского искусства, напевы, в сравнении с другими образцами народного музыкального искусства, относятся к более позднему периоду, здесь имеется важный аспект, который включает в себе наиболее устойчивое сохранение этнического национального музыкального мышления. С этой точки зрения, именно путем анализа музыкального языка и теоретического анализа, можно изучить каждую область народного музыкального творчества, включая историю, первоначальные образцы, а также вариантность ашугских напевов.

**Ключевые слова:** ашугское искусство, народная музыка, вариантность напевов, поэтический текст, инструментальное исполнение.

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## **ВЗГЛЯД НА МУЗЫКАЛЬНО-ПОЭТИЧЕСКИЙ МИР МУХАММЕДА ФИЗУЛИ (В свете современных научных тенденций)**

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**Аннотация.** В анализируемом материале, посвященном многовековому поэтическому наследию Физули, предпринята попытка осмысления научной значимости художественного текста, обусловленного особенностью восточного мышления и мировоззрения. В результате предлагается новый ракурс исследования истоков поэтической мысли Востока, согласующийся с востребованным научными реалиями трансдисциплинарным подходом к изучаемому материалу.

**Ключевые слова:** гармония, динамика мышления, вертикаль, мугам, наука-претворение.

**Введение.** Творческое наследие азербайджанского мыслителя Мухаммеда Физули (в подлинности Мухаммеда ибн Сулеймана) – одна из вершин богатой бессмертными именами высокой поэзии мусульманского Востока. Предлагаемый в данном сообщении «музыкальный ракурс» затрагиваемой темы представляет попытку посильного освещения научной значимости высокой поэтической Мысли для прогнозирования будущности культуры и заданной культурным развитием будущности человечества. Прежде, однако, проясню важность осознания раннего толкования слова музыка. Ныне понимаемое как «искусство звукового мышления» слово «музыка» в раннюю пору означало Гармонию Вселенского созидания - Творения. Иными словами, музыка изначально осознавалась не как продукт творческого поиска, а самотворческое

действие как внутренне ощущаемое притяжение высокой Мысли – Идеи. Акт рождения Идеи ассоциировался со вспышкой Света-Света Истины. В этом смысле поэтические шедевры средневекового мусульманского Востока, прежде всего, могут рассматриваться как совершаемое ритуальное действие возвышения ума до прорыва в бескрайнее свето-лучевое поле и озаренности Истиной.

**Изложение основного материала.** Истиной озарялись избранные умы, такие как Низами, Насими, Физули, Хагани, Вагиф – и множество других известных и анонимных (по причине неправомерности приписывания себе дарованного Свыше духовного богатства) имен. Совершаемое как акт единения, акт Веры – поэтическое наследие названных литературных гениев средневекового Востока представляет, по сути, духовный текст. В значении духовного, предположительно, может рассматриваться любой продукт высокого поэтического творчества, затрагивающий подсознание, пробуждающий дремлющую в каждом человеке «космическую музыку», стимулирующую к поиску и претворению истинного Знания – Знания от Бога. Имевшее место тяга классиков прошлого, в том числе великого Физули, к овладению научными знаниями (в противовес их поздним сородичам зачастую не испытывающим такой потребности) – следствие постижения универсального Закона, вынесенного из самого творческого процесса озаренности Идеей – процесса издавна обозначаемого кодовыми словами - мугам (геометрический эквивалент конус – луч) и музыка (геометрический эквивалент круг – цикл жизни). Примечательность данного любопытного факта ныне актуализируется встречным интересом, проявляемым на рубеже XX–XXI вв. со стороны представителей различных областей наук, прежде всего физиков, к универсальному принципу, объединяющему различные сферы знания. Вспомним, например, научные достижения в создании философской теории – синергетики, предложенной немецким физиком-теоретиком, философом Германом Хакеном и развитой бельгийским физиком, философом – Ильей Пригожиным [1,2]. В отношении самого восточного принципа познания любопытные идеи выдвинуты австрийским физиком Фритьофом Капррой в получившей мировую известность книге «Дао физики», содержащим научно-философский взгляд на устройство мира, обнаруживающим параллели между физикой и восточной философией. Между тем названные труды затрагивают исключитель-

но философские аспекты восточного устного и письменного наследия, в то время как природа и особенность самого раннего альтернативного – волнового мышления пока преимущественно остается за пределами доступности рассудочного ума, настроенного на дискретное восприятие мира. (Ощутимый вклад в затрагиваемый аспект внесли многопрофильные исследовательские разработки мыслителя – математика Василия Васильевича Налимова).

Возвращаясь, однако, к теме живой поэтической Мысли Физули, попробуем разобраться в феномене ее бессмертия. Прежде уточню, что поиск ответа на поставленную задачу, обусловлен особенностью духовного волнового мышления, связанного с прорывом сознания в запредельность и озаренностью Истиной. В качестве центрального тона поэтических откровений поэта предстает свет Любви. Поэзия Физули пропитана духом Любви, выявляющем себя не столько как переживание, а как состояние ума, находящегося в пиковой фазе творческого поиска – фазе соприкосновения с Истиной. Любовь в поэзии Физули это момент Истины, момент вхождения в вечность. В силе Любви – энергия Мысли, в притяжении Любви – магнетизм Мысли. Поэзия Физули – плод проникающего волнового мышления, содержащего токи акустических смыслов. А потому любая оценка поэзии Физули, затрагивающая внешне содержательные аспекты его творческого дарования обречена на поверхностность, так как уникальность этого поэтического явления связана с обнаруживающим грани поэтической мысли особым духовным настроем. Глубинные слои поэзии Физули постигаются не аналитическим, а чувствительным к субстанциональным «квантам» умом, чутко реагирующим на ритмо-тоновые константы духовного знания, закодированные в геометрической и числовой знаковой системе, в образной символике и других повторяющихся элементах поэтического текста, создающих определенный духовный настрой. Поэзия Физули – это опосредованное поэтическим текстом звучание мугама, что можно проследить на примере содержания его поэмы «Семь чаш», где число семь имеет различные символические смыслы, один из которых семь ступеней восхождения в мугамной творческой процессуальности.

Особый статус поэтического дарования Физули определяется не высоким поэтическим слогом, не богатым спектром переживаний и даже не поэтической мудростью, а прежде всего, священнодействием

втягивания в «конус» Свето-Мысли, то есть совершаемым в этом случае сакральным актом духовного возвышения, перевоплощения что, в сущности, приравнивает поэтический текст конфессиональному духовному акту. Аналогично духовному тексту высокая миссия поэтического дарования Физули, на наш взгляд, заключается в настраивании человека – «инструмента» для акустического резонирования музыки Вселенной. Здесь уместно напомнить, что наука в восточных трактатах называлась «Наукой-претворением», так как предметность и объектность ее в неразрывности составляла Гармонию мыслительного процесса познания-озарения. Именно важность преломленности через Бурдон – Истину утяжеляет удельный вес слов-понятий, поэтического текста наполняя их многозначностью – свойством Звука, свойством живой Мысли. В этом видится одна из главных причин органичной слитности поэзии Физули с мугамом, ибо и в том, и в другом случае проживается сакральный акт возвышения до освещенности Светом Истины. В каждом из них творчество предстает не как занятие, а как сама жизнь, искрящаяся в многограннике звука и слова, когда они перестают быть просто звуками и словами, а «открывают глаза и начинают дышать». (Р.Менон)

Бытующее в научной среде мнение о причастности поэзии Физули (как, впрочем, и поэзии Низами) к суфийской поэзии небеспочвенно. Независимо от того были ли они в буквальном смысле суфиями, они совершали суфийский зикр каждым актом творчества, духовно возвышаясь, «уходя и возвращаясь» из инобытия. Творческий прорыв Физули, как и его гениального предшественника был одновременно духовным прорывом к Истине, постигаемой им на стыке двух миров – невидимого и видимого. Увлекаемое волнами аруза сознание поэта оказывалось втянутым в бескрайнее акустическое волновое поле духовной Мысли, с высоты которой им осмысливалась «проза» и «поэзия» земной жизни. Законсервированная парадигмами аруза, настраивающая на соответствующий ритмотон, техника игры «свето-тенью» создавала необходимый для прочувствованной мысли психологический и эмоциональный настрой. На этом, вероятно, и основывается убеждение специалистов о нерасторжимости аруза и мугама. Арузную метрику, по сути, можно считать одной из ранних записей мугамного музыкального текста (В свете отмеченного специально подчеркнем правомерность пред-

положений о метро-ритмической однородности национального стихосложения «хеджа» и «аруза», о чем, в частности, свидетельствует поэтическое творчество Физули).

О неразрывности стихий аруза и мугама свидетельствует поэзия великих классиков, что объясняет и предпочтение, отдаваемое стихам Физули мугаматистами-ханенде, которые выносит свое ощущение стихии мугама из стихов Физули, проникнувшись же стихией мугама, открывают недостижимые высоты творческого дарования поэта.

**В заключении**, подытоживая изложенное отметим, что обозначенная в настоящем времени тенденция изучения тех или иных проблем светской науки на базе единой «картины мира», сводящей к одной центральной идеи области «гуманитарных» и «точных» исследований, одновременно размывающая границы художественного и научного познания мира, по сути совпадает на высоком витке рационального мышления с иррациональным видением мировых законов, транслируемых бесконечными актами творческих озарений. Различия в интерпретации идеи во многом объяснимы центростремительным движением, сменившим центробежное развитие мысли. Подход к изучению норм и логики иррационального мышления в прошлом и на современном этапе отличается тем, что в настоящее время ученые, по-прежнему, не уделяют должное внимание музыке как области науки. Между тем именно сфера музыки-становления, музыки-процесса, как стало ясно из изложенного, изначально рассматривалась точкой пересечения иррационального и рационального полей познания. Думается, что в ближайшем будущем, актуализированная глобализацией, потребность изучения мирового процесса на стыке двух миров неизбежно выдвинет музыку в качестве одного из главных объектов научного постижения законов мира и мировой Гармонии.

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**Sevil Fərhadova (*Azərbaycan*)**

## **MƏHƏMMƏD FÜZULİNİN MUSİQİ DÜNYASI**

**(Müasir elmi təmaüllər işığında)**

Füzulinin çoxəsrlik poetik irsinə həsr olunmuş təhlil olunan materialda Şərq təfəkkürünün və dünyagörüşünün xüsusiyyətləri ilə şərtlənən bədii mətnin elmi əhəmiyyətini dərk etməyə cəhd göstərilir. Nəticə etibarı ilə Şərqin poetik fikrinin mənşəyinin öyrənilməsinə elmi reallıqların tələb etdiyi tədqiq olunan materiala transdissiplinar yanaşmaya uyğun yeni perspektiv təklif olunur.

**Açar sözlər:** ahəngdarlıq, təfəkkür dinamikası, şaquli, muqam, elm-əməl.

**Sevil Farhadova (*Azerbaijan*)**

## **A LOOK AT THE MUSICAL AND POETIC WORLD OF**

**MUHAMMED FIZULI (In the light of modern scientific trends)**

In the analyzed material, dedicated to the centuries-old poetic heritage of Fuzuli, an attempt is made to comprehend the scientific significance of the literary text, due to the peculiarities of Eastern thinking and worldview. As a result, a new perspective is proposed for studying the origins of the poetic thought of the East, consistent with the transdisciplinary approach to the material being studied that is in demand by scientific realities.

**Key words:** harmony, dynamics of thinking, vertical, muqam, science-practice.



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## THE LIFE AND WORK OF KARBALAYI SAFIKHAN KARABAKHI, AN ARCHITECT FROM SHUSHA

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**Abstract.** This article is dedicated to the life and creativity of the prominent architect Karbalay iSafikhan Karabakhi, who lived in Shusha in the 19<sup>th</sup> century. Karbalayi Safikhan Karabakhi is known for his unique style in Azerbaijani architecture. He participated in the construction of many historical buildings, mosques, and other architectural examples, particularly in Shusha. Among his most notable works are the Imamzade Mausoleum in Barda (1868), the Juma Mosque in Agdam (1870), the Ashagi Govhar Agha Mosque (1874–1875), the Yukhari Govhar Agha Mosque (1883), and the Saatli Mosques (1883) in Shusha, as well as the Haji Alekber Mosque in Fuzuli (1889–1890). These monuments are considered some of the best architectural examples of their time, both aesthetically and functionally. SafikhanKarabakhi's architectural style is characterized by the use of local materials and the application of Azerbaijani national ornamentation in his buildings.

**Key words:** Karabakh, Shusha, architect, Karbalayi Safikhan Karabakhi, creativity.

**Introduction.** Throughout history, Karabakh, especially the city of Shusha, has attracted the attention of researchers worldwide with its ancient and rich architectural heritage. Among the historical architectural monuments in Karabakh, religious structures have been particularly prominent. Notably, “the number of historical and religious monuments identified in the Azerbaijani territories that were once under occupation amounts to 403. Of these, 67 are mosques, 144 are temples, and 192 are pilgrimage sites. In the territories of Karabakh and its surrounding districts, 67 mosques were officially operational

(13 in Shusha, 5 in Aghdam, 16 in Fuzuli, 12 in Zangilan, 5 in Jabrayil, 8 in Gubadli, and 8 in Lachin). Of these, 63 were completely destroyed, and 4 were partially damaged and rendered unusable. Only through the pressure of international organizations was it possible to preserve the walls of the Aghdam Juma Mosque and the Ashaghi Govhar Agha, Yukhari Govhar Agha, and Saatli Mosques in Shusha” [5].

The architect behind many of the religious monuments in Karabakh that have survived to this day, particularly the mosques in Shusha, was Karbalayi Safikhan Karabakhi, a renowned architect from Shusha known for his unique style in Azerbaijani architecture.



**Fig. 1. Rizvan Karabakhli. Portrait of Karbalayi Safikhan Karabakhi. Paper, ink. 1994.**

Karbalayi Safikhan Karabakhi not only demonstrated his creative work in Azerbaijan but also beyond its borders. In this regard, the prominent architect's descendant, BoyukkishiSafikhanov, recounts about his grandfather: “According to my grandmother, Safikhan was one of the best architects of his time. He was never left in peace. Anyone who needed to build a house, mosque, bathhouse, or spring would always summon him. It is likely that he left behind some works in Central Asia as well. He returned six months late from his pilgrimage to Karbala. When asked why, he said they were building a new mosque and kept him there for that reason” [2, p. 12].

It should be noted that Karbalayi Safikhan Karabakhi's works mainly focused on religious buildings. Among his most notable monuments are the Imamzadeh Mausoleum in Barda (1868), the Juma Mosque in Aghdam (1870), the Ashaghi Govhar Agha (1874–1875), Yukhari Govhar Agha (1883), and Saatli Mosques in Shusha (1883), and the Haji Alekber Mosque in Fuzuli (1889–1890). These monuments are considered some of the finest architectural examples of their time, both aesthetically and functionally.

Naturally, all of the monuments built by Karbalayi Safikhan Karabakhi are distinguished by their unique architectural solutions and harmonious compositions. However, we will focus primarily on the religious buildings he constructed in Shusha.

**The interpretation of the main material.** Karbalayi Safikhan Karabakhi was not only a distinguished architect but also actively participated in the social and cultural life of his time, significantly shaping the architectural landscape of Shusha.

Karbalayi Safikhan Karabakhi was a prominent architect who left his mark on the cultural and architectural environment of Azerbaijan in the second half of the 19th century. Born in 1817 in Shusha, he worked there for many years and passed away in 1910 in Shusha. As the son of Sultan Huseyn the mason, Karbalayi Safikhan Karabakhi displayed great mastery in the fields of architecture, craftsmanship, design, and artistic decoration. He played a significant role in the development of Azerbaijani architecture, participating in the construction of many historical monuments, mosques, and mausoleums in Shusha and various regions of Azerbaijan. Among his most remarkable architectural works, the mosques in Shusha – Ashaghi Govhar Agha (1874–1875), Yukhari Govhar Agha (1883), and Saatli (1883) – stand out in particular.

The Yukhari Govhar Agha Mosque holds a special and highly significant place in the history of Azerbaijani architecture. The building's exterior and interior artistic decoration are distinguished by their richness and delicate ornamentation. Located in one of Shusha's most beautiful corners, the Yukhari Govhar Agha Mosque, constructed in 1883, was built in honor of Govhar Agha, daughter of Karabakh Khan Ibrahim Khalil Khan. Known as the Friday Mosque of Shusha, this religious architectural monument attracts attention with its unique structure and aesthetics. The mosque's prayer hall is built in a square shape, with a rectangular appearance created by connecting

it to a three-arched porch on the northern side. Two minarets situated at the edges of the porch are connected to the prayer hall designated for women by stairs. The prayer hall is divided into naves by six stone columns, with the side sections covered by domes, and the central square area crowned by a larger dome. The interior of the hall is illuminated by two-tiered windows, creating a spacious and comfortable atmosphere.



**Fig 2. Yukhari Govhar Agha Mosque. Shusha. 1883.**

The main facade of the mosque is characterized by the harmonious composition of its two minarets and deep porch. During the construction of the mosque, materials such as stone and brick were predominantly used. The cylindrical bodies of the minarets are segmented by horizontal bands and adorned with colorful brick patterns, showcasing the architect's creative abilities. Karbalayi Safikhan Karabakhi's application of this architectural style in all of his monumental religious buildings played a significant role in shaping the architectural image of 19<sup>th</sup>-century Karabakh mosques.



It should be noted that the Yukhari Govhar Agha Mosque is still regarded today as a central element of Shusha's main square. When the architect built the mosque in the historical part of Shusha, he was able to create perfect harmony between the architectural elements, emphasizing the monumental characteristics of the structure. This mosque not only serves as a religious center but also plays an important role as a symbol of Azerbaijani culture and in the preservation of historical and cultural heritage.

Karbalayi Safikhan Karabakhi successfully integrated local national elements and traditions into his architectural style. For instance, he skillfully incorporated the rich traditions of Azerbaijani ornamentation into his constructions. The vegetal and geometric ornaments observed in his architectural works are a testament to his remarkable architectural mastery. Alongside these positive qualities, the prominent architect ensured the durability of the structures by utilizing local stone and other materials.

One of the religious monuments designed by Karbalayi Safikhan Karabakhi in Shusha is the Saatli Mosque, which he completed in 1883. Notably, the Saatli Mosque is considered to be Karbalayi Safikhan Karabakhi's final work.



**Fig. 3. Saatli Mosque. Shusha. 1883.**

The information about the construction of the mosque is inscribed on its main facade. In the location where the mosque now stands, there used to be adjacent buildings of a madrasa and mosque, where Molla Panah Vagif once taught. The Saatli Mosque, as one of the mosques in Shusha with a flat facade, features an asymmetrical entrance on its main facade. The distinguishing characteristic that sets it apart from other neighborhood mosques is its minaret. While other mosques in the city had small pavilions for the muezzin on their roofs, the Saatli Mosque was adorned with a colorful brick minaret decorated with rich patterns. Unlike the Ashaghi and Yukhari Govhar Agha mosques, the minaret of the Saatli Mosque is not attached to the main building; access to the minaret is from the courtyard rather than the mosque interior. Visible from Divankhana Square, this expressive and colorful vertical element creates a unique silhouette and plays a complementary role in the architectural ensemble of the street. The top of the minaret is crowned with a tent-shaped dome.

The mosque's interior is enriched with embossed and applied decorations. Restoration work was carried out on this monument in the 1980s, and it was registered as a historically and culturally significant monument. However, after the Armenian occupation of Shusha in 1992, the mosque fell into ruin, with its once rich interiors completely destroyed and the minaret partially demolished. The Saatli Mosque, not only valuable for its historical and cultural significance but also for its architectural importance, requires preservation. Therefore, after Shusha was liberated from occupation, the mosque was restored between 2022 and 2023 by order of the country's leadership, as part of the effort to pass on Shusha's historical heritage to future generations.

Karbalayi Safikhan Karabakhi's activities were not limited to architecture. He also played an active role in the social and cultural life of his time. In particular, alongside his creative work, he was involved in pedagogical activities. As we know, Shusha was a cultural center at the time, and Karbalayi Safikhan Karabakhi's presence in the city greatly contributed to the development of culture and art. As a master teacher, he also took part in the training of young architects.

**Conclusion.** Today, the works of Karbalayi Safikhan Karabakhi form an important part of Azerbaijan's architectural heritage. His architectural style stands out for its use of local materials and the application of Azerbaijani national ornamentation in buildings. The historical and religious architectural

monuments he designed are preserved as unforgettable examples of Azerbaijani culture.

Karbalayi Safikhan Karabakhi holds an irreplaceable place in the history of Azerbaijani architecture, preserving the culture and architectural traditions of his time. The monuments he built continue to inspire future generations, enriching Azerbaijan's cultural heritage. Furthermore, Shusha's historical and architectural heritage immortalizes his name. At this point, we recall the words of Rizvan Karabakhi (Babashov), a Ph.D. and associate professor of architecture, about the distinguished architect: "The architect strung his buildings like bright pearls and hung them around the neck of the beauty named Karabakh. No matter where one of these pearls falls in the world, it immediately reveals its connection to this Karabakh beauty. The individuality, nationalism, and uniqueness of Safikhan's work lie precisely in this" [1, p. 278].

Finally, it should be noted that although our religious monuments, which reflect our spiritual values and express our national identity, were subjected to destruction under Armenian occupation, they have now been liberated thanks to the blood of our martyrs. As a result of the reconstruction policies in those areas, the buildings are being restored to their former glory. Regarding those who destroy religious buildings, especially mosques, Allah says in the Quran, Surah Al-Baqarah, verse 114: "And who are more unjust than those who forbid that Allah's Name be mentioned in His mosques and strive toward their destruction? It is not for them to enter them except in fear. For them in this world is disgrace, and they will have in the Hereafter a great punishment" [3, p. 18]. As we can see from the verse, as a result of the glorious victory of our army over the enemy, the Armenians were disgraced worldwide and will also face severe punishment from Allah in the afterlife for their vile deeds.

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**Aslan Xəlilov (*Azərbaycan*)**

## **ŞUŞALI MEMAR KƏRBƏLAYI SƏFİXAN QARABAĞININ HƏYAT VƏ YARADICILIĞI**

Məqalə XIX əsrdə Şuşada yaşamış görkəmli memar KərbəlayıSəfixan Qarabağının həyat və yaradıcılığına həsr olunub. KərbəlayıSəfixan Qarabaği Azərbaycan memarlığında özünəməxsus üslubu ilə tanınır. O, xüsusilə Şuşada bir çox tarixi binaların, məscidlərin və digər memarlıq nümunələrinin inşasında iştirak edib. Onun ən görkəmli abidələri arasında Bərdədə İmamzadə türbəsi, (1868), Ağdamda Cümə məscidi (1870), Şuşada Aşağı Gövhər Ağa (1874–1875), Yuxarı Gövhər Ağa (1883) və Saatlı məscidləri (1883), Füzulidə Hacı Ələkbər məscidi (1889–1890) və digərlərinin adlarını qeyd etmək olar. Bu abidələr həm estetik, həm də funksional cəhətdən öz dövrünün ən yaxşı memarlıq nümunələrindən sayılır. Kərbəlayı Səfixan Qarabağının memarlıq üslubu, yerli materiallardan istifadə etməsi və binalarda Azərbaycan milli ornamentikasının tətbiqi ilə fərqlənir.

**Açar sözlər:** Qarabağ, Şuşa, memar, Kərbəlayı Səfixan Qarabaği, yaradıcılıq.

**Аслан Халилов (*Азербайджан*)**

## **ЖИЗНЬ И ТВОРЧЕСТВО ШУШИНСКОГО АРХИТЕКТОРА КЕРБАЛАИ СЕФИХАНА КАРАБАГИ**

Статья посвящена жизни и творчеству выдающегося архитектора Кербалаи Сефихана Карабаги, который жил в XIX веке в Шуше. Кербалаи Сефихан Карабаги известен своим уникальным стилем в азербайджанской архитектуре. Он принимал участие в строительстве многих исторических зданий, мечетей и других архитектурных памятников, особенно в Шуше. Среди его наиболее известных памятников можно отметить мавзолей Имамзаде в Берде (1868), Джуму мечеть в Агдaме (1870), мечети Ашагы Гёвхер Ага (1874–1875), Юхары Гёвхер Ага (1883) и Саатлы (1883) в Шуше, а также мечеть Хаджи Алекпера в Физули (1889–1890). Эти памятники считаются одними из лучших образцов архитектуры своего времени как с эстетической, так и с функциональной точки зрения. Архитектурный стиль Сефихана Карабаги отличается использованием местных материалов и применением азербайджанской национальной орнаментики в зданиях.

**Ключевые слова:** Карабах, Шуша, архитектор, Кербалаи Сефихан Карабаги, творчество.



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## DEPICTION OF THE IMAGE OF HUSEYN CAVID IN NAKHCHIVAN ARCHITECTURE

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**Abstract.** Azerbaijani culture, art and architecture occupied a special place in the cultural life of the Near and Middle East due to the socio-economic and political conditions of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and the faster development of capitalist relations than in other Muslim Eastern countries. The study and promotion of Huseyn Javid's work, who lived and created at the same time and made unparalleled contributions to Azerbaijani culture, is an integral part of the state's cultural policy in Azerbaijan.

Even after the great leader Heydar Aliyev managed to return Javid's grave from Siberia to Baku in 1982, he did not spare the philosopher-poet his moral patronage and earned the poet his second acquittal. Later, the creation of Javid's House Museums in Nakhchivan and Baku, the construction of his mausoleum, the printing of his collection, and the holding of 100 and 120-year jubilee events are also connected with the name of the great leader Heydar Aliyev. Like Heydar Aliyev, during the reign of his visionary and wise follower – the President of the Republic of Azerbaijan Mr Ilham Aliyev, a lot of work has been done in the field of elevating the name of Huseyn Javid, commemorating the writer's memory with respect and honor, and promoting Javid's creativity at the state level. The 125<sup>th</sup>, 130<sup>th</sup>, 135<sup>th</sup> and 140<sup>th</sup> anniversaries of Huseyn Javid were celebrated at a high level by the relevant decrees of the President Mr. Ilham Aliyev.

**Key words:** Nakhchivan, Huseyn Javid, mausoleum, theater, architecture.

**Introduction.** Huseyn Abdulla oglu Rasizade was born on October 24, 1882 in the spiritual family of Nakhchivan, one of the ancient centers of science, art and culture of Azerbaijan. Huseyin, who received his first

elementary education at home from his father, and then continued it in the religious school (mollakhana) between 1891 and 1896, studied at the Tarbiya school of the prominent enlightened intellectual and talented educator Muhammadtaghi Sidgi in 1896–1898, later, he was a permanent student of Tabriz “Talibiya” madrasa, which is considered one of the pedagogical centers of the region [4]. In 1909, the poet chose the literary pseudonym “Javid”, and later this name became the surname of both himself and his family.

**The interpretation of the main material.** The Nakhchivan theater, which was founded in 1882 and granted the status of a State Drama Theater in 1922, featured both romantic and realist works by world classics, as well as musical performances by talented actors and directors [6]. After the building was thoroughly renovated in 1923, the theater was named “Nakhchivan State Drama Theater”. In the 1920s and 1930s, the plays of H.Javidin and J.Jabbarli brought a new atmosphere to the theater’s repertoire, which developed mainly in a romantic and realistic styles.

The year 1937 left a black mark on the fate of Huseyn Javid, like many prominent intellectuals of Azerbaijan who were victims of repression. On June 3 of the same year, the great poet and dramatist was arrested on charges of being a “nationalist” against Javid, and on July 4, 1939, he was exiled to Siberia for his participation in anti-Soviet propaganda, and died on December 5, 1941 in Shevchenko settlement, Taishet district, Irkutsk region. On March 6, 1956, Huseyn Javid was acquitted by the judgment of the Supreme Court of the Azerbaijan SSR.

On the initiative of Heydar Aliyev, on October 26, 1982, the remains of the poet were brought from Siberia to Baku, and then to the city of Nakhchivan, where he was born and raised, and buried in front of his house. In 1981, a mausoleum was erected in the center of the city, reflecting the respect for Huseyn Javid. In 1996, a new mausoleum complex was built over Huseyn Javid’s grave.

Heydar Aliyev has always paid great attention and care to the personality, family, and heritage of Huseyn Javid, one of the prominent representatives of our literature. With his initiative and leadership, after the decision of the Central Committee of the Communist Party of Azerbaijan on July 21, 1981 “On the 100<sup>th</sup> anniversary of the birth of Huseyn Javid”, the great poet and dramatist was highly appreciated at the state level, and the attitude towards the artist has changed radically. Based on this decision, several issues of state importance were resolved to perpetuate the memory of the poet.

In this decision, the creation of Huseyn Javid memorial museums in the cities of Baku and Nakhchivan, renovation of the facade of the house

No. 8, where Huseyn Javid lived from 1920 to 1937, on Istiglaliyet (former Communist) street of Baku, and the installation of a commemorative plaque of the writer were indicated in this decision [2].

The total area of the House museum in Baku, which consists of four rooms, is 245 m<sup>2</sup>. There are 4,000 exhibits in the museum's main fund, and 200 in the scientific – auxiliary fund. The exposition includes more than 600 exhibits, including household and clothing items, Huseyn Javid's published books, programs and posters of stage plays, family and theater photos, a model of Huseyn Javid's mausoleum in Nakhchivan, paintings and other works of art dedicated to the poet, sheet music manuscripts of musical works composed by his son Ertogrul Javid, books used by him, paintings, gramophone shafts, letters and other documents are displayed. Many works of Huseyn Javid were prepared and published in Azerbaijani and many foreign languages by the house museum; A 30-volume "Javid studies" collection of studies reflecting materials on the life and work of Huseyn Javid was created, and books about the life and work of Ertogrul and Turan Javid were published [3].

Huseyn Javid's house-museum and memorial complex in Nakhchivan; On June 9, 1984, the museum created in the house in the Alikhan quarter, where the great Azerbaijani poet and playwright Huseyn Javidi was born, was opened. The museum, which has been operating as "Huseyn Javid's House-Museum" for a long time, has been named "Huseyn Javid's House-Museum and Memorial Complex" since 2015.

In 1981, one of the provisions of the decision of the Central Committee of the Communist Party of Azerbaijan to celebrate the 100<sup>th</sup> anniversary of the genius poet and dramatist was the creation of the "Javid" Poetry Theater under the Nakhchivan State Musical Drama.



**Fig. 1. The "Javid" Poetry Theater.**  
During the grand opening ceremony of the building in October 1982.



**Fig. 2. The Nakhchivan "Javid" Poetry Theater. 1982–1989.**

“Javid” Poetry Theater operated during the years 1982–1989 and ceased operations in 1990. In 1981, the theater managed to stage this play for the first time on the stage of Nakhchivan, turning to the play “Sheyda” by the genius playwright. It is interesting that a few months after the premiere of that performance, the bureau of the Central Committee of the Communist Party of Azerbaijan made a historic decision to celebrate Javid’s 100<sup>th</sup> anniversary. Based on this decision, thanks to Heydar Aliyev’s sensational initiative, decisive step and patronage in the then Soviet Union, on the evening of the day when H. Javid’s body, which was brought from distant Siberia, was laid to rest in the city of Nakhchivan - on November 6, 1982, with the play “My God is Beauty and Love” reflecting Javid’s life and creativity, the opening ceremony of the Poetry Theater took place (fig. 1,2).

A month before the grand opening, candidate member of the Political Bureau of the Central Committee of the Communist Party of the Soviet Union, First Secretary of the Central Committee of the Communist Party of Azerbaijan, and two-time Hero of Socialist Labor, Heydar Aliyev, made time to visit the “Javid” Poetry Theater during his visit to Nakhchivan. During this visit, he held a sincere half-hour meeting with the creative team of the Nakhchivan Theater [1].

A crowd of 80,000 people was waiting for private pensioner Heydar Aliyev, who returned to his native Nakhchivan 8 years after this incident, in front of the State Musical Drama Theater in Azadlig Square of the city.

On the evening of July 22, 1990, the great leader, who came to Nakhchivan to meet the people, visited the grave of Huseyn Javid near the Nakhchivan Theater. Addressing the public in front of the theater, Heydar Aliyev said: “The opening of the second state theater in Nakhchivan is a great cultural and historical event.” About a few months after that significant day, on September 1, the first season of the Nakhchivan State Puppet Theater, which was established in 1989 and started its operation in June 1990, was opened. Unfortunately, Heydar Aliyev, who was not in town as he was going to meet voters as a deputy candidate, could not attend the opening ceremony of the theater [1].

On October 23, 1992, Heydar Aliyev came to the Nakhchivan State Musical Drama Theater and took part in Huseyn Javid’s 110<sup>th</sup> anniversary party and gave a wide-ranging speech. On June 15, 1993, the historic return of Heydar Aliyev took place. In just 10 years, Azerbaijan became

a powerful state, it became known to the world as a country with a strong economy, brave army, flourishing science and culture. During these years, the theaters of Nakhchivan, like all the theaters of the republic, have developed. Their material and technical base has been improved, care for artisans has increased. Their dedicated work was duly appreciated. After Heydar Aliyev was elected the President of the country, like hundreds of artists of Azerbaijan, four actors of the ancient Nakhchivan Theater were awarded the title of People's Artist, and the main artist was awarded the honorary title of People's Artist, an actor was also awarded the Order of "Fame" [2].

The Huseyn Javid mausoleum, an architectural-commemorative complex built over the grave of the great Azerbaijani poet and playwright Huseyn Javid in Nakhchivan, was built on the personal initiative and patronage of the third president of the Republic of Azerbaijan, Heydar Aliyev. The author of the project of the monument is the honored architect of the Republic of Azerbaijan Rasim Aliyev, and the sculptor is the people's artist Omar Eldarov. The mausoleum was built by the "Star" Construction Company of the Republic of Turkey (Fig. 3.4).

The mausoleum consists of upper and lower – vault parts. For the mausoleum, in the area in front of the one-story house where Huseyn Javid once lived and which was turned into a museum, all the old buildings were demolished and the area was cleared, and according to the project of Rasim Aliyev, a small park was built in the south direction from the center of the Mausoleum towards Araz.



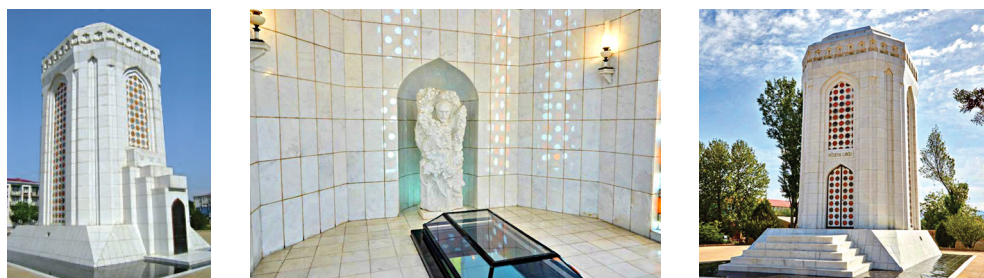
**Fig. 3. Heydar Aliyev during the grand opening ceremony of the "Huseyn Javid" Mausoleum October 29, 1996. Nakhchivan**



**Fig. 4. Speech by the president of the "Star" company during the opening ceremony of the "Huseyn Javid" Mausoleum.**



The architecture of the mausoleum was based on the traditions of Ajami Nakhchivani, the Nakhchivan school of architecture and the modern transcription of these traditions. The light of the star-shaped network ornaments fully illuminates the vault on the stylobate from the inside. The mausoleum is built of white marble. When you climb the stairs to the upper platform of the stylobate and enter the mausoleum, you can see a tomb, a tombstone and a chest stone under a glass cover on the lowest floor. Along the axis of the glass cover, there is a niche in which there is a white marble bust of Huseyn Javid, authored by Omar Eldarov (fig. 5).

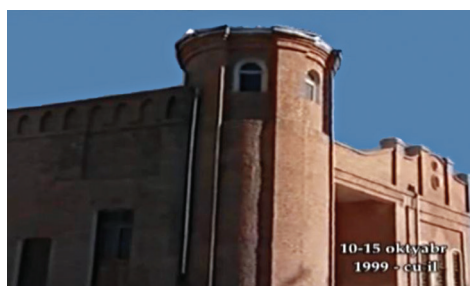


**Fig. 5. Architecture-commemorative complex erected over Huseyn Javid's grave.**

The graves of Huseyn Javid's wife Mishkinaz Khanum and son Ertogrul are also in the mausoleum's crypt. On September 13, 1996, Heydar Aliyev accepted the request of the poet's daughter Turan and ordered to bring Mushkunaz's grave from Baku and Ertogrul Javid's grave from Nakhchivan to Javid's tomb. The opening of the monument took place on October 29, 1996, on the occasion of the 114<sup>th</sup> anniversary of Huseyn Javid's birth. The President of the Republic of Azerbaijan, Heydar Alirza oglu Aliyev, personally attended the opening of the mausoleum and made a speech. The grave of Huseyn Javid's daughter Turan Khanum is also in the crypt.



**Fig. 6. Heydar Aliyev visiting the Nakhchivan "Javid" Poetry Theater. 1999.**



**Fig. 7. General view of the "Javid" Poetry Theater. 1999.**

**Conclusion.** The attention and respect that Heydar Aliyev showed to Javid's creativity and personality is duly continued by the President of our country Mr. Ilham Aliyev (fig. 6,7). Thus, in 2022, the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, signed the Decree on the celebration of the 140<sup>th</sup> anniversary of the poet-playwright's birth in our country, and the Action Plan was approved in the Nakhchivan Autonomous Republic. After the restoration of Javid's house-museum and memorial complex, repair and restoration works were carried out on the tomb monument of the writer, which stands majestically in the city of Nakhchivan. The renovation works were carried out by the builders of the Nakhchivan City Department of the State Urban Planning and Architecture Committee of the Nakhchivan Autonomous Republic [5].

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**Sevinc Tangudur (Azərbaycan)**

**NAXÇIVAN MEMARLIĞINDA**

**HÜSEYN CAVID OBRAZININ TƏRƏNNÜMÜ**

Azərbaycan mədəniyyəti, incəsənəti və memarlığı, XIX əsrin sonu – XX əsrin əvvəllərində yaranan ictimai-iqtisadi, siyasi şərait sayəsində və kapitalist münasibətlərinin digər müsəlman Şərq ölkələrinə nisbətən daha tez inkişaf etməsi səbəbindən, Yaxın və Orta Şərqi mədəni həyatında xüsusi yer tuturdu. Həmin dövrdə yaşamış və yaratmış Azərbaycan

mədəniyyətinə misilsiz tövhələr vermiş ədəbiyyatımızın korifey nümayəndələrindən biri olan Hüseyn Cavid yaradıcılığının tədqiq və təbliği Azərbaycanda dövlətin mədəniyyət siyasətinin ayrılmaz tərkib hissəsidir.

**Açar sözlər:** Naxçıvan, Hüseyn Cavid, məqbərə, teatr, memarlıq.

**Севиндж Тангудур (*Азербайджан*)**

**ОБРАЗ ГУСЕЙНА ДЖАВИДА**

**В НАХЧЫВАНСКОЙ АРХИТЕКТУРЕ**

Культура, искусство и архитектура Азербайджана заняли особое место в культурной жизни Ближнего и Среднего Востока в связи с социально-экономическими и политическими условиями конца XIX - начала XX веков и более быстрым развитием капиталистических отношений, чем в других мусульманских странах Востока. Исследование и пропаганда творчества Гусейна Джавида, одного из ярких представителей нашей литературы, жившего и внесшего беспрецедентный вклад в культуру Азербайджана, является неотъемлемой частью культурной политики государства в Азербайджане.

**Ключевы еслова:** Нахчыван, Гусейн Джавид, мавзолей, театр, архитектура.



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## **ORNAMENTS OF NAKHCHIVAN IN MODERN JEWELRY ART**

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**Abstract.** The article studies ornament and ornamental art of Nakhchivan, an ancient region of the Republic of Azerbaijan. The impact of ornaments of Nakhchivan carpet school and the influence of rich ornament decor of buildings of Nakhchivan architectural school on the products of modern jewelers will be investigated. The trend of recent years – an appeal to traditions and sources, a return to national creativity shed light on almost all areas of art, including the general landscape of jewelry, and gave a new life. Their search material was the products of Azerbaijani masters of jewelry (earrings, pendants, brooches, rings and hairclips). The article reviews the products of the brands Resm Jewelry and Khans Jewelry. Centuries-old traditions of Azerbaijani jewelry art are passed on from generation to generation, improved and acquired new content. At present, jewelry art continues the traditions of the past: craftsmen study archives and museum exhibits, seriously approach the interpretation of their rich national ornamental-decorative heritage. The Masters, who are the custodians and followers of the ancient traditions of Azerbaijani jewelry art, create decorations in modern techniques, and at the same time revive the ornamental art of Nakhchivan.

**Key words:** Momina Khatun, ornaments, jewelry, Nakhchivan, carpet.

**Introduction.** Nakhchivan, one of the centers of development of civilization in the East, was declared by the Organization of Islamic Cooperation as the capital of Islamic culture for 2018. More than one and a half thousand historical and cultural monuments have been preserved on the

territory of the Nakhchivan Autonomous Republic, sixty of which have the status of world significance.

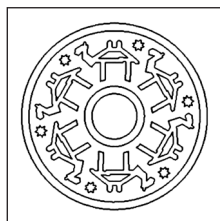
According to one version, the word “Nakhchivan”, according to folk etymology and historical sources, is derived from the word “Nyagshi-jahan”, which can be interpreted as “Patterns of the World” or “Decoration of the World”. The ornaments and patterns of Nakhchivan will be discussed in the following article. Since ancient times, the concept of symbols and signs has shaped the human worldview, manifesting itself in many cultures and religions. They conveyed hidden meaning and became part of human social and cultural life. The connection of patterns with an object, be it ceramics, carpet or jewelry, the synthesis of their color, shape and composition perfectly reflect the artistic image. In this regard, decorative and applied art shows similarities with fine art, where all components are closely related to each other and complement each other.

“The art of Azerbaijani masters has found its vivid expression in stone carving (memorial monuments, small sculptures, decorative ornaments), jewelry made using the technique of casting, cloisonné filigree, etching, etc., in fabrics and embroidery and, especially in the most popular form of national art – carpet weaving” [1].

**The interpretation of the main material.** In November 2010, “Traditional art of weaving Azerbaijani carpets in Azerbaijan” was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Carpet weaving, being one of the traditional and ancient types of applied art of Azerbaijan, influenced all areas of the life of the people: material, spiritual, creative and cultural. The compositional symmetry of the Azerbaijani carpet, the proportionality of the arrangement of its parts, the proportions of geometric patterns and other methods of construction form a genetic code in the mind, providing the opportunity for individual variations of individual masters.

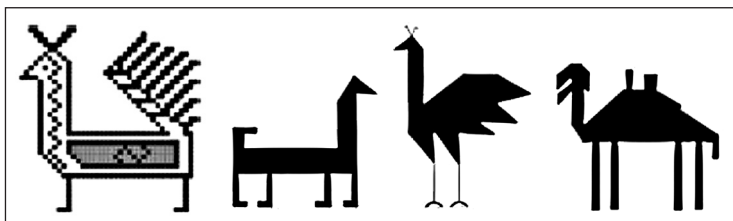
Often, the most ancient motifs have numerous analogies on ceramic and metal products of the Bronze Age (III-II millennium BC), which provides prerequisites for the hidden sacred meaning of the ornaments. The traditional set of motifs of all carpet-making schools in Azerbaijan includes schematic images of domesticated animals (dog, horse, camel, ram), as well as ornamental motifs derived from them – horn-shaped elements. An example of this is the ornament discussed below, characteristic of the Nakhchivan school of carpet weaving – “deve”, “develi”.

The pendant (size 26mm, weight 6.6g) is part of the “Tarixin Çarxları” (wheels of history) collection of the Resm Jewelry brand. In 2012, the



1

**Fig. 1. Jewelry Design Chart.**



2

**Fig. 2. Elements of carpet patterns from the Nakhchivan carpet school.**

founder of the brand, Rasmina Gurbatova, was one of the first in the country to feel the need to create a national jewelry brand, where each product has its own philosophy and historical context of design. All decorations are created using modern technologies; they contribute to the popularization of national heritage and include the symbolism of traditional ornaments in the concept.

The jewelry, made of 14-karat gold using the enamel technique, is based on the ornament characteristic of numerous shaddas created in Nakhchivan. The main subject of lint-free carpets, woven using a complex wrapping method, is caravans of camels and horses lined up in a row. The camel is the personification of endurance, perseverance and unpretentiousness.

The symbol presented to us in the solar circle creates a caravan in a repeating motif. The composition of the pendant is a circle, symbolizing cyclicity and infinity.



3

**Fig. 3. Shadde. Wool. Lint-free carpet. Nakhchivan. Mid-19<sup>th</sup> century.**



4

**Fig. 4. Pendant "Nakhichevan" gold. Resm Jewelry.**

Being one of the most ancient elements of human culture, the ornament is not just a decorative decoration, but within the framework of folk art it reflects the fundamental concepts of the national worldview. With the advent

of Islam, the ornamental art of the East reaches its heights largely due to the fact that the depiction of people was not encouraged: religion transformed geometry into an art form.

Masters, applying the principles of symmetry, proportionality and changes in scale, achieved the creation of a unique artistic impression. The ornament becomes so expressive, varied and intricate that it reaches its apogee. In the art of Muslim countries, two types of ornament are classified: geometric “girikh” and floral “islimi”.

Girikh (persian: گره, “knot”), used in architecture and crafts, is a decorative Islamic geometric shape composed of angular lines that form an interlaced ribbon pattern. When constructing the girikh, the craftsmen used symmetrical patterns from straight segments, composing it from interlaces that form 6-, 8-, 10- or 12-pointed stars. Geometric figures such as multi-beam stars, polygons and other geometric structures, when assembled, form a continuous carpet-type ornament and fill the plane without gaps. The basis of girikh is the geometry of a circle, division into equal parts, on the basis of which squares, rectangles, and polygons are subsequently constructed. The ornament, carefully calibrated using a ruler and compass, is created by repeating the same element an infinite number of times.

Let’s look at several patterns for constructing ornaments that were an inspiring element in the creation of jewelry:

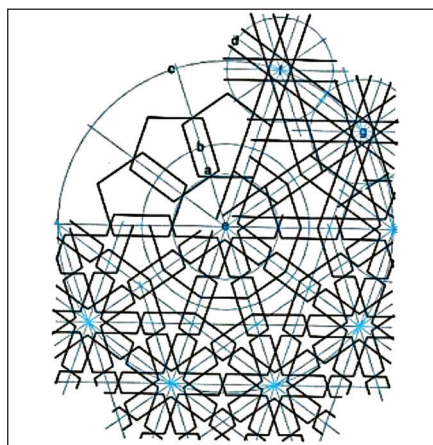


Fig. 5. Girikh construction diagram.

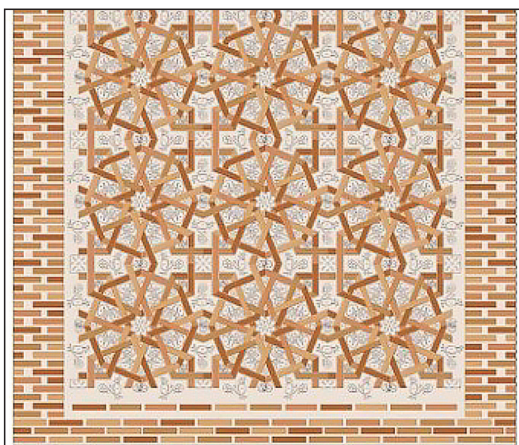


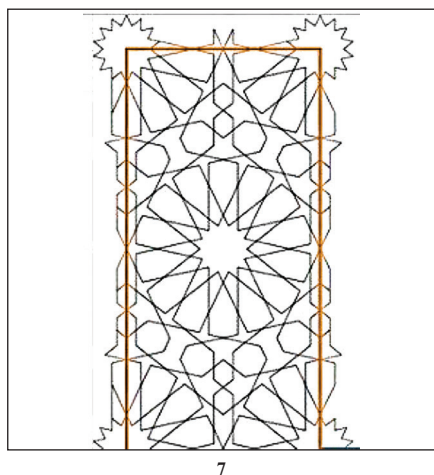
Fig. 6. Vector diagram of a fragment of the decor of the mausoleum of Yusif ibn Quseir of the 12<sup>th</sup> century. Nakhchivan (F. Miralay).

Nakhchivan, being at the intersection of trade routes, was a center of culture, and the architectural structures created on this land could not but have a colossal influence on the culture of neighboring regions. Askerova N.S. writes about this in her works: “Research conducted in the field of ornamental art of Azerbaijan has shown that the ornaments of brick monuments of the XI–XIV centuries had a great influence on the spread of geometric ornaments of the type under consideration” [2].

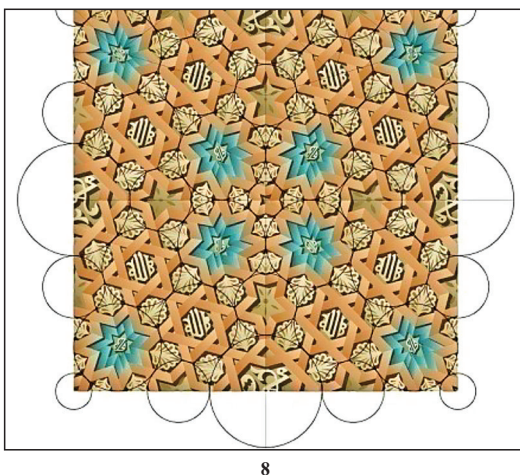
The compositional principle of the Azerbaijani carpet is embedded in the planar design and rhythm of the pattern on the ornament of architectural structures of the Nakhchivan architectural school.

Just as on the carpet, on the decoration of buildings we observe the traditional division into a central field and border. A. V. Salamzade writes: «Mausoleums of Yusif ibn Kuseir and Momine Khatun (Nakhchivan master of the 12<sup>th</sup> century Ajemi son of Abubekr) and mausoleum of the XII–XIV centuries from the village of Karabaglar, and mausoleum near the city of Barda in Karabakh (master Ahmad son of Eyyub al-Hafiz) were the most interesting of them» [5, pp. 229-336].

The unique monument is skillfully decorated with complex geometric patterns and epigraphy from the Koran. Reaching a height of 34 meters (now about 25 meters), the ten-sided mausoleum was a real medieval skyscraper; to this day it is one of the most monumental buildings of Azerbaijani architecture. Complex Arabic graphics, transformed in the hands of craftsmen into an element of ornament, complete the artistic design of the product. Artistic



**Fig. 7. Schematic layout of the girikh of the Momine Khatun mausoleum. XII century Nakhchivan.**



**Fig. 8. Vector layout of the girikh of the Momine Khatun mausoleum. XII century Nakhchivan (author F. Miralay).**



carving on stone and clay was a significant area of decorative and applied art in Azerbaijan in the XI–XV centuries.

Carved ornaments, mostly decorating examples of architectural heritage and memorial monuments, are not only a decorative element, but are also of great interest as a historical source, playing the role of one of the most expressive and widely accessible carriers of the historical memory of the people.

The talent of the masters is striking in its originality: the mathematical principles governing the ability of Ajami ibn Abubakr to combine 4,5,6,7 and 8-pointed stars in one weight have not all been identified. From a design point of view, this art form stopped developing several centuries ago because it had long since reached its zenith. Compositions based on girih, created at the present time, are only an interpretation of works created in the Middle Ages. Variations of the original works are minimal. It is interesting that the ornament based on girih is still being studied, but the analysis still remains incomplete, leaving many mysteries.

The poetically sublime artistic image created by the architect appeared as an archetype when creating jewelry from Khans Jewelry. The founder of the brand, Sarkhan Agamaliyev Khalafoglu, having received higher education at Moscow State University, Moscow and internship in Brooklyn, returned to Baku. The author of the sketches is also the executive jeweler, that is, we see the product as the end result of the work of one person, and not a creative team.

Nakhchivan earrings, created using cloisonné enamel technique, are made of 18-karat gold (length 43mm\*25mm, 6g). Reflective blue enamel



9

**Fig. 9. Earrings Nakhchivan. Gold. Khans Jewelry.**



10

**Fig. 10. Momine-Khatun earrings. Gold. Resm Jewelry.**



is developed on the principles of easily hardening materials using a special chamber with high light intensity. When creating a product, partitions made of flat-rolled wire are soldered onto the base, which forms a contour. During the process, the space between the partitions is filled with enamel mass.

In the XVIII century in Azerbaijan, household items and decorations made of metal were created using various technical methods. These are mainly embossing, *garasavod*, *shebeke*, *khatemkarlyg* and enameling. Products made of gold were covered mainly with red, blue and green enamel from light to darkest tones. The background was usually white enamel. In terms of their forms and manufacturing techniques, silver products are completely identical to gold products. Silver items, depending on their purpose, were either gilded or engraved and blackened.

With the development of enameling techniques, the jewelry art of Azerbaijan has become more expressive and sparkled with new colors (it flourished in the XIX century, when the main centers of Azerbaijan's jewelry craft were the cities of Baku, Ganja, Shamakhi, Shusha, Sheki and Nakhchivan). The most complex and interesting area of enamel is webbed enamel, which was used mainly in Tabriz, Nakhchivan, and Baku. The art of enameling consists of filling an engraved design with enamel liquid (extract).

Being the guardians and successors of the ancient traditions of Azerbaijani jewelry, craftsmen create jewelry using the same technique, while reviving the ornamental art of Nakhchivan.

**Conclusion.** Using various techniques in the manufacture of jewelry (embossing, etching, enamel, carving, polishing, engraving, weaving, filigree, etc.), craftsmen from Garabakh, Ganja, Sheki, Shamakhi, Gazakh, Guba, Nakhchivan and other regions of the country created jewelry, which are carefully stored in the collections of museums in a number of foreign countries. The centuries-old traditions of Azerbaijani jewelry art are passed on from generation to generation, being improved and filled with new content.

Currently, jewelry art continues the traditions of the past: craftsmen study archives and museum exhibits and take seriously the interpretation of the rich national ornamental and decorative heritage. Not only by reviving the art of jewelry, but by promoting its greater popularization among women, they allow them to touch national traditions and history, and truly feel the power of their native land.

The architectural and carpet-making schools of Nakhchivan played and continue to play an active role in the process of artistic relationships,

exerting a noticeable influence on the formation and development of certain areas of art not only in Azerbaijan, but also in neighboring countries. In this context, it is also necessary to emphasize the role in preserving and continuing ancient traditions and strengthening connections with folk architecture.

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### Oksana Məmmədova (Azərbaycan)

### MÜASİR ZƏRGƏRLİK SƏNƏTİNDƏ NAXÇIVANIN ORNAMENTLƏRİ

Məqalədə Azərbaycan Respublikasının qədim bölgəsi olan Naxçıvanın ornament və ornamental incəsənəti tədqiq olunur. Naxçıvan xalçaçılıq məktəbinin ornamentlərinin təsiri və Naxçıvan Memarlıq məktəbinin tikililərinin zəngin ornament dekorun müasir zərgərlərin məmulatlarına təsiri araşdırılacaqdır. Son illərin tendensiyası – ənənələrə və mənbələrə müraciət, milli yaradıcılığa qayıdış incəsənətin demək olar ki, bütün sahələrinə, o cümlədən zərgərlik sənətinin ümumi mənzərəsinə işıq salıb, yeni həyat verib. Tədqiqat materialına Azərbaycanın zərgərlik sənətinin ustalarının (sırğalar, kulonlar, zaponkalar, üzüklər və saçlar üçün bəzəklər) məmulatları xidmət etmişdir. Məqalədə Resm Jewelry və Khans Jewelry markalarının məhsulları nəzərdən keçirilir. Azərbaycan zərgərlik sənətinin çoxəsrlik ənənələri nəsil-dən-nəslə ötürülür, təkmilləşdirilir və yeni məzmun kəsb edir. Hazırda zərgərlik sənəti keçmişin ənənələrini davam etdirir: sənətkarlar arxiv və muzey eksponatlarını öyrənir, zəngin milli ornamental-dekorativ irsin interpretasiyasına ciddi yanaşırlar. Azərbaycan zərgərlik sənətinin qədim

ənənələrinin qoruyucusu və davamçısı olan sənətkarlar müasir texnikada bəzək əşyaları yaradır, eyni zamanda Naxçıvanın ornamental incəsənətini dirçəldir.

**Açar sözlər:** Möminə Xatun, ornamentlər, zərgərlik sənəti, Naxçıvan, xalça.

**Оксана Мамедова (Азербайджан)**

## **ОРНАМЕНТЫ НАХЧЫВАНА В СОВРЕМЕННОМ ЮВЕЛИРНОМ ИСКУССТВЕ**

Предметом исследования в статье является орнамент и орнаментальное искусство одной из областей Азербайджанской республики – Нахчывана. Будут рассмотрены влияние и связь орнаментов ковров нахичеванской школы и богатейший орнаментальный декор строений Нахчывана на современные изделия ювелиров. Тенденция последних лет – это обращение к традициям и истокам, которые вдохнули новую жизнь и пролили свет на общую картину практически всех областей творчества, в том числе и ювелирного искусства. Материалом исследования послужили изделия мастеров ювелирного дела Азербайджана (серьги, кулоны, запонки, кольца и украшения для волос), на создание которых авторов вдохновили орнаменты Нахчывана. В статье рассматриваются изделия бренда Resm Jewelry и Khans Jewelry. Многовековые традиции азербайджанского ювелирного искусства передаются из поколения в поколение, совершенствуясь и наполняясь новым содержанием. В настоящее время ювелирное искусство продолжает традиции прошлого: мастера изучают архивы и музейные экспонаты, серьезно относятся к интерпретации богатого национального орнаментально-декоративного наследия. Мастера, являющиеся хранителями и продолжателями древних традиций азербайджанского ювелирного искусства, создают украшения в современных техниках и одновременно возрождают орнаментальное искусство Нахчывана.

**Ключевые слова:** Момине-хатун, орнаменты, ювелирное искусство, Нахчыван, ковер.

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## **SOME DOCUMENTS IN THE OTTOMAN ARCHIVES ABOUT ALACA FABRIC WEAVING**

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**Abstract.** Traditional Turkish arts have a history of thousands of years. It came with the Turks over time, from the geography of Turkestan to the Caucasus, Anatolia and the Balkans. Apart from weavings such as carpets and rugs, Turks also have an important reputation especially in fabric production. Variegated fabrics have an important place in textile arts, which are an important element of Turkish material culture.

As a type of fabric produced from cotton and silk, it is one of the many types of fabric made during the Ottoman Empire. There is a wide variety of production, from local production to the needs of the palace.

The Presidential Ottoman Archive is an important institution where all documents that are archival material from the Imperial period are stored. In this study, some documents related to alaca fabric in the archive were examined.

**Key words:** Ottoman, archive, weaving, fabric, textile.

**Introduction.** Traditional Turkish handicrafts emerged due to human needs, as all over the world, and their production has continued to become widespread. It has been adorned with motifs and colors over time due to aesthetic concerns.

Culture is the sum of a society's lifestyle, customs, traditions and values inherited from its ancestors, in other words, the sum of what that society produces. Nations need to be aware of their cultural values in order to survive and preserve their cultural heritage and pass it on to future generations [9, p. 668].

Turkish handicrafts, which are the product of a long historical process and have a rich variety, are the most valuable documents of national and material culture elements. A society's interest in handicrafts can be easily seen in its decoration and adornment methods [1, p. 2597]. The needs of human beings have created the textile industry, which is a very large sector today, and the textile industry has become important in the current century.

Textile products are elements that combine art and life and are present in almost every phase of life [15, s. 321]. When we look at textile art, it is mixed with the weaving culture coming from history, and aesthetic values are added and original designs are created [12, p. 97].

Weaving arts form the basis of traditional textile. Turkish hand weavings, which are "a necessity of the Central Asian life based on animal husbandry" [11, p. 2] have been reflected as valuable products all over the world from past to present with their colors, colors and symbol language.

Since its beginning, Turkish culture and art have preserved their national identity. The influence of Turkish states such as Hun, Göktürk, Uyghur, Ghazni, Karakhanid and Great Seljuks can be seen in the development of Turkish handicrafts. Among traditional Turkish handicrafts, hand weavings, which show a distinct change and development specific to time and region, are the most important visual documents of the historical, cultural, artistic and economic accumulation of the Turkmens who lived in the geography extending from Central Asia to Anatolia and over a long period of time [5, p. 1].

Weaving was the most important art of the Turks in Central Asia, which was their first center of life and spread to the world [19, p. 5]. Weavings, one of the areas of Turkish material culture with a very old history, "can also be expressed as the most beautiful examples of Turkish folk art that have become clear on a universal scale" [17, p. 280].

Weaving, which started in Turkestan, continued to develop in Anatolia with the Seljuks and subsequently the Ottomans. "In the late period of the Ottoman Empire, there were carpet weaving centers outside Istanbul, such as Sivas, Kayseri, Uşak, Isparta, Kula, Kırşehir, Mucur, Nevşehir, Konya [7, p. 99-113] etc. Fabrics woven by Turks were very appreciated and in demand in Italy since the 16th century. Ogier de Busbecq, who went to the Ottoman Palace as the Hasburg ambassador in the mid-16th century, talks about Turkish silks in a language full of poetic emotions. These and

many similar documents reflect the admiration that Turkish silks have created in Europeans for centuries. While foreign artists reflected their taste for Turkish silk into the general patterns and themes of European fabrics, all major European and American applied art collections were acquiring Turkish silks in large quantities. Busbecq's striking and fluent explanation of the function of fabrics in reflecting the magnificence and therefore the power of the reign goes to the essence of how Ottoman silk textiles influenced Turkish and foreign audiences [16, p.15]. An exquisite Turkish carpet was displayed like a work of art in homes, on ships, and in churches [8, p. 72].

Weaving, which has a deep-rooted history in Anatolia, started to be produced in various sizes and types in order to meet daily needs [10, p. 190].

The diversity of woven products ensured universal balance based on traditional measures rather than unity of purpose and belief in Ottoman society. Weaving production, trade and craft works in places such as bazaars, markets and inns were carried out according to the records in the *Fütüvetnames*, *Narh* and *Ehl-i Hiref* books. For example, a weaver's apprentice could become a journeyman after working 1001 days. Again, after a while, if the work they did was liked by their masters and brave men, the journeymen could become masters and would ceremoniously wear loincloths [18]. In other words, they were receiving a kind of diploma and permit. His mastery was given by the *Ahi Lodge*. In addition, the *mubasir* appointed by the government always controlled the workshops, and the *kemhacıbaşı* was the *nazim* in these works [14, p. 1].

In the Ottoman Empire, fabric weavings were generally produced from cotton-linen, wool and silk. While traditional techniques were used at that time, the sensitivity of the palace in this regard was as effective as the share of the artisans producing in homes and villages in maintaining original production.

### **Alaca fabric**

It is known that there was a very rich variety of fabric production in the context of textile during the Ottoman period. There are many types of fabrics such as *Aba*, *Atlas*, *Bervanik*, *Bindallı*, *Boğasi*, *Canfes*, *Çatma*, *Kutnu*, *Selimiye*, *Zerbaft* etc. *Alaca* weaving is one of the important fabrics of that period.





**Fig. 1. Alaca weaving (Konya Museum) [6, p. 93].**

“Alaca” is a cotton fabric with a yellow striped appearance, usually on red. It is divided into two: cotton and silk [3, p. 24]. It is a durable type of fabric. It is used in outerwear.

It was used to make cardigans, mintans, shalwars and entaris for women’s and men’s clothing [13, p. 8]. According to the Ehl-i Hiref notebook (dated 1546) from the Topkapı Palace Archive books, it is known that master Ferhad, who weaves alaca, receives 4 coins, master Mustafa, 5.5 coins [20, p. 525] and master Kasım, who weaves carpets, receives 8.5 coins [20, p. 525].

### **Presidential Ottoman Archive**

From the series of notebooks that have survived from the Ottoman Empire period to the present day, with 95 million documents and around 400 thousand in the archive alone, it can be understood from both the way the documents were arranged, that they were preserved with great precision, and the orders or regulations regarding the correspondence at all levels of the bureaucracy to be recorded in the notebook, that the Ottoman Empire has existed since its foundation. Since then, it has attached great importance to preserving official documents [2, p. 3].



**Fig. 2. Presidential Ottoman Archive, Kağıthane-Istanbul [4, p. 284].**

The archive documents that are the subject of the research were selected from the Topkapı Palace archives, Cevdet Economics, Cevdet Maliye ve Dahiliye Mektubi Kalemi documents.

### **Topkapı Palace Museum Archive:**

Topkapı Palace, whose construction was completed in 1478, was the main palace of the Ottoman Empire until the use of Dolmabahçe during the reign of Sultan Abdülmecid. The Palace, which was an extremely important administrative center for the Ottoman Empire for 400 years, is also one of the most important centers where many documents were produced in the Ottoman Empire and passed down to the present day. There are more than 200 thousand documents in this archive, the oldest of which dates back to the time of Orhan Gazi. These documents were digitized in the early 2000s, and a summary of the documents began to be produced since 2010 [21].

### **Cevdet Economics and Finance documents:**

In 1931, after some documents in the Treasury warehouse were sold to Bulgaria as a result of negligence and negligence, a new classification committee was formed under the chairmanship of Muallim Cevdet, with the decision of the Board of Enforcement Deputies dated October 8, 1932. Kilisli Teacher Rifat, some retired civil servants and history experts were included

in this delegation. Although Muallim Cevdet resigned and left in 1935, the classification continued until 1937. In this study, called Cevdet Classification, the documents were classified according to their subjects, but they were not cataloged chronologically. This classification consists of 216,572 documents containing records between the dates 960-1322/1553-1904 under 17 main sections and has 87 catalogues. Finance documents contain 31937 documents between 1557 and 1888. Economic documents consist of 2261 documents between 1653 and 1876 [2, p. 420-421].

### Internal Medicine Letter Office documents:

Since the establishment of the Ministry of Internal Affairs, all correspondences of the ministry with other ministries or provinces have been carried out by the Mektûbî Office. Although the Mektubî Office has been in existence within the Ministry of Internal Affairs since 1295/1878, it is known that in previous periods, the function of this office was carried out by the Internal Affairs Office within the Ministry of Internal Affairs. The abundance of documents and the diversity of the subjects mentioned in the documents show that this office has an important position among other departments affiliated with the Ministry. Since external writings belonging to other departments of the Ministry were also made through the Letter Office, there are documents on every subject concerning the Ministry [2, p. 377].

### Some document examples related to Alaca fabric weaving

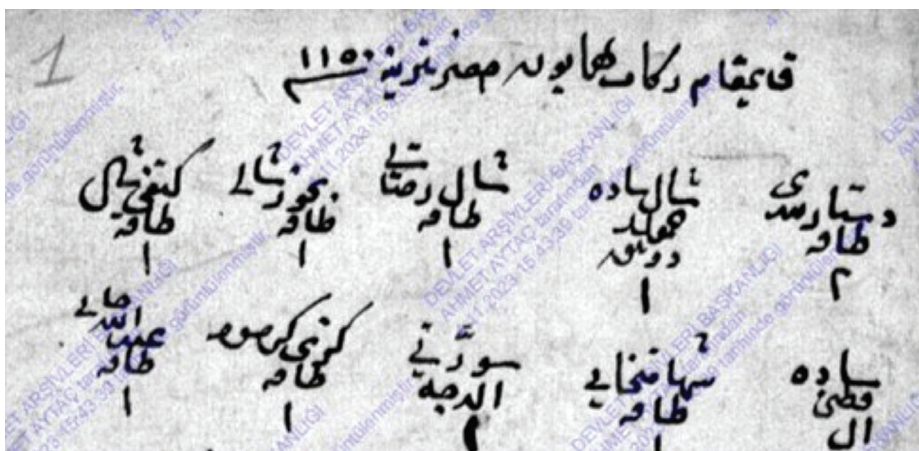


Fig. 3.

Topkapi Palace Museum archive documents, file number 2330, dated 29.12.1150, is the “Haji (Kaaba) gifts book”, which includes destars, shawls, cotton items given to the Rikab-ı Hümayun District Governor, the Sultan, the Grand Vizier, the Darüssaade Ağa, the Şeyhülislama, .... It contains information about the “type, quantity and curriculum of fountains, fountains, telli, zamzam water, panties and other items”.

## Second document:

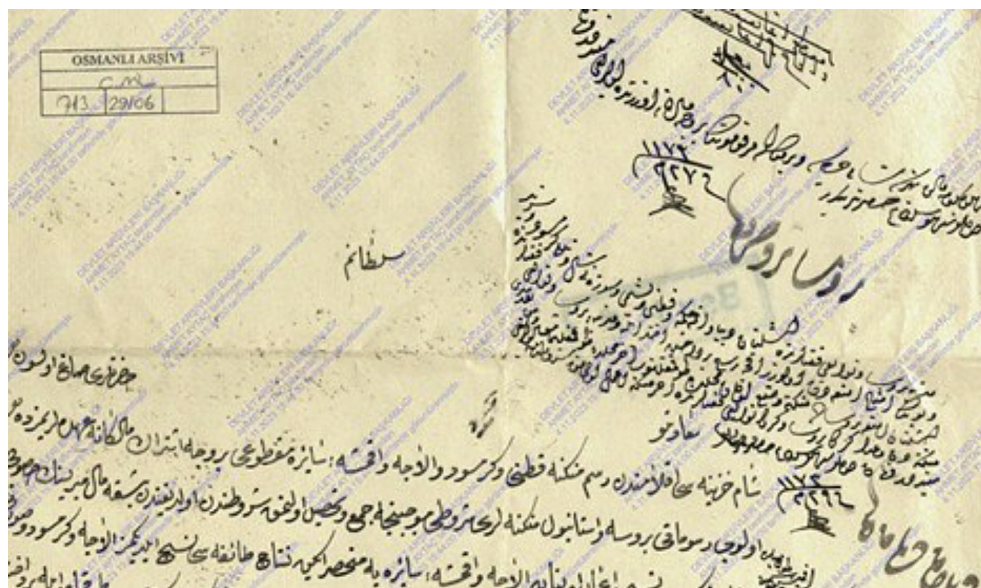


Fig. 4.

Cevdet Maliye document, file 713, shirt number 29106, dated 20.02.1173 is an order regarding “The faces of the tawny, kutni, etc. fabrics woven in Damascus and its surroundings should not be polished with a mallet, but should be polished with a vise”.



### Third document:

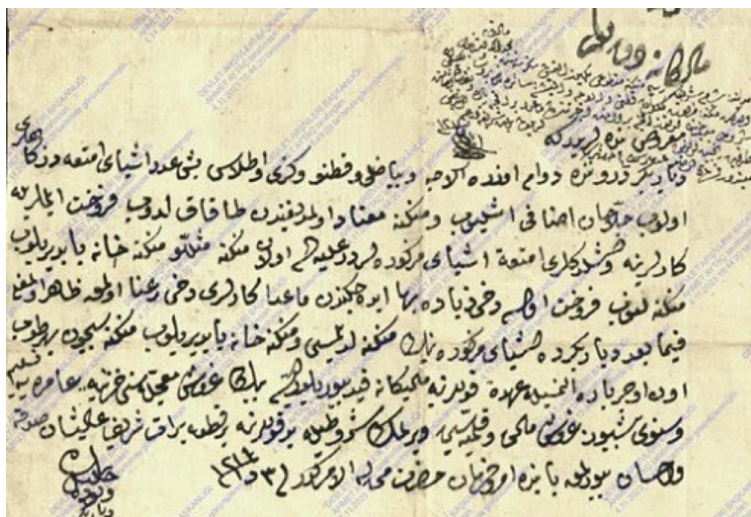


Fig. 5.

Cevdet İktisat document, 4 files, numbered 199, dated 03.11.1211, is the petition signed by Diyarbakır Voivode Halil, regarding the tender and distribution of the urgent responsibility, by allowing the construction of a vice for the tawny, kutni etc. fabrics woven in Diyarbakır, as there is no one for the fabrics woven in Diyarbakır.

### Fourth document:

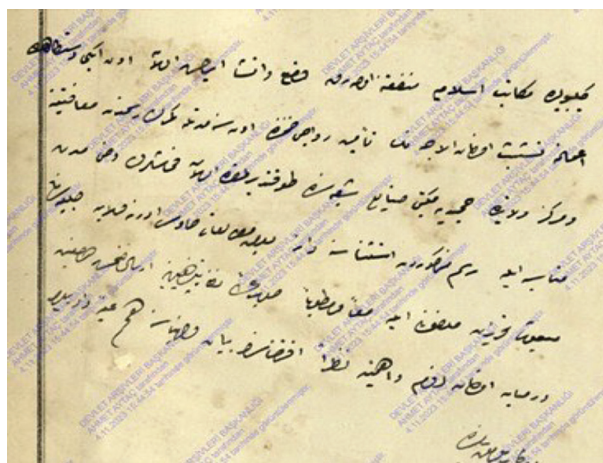


Fig. 6.

Internal Affairs Letter Office document, file 1464, numbered 84 shirts, dated 03.03.1305: “Exemption from customs duty for ten years of the fabrics produced in the looms built for the benefit of the Mekatib-i İslamiye in Gallipoli and the fabrics woven in the Edirne Hamidiye School Industrial Branch”” is about.

#### Fifth document:

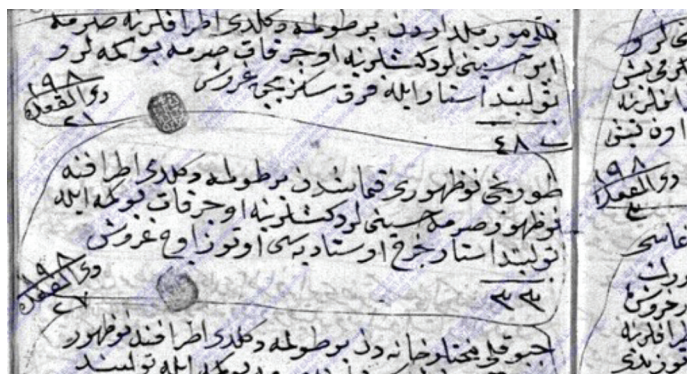


Fig. 7.

Topkapı Palace Museum archive documents, 841 files, document dated 12.08.1209 “III. Mustafa’s daughter and the wife of Silahdar Mustafa Pasha, Beyhan Sultan’s tailor and the types of robes, vests, furs, ..., prayer rugs, tobacco pouches, stringed fabrics, peds, atlas, velvets, ..., cheesecloth and other materials written in the account book. “book records containing qualifications and quantities, mastery amounts, etc.

#### Sixth document:



Fig. 8.



Cevdet Classification, Finance Book, 37 files, document numbered 1678, dated 1805: “For the various goods to be brought from Damascus, Aleppo and Diyarbakir to the Black Sea piers and taken to Anapa, Danube and Crimea, a customs duty of four percent will be charged if it belongs to an Islamic merchant, and a customs duty of five percent will be collected from the subjects” [3, p. 215]. It is related to.

**Conclusion.** Among the textile arts that came from Turkestan to Anatolia with the Turks, variegated fabrics have a special place, especially during the Ottoman period. It is understood that there are many documents in the Presidential Ottoman Archives regarding Alaca textiles produced in cotton and silk.

It is understood that many state officials such as the sultan, grand vizier, darüssaade agha, sheikh al-Islam etc. were given tawny fabrics and these were recorded, that tawny fabrics were woven in Damascus and its surroundings, and that the state made checks regarding their quality and issued orders about deficiencies and defects. In addition, it is evidenced by documents that tawny fabric was woven in cities such as Diyarbakır and Gallipoli, and that the state occasionally provided tax benefits to tawny fabric producers, that the expenses of the sultan and his family members for fabric sewn from tawny fabric were recorded, and that tax regulations were made regarding tawny fabric taxes.

It is known that textiles are very important in Turkish cultural history and that they have carried out important production in the field of textiles for thousands of years. This accumulation can also be seen in the archive records.

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**Ahmet Aytaç (Türkiyə)**

## **ALACA KUMAŞ DOKUMACILIĞI HAKKINDA OSMANLI ARŞİVLERİ'NDE YER ALAN BAZI BELGELER**

Geleneksel Türk sanatlarının binlerce yıllık bir tarihi vardır. Türkistan coğrafyasından Kafkasya'ya, Anadolu'ya ve Balkanlara kadar zaman içerisinde Türklerle birlikte gelmiştir. Halı, kilim gibi dokumalar dışında özellikle kumaş üretiminde de Türklerin önemli bir şöhreti vardır. Türk maddi kültürünün önemli bir ögesi olan tekstil sanatları içerisinde alaca kumaşların önemli bir yeri vardır.

Alaca pamuklu ve ipekli olarak üretilen bir kumaş türü olarak Osmanlı İmparatorluğu döneminde yapılan birçok kumaş türünden birisidir. Yerel üretimden sarayın ihtiyaçlarına kadar geniş bir üretim çeşidi vardır.

Cumhurbaşkanlığı Osmanlı Arşivi, İmparatorluk dönemine ait arşivlik malzeme özelliği olan tüm belgelerin saklandığı önemli bir kurumdur. Bu çalışmada arşivde yer alan alaca kumaş ile alakalı bazı belgeler incelenmiştir.

**Anahtar kelimeler:** Osmanlı, arşiv, dokuma, kumaş, tekstil.

**Ахмет Айтач (Турция)**

## **НЕКОТОРЫЕ ДОКУМЕНТЫ ИЗ ОСМАНСКИХ АРХИВОВ О ПРОИЗВОДСТВЕ ЦВЕТНЫХ ТКАНЕЙ**

Традиционные виды тюркского искусства имеют тысячелетнюю историю. Они распространялись вместе с тюрками из географического пространства Туркестана в направлении Кавказа, Анатолии и Балкан. Помимо ткачества ковров и килимов, турки особенно прославились в деле производства тканей. В числе разных видов искусства текстиля производство пестрых тканей занимает значительное место в тюркской материальной культуре.

В качестве типа тканей из хлопка и шелка, этот вид текстиля является одним из многих, производившихся в период Османской империи. Существовала обширная номенклатура товаров, от продукции местного значения до изделий, удовлетворявших нужды имперского дворца.

Президентский Османский Архив является важным институтом, где хранятся документы, отражающие сведения периода Империи. В данном исследовании рассмотрены некоторые документы из этого архива, имеющие отношение к производству цветных тканей.

**Ключевые слова:** Османский, архив, ткачество, ткань, текстиль.

UOT 75

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## **VAJIHA SAMADOVA–100**

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**Abstract.** An outstanding Azerbaijani painter, Honored Artist of the Azerbaijan SSR, Vajiha Samedova was born in 1924 in Baku. A graduate of the Moscow Art Institute named after V.I. Surikov, she is known mainly for her portraits, as well as landscapes, still lifes and thematic canvases.

Vajiha Samadova is an artist of extraordinary good fortune in the highest sense of the word – not in a narrow-minded and banal sense according to which the ideal is a long, quiet and well-off existence, but in the highest human sense, where the value and the meaning of life consist in working, burning, struggling and searching for happiness.

**Key words:** Vajiha Samedova, Azerbaijani painting, portraits, landscapes, composition.

**Introduction.** Vajiha Ali kzyzy Samedova was born on November 24, 1924, in Baku to the family of confectioner Kerbalayi Ali and homemaker Rubaba Samedova. Her father, Kerbalayi Ali, was an Azerbaijani from Kars. Along with his brother, he moved to Erivan and then to Baku, where he met Rubaba in the Icherisheher quarter. Rubaba had moved to Baku with her family from the Iranian city of Qom [5].

In 1944, Vajiha graduated from the Azerbaijan State Art School named after A. Azimzade, and in 1951 from the Moscow Art Institute named after V. I. Surikov. Her diploma project was a group portrait of Azerbaijani composers [1]. Vajiha Samedova mainly worked on portraits, landscapes, and thematic tableaux. Her works were also displayed at exhibitions abroad in cities like Vienna, Cairo, Beirut, Warsaw, Berlin, Budapest, Sofia, and others.

Samedova passed away on October 24, 1965, in Baku after a prolonged illness. At the end of 1966, a posthumous exhibition of her work was opened in the Art Salon of the Union of Artists of Azerbaijan in Baku, featuring around 200 works, including portraits, genre paintings, landscapes, still lifes, and pieces in oil, watercolor, pastel, and pencil [3].

Samedova's works are preserved in the National Museum of Art of Azerbaijan in Baku and other museums across the country. In Baku, there is an Exhibition Salon named after Vajiha Samedova (formerly the Art Salon of the Union of Artists of Azerbaijan).

**The interpretation of the main material.** Vajiha Samedova was an artist of an extraordinarily rich destiny, in the highest sense of the word—not in the everyday sense that defines ideal existence as long, peaceful, and secure, but in the high human sense, where the value and meaning of life lie in creativity, passion, struggle, and happiness found in seeking. Vajiha-khanum was a remarkable artist with a phenomenal talent. This is not about “women’s art” but high Art—powerful, vibrant, dramatic, and romantic, inspiring admiration, respect, and love because it makes us better, purer, richer, more focused, and more poetic.

Her art is surrounded by a certain aura with not only aesthetic but also ethical dimensions. Her paintings are not simply looked at; they are examined, as her art is imbued with life, significance, and a profoundly personal worldview. In this sense, Vajiha Samedova is a truly lyrical artist, speaking “in the first person” [2]. The personal essence that animates her paintings generates emotional intensity, a nearly searing passion in the colors and the forms of bodies, always containing something deeply meaningful, pondered over, and soulfully endured. The compositions of her paintings reflect a fervor stemming from the fact that her lyricism is often tinged with dramatic, even tragic tones. But the main value of her work, perhaps, lies in its ability to reveal to viewers the profound meaning of art and existence. Her inner conviction, faith, passion, and love for people and nature captivate audiences with her love for color, canvas texture, the energy of paints, and the broad freedom with which she depicts life. This infuses her canvases with a lively immediacy, opening a window to an alternate reality, to the aesthetic world of Vajiha Samedova.

Her life was successful from the very beginning: loving parents, a wonderful sister, an atmosphere of respect for music and poetry typical of Azerbaijani culture, and a successful study at the Azimzade Art

School, where her future husband Latif Feyzullayev taught. In 1944, after graduating from the school, she entered the Moscow Art Institute named after Surikov, in the painting department. Her mentor there, the outstanding painter Pavel Korin, highly appreciated the talent and diligence of his favorite student. Upon his insistence, she stayed on in Moscow for another three years of postgraduate study after graduating with honors. Although she received an offer to teach at the Surikov Institute, family interests and longing for her homeland prevailed, and she returned to Baku, where she began teaching at the art school and dedicated all her primary time fanatically to her beloved painting. Her happy family life with the remarkable painter Latif Feyzullayev (who was also known in artistic circles as a leading authority and intellectual theorist on painting) and her wonderfully gifted children allowed Vajiha-khanum to work tirelessly. Together, they traveled across Azerbaijan, enabling both of them to create captivating landscapes.

In 1954, the landscapes of Gey-Gol exhibited by the 30-year-old artist, especially the Portrait of Actress Leyla Badirbeyli, brought her tremendous success. To this day, this portrait, displayed at the National Museum of Art, captivates viewers with the extraordinary tenderness of its color palette, the touching nature of the character, the unity of its concept, the virtuosity of its execution, and the refined use of light and shadow.

During the last, regrettably short, ten years of her vibrant life, the artist worked productively, creating numerous portraits and thematic paintings portraying the spiritually beautiful women of her time. These paintings astonish with their power and freedom of brushwork and thought, marked by bold, lyrical brushstrokes and clear, dynamic compositions. The post-impressionist elegance of these works, the noble spirit of the artist, her restrained and passionate coloristic talent, and her innate painting culture fill the canvas *On the Banks of the Kura* with an instinctive freedom of expression.

In 1961, Vajiha went on a creative mission to Bulgaria, which inspired a series of canvases displayed in Baku in 1962. In 1964, she presented *Awaiting News*, a large (100x220) painting about mothers waiting on the Caspian shore for the return of fishermen. It was an emotional, intense, and significant canvas. By then, Vajiha-khanum was seriously ill. She resisted the doctors' diagnosis, but fate remained unyielding. This would be her final



painting – a masterpiece, beautiful yet tragic, reflecting people, destinies, land, sea, and life.

In 1965, immediately after the artist's death, the exhibition hall of the Union of Artists of Azerbaijan, the republic's premier art gallery, was named after Vajiha Samedova. In 2008, her son and grandson published an album dedicated to her 85<sup>th</sup> anniversary in Turkey, radiating love and reverence for the Azerbaijani master's creativity. On the cover is a portrait of Vajiha painted by her husband, teacher, and prominent artist Latif Feyzullayev.

This was an extraordinary, strong, and inspiring family. Different in temperament and age, they were happy together, united by love—especially a shared love of painting. The portrait of Vajiha-khanum by Latif Feyzullayev, painted after her passing, is a dynamic and intimate image of a woman filled with creative power, capturing the serene exterior of a woman gathering strength for something deeply important.

**Conclusion.** In 2010, Baku held a commemorative evening for Vajiha Samedova. At the event, a documentary film created by her son and grandson was shown, as the family carefully preserves the memory of this outstanding Azerbaijani artist.

On June 20, 2024, the National Museum of Art of Azerbaijan opened the exhibition Vajiha Samedova – 100: Pages from the Artist's Life, dedicated to her 100<sup>th</sup> birthday. At the grand opening, speakers highlighted the significance of her work in national visual art and the importance of the exhibition for Azerbaijani culture. The exhibition featured around 60 of Samedova's paintings and graphic works across various genres, marking a landmark event in the cultural life of Azerbaijan.

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### **Gülrəna Mirzə (Azərbaycan) VƏCİHƏ SƏMƏDOVA – 100**

Görkəmli Azərbaycan rəssamı, Azərbaycan SSR əməkdar rəssamı Vəcihə Əli qızı Səmədova 1924-cü ildə Bakıda anadan olub. V.İ.Surikov adına Moskva Rəssamlıq İnstitutunun məzunu olan o, əsasən portretləri, eləcə də mənzərələri, natürrəqləri və tematik kətanları ilə tanınır. “Aktrisa L.Bədərbəyli” (1954), “Sosialist Əməyi Qəhrəmanı S.Kərimov” (1957), “Geoloq M.Məmmədbəyli” (1959), “İki dəfə Sosialist Əməyi Qəhrəmanı Ş.Həsənova” (1960), “Heykəltəraş Q.Abdullayeva” (1964) və s. kimi portretlərdə müasirlərinin obrazlarını yaradıb.

Səmədova respublika üzrə bir çox səfərlərdə olub. Onun mənzərələri və tematik tabloları zəngin milli kolorit ləzzəti, yığcamlığı və kompozisiyanın aydınlığı ilə seçilir. Bunlardan “Azərbaycan bəstəkarları” (1951), “Mahnı” (1956), “Göygölün sahilində” (1957), “Kürün sahilində” (1961), “Qeoloqlar” (1965) və b. qeyd etmək lazımdır.

**Açar sözlər:** Vəcihə Səmədova, Azərbaycan rəngkarlığı, portretlər, mənzərələr, kompozisiya.

### **Гюльрена Мирза (Азербайджан) ВАДЖИЯ САМЕДОВА – 100**

Выдающийся азербайджанский живописец, заслуженный деятель искусств Азербайджанской ССР Ваджия Али кызы Самедова родилась в 1924 году в Баку. Выпускница Московского художественного института имени В. И. Сурикова, она известна в основном своими портретами, а также пейзажами, натюрмортами и тематическими полотнами. Образы своих современников она создала в таких портретах, как «Актриса Л. Бедирбейли» (1954), «Герой Социалистического Труда С. Керимова» (1957), «Геолог М. Мамедбейли» (1959), «Дважды Герой Социалистического Труда Ш. Гасанова» (1960), «Скульптор Г. Абдуллаева» (1964) и др.

Самедова много ездила по республике. Богатым национальным колоритом, лаконичностью и ясностью композиции отличаются её пейзажи и тематические табло, среди которых надо отметить такие, как «Азербайджанские композиторы» (1951), «Песня» (1956), «На берегу Гейгёля» (1957), «На берегу Куры» (1961), «Геологи» (1965) и др.

**Ключевые слова:** Ваджия Самедова, азербайджанская живопись, портреты, пейзажи, композиция.

UOT 7:061.4(100)

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## CREATION AND DEVELOPMENT STAGES OF ART FAIRS

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**Abstract:** The article considers the issues of the origin and stages of development of the art fair. As an event in the life of mankind, the fair has a deep history. Based on the study of extensive literature, it is concluded that art fairs provide a platform for artists and galleries to demonstrate their works to a wide audience of professionals, collectors and art lovers. It is noted that they allow the exchange of ideas and points of view on all issues of the current and future development of art.

**Key words:** fair, international art fair, art, culture, audience.

**Introduction.** One of the forms of familiarizing society with culture and art are art fairs, which are held annually around the world. The etymology of the word “fair” (*yarmarka*) goes back to the German word “Jahrmarkt” (where Jahr is a year, and markt is a bargain), literally meaning “annual bargaining”. From German this word migrated to Russian, and from there to Azerbaijani. The equivalent of this definition in English is “fair” (in Old French “*feire*”, “*faire*” – market) [1].

The Explanatory Dictionary of the Russian Language defines a fair (*ярмарка*) in the first meaning as “a large trade usually with amusement, entertainment, held regularly in the same place and at the same time”; in the second meaning “a periodically arranged arrival of trade and industrial organizations... for the wholesale sale and purchase of goods according to the samples exhibited” [2]. A similar meaning of the word “fair” (*yarmarka*) is given by the Explanatory Dictionary of the Azerbaijani Language [3] and numerous other explanatory dictionaries.

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**The interpretation of the main material.** Despite the fact that, like an exhibition, a fair involves a demonstration of items, there is a significant difference between these two events. So, a fair is an event, the main purpose of which is the purchase and sale of exhibited goods, the conclusion of trade and other transactions, that is, the commercial component is the basis of the essence of this event. An exhibition is a demonstration of works of culture and art, science or industry, the main purpose of which is to stimulate public interest, promote manufactured products, expand trade or illustrate progress in various areas of human existence.

As an event in the life of mankind, the fair has a deep history. The first mentions of these events are found fragmentarily in written documents and fragments of sculptures and various dishes in Ancient Greece and Rome. As a rule, they were held during major events, for example, the Olympic Games in Ancient Greece. In Ancient Rome, fairs were held on a regular basis due to the fact that trade played a leading role in the economy. Numerous wars of Rome led to the expansion of the empire. The increase in the flow of goods into the territory of the empire contributed to the further development of trade relations. The demand for various goods, including food, textiles, metals and luxury goods, increased. All this was sold at numerous fairs held throughout the Roman Empire. The growth of trade led to the adoption of special laws guaranteeing fair trade and protecting the rights of traders and buyers.

Fairs became an important attribute not only of the city-states of Ancient Greece and the Roman Empire. Historical materials testify to fairs held in the centers, cities of the Middle East. The holding of fairs in China dates back to the 12<sup>th</sup> century BC. However, unlike fairs in the Roman Empire, fairs in the mentioned territories were timed to coincide with religious holidays.

Fairs occupied a special place in the life of Medieval Europe. The first information about fairs dates back to the 7<sup>th</sup> century. Thus, in 629 AD, King Dagobert I granted the monks of Saint-Denis a charter allowing them to hold a fair “for the glory of God and in honor of Saint-Denis and his holiday”. This event, held near Paris, in the fields near the town of Saint-Denis, was repeated annually for more than a thousand years [4].

Since the church played a huge role in the political and socio-economic life of European nations, medieval fairs were held on religious holidays at first and were concentrated directly in the squares of Christian temples or churches located in various cities and other populated areas. However, with the growth of trade, fairs became part of the daily life of medieval Europeans,

and the places where fairs were held, that is, “fair squares”, were transformed into important trading centers that significantly influenced the economy of medieval states. Regular holding of fairs (and not only on “holy days”, that is, on religious holidays) significantly increased the income of the church, since churches and temples charged merchants a fee for the privilege of setting up a trading stall at fairs. Enriching the religious institutions, the raised money allowed them to use some of the funds to develop and protect the trading areas.

As the fairs became more established, they were granted royal charters that legitimized their holding and encouraged the growth of trade. By the 12<sup>th</sup> century, fairs in European cities had become significant events, attracting people from different places, and lasted for long periods of time. This evolution meant that fairs moved from an event influenced by the church to a civic event with great economic and socio-cultural influence in the countries of medieval Europe. The economic influence of medieval fairs became a significant factor in facilitating the exchange of goods and services throughout Europe. These events allowed local and foreign traders to sell textiles, spices, handicrafts and other goods. Taxes and various fees from the transactions of purchase and sale generated huge revenue for the church and secular authorities, which emphasized the interrelated nature of trade and power in the Middle Ages. However, medieval fairs were not only commercial events, but also centers of social and cultural activity. They provided residents with a break from the hard work of everyday life and a place for entertainment and social interaction. Fairs were accompanied by various entertainments, including performances by singers, jugglers and musicians, scenes depicting biblical stories. These fairs were an occasion for celebration, and music, dance and games contributed to the festive atmosphere. The social and cultural aspects of medieval fairs played an important role in strengthening community cohesion and creating a sense of common identity among its participants.

The late Middle Ages, marked by the further development of trade, the creation of the first industrial enterprises, and advances in transport and communication, significantly reduced the influence of medieval fairs in economic life. As a result, the emphasis of fairs gradually shifted from the commercial component to the predominance of their social and cultural elements.

Thus, at a certain historical stage, medieval fairs addressed the economic, social and cultural needs of society. They served as the main markets for

traders and provided a place for the exchange of various goods. Over the course of several centuries, the function of medieval fairs evolved from religious ceremonies to commercial markets and, ultimately, to centers of social and cultural life. This evolution underlines the historical significance of fairs throughout the Middle Ages.

A new stage in the development of fairs occurred with the beginning of the development of capitalist production relations in the era of modern history, the second half of the 17–19<sup>th</sup> centuries. In the form that it was in the Middle Ages, the fair ceased to have any serious influence on trade relations. With the growth of cities, fairs could no longer fully satisfy the needs of the urban population. This required daily trade in each city. The further development of capitalism led to the expansion of domestic and international trade relations, contributed to the creation of trade exchanges in various cities of Europe. Despite this, fairs continued to function as wholesale trade centers. Beginning with the 19<sup>th</sup> century, large wholesale fairs turned into exhibitions of product samples, where trade was carried out as on a commodity exchange.

The mid-19<sup>th</sup> century was marked by the beginning of holding international fairs, which were characterized by the broad participation of various countries, companies and individuals. They showcased all the achievements of science and technology at the time of the fair. Most international fairs widely represented works of art from participating countries, as well as exhibits from private collections of individual amateur collectors.

International art fairs originate in the 19<sup>th</sup> century, when the first exhibitions of modern art which organically arose from the historical events of the Renaissance, when European cities were the epicenters of art and culture, were held in Europe. The squares and markets of cities such as Florence and Venice were filled with works by artists of that era, displaying their creations in the hope of attracting the attention of a potential patron or art lover. Although these were not art fairs in the sense of today, they were certainly precursors representing a combination of trade, culture and creativity.

An important starting point in the development of international fairs was the Exposition Universelle of 1855 in Paris. The event was more large-scale than just an art fair. It featured a wide range of art from around the world, consolidating Paris's status as the world's capital of art. These events paved the way for specialized events devoted exclusively to art.

The first international art fair was organized by the French government in 1867, featuring works from over 30 countries. This event marked the



beginning of the modern era of art fairs where artists could showcase their work on an international stage [5].

In the following decades, many other international art fairs were created around the world, including the Venice Biennale (founded in 1895), the São Paulo Art Biennial (founded in 1951), and Art Basel (founded in 1970). These events became important venues for contemporary artists to showcase their work and gain recognition. Today, international art fairs have evolved into major cultural events, attracting millions of visitors each year. In addition to their cultural component, they stimulate the economic development of the host cities, generating income through tourism and art sales. They showcase the work of contemporary artists and cultural figures, defining the contours and directions of the future of art. One of the most prestigious art fairs in the world is Art Basel, which unites three major companies – Art Basel MCH Swiss Exhibition (Basel), Art Basel U.S. Corp and Art Basel MCH Group Asia Ltd. Hong Kong. This international art fair was organized by Basel gallerists Ernst Beyeler, Trudl Bruckner and Balz Hilt in 1970 and since the first fair it has received international recognition. The fair featured 90 galleries and 30 publishing houses from ten countries. More than 16 thousand people visited the first exhibition to see the works presented by art and cultural figures from 90 galleries and 30 publishing houses from 10 countries [6]. Being one of the most prestigious international art galleries, it is held annually in Miami Beach, FL. It showcases works from over 200 galleries from around the world [5]. The fairs feature panel discussions with leading figures from the art world, providing first-hand insight into various aspects of collecting and exhibiting art. Panelists include renowned art collectors, museum directors, biennial curators, artists, art critics, and architects.

Between 2010 and 2017, Art Basel presented its first exhibition in Hong Kong, which attracted over 60,000 visitors. In September 2014, Art Basel launched its Crowdfunding Initiative with Kickstarter (a website to attract funds to implement creative, scientific and production projects under crowdfunding scheme) to support non-profit crowdfunding organizations (public financing that is fund-raising from persons interested in art development) in the visual arts. During Art Basel 2015 in Hong Kong, Art Basel and BMW presented the first version of BMW Art Journey, a joint initiative to recognize and support emerging artists around the world [6].

The Basel fair brings together the international art world, showcasing the work of over 4,000 artists from 200 leading galleries representing five

continents. Numerous exhibitions are held simultaneously in and around Basel, creating a week-long atmosphere of artistic celebration [6].

The next fair, Frieze Art Fair, is held annually in London, showcasing the work of established and emerging contemporary artists. Frieze Art Fair London was founded in 2003 by Amanda Sharp and Matthew Slotover. The fair is one of the world's most significant contemporary art fairs, showcasing the work of contemporary artists from all areas of contemporary art. It takes place every October in Regent's Park, central London. The fair's exhibition galleries feature some of the most exciting artists working today, from emerging to iconic, and a team of leading international independent curators advise on the thematic sections, enabling performance work and ambitious presentations by emerging galleries. Over the past few years, Frieze Art Fair London has attracted over 60,000 visitors annually, including curators, artists, collectors, gallerists and critics, as well as a wider audience of contemporary art lovers [7].

A special place among international art fairs belongs to Art Dubai, which is one of the leading international art fairs in the Middle East and takes place in Dubai every spring. Art Dubai was established in 2007 by Art Dubai Group.

Over the years, Art Dubai has become a major catalyst for local, regional and international discussions on art of the Middle East and surrounding regions (the Middle East, North Africa and South Asia) and promotes art from these regions to the international arena. As one of the most prestigious international art fairs in the world, through its gallery sections presentations, Art Dubai promotes meaningful interaction of the global cultural heritage with the rich cultural heritage and contemporary artistic practices of the regions of Southeast and Central Asia, the African continent and Latin America.

Art Dubai has become a launching pad and platform for the development of successful careers for artists, curators and art professionals and continues to promote the arts through its extensive fair programmes and initiatives. In addition, Art Dubai works closely with its partners to develop innovative artistic programming and support the cultural community. Art Dubai currently brings together over 30 initiatives, including Dubai Design Week, the Middle East's design platform; Downtown Design, the region's leading design fair focusing on high-quality and original design; Prototypes for Humanity, the world's largest and most diverse gathering of scholars working on social and environmental issues; and the Global Art Forum, an annual interdisciplinary summit on art issues. Art Dubai represents galleries from all over the world,

from emerging artists to renowned centers, solo and group exhibitions. During 2024 alone, hundreds of works by cultural and artistic figures from many countries were presented in the 64 galleries of the fair [8].

The next prestigious international art fair is Paris Photo. It has become the largest international art fair dedicated to photography, which is held every November in the heart of Paris. Since 1997, the mission of the fair has been to promote and develop photographic creativity, as well as the galleries, publishers and artists who stand at its origins. Paris Photo brings together up to 200 participants from all over the world, offering collectors and enthusiasts the most diverse and high-quality presentation of projects related to photography. The leading galleries of ParisPhoto display historical and contemporary works of art from contemporary masters to young talents. Specialized publishers and art book dealers present unique and rare editions, as well as book presentations and autograph sessions with many of the most famous contemporary artists [9]. Among the art events taking place in France, an important place is occupied by the annual Paris Contemporary Art Fair (Foire International d'Art Contemporain), which is considered one of the largest European contemporary art fairs.

A special place among international art events belongs to the Artissima contemporary art fair. Since its foundation in 1994, it has united the international art market with an emphasis on experimentation and research. Galleries from all over the world take part every year. In addition to the fair itself (Main Section, Monologue/Dialogue, New Entries, Art Spaces and Editions), Artissima also consists of three curatorial sections, headed by a board of international curators and museum directors and dedicated to emerging artists (Presence Future), the rediscovery of pioneers of contemporary art (Back to the Future) and drawing (Disegni). The three curatorial sections are housed in an exhibition pavilion with monographic stands and on a special digital platform ArtissimaVoice Over [10].

An important event in the art world is the international art fair Armory Show, founded in 1994, which annually brings together representatives of leading international galleries of contemporary art in New York [11].

In addition to the above, several dozen other international art fairs covering various continents are held annually. Among them: Art Felix, Los Angeles and Independent, New York (USA), Frieze, Seoul (Korea), Zonamaco, Mexico City (Mexico), Sydney Contemporary Art Fair (Australia), Art Toronto (Canada), Art Russia, Moscow (Russia) and others.

Along with international art fairs held in major cities of the world such as New York, London, Paris, Hong Kong, Dubai, Moscow, art fairs are held in large and small cities of many countries of the world that have national or regional significance.

International art fairs have important socio-economic and cultural significance for the countries that organize these world art forums, as they generate income not only for galleries and artists, but also for host cities and countries. According to the Internet portal Statista, the value of transactions in the global art market in 2023 amounted to 65 billion USD. Moreover, 58% of art collectors made purchases at art fairs in 2023[12].

**Conclusion.** International art fairs are important not only for the art market, but also for cultural exchange. They provide a platform for artists and galleries to present their work to a wide audience of professionals, collectors and art lovers. In addition, fairs allow for the exchange of ideas and points of view on all issues of current and future developments in art. They facilitate the establishment of cooperation between cultural figures both within one artistic movement and with figures from other artistic movements.

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**Səbinə Babayeva (Azərbaycan)**

### **İNCƏSƏNƏT YARMARKALARININ YARANMASI VƏ İNKİŞAF MƏRHƏLƏLƏRİ**

Məqalədə incəsənət yarmarkasının yaranması və inkişaf mərhələləri nəzərdən keçirilir. Bəşəriyyətin həyatında baş verən hadisə kimi yarmarka dərin tarixə malikdir. Geniş ədəbiyyatın tədqiqinə əsaslanaraq belə qənaətə gəlinir ki, incəsənət sərgiləri rəssamlar və qalereyalar üçün öz əsərlərini geniş peşəkar auditoriyaya, kolleksiyaçılara və sənət seyərlərə nümayiş etdirmək üçün platforma yaradır. Bildirilir ki, onlar incəsənətin indiki və gələcək inkişafının bütün məsələləri üzrə fikir və mövqe mübadiləsinə imkan verir.

**Açar sözlər:** yarmarka, beynəlxalq incəsənət sərgisi, incəsənət, mədəniyyət, tamaşaçı.

**Сабина Бабаева (Азербайджан)**

### **ЭТАПЫ СОЗДАНИЯ И РАЗВИТИЯ ХУДОЖЕСТВЕННЫХ ЯРМАРОК**

Статья рассматривает вопросы зарождения и этапы развития художественной ярмарки. Ярмарка как событие в жизни человечества имеет глубокую историю. На основе изучения обширной литературы сделан вывод о том, что художественные ярмарки предоставляют платформу художникам и галереям для демонстрации своих работ широкой аудитории профессионалов, коллекционеров и любителей искусства. Отмечается, что они позволяют обмениваться идеями и точками зрения по всем вопросам текущего и будущего развития искусства.

**Ключевые слова:** ярмарка, международная художественная ярмарка, искусство, культура, аудитория.

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## THE DEVELOPMENT OF AZERBAIJANI THEATER: KEY STAGES

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**Abstract.** The article traces the development of Azerbaijani theater in chronological order, analyzing its historical formation and the unique social and cultural environment in which it emerged. The nineteenth century, a period marked by significant hardships in Azerbaijan's history, also witnessed notable advancements in various areas of cultural life. Recognizing the creation of national dramaturgy, media, and theater as a pivotal and complex cultural shift reflects an inherent historical progression. This framework supports the classification and periodization of theater's formation and growth. The second half of the 19<sup>th</sup> century through the early 20<sup>th</sup> century stands out as a distinct era in Azerbaijani theater, with special attention given to the early Soviet period when theater operated under ideological control. Additionally, the article addresses the activities of provincial theaters and the establishment of new theater studios in the years of independence, highlighting their contributions to the evolution of Azerbaijani theater.

**Key words:** Azerbaijani theater, the beginning of the 20<sup>th</sup> century, Soviet period, Independence period, periodization.

**Introduction.** The official history of Azerbaijani theater begins on March 23, 1873, but its roots extend much further back. Traditional ceremonies and rituals from daily life, celebrations, and religious observances incorporated theatrical elements like movement, chorus, and dialogue, which were essential in shaping folk theater. Over time, these individual rites evolved into collective performances, enhancing their



theatrical nature. Ancient Turkic terms such as “oyun” (play) and “ayin” (ceremony) reflect the ceremonial origins of theater. Examples include rituals like “Godu-Godu,” aimed at ending damaging rains, and “Kavas,” celebrating the end of winter.

Despite their rudimentary nature, these theatrical elements were crucial to the development of Azerbaijani folk theater. Scholars have noted that the *ashiq*-minstrel tradition embodies fully developed theatrical characteristics. Mammad Arif highlighted that *ashiq* art integrates singing, instrumental performance, and dance, fulfilling the role of folk theater [1, p. 336].

In ancient Greece, often viewed as the cradle of art and culture, theatrical performances were linked to the god Dionysus. Symbolizing the cycles of nature—particularly through grapes and wine—Dionysus represented the rebirth of life after winter [1, p. 346].

The genre of tragedy evolved from dithyrambs dedicated to Dionysus, marking the transition from solo monologues (by what we now recognize as an actor) to dialogues and group performances, illustrating the ancient origins of theater.

Theater is a synthesis of various elements, deeply rooted in religious beliefs, mystical concepts, rituals, and ceremonies. It transcends a simple process, intertwining the complex truths of life with stagecraft, movement, and the gestures of the actor. As a uniquely creative and syncretic art form, theater captures human characters and their reflections on life and time, serving as a medium that embodies and reflects the entire world.

**The interpretation of the main material.** The evolution of professional theater in Azerbaijan was a multifaceted process influenced by the social, historical, and cultural contexts of the era. The 19th century was particularly difficult for the Azerbaijani people, marked by tragedies, territorial losses, and fragmentation. The occupation of Azerbaijan by tsarist Russia left lasting scars in the nation’s collective memory. Professor Tahira Mammad, in her textbook “19<sup>th</sup> Century Azerbaijani Literature,” emphasizes the diverse independent movements in 19<sup>th</sup>-century literature, contrasting it with the more cohesive literature of the 20<sup>th</sup> century, which integrated new styles and Western influences. This period was characterized by attempts to preserve tradition amid these independent movements [2, p. 8].

Mirza Fatali Akhundzadeh, a key figure in Azerbaijani dramaturgy, wrote six comedies between 1850 and 1855. His 1871 article outlined the role of theater in public education, emphasizing its accessibility to all societal

classes. The premiere of his comedy “Adventure of the Vizier of the Khan of Lankaran” on March 23, 1873, in Baku, organized by Hasanbey Zardabi and Najafbey Vazirov, marked the official beginning of Azerbaijani theater. Founded on realistic principles, this theater embraced high ideals and became a medium for human expression, achieving stylistic and methodological excellence [3, p. 7].

Despite facing threats and challenges, Zardabi remained committed to promoting theater and education, believing in their eventual societal value. The absence of female actors led to men playing female roles, raising questions about authenticity. By the 19th century, intellectuals like Nariman Narimanov advocated for the educational role of theater, viewing it as a means of personal growth [3, p. 5].

Prominent intellectuals like E. Sultanov, M. Sidgi, J. Mammadguluzade, M. Safaralibeyov, A. Hagverdiyev, and B. Badalbeyov played vital roles in the theater’s advancement, extending its influence beyond Baku to provincial cities such as Guba, Shaki, Nakhchivan, Shusha, and Lankaran. Actors like M. Zulalov, M. S. Seyidov, H. Namazov, and M. Guliyev contributed to the growth of the Tbilisi Azerbaijan Theater. Zardabi emphasized cultural advancement through the “Akinchi” newspaper and facilitated the first staging of Akhundzade’s “Haji Gara” in Azerbaijani.

In the 1880s, Baku’s theater scene began to flourish, with new performances captivating audiences. The Irevan theater, established by Firudinbey Kocherli in 1886, faced opposition but thrived, showcasing vibrant theater life. The 1890s saw a surge of creativity in dramaturgy, with contributions from writers like N. Vazirov and S. M. Ganizadeh. Actors like K. Ahmadov, Y. Nuri, J. Ahmadov, and G. Jabbar brought vibrant theater life to the Irevan Azerbaijan Theater. Since the 1890s, a thriving creative atmosphere in dramaturgy has fostered the emergence of new repertoires and performances, with contributions from writers like N. Vazirov, A. Hagverdiyev, N. Narimanov, S. M. Ganizadeh, and S. S. Akhundov.

The lack of professional directors led playwrights to direct their own works, fostering a closer connection between dramaturgy and theater. This synergy contributed to a distinct Azerbaijani theater identity. The interplay between dramatic texts and stage representations engaged audiences, enhancing realism. M. F. Akhundzade’s “Haji Gara” remained a prominent work in the repertoire, followed by significant plays like “Monsieur Jordan and the Sorcerer-Dervish Mastali Shah”

and “Adventure of the Vizier of the Khan of Lankaran”. Other plays, including N. Vazirov’s “Out of the Rain Shower, Into the Rain Downpour” and “Tragedy-Fakhreddin”, N. Narimanov’s “The Scourge of the Tongue” and A. Hagverdiyev’s “The Collapsed Alliance” enriched the theater’s offerings and garnered audience acclaim.

Azerbaijani Theater at the Beginning of the 20<sup>th</sup> Century. The early 20<sup>th</sup> century brought socio-political upheavals that significantly impacted literature and art. Artists such as H. Arablinski and H. Sarabski as well as actors like M. Aliyev and S. Ruhulla revitalized the theater, while the “Hamiyat” troupe, founded in 1906, and the “Company of Muslim Drama Artists” marked important advancements. The “Safa” cultural society, established in 1912, further contributed to theater’s growth.

The “Hamiyat” troupe, founded in 1906 at the “Takamul” newspaper office, marked a significant step in the development of theater. That same year, the “Company of Muslim Drama Artists” was established under the direction of Jahangir Zeynalaov, along with the creation of the “Nicat” charity society, which launched initiatives closely linked to theater. Furthermore, the founding of the “Safa” cultural and educational society in 1912 was pivotal in advancing theater by forming a troupe, representing a notable cultural milestone.

At the beginning of the 20<sup>th</sup> century, theater experienced significant growth, expanding beyond the traditional roles of playwright, director, and actor. The shifting social and political environment ensured that theater remained a vital medium for diverse artistic expressions. Key figures with revolutionary ideas, including N. Narimanov, D. Bunyadzade, M. Azizbayov, H. Sultanov, I. Abilov, M. Mammadyarov, and A. Yuzbashov, regarded theater as a means to subtly promote proletarian ideology. They delved into Russian, European, and global classics, offering distinctive interpretations and creating a wide range of characters. Concurrently, there were notable advancements in the development of realist national drama, building on the foundations laid by M. F. Akhundzade. Productions such as “Nadir Shah”, “Demirchi Gava”, “Gazavat”, “Nymph Magic”, “The Dead”, “The Robbers” and “Inspector” became essential parts of the theater repertoire, highlighting the field’s achievements. The commitment and skill of artists like M. Aliyev, S. Ruhulla, H. Abbasov, and A. M. Sharifzade propelled Azerbaijani theater to new levels of professionalism. Stage masters such as K. Ziya, I. Hidayatzade, R. Tahmasib, A. Garaybeyli,

A. Suheyli, R. Darabli, and M. Valikhanli infused the art form with fresh energy and creativity.

After the 1917 Socialist Revolution, theater faced increased scrutiny, but talented actors continued to thrive. The establishment of a professional theater institute marked a significant milestone, while the involvement of non-national actresses helped address the underrepresentation of female characters. Azerbaijani actresses in the 1920s brought authenticity to the stage. Starting in the 1920s, Azerbaijani actresses like S. Hajiyeva, A. Mammadova, F. Gadiri, and M. Davudova brought authenticity and conviction to the theater scene. They were succeeded by a new generation of talented actresses, including B. Shekinskaya, H. Gurbanova, L. Badirbeyli, S. Basirzadeh, M. Novruzova, and M. Sadygova, who further enhanced the professionalism of Azerbaijani theater. The contributions of Russian directors and actors, such as S. Valentinov, A. A. Tuganov, V. Ivanov, S. A. Mayarov, G. V. Cornelli, S. M. Efimenko, A. Olenskaya, Y. Olenskaya, Makhfura Khanum, Yermakova, and G. Topuria also played a vital role in the development of theater in Baku.

During this period, several individuals pursued advanced studies in theater arts at the Moscow Higher Theater Institute, including M. Mardanov, M. Kirmanshahli, A. Tahirov, A. Nabi, and Y. Ulduz. This was followed by A. Iskanderov, M. Hashimov, and M. Mammadov. Upon completing their education, they returned to Azerbaijan to embark on professional careers, allowing them to explore the complexities and nuances of theatrical art. However, the desire for quick progression in an actor's career can pose significant risks. As noted by the distinguished theater practitioner Konstantin Stanislavski, "The most powerful obstacle to an artist's artistic development is to rush, to force his strength, which has not yet hardened, to always strive to play the first roles, the roles of tragic heroes" [4, p.137].

Additionally, a unique "theater within theater" tradition began to emerge in Azerbaijan. On November 13, 1921, the "Tangid-Tablig" theater was founded in Baku, with a mission to critique and expose outdated customs and societal issues. Its purpose was to address obstacles to social progress through incisive commentary. From 1925 to 1928, the theater operated under the name "Baku worker-peasant theater," later evolving into the "Baku Workers' Theater" under the auspices of the Council of Labor Unions. This era also saw a division within the theater, leading to the separation of opera

and operetta performers from drama theater artists. In 1923, the Baku Theater Technical College was established, becoming the first institution of its kind in the Middle East. The following year, in 1924, the theater was officially designated as the Azerbaijan State Academic Drama Theater.

Moreover, a Javid theater emerged, featuring productions of the renowned playwright Huseyn Javid's works. His plays, such as "Sheikh Sanan", "Iblis", "Topal Teymur" and "Knyaz" were staged with unique interpretations that garnered wide acclaim from audiences. The work of notable dramatists like Jafar Jabbarli also significantly influenced the development of realism by introducing modern themes to theatrical life. He not only contributed as a playwright but also held key directing positions in the theater during the 1920s and 1930s. His plays "Aydin" and "Ogtay Eloglu" were performed at the Azerbaijan State Drama Theater (ASDT) between 1922 and 1923. The 1930s marked Jabbarli's most productive period in dramaturgy and theater direction, during which he served as art director and director of the ASDT, presenting works such as "Sevil" (1929), "Almas" (1930), "In 1905" (1931), "The Return" (1932), and "Yashar" (1932). Between 1933 and 1934, he worked across the drama theater, opera theater, and film studio [5, p. 653].

His legacy continued through emerging literary talents who honorably enriched the Azerbaijani stage repertoire after his passing [3, p. 18].

Significant contributions to dramaturgy were also made by S. Vurgun, M. Huseyn, M. Ibrahimov, and later I. Efendiyev. Their works often addressed historical and contemporary themes, including moral and ethical questions. S. Vurgun's historical drama "Vagif" (1937) was acclaimed as an outstanding example of the genre on the Azerbaijani stage. His subsequent works, such as "Farhad and Shirin" (1942) and "Insan" (1945), reflect his engagement with pressing societal issues from a humanist perspective. Similarly, M. Huseyn's "Shohrat" (1939), along with M. Ibrahimov's "Hayat" (1935) and "Madrid" (1937), represent significant contributions from the 1930s. Although these early works by young authors exhibited some thematic and technical imperfections, they are considered essential milestones in the evolution of Azerbaijani dramaturgy.

I. Efendiyev's collaboration with M. Huseyn on the play "Intizar" marked the beginning of his influential journey in Azerbaijani theater. His numerous works, including "Bright roads", "Spring waters", "Atayev Family", "You are always with me", "Destroyed diaries", "In the Crystal Palace", "The Song

remained in the mountains” and others, highlight his significant contributions to dramaturgy. The works of other playwrights, such as I. Safarli, N. Khazri, B. Vahabzade, and A. Babayev, also enriched Azerbaijani theater. Their plays, staged at various times, collectively represent the artistic evolution of the period.

Since the establishment of the National Theater, Azerbaijani theater has experienced significant growth, with a variety of theaters exploring diverse creative avenues. In Baku, notable institutions include the Azerbaijan State Youth Audience Theater, the Azerbaijan State Academic Opera and Ballet Theater named after M. F. Akhundzadeh, the Azerbaijan State Russian Drama Theater named after S. Vurgun, the Azerbaijan State Musical Comedy Theater named after Sh. Gurbanov, and the Azerbaijan State Puppet Theater named after A. Shaig. Other important local theaters comprise the Municipal Theater, Youth Theater, Teaching Theater, Yug Theater, Camera Theater and Pantomime Theater.

In addition to these theaters, music venues like the Rashid Behbudov Song Theater, Mugam Theater, and Shavkat Mammadova Opera Studio, as well as regional theaters, such as the Ganja State Nizami Poetry Theater, Ganja Gelincik Theater, Shusha Musical Drama Theater, Shaki Satira Theater, Nakhchivan Javid Poetry Theater, Nakhchivan Puppet Theater, Gusar Drama Theater, Fuzuli Drama Theater and Gazakh Drama Theater, collectively represent the vibrant theater culture across Azerbaijan.

Following Azerbaijan’s independence, the establishment of seven state theaters signaled a strategic initiative to modernize the cultural landscape. Among these, the “Uns” theater is particularly notable for its innovative approach and creative output. Its focus on exploring the aesthetics of theater highlights a commitment to understanding and presenting the complexities of this art form from theoretical perspectives. This theater serves as a hub where various art forms converge, allowing writers, playwrights, actors, directors, artists, and composers to collaborate on multifaceted productions [6, p. 115].

Furthermore, scholars of the Azerbaijan National Academy of Sciences, including J. Jafarov, I. Karimov, and Y. Garayev, along with distinguished theater researchers such as M. Mammadov, J. Safarov, M. Alizade, I. Rahimli, I. Israfilov, and A. Talibzade, have made substantial contributions to the study of Azerbaijani theater’s historical development and contemporary state. Their research highlights the unique cultural phenomenon of Azerbaijani theater, shedding light on its specific characteristics and evolution over time.



**Conclusion.** Azerbaijani theater developed from ancient folk traditions, such as oral storytelling and the art of *ashiqs*, and was shaped by the country's socio-political environment and the dedication of its intellectuals. During the 19th century, figures like Mirza Fatali Akhundzadeh laid the groundwork for a national theater with a focus on realism, social critique, and education. Despite cultural challenges, such as resistance to performances and the absence of female actors, Azerbaijani theater gradually grew into a respected art form.

The early 20<sup>th</sup> century brought a wave of professionalization and innovation, even under Soviet influence, with Azerbaijani and Russian artists collaborating to advance theater's technical and artistic scope. By mid-century, Azerbaijani theater had become a cornerstone of national culture, known for its powerful storytelling and visual artistry.

Today, this unique blend of traditional and modern elements allows Azerbaijani theater to continue evolving, representing the nation's rich cultural history while embracing contemporary narratives and techniques.

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**Rüstəm Mürsəloğlu (Türkiyə)**

#### AZƏRBAYCAN TEATRİNİN İNKİŞAFI: ƏSAS MƏRHƏLƏLƏR

Məqalədə Azərbaycan teatrının keçmiş olduğu inkişaf mərhələləri xronoloji ardıcılıqla izlənilir, onun təşəkkül tarixi, yarandığı ictimai-mədəni mühitə məxsus səciyyəvi cəhətlər təhlil müstəvisinə çıxarılır. On doqquzuncu yüzillik məlum olduğu kimi, Azərbaycan tarixinin ən ağır məhrumiyyətlərlə müşayiət olunan bir dövrüdür. Ancaq bununla belə bu dövrdə mədəni həyatın bir çox

sahələrində irəliləyişlərin baş verməsi diqqət mərkəzindən kənarda qalmır. Milli dramaturgiyanın, mətbuatın və teatrın yaranması əslində mədəniyyət sahəsində baş verən əsaslı dönüş və kompleks hadisə kimi dəyərləndirilməsi təbii qanunauyğunluqdan irəli gəlir, təşəkkül və inkişafın dövr və mərhələlər üzrə təsnifat və bölgüsünün müəyyənləşdirilməsinə zəmin yaradır. Bu mənada XIX əsrin ikinci yarısı və XX yüzilliyin əvvəlləri teatr sahəsində xüsusi mərhələ kimi fərqləndirilmiş, həmçinin sovet hakimiyyətinin bərqərar olduğu ilk illərdə teatrın hakim ideologiyanın diktə və nəzarəti altında fəaliyyətinə də kifayət qədər yer ayrılmışdır. Məqalədə müstəqillik illərində əyalət teatrlarının fəaliyyəti və yeni teatr studiyalarının yaranması ilə bağlı mülahizələrə də yetərinə yer ayrılır.

**Açar sözlər:** Azərbaycan teatrları, XX əsrin əvvəlləri, Sovet dövrü, Müstəqillik dövrü, dövrləşmə.

**Рустам Мурсалоглу (Турция)**

### **РАЗВИТИЕ АЗЕРБАЙДЖАНСКОГО ТЕАТРА: ОСНОВНЫЕ ЭТАПЫ**

В статье в хронологическом порядке прослежены этапы развития азербайджанского театра, на уровень анализа выведены история его становления, характерные особенности социальной и культурной среды, в которой он создавался. Как известно, XIX век – период истории Азербайджана, сопровождавшийся жесточайшими лишениями, обездоленностью. Однако прогресс во многих областях культурной жизни в этот период не остается в стороне. Оценка возникновения национальной драматургии, печати и театра как коренного перелома и комплексного события в области культуры исходит из естественной закономерности и создает основу, фундамент для определения классификации и разделения становления и развития их по периодам и этапам. В этом смысле вторая половина XIX и начало XX века выделяются как особый этап в области театра, и в первые годы установления Советской власти достаточное место отводится и деятельности под диктатом и контролем правящей идеологии. В годы независимости в деятельности областных театров достаточно места уделяется взглядам, связанным с созданием новых театральных студий.

**Ключевые слова:** Азербайджанский театр, начало XX века, советский период, период независимости, периодизация.

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## **MODERN CULTURAL DEVELOPMENT IN SHUSHA – THE CAPITAL OF ISLAMIC CULTURE**

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**Abstract.** The article deals with Azerbaijan's greatest respect for religious traditions as a multicultural state, and declaration of Shusha by the Islamic states as the "cultural capital of the Islamic world" for 2024. It also deals with the huge reconstruction works carried out in Shusha, which was liberated from occupation, and the restoration of historical, cultural and religious monuments that were subjected to Armenian occupation with high taste, in the style of national architecture. It is stated that the restoration works carried out by the Heydar Aliyev Foundation in Shusha bring back the historical spirit of Shusha, and also include the restoration of cultural events and traditions that have not been implemented for years. It is concluded that the decrees signed on the declaration of Shusha as the cultural capital of Azerbaijan, as well as the declaration of 2022 as the "Year of Shusha" demonstrated to the whole world that Shusha is the historical and ancient land of Azerbaijan, that our people have centuries-old culture in these areas, and that our national and cultural heritage is based on deep roots.

**Key words:** Shusha, Heydar Aliyev Foundation, historical and cultural monuments, mosques, restoration works.

**Introduction.** Shusha, which is called the crown of Karabakh, is also considered the ancient cultural center of Azerbaijan, the cradle of our culture. Shusha has been one of the important centers of the historical, cultural, social and political life of Azerbaijan, the cradle of our country's culture, the "conservatory of the Caucasus". The territory of the city is rich in ancient monuments. As a result of Armenia's policy of aggression against

Azerbaijan, Shusha was occupied on May 8, 1992, and historical and cultural monuments in the city were destroyed. The territories of Azerbaijan, including Shusha, which have been under the occupation of the Armenian armed forces for nearly 30 years, have subjected to great destruction, and a large number of historical, cultural and religious monuments of Azerbaijan have been damaged. As a multicultural state, Azerbaijan has always respected all religious traditions. Baku has repeatedly been the capital of summit meetings of world religious leaders. The destruction of our history, our culture, in short, our cultural heritage by Armenian aggressors during the occupation period showed Armenian vandalism and the inner face of Armenians to the world once again. There were about 170 religious, historical and cultural monuments in Shusha before the occupation. Historical monuments, cultural examples were looted, destroyed and ruined by the Armenian invaders. As a result of the aggression of the Armenian armed forces, 25 schools, 31 libraries, 17 clubs, 8 cultural houses, 4 technical schools, 2 institute branches, 7 kindergartens, 4 cinemas, 5 cultural and recreation parks, 2 sanatoriums, 2 hotels, a branch of the State Museum of Azerbaijan Carpet, Shusha State Drama Theater, Shusha Television, Factory of Eastern Musical Instrument, State Art Gallery, Children's Health School, etc. were looted, burned and destroyed in Shusha.

Shusha, the crown of Karabakh, not only impressed people with its charming nature, mysterious springs, great mountains, Jidir plain, "Kharibulbul", but also became an art temple that resonated with the whole world with its literature, music, and mugham art. Shusha has been rightly called the music conservatory of the East. Genius composer Uzeyir Hajibeyli, the founder of the professional music art of Azerbaijan and the author of the first opera of the East, Khan Shushinski, Seyid Shushinski, Bulbul, Niyazi Shusha were outstanding musicians who left indelible traces in our musical culture. Shusha was so famous for its mugham evenings that it became a rare place in the Caucasus in terms of musical culture. The Karabakh music school gave the world many well-known musicians in the 20<sup>th</sup> century. The music festivals and competitions held in Karabakh contributed to the emergence and development of new talents and created conditions for the recognition of the art of mugham in the world. An example of this is the All-Union Music Festival "Khari Bulbul" held in Shusha in 1987. The listeners were presented the recordings of 24 representatives of the Karabakh mugham school, which had a special role in the development

of the musical culture of our people, in the “Karabagh Khanandas” project of the Heydar Aliyev Foundation. These recordings belong to different years [6]. Today, the huge reconstruction works in our liberated territories, including the restoration and construction process in Shusha are carried out by the Azerbaijani state in accordance with the original architectural style of Shusha in order to restore the historical image of the city. The restoration of each of the historical monuments in Shusha is of special importance to us. President Ilham Aliyev signed a decree declaring Shusha the cultural capital of Azerbaijan on May 7, 2021, which once again showed that the city has a centuries-old rich culture.

The 12<sup>th</sup> Conference of Ministers of Culture in the Islamic World, held in Doha, the capital of Qatar on September 25, 2023, declared unanimously Shusha as “Cultural Capital of the Islamic World” for 2024. This decision is an expression of special attention to Shusha, which manifests the riches of Islamic culture. In order to nominate Shusha for the “Cultural Capital of the Islamic World”, the relevant mission of ISESCO was here and appreciated highly the construction works carried out in the city. Taking into account the restoration of the cultural heritage, cultural, historical and religious monuments of Shusha by the Heydar Aliyev Foundation under the leadership of the First Vice-President, ISESCO Goodwill Ambassador Mehriban Aliyeva, the Islamic countries declared Shusha unanimously as the “Cultural Capital of the Islamic World”. Today, Shusha hosts international events and large cultural projects [3].

**The interpretation of the main material.** The historical, cultural and religious monuments in Shusha that were subjected to Armenian brutality are restored with great taste, in the style of national architecture and returned to their former appearance. Most of the restoration work in Shusha, as in all regions liberated from occupation, is carried out by the Heydar Aliyev Foundation. First of all, the busts of our geniuses – Khurshudbanu Natavan, Uzeyir Hajibeyli, Bulbul, which were shot down by Armenians, were brought to their native lands. At the same time, the monument of Uzeyir Bey Hajibeyli, the author of the first opera in the East, the founder of our modern music, which was destroyed by the enemy, was erected again, and work was started on the restoration of the great composer’s destroyed house. It should be stated that a statue of the composer was erected in Shusha in 1985 on the occasion of Uzeyir Hajibeyli’s 100th anniversary. The house museum of the outstanding musician, our great

khananda Bulbul, and the house museum of the famous tar player Sadigjan have been restored. The Heydar Aliyev Foundation also carried out restoration works of the Mausoleum of M.P. Vagif, which was opened by the Great Leader, at its own expense. One of the buildings restored by the foundation is the Shirin su hammam, which reflects national architectural traditions. The hammam is on the list of nationally important immovable historical and cultural monuments and has been restored by preserving its historical appearance.

Today, the huge reconstruction works in our liberated territories, including the restoration and construction process in Shusha are carried out by the Azerbaijani state in accordance with the original architectural style of Shusha in order to restore the historical image of the city. The Heydar Aliyev Foundation carried out the repair and restoration works of Ashagi Govhar Agha, Yukhari Govhar Agha and Saatli mosques in Shusha. The architect of all three mosques was Karbalai Safikhan Karabaghi, and the mosques are on the list of important historical and cultural monuments of the country. The interior of the Yukhari Govhar Agha Mosque was destroyed, the decor of its minarets was damaged, and its covers were destroyed. Restoration works were carried out in the mosque after liberation from occupation. The stones of the mosque were changed according to the original project. The destroyed madrasah in the mosque area was also restored. Foreign experts also carried out assessment work on the Ashagi Govhar Agha Mosque, which was destroyed during the occupation, and the mosque was restored and returned to its former appearance. The historic Saatli Mosque, located in the Saatli district, was seriously damaged after the occupation of Shusha by Armenia. The Kazanchi Church, like all other historical and cultural monuments, is being restored currently. It is planned to restore the Kazanchi Church to its original artistic and aesthetic appearance. The Heydar Aliyev Foundation has started implementing another project in Shusha, liberated from occupation. Repair and restoration works of the Creativity Center, Painting and Carpet galleries were carried out in the city. The building in which the Shusha Creative Center is located, and which used to be known as the Caravanserai of Agha Gahraman Mirsiyab oglu, is on the list of nationally important historical architectural monuments. The Shusha Carpet Gallery is located in the building of the former Shusha Carpet Museum. The building was seriously damaged



during the occupation. Besides the repair and restoration works, the selection of works to be exhibited in all three buildings is underway currently. The works of Azerbaijani artists, works reflecting images of Karabakh before and after the occupation, as well as carpet exhibits will be placed in Shusha in a short time. Of course, this is not a complete list of monuments that have been restored. All the historical, cultural and religious monuments of Shusha will be restored and returned to their former appearance in the near future, and the city will successfully perform the mission of the cultural capital of Azerbaijan [4].

The Mehmandarov estate-complex, which is one of the important cultural and historical architectural monuments in Shusha, was also restored by the Heydar Aliyev Foundation. Specialists conducted assessment works in the estate complex, which was severely damaged during the occupation and was destroyed by Armenians, restoration works were carried out based on this, and the monument was returned to its former appearance. Today, Shusha hosts festivals, poetry days and many other important cultural events again. The “Kharibulbul” music festival, which was held with the support of the Heydar Aliyev Foundation on the famous Jidir Plain in 2021, Vagif poetry days, the final competition of the 8th mugham competition and other international events will heal the wounds inflicted by the enemy on Shusha and restore Shusha’s historical spirit. These projects include the restoration of administrative, historical and cultural monuments in the liberated territories, as well as the restoration of our cultural events and traditions, which have not been implemented in our historical lands for years. So, our lands liberated from occupation are currently being revived mentally and spiritually, besides restoration and construction works [1, pp. 169-170].

Large-scale restoration and repair works in Shusha attract the attention of foreign experts. Ray Bondi, the chairman of National Commission of Malta for UNESCO, a well-known expert on world heritage, published about this in the “Times of Malta” newspaper entitled “Shusha – the cultural capital in ruins”, said that Azerbaijan is determined to restore its cultural capital – Shusha. Shusha is a place of value, history, heritage, culture and natural beauty. Shusha must be preserved and passed on to future generations [5].

**Conclusion.** The Decrees on the declaration of Shusha as the cultural capital of Azerbaijan and the declaration of 2022 as the “Year of Shusha” are wise decisions that contain great goals and works considered for future success. Besides restoring former status and glory of Shusha, these signed decrees show

to the whole world that it is a historical and ancient land of Azerbaijan, that our people have centuries-old culture in these lands, and that our national-cultural and historical heritage is based on deep roots. “The declaration of 2022 as the “Year of Shusha” in Azerbaijan and the implementation of comprehensive measures related to the historical past, present and future of Shusha are of great importance. It is also a message to the whole world. The world will witness the huge projects implemented after the cultural capital of Azerbaijan was returned to its original owners [2, p. 21]. Our head of state stated during his visit to Shusha that this city will soon be restored: “I said that Shusha will become one of the most beautiful cities not only in Azerbaijan, but in the world, and we will achieve this”.

Construction works started in Shusha after liberation from occupation confirmed this once again. Yes, the Victorious Army of Azerbaijan liberated Karabakh from the invaders many years later. The 30-year conflict ended in 44 days with the rightful victory of Azerbaijan. Reconstruction works, socio and economic innovations, cultural development, creation of new infrastructure, living and business activities of our citizens who have returned to their native land are considered as the highest priority.

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**Fərqanə Hüseynova (*Azərbaycan*)**

#### **İSLAM MƏDƏNİYYƏTİNİN PAYTAXTI ŞUŞADA MÜASİR MƏDƏNİ İNKİŞAF**

Məqalədə Azərbaycanın multikultural dövlət kimi hər zaman dini ənənələrə hörmətlə yanaşmasından, İslam dövlətlərinin Şuşa şəhərini 2024-cü il üzrə “İslam dünyasının mədəniyyət paytaxtı” elan etməsindən bəhs olunur. Həmçinin işğaldan azad olunmuş Şuşa şəhərində həyata keçirilən nəhəng

yenidənqurma işlərindən, erməni işğalına məruz qalan tarixi, mədəni, dini abidələrin yüksək zövqlə, milli memarlıq üslubunda yenidən bərpa olunmasından bəhs olunur. Qeyd olunur ki, Şuşada Heydər Əliyev Fondu tərəfindən aparılan bərpa işləri Şuşanın tarixi ruhunu özünə qaytarır, həm də illərdir həyata keçirilməyən mədəni tədbirlərin, ənənələrimizin bərpasını əhatə edir. Belə nəticəyə gəlinir ki, Şuşanın həm Azərbaycanın mədəniyyət paytaxtı elan edilməsi, həm də 2022-ci ilin “Şuşa ili” elan edilməsi ilə bağlı imzalanmış sərəncamlar Şuşanın tarixi və əzəli Azərbaycan torpağı olduğunu, xalqımızın bu ərazilərdə çoxəsirlik mədəniyyətə sahib olduğunu, milli-mədəni irsimizin dərin köklərə əsaslandığını bütün dünyaya nümayiş etdirmiş oldu.

**Açar sözlər:** Şuşa, Heydər Əliyev Fondu, tarixi-mədəniyyət abidələri, məscidlər, bərpa işləri

**Фергана Гусейнова (Азербайджан)**

### **СОВРЕМЕННОЕ КУЛЬТУРНОЕ РАЗВИТИЕ В ШУШЕ – СТОЛИЦЕ ИСЛАМСКОЙ КУЛЬТУРЫ**

В статье говорится о том, что Азербайджан как мультикультурное государство всегда с уважением относится к религиозным традициям, о том, что исламские государства объявили Шушу «Столицей культуры исламского мира» в 2024 году. Также речь идет о масштабной реконструкции, проведенной в освобожденном от оккупации городе Шуша, о восстановлении подвергшихся армянской оккупации исторических, культурных, религиозных памятников с высоким вкусом, в национальном архитектурном стиле. Отмечается, что реставрационные работы, проводимые в Шуше Фондом Гейдара Алиева, возвращают исторический дух Шуши, а также включают в себя восстановление культурных мероприятий, традиций, которые не осуществлялись годами. Делается вывод, что подписанные распоряжения об объявлении Шуши культурной столицей Азербайджана и объявлении 2022 года «Годом Шуши» продемонстрировали всему миру, что Шуша является исторической и исконно азербайджанской землей, что наш народ имеет многовековую культуру на этих территориях, что наше национально-культурное наследие имеет глубокие корни.

**Ключевые слова:** Шуша, Фонд Гейдара Алиева, историко-культурные памятники, мечети, реставрационные работы.

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## **VIEWS ON TURKISM IN MUHAMMAD FIZULI'S ARTISTIC THOUGHT**

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**Abstract.** Despite the extensive study of the genius Azerbaijani thinker Muhammad Fuzuli's work and literary heritage, not enough research has been conducted on the poet's pan-Turkic thought and thoughts reflecting the ideas of Turkism.

Muhammad Fuzuli was one of the thinkers who glorified the ideas of Turkism in Azerbaijani poetry. The idea of Turkism and Turanism was masterfully written in terms of poetics and artistic content in his works. The events take place in the Turkic-Turanian world in most of his works, and the characters are brave, courageous Turkic sons and daughters. Social-philosophical, cultural-political and literary-ideological motifs in Fuzuli's poetry are closely associated with folk art and Turkic mythological worldview. Due to the softness, spirit, lyricism and romanticism of his ghazals written in the Azerbaijani language, prominent writers, composers and poets of Azerbaijan turned to Fuzuli's works in different periods of history and created works.

**Key words:** Muhammad Fuzuli, the idea of Turkism, artistic thought, pan-Turkic literature, national culture.

**Introduction.** The great protector of Azerbaijani culture, President Ilham Aliyev, in his decree, which is dedicated to the 530th anniversary of the great Azerbaijani poet Muhammad Fuzuli's birth, appreciates the thinker's literary-historical and artistic-philosophical position highly. Muhammad Fuzuli was a powerful poet who occupied an exceptional place in the development of Azerbaijani literary and artistic thought and had a significant influence on

the culture of the Near and Middle Eastern countries. As a thinker with comprehensive knowledge, his multifaceted artistic and philosophical heritage, which instills deep love for life and human and always calls to live with a sense of beauty and high ideals, is one of the unparalleled spiritual treasures contributed by the Azerbaijani people to the wealth of human culture. Muhammad Fuzuli created beautiful examples of poetry in his native language, enriched the artistic language of Azerbaijan and raised it to a new peak. His works, which are the embodiment of his brilliant genius and are read with love even today, have spread over a wide geography and brought great glory to his people.

**The interpretation of the main material.** The worthy celebration of Fuzuli's anniversary at the international level by the decision adopted by UNESCO was related to the name of National Leader Heydar Aliyev, who always paid special attention and care to the protection of national cultural values. The immortal poet's 500th anniversary was the first great global festival of culture and art held in the independent Republic of Azerbaijan. "Fizuli's origin was Azerbaijani, and his language was Azerbaijani Turkic language. As the Great Leader Heydar Aliyev said, Fuzuli was a person who united the Turkic peoples. Fuzuli was one of the great masters and thinkers of the East and the world in general. There are few poets in the world who could compared with him in terms of language, style and metaphors in his poems" [1]. The famous Turkish scientist Muhammad Fuad Kopruluzadeh called Muhammad Fuzuli "an exceptional personality who can be considered the greatest Turkic poet" and considered him one of the most important and valuable thinkers not only of the Azerbaijani people, but of the entire Turkic world [5, p. 32].

Muhammad Fuzuli not only considered himself a Turk, but also emphasized the importance of creating literature in the Turkic language as his native language, and put this position against the Persian language literature. However, the great works written by the poet whether in Arabic, Persian or Turkic are known by heart. The main feature that distinguished Fuzuli from other thinkers was that he created valuable works in his native Turkic language, which glorified the Turkic idea, Turkism and nationalism. So, pointing to examples of the legend of Leyli and Majnun written in Persian, Fuzuli indicated that he was offered to write this legend in Turkic. Because this legend was not written in the native language in Turkic world. The poet recognized the difficulty of writing this sad epic, but stated that he decided

to write it, as if he appreciated the opportunity given to him. The fact that Fuzuli called this work, which was written in the Azerbaijani language, “a work written in the Turkic language” indicated that our language was Turkic, and at the same time, it showed that the struggle for Turkism was not an accidental event during Nizami’s period and afterwards. Unlike ideologists opposing each other on the issue of nation and ummah, it was Fuzuli, like his spiritual master Nizami, who spoke of the importance of the Turkic language acquiring a “wide field of speech” and created excellent literary works in this direction.

Ali Bey Huseynzadeh raised the issue of creating an Islamic geography and a healthy Turanian Empire with Turkic brain, Arab’s heart, and lungs of Iran and determining the position of Muslim states there in his article “Majnun and Leylayi – Islam”. This was written on the basis of Fuzuli’s ideas of Turkism and nationalism. Fuzuli’s writing reflects such ideas as the belonging of the highest human qualities to the Turks and the sanctity of Islamic thought.

Speaking about Fuzuli, Muhammad Amin Rasulzadeh stated proudly that the poet is known not only in the East, but all over the world, and he mentioned specially the admiration of Europeans who know the East well for his lyricism in his work “Azerbaijani Cultural Traditions”. Therefore, he also mentioned and referred to the opinions of world-renowned scientists in his research. For example, he reminded proudly Elias Wilkinson, who initiated the study of Fuzuli in the West, “... there is no other poet equal to Fuzuli in the whole East in terms of the poetic view in the sincerity of his feelings and expressions...” He stated rightly in his work “The History of Ottoman Poetry” that he “raised the flag of Turkic poetry to unattainable heights”. Muhammad Amin Rasulzadeh wrote: “Fuzuli, who bore the pseudonym of Abu Shuara, was one of the great poets not only of Azerbaijan, but of the whole Turkic world, and had a deep influence and a great wisdom”. “Muhammad Fuzuli formed a whole literary school known for its talented representatives. Beginning from his contemporaries, all prominent writers who followed the traditions of Fuzuli in later times always remembered the name of this great master of words with respect” [4]. Our great writer Jalil Mammadguluzadeh wrote rightly in 1925 that “If you look at any poem, you will see that he has Fuzuli’s characteristic feature”. It should also be stated that not only Azerbaijani and Ottoman poets, but all Turkic poetry was influenced by Fuzuli. Firudin Bey Kocharli, who appreciated M. A. Rasulzadeh’s research highly, called Fuzuli



“the grandfather of all Turkic poets”. The Azerbaijani national poet, Bakhtiyar Vahabzadeh, was not only a phenomenon of the national Azerbaijani artistic thinking, but also pan-Turkic artistic and philosophical phenomenon. He could be compared only with Chingiz Aytmatov in the 20<sup>th</sup> century pan-Turkic literature. Understanding ahead of time, philosophical thinking digesting history, national morality, high Turkism, loyalty to the ideal – these were the main features that characterized him as a poet-thinker and bring him prestige. Bakhtiyar Vahabzadeh was lucky to complete the philosophical and intellectual poetry tendency in the 20<sup>th</sup> century, the root of which originated from genius Fuzuli. Bakhtiyar Vahabzadeh wrote the artistic and aesthetic birth of Fuzuli, immortalizing the character of Fuzuli, the great spirit of the entire Turkic world, in his poem “Shabi-hijran”. This statue, immortalized on the ideology of Turkism and Azerbaijanism, has aroused readers’ love for the great poet for more than half a century. “Shabi-hijran” is an artistic path to Fuzuli’s world. This path is in fact a painful but honorable path of poetry. In B. Vahabzadeh’s favorite words, this is the way of faith in God.

Muhammad Fuzuli created one of the greatest love epics of the East with his famous work “Leyli and Majnun”. According to Fuzuli, human loyalty and love are the basis of his spiritual existence. Fuzuli expressed his attitude to human and time in “loving” language. It was in this work that Fuzuli expressed his faith in God through the wonder and the influence of words. Majnun’s love reached such a level that the lover created a divine human relationship with Leyli on earth in his highest state of mind. M. A. Rasulzadeh wrote about this: “A lover is a symbol of a believer or a mujahideen, a beloved is a symbol of God and an ideal”. That is, Majnun stands in the position of a believer, and Leyli stands in the position of God [2]. In Eastern poetry, the ghazal functions as sonnet poems in Western Renaissance literature. Just as the poem “Leyli and Majnun” is the “Romeo and Juliet” of the East, the ghazal is also a sonnet of the Turkic-Muslim world.

Uzeyir Bey Hajibeyli laid the foundation of the art of professional composer in Azerbaijan with the mugham opera “Leyli and Majnun” at the beginning of the 20th century. Indeed, it is not surprising that the opera, which is a traditional genre of foreign musical culture, has been successful among a wide audience in Azerbaijan since the first performance. The reason is the widespread and beloved plot, writing works in the Azerbaijani language, and the mughams, which have been absorbed into people’s blood and soul for centuries, and melodies of which have been well mastered. Uzeyir Bey

Hajibeyli, who graduated from the Gori Teachers Seminary, thought of writing an opera based on Fuzuli's poem "Leyli and Majnun" when he came to Baku, and soon realized this idea. The great Azerbaijani poet Nizami Ganjavi wrote the poem "Leyli and Majnun" to this epic of immortal love for the first time in the 12<sup>th</sup> century, which is widespread and very popular in the East. After him, more than 50 poets created works on this theme. We should mention the Indian poet Amir Khosrov Dahlavi in the 12<sup>th</sup> century, the Iranian poet Imadi in the 14<sup>th</sup> century, the Uzbek Alishir Navai in the 15<sup>th</sup> century, the Tajik poet Jami, and the Turkish poet Chakeri in the 15<sup>th</sup> century among them [3].

The reason for U. Hajibeylin's appeal to Fuzuli's poem "Leyli and Majnun" is that this work was written in the Azerbaijani language, and that the poet's ghazals were popular among the people due to their fluidity and musicality. According to Uzeyir Hajibeyli, the spirit and lyrics of Fuzuli's poem, the romanticism of "Leyli and Majnun" poem can be embodied in such great music as mugham. The composer used Fuzuli ghazals not only in the opera "Leyli and Majnun", but also in his other works, including his musical comedies, and revealed skillfully Sarvar and Gulnaz's spiritual worlds, sufferings and joys in the operetta "O olmasın, bu olsun" ("If Not That One, Then This One") and Asgar and Gulchohra's in the operetta "Arşın mal alan" ("The Cloth Peddler") through them. He wrote about it as following: "My duty was only to choose music from colorful mughams, rich in form and content, on the words of Fuzuli's poem, and to develop a dramatic plan of events". Besides this, Uzeyir bey used skillfully Fuzuli's poetry in his literary and journalistic work.

The important factors in Fuzuli's work are the formation of national consciousness, the change of the theme, content, and form of art, the attempt to develop national-cultural and social progress, etc. The national language in his "Tamsilat" is one of the best factors for the formation of national consciousness and identity. The national artistic thought is moving from the Eastern context and approaching the Western one, and new forms, new trends, genres change the content of the traditional artistic system and accelerate the process of self-consciousness. One of the main factors of the line of national self-consciousness, defined by M. F. Akhundzadeh, was the management of society, solving the problems of individual and society. The initial bases of this were formed at the next stage, and it was applied in practical work during the period of the Democratic Republic. So, the ideas of Turkism and Turanism received their official, political expression, which became one of the solid

cornerstones and sources of national ideas of the ideology of Azerbaijanism that would emerge decades later.

A comprehensive analysis of the heritage of classics such as Nizami, Nasimi, Fuzuli is of great importance in the field of determining innovations in the literary and artistic thought of the Azerbaijani people, the Turkic world as a whole and the Islamic East and studying the positive influence of a particular phenomenon, and any literary figure, poet on the literature, literary language and artistic thinking after them. From this point of view, it is no coincidence that artistic thinking, Turkic ideological thinking in Fuzuli's work are involved in some studies. The aim of the research is to identify the ideas of Turkism that are more often applied in Fuzuli's work, to classify them and to clarify the thinker's place in the cultural heritage and the field of Eastern literature as a whole, to clarify their responsibilities in our classical cultural heritage, etc.

In conclusion, Fuzuli gained a well-deserved reputation in the Middle East due to his high intellectual and moral culture, broad outlook and creative work. The formation of a perfect personality, national self-awareness, national consciousness, raising the pan-Turkic thought to the ideological level in his works were of great importance for the progressive development of the medieval Muslim society. Fuzuli's ideas about the need for human spiritual improvement and his intellectual creativity had a positive influence on neighboring Muslim countries.

**Conclusion.** Every scientist, thinker, poet or writer is influenced more or less by the spirit and ideological demands of his time. However, some of them, relying on reason and free intellectual research, put forward non-trivial ideas that are ahead of their time, create creative works of scientific or humanitarian value, which become the wealth of all mankind. Muhammad Fuzuli, an outstanding representative of medieval Azerbaijani culture, whose ideas have survived the test of time, is one of the extraordinary people. Muhammad Fuzuli lived at a time when the society was becoming more and more secular, which was a natural contradiction with the thinking of the progressive people of the time. Its development required objectively the ideology of human life, cultural innovations and transformations related to education, enlightenment and new opportunities opened by the progress of science. The most educated people overcame social ignorance, abandoned inherent dogmatism, negative thinking and ignorance, and tried to change the culture of their time in society. As a result of the efforts of thinkers, not only skill, organization and spirituality,

but above all scientific knowledge and creative work became gradually the main driving force behind the development of human culture and society. Muhammad Fuzuli has remained in the memory of mankind as a symbol of humanism, sense and wisdom, unwavering will and loyalty to his beliefs. Fuzuli's name has become immortal because he expressed skillfully the ideas of progressive thought, unity of nation and language in the conditions of fanaticism and dogmatism of his time with the language of high poetic art, and reflected figuratively faith in the power and creative forces of human in his works.

The high ideological and cultural value of genius Fuzuli's philosophy of humanism retains its abiding national and international significance even today. Its revision opens new opportunities for expanding and deepening the processes of formation of international cultural identity, mutual understanding, solidarity and cooperation of peoples and states for sustainable development in the context of globalization.

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**Vuqar Kərimli (Azərbaycan)**

#### **MƏHƏMMƏD FÜZULİNİN BƏDİİ FİKRİNDƏ TÜRKÇÜLÜK GÖRÜŞLƏRİ**

Dahi Azərbaycan mütəfəkkiri Məhəmməd Füzulinin yaradıcılığının, ədəbi irsinin geniş şəkildə öyrənilməsinə rəğmən, sənətkarın ümumtürk düşüncəsi, türkçülük ideyalarını əks etdirən fikirlər haqda kifayət qədər

tədqiqatlar aparılmamışdır. Məhəmməd Füzuli Azərbaycan poeziyasında türkçülük ideyalarını tərənnüm edən mütəfəkkirlərdən biri olmuşdur. Onun əsərlərində türkçülük, turançılıq ideyası həm poetiklik, həm də bədii məzmun cəhətdən ustalıqla qələmə alınmışdır. Əsərlərinin əksəriyyətində də hadisələr Türk-Turan dünyasında cərəyan edir, qəhrəmanları isə igid, mərd türk oğul və qızlardır. Füzuli poeziyasında yer alan ictimai-fəlsəfi, mədəni-siyasi və ədəbi-ideoloji motivlər xalq yaradıcılığı və türk mifoloji dünyagörüşü ilə sıx bağlıdır. Azərbaycan dilində yazılmış, qəzəllərin axıcılığı, ruhu, lirikası və romantizmi kimi səbəbdən Azərbaycanın görkəmli yazıçıları, bəstəkarları, şairləri tarixin müxtəlif dövrlərində Füzuli yaradıcılığına müraciət edərək əsərlər yaratmışlar.

**Açar sözlər:** Məhəmməd Füzuli, türkçülük ideyası, bədii düşüncə, ümum-türk ədəbiyyatı, milli mədəniyyət.

**Вугар Керимли (Азербайджан)**

## **ИДЕЯ ТЮРКИЗАЦИИ В ГУМАНИСТИЧЕСКОЙ МЫСЛИ МУХАММЕДА ФИЗУЛИ**

Несмотря на обширное изучение творчества и литературного наследия гениального азербайджанского мыслителя Мухаммада Физули, проведено недостаточно исследований общетюркской мысли, отражающих идеи тюркизации. Мухаммад Физули был одним из мыслителей, прославивших идеи тюркизации в Азербайджанской поэзии. В его произведениях мастерски написана идея тюркизма и туранизма как по поэтике, так и по художественному содержанию. В большинстве его произведений события происходят в тюрко-туранском ареале, а героями являются отважные сыновья и дочери тюркских народов. Социально-философские, культурно-политические и литературно-идеологические мотивы в поэзии Физули тесно связаны с народным творчеством и тюркским мифологическим мировоззрением. Благодаря плавности, духу, лиризму и романтизму газелей, написанных на азербайджанском языке, выдающиеся писатели, композиторы, поэты Азербайджана в различные периоды истории обращались к творчеству Физули и создавали свои произведения.

**Ключевые слова:** Мухаммад Физули, идея тюркизма, художественная мысль, общетюркская литература, национальная культура.

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## **CONCLUSION ON THE TYPES AND PURPOSES OF SIGNET RINGS DISCOVERED ON THE TERRITORY OF AZERBAIJAN**

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**Abstract.** The article refers to signet rings discovered in 2017 in stone boxes in the village of Demirchi (Shamakhi district). Judging by the finds, rings also played an important role in the everyday outerwear of Albanian women. Despite the fact that the patterns of jewelry changed depending on the age of women, the shape remained unchanged. In addition to being a decoration element, rings served a protective function. Along with the fact that funeral, equipment reflects the aesthetic worldview of the people; they are also of great importance from the point of view of studying various historical events.

In the initial stages, jewelers widely used bird motifs in their jewelry. Decorations with bird motifs were widespread in the territories of Azerbaijan, where the Sassanid dynasty ruled. But over time, these motifs began to be used in the form of patterns. These finds, dating back to the Albanian period, were considered a symbol of the sun and fertility. The found materials found in the stone box burials date back to the last Sassanian period (III–V centuries).

**Key words:** Village Demirchi, signet rings, stone boxes, archaeological research, material culture.

**Introduction.** During the archaeological excavations conducted in different regions of Azerbaijan, rich examples of material culture of the Albanian epoch for various purposes were discovered. Besides, unlike material culture samples obtained from residential areas, those obtained from grave monuments are better preserved.

A certain part of the material culture remains discovered during field research are women's adornments (jewelry and ornaments). They are made



of precious, semi-precious, ordinary (simple) materials; most of them are of high quality and exquisitely decorated. Such valuable examples of material culture are known from the excavations in Mingachevir, Shamakhy, Gabala, Aghsu, Demirchi, etc.

**The interpretation of the main material.** Rahim Vahidov grouped the seal (signet) rings found during the investigations in Mingachevir as seals of the Roman-Hellenic era, seals of the Parthian-Sasanian era, and seals related to the Islamic or Christian religion [8, p. 64].

If in the first stage various gods, mythological heroes and battle scenes were depicted on the stones of signet rings of the Roman-Hellenic era, then on the stones of signet rings of the second stage zoomorphic, plant and religious images related to faith are prevalent. On the stones of signet rings characteristic for the Islamic period, inscriptions confirming the identity of the master who made it, the person who gave the order, i.e. the owner, zoomorphic or geometric images prevail.

Along with archaeological materials, written sources also confirm that signet rings were spread over a wide area. For example, in the Albanian chronicle of the 5<sup>th</sup> century, in the document from Tsar Vachagan's era dated May 13, 488 is written: "The nobles of the entire Albanian kingdom put their ring seals on this inscription" [9, pp. 65-69].

In general, adornment includes women's crowns (wreaths), necklaces, bracelets, rings, pendants, pins, belts, beads, various embroideries, ornaments, etc. [7, p.11]. Finger adornments are a certain part of the ornaments, which were also ritual objects that reflected people's ideological notions. Numerous finger adornments found from Demirchi stone box graves dating back to the beginning of our era differ from each other in the shape and decoration of their stones. They are divided into two groups, rings with and without inlaid stones. The rings with stones, which were produced later, were more often used as a seal (stamp) than the rings without them. Examples of such Signet rings are mostly of Roman production. These findings indicate the extensive relations of Caucasian Albania with the Roman Empire. For example, during the archaeological explorations conducted in the necropolis near ancient Shatyrli settlement, along with various jewelries, stone molds used to make earrings and other decorative items were found. Bracelets occupy an important place among the decorations, which were mostly those of Roman one. According to the researchers, the beads were mainly brought from the famous cultural

centers of the ancient world. This indicates that in the 4<sup>th</sup>–1<sup>st</sup> centuries BC and 1st-2nd centuries AD, the cities of Caucasian Albania had had extensive trade and cultural relations with the cultural centers of Parthia, Rome, Mesopotamia, Egypt, India and Syria [6].

During the archaeological explorations in Yardimli district, 5 jar (or pitcher) and 8 stone box graves were studied. The burial tradition in stone box graves or graves with megalithic covers is typical for the Late Bronze and Early Iron Ages in the mountainous regions of southeastern Azerbaijan. It is interesting that the jar and stone box graves studied in the Bilgah area are chronologically coeval and belong to the 2<sup>nd</sup>–3<sup>rd</sup> centuries AD. The stone box graves are 2–4 m long, and covered with 3 rows of megalithic covers. Researcher Emil Iskenderli states that both jar and stone box graves have similar characteristics. Thus, both types of graves are aligned to northeast, and a large circular carved stone cover is placed on the top of the burial jars, and a flat stone door is placed vertically on the northeast part of these stone box graves. Pottery vessels were placed inside both types of graves, as well as outside the entrance. Single and double burials were also met inside the graves. In the chamber of the stone box graves, next to the skeleton, along with pottery, iron helmets, swords, spear heads, copper, bronze and silver ornaments were also placed [6]. The destruction of the northeastern entrance doors of all the investigated stone box graves, one of the upper cover stones broken and the violation of the initial anatomical structures of the skeletons in the grave chamber, the broken grave equipment and their scattering in different places, etc. confirm the robbery of the grave. Along with following the early tradition, Parthian, Roman and Sarmatian influences were also observed in the mentioned grave equipment. It should be noted that in the mentioned region there are many cemeteries consisting of jar and stone box graves, which is considered as an indicator of intensive settlement and population growth in the area in the first centuries AD [5].

After the adoption of Christianity in Albania, Christian elements in burial customs and grave types also began to grow strongly. Burials were performed in both soil and stone box graves. Both types of graves are typical for the entire territory of Caucasian Albania. According to researchers, one of the original types of Christian graves is stone chests. They are shaved from white stone and the top is covered. Stone chests are 1.7 m long and 48-50 cm wide. According to some researchers, these types of graves were mostly used for people from the wealthy class [4, pp. 122-123].

The Demirchi necropolis is also among the monuments of the Albanian period under study. The territory of this cemetery, built in the foothills of Demirchi village of Shamakhy region, is also called “Gegeli yaylaghi (summer pasture)”. Demirchi necropolis is located on Shamakhy-Lahij road, 1800 m above sea level, 35 km northwest of the district center. In 2017, archaeological investigations were conducted under the leadership of Professor Gafar Jabiyeu in 600 sq/m of the necropolis with an area of 3 hectares [1, pp. 183-191].

A total of 28 stone box graves were discovered during the 20-day exploration. Only 18 of them were studied. During the exploration, it was observed that the people in these stone box graves were buried on their left and right sides, as well as in a tight and relatively half-folded state. Anthropologist Vusal Pasha, while examining the types of those buried corpses in laboratory conditions, came to the conclusion that they were “Caspian” type people from the anthropological viewpoint [10, p. 75]. 17 of the examined graves contained rich material culture remains along with skeletons, while one of the graves was small and empty. There are several reasons why the graves were empty. Probably, it was a grave intended for a well-known (authoritative) person and not buried there, or that he died due to an infectious disease – was cremated and not buried. For its size the studied empty grave is believed to belong to an underage child. No traces of burial and equipment were observed in this grave.

Since it is located on a big caravan-trade route, the caravans going to Shamakhy and other areas passed through there. A great deal of material culture remains related to the economic occupation, military art and daily life of the population were discovered among the Demirchi stone box grave equipment. A part of ornaments found in stone box graves are theseal (signet) rings. Based on these findings, it can be said that in the early Middle Ages besides the signet pendants, signet rings were also widely used in Iran, Central Asia and Caucasian Albania. Most of the signet rings found there were made of bronze, metal and copper. In total, there are 14 of them and they are very well preserved (Fig. 14). The stones embedded on the rings are oval and round and made of the same material - bronze. Only one is made of glass. Rings were used both as seals and finger adornment.

Signets are the wealth of culture not only of a district but also of a nation. Signets inherited from our ancestors not only reflect their outlook, but also indicate their aesthetic views and what kind of culture they had.

Graves No. 10, 11 and 18 differ from the others in terms of the richness of equipment of Demirchi stone box grave. The man buried in grave No. 10 was about 40 years old, 170.5 cm tall, and 75.6 cm skull index. A silver glass with a diameter of 22.5 cm and a depth of 2.5 cm was discovered under his head. Grave No. 11, which is close to Grave No. 10, belonged to a 40 years old, 172.1 cm tall man. It was not possible to determine the size of the deceased's skull. However, there is 8x13 mm sharp cut on the skull [10]. A Roman-made silver plate was placed under the head of the person buried in grave No. 11, and large cutting tools were placed next to it.

After the samples found from both graves were cleaned in laboratory conditions, the fabric remains in a useless condition inside the silver dish were presented to the Azerbaijan Carpet Museum for recovery. In the laboratory of the carpet museum, the rest of the cleaned fabric was restored and designated in the department of restoration of leather and archaeological fabrics of I. E. Grabar All-Russian Art Scientific and Restoration Center in Moscow by N.P. Sinitina [2, pp. 127-133]. Based on the equipment found next to the skeletons, it is assumed that the person buried in the grave was a tribal leader or warlord at the time.

Grave No. 18 studied in Demirchi necropolis is particularly noteworthy for its rich grave equipment. A lot of adornments were found just in this grave. A piece of leather was found on the back of the woman's head near her neck. Probably, when the woman passed away, she was buried with her clothing adornments in that leather bag under her head. The woman, who was buried in the west direction from man's grave No. 11, is approximately 40 years old, 158.4 cm tall, and 79.6 cm skull index.

Based on the abundant material culture and rich adornments revealed in graves No. 10, 11 and 18, it can be said that the finger rings confirm a tribe or family was from the highest class (considering other precious jewels). At the same time, these rings had a special status within the community of the tribe belonging to that clan. Most likely the signet-rings belonging to those persons were used as seals in the confirmation of all paperwork [3, pp. 257-265].

According to the types of rings discovered during field studies, they are stoned and un-stoned. Stoned rings are also divided into two types according to their production. First, a hook was made from several places on the edges of the area to fasten the stone to the ring.

In the process of making stone-framed rings made by the second method, the edges of the area for stone were slightly widened and the stone was

attached to the ring by soldering. Most of the numerous rings found in the Demirchi necropolis (except for one) belong to the third type.

The stone part of each of the revealed stoned signet rings is worked with different designs. The images being zoomorphic, tree of life, fortune ring, etc. were made by engraving and incising. The stone of one of the rings is made of a flat and oval-shaped mother-pearl and two people are depicted facing each other. It can be assumed that these human images are priests (Fig. 1).

Two of the rings have an ellipse-shaped stone, and within the embossed points have a fish pattern, which is a symbol of abundance and fertility. Fish, which is considered as a living being in the mythical thinking of Azerbaijanis, is also a symbol of wealth. The presence of fish on our tables as a symbol of sustenance and abundance, on special holidays may have been related to these beliefs. Ethnographer A.I. Robakidze, based on the numerous artifacts with fish images discovered as a result of his research in the Salkinski region of Georgia, came to the conclusion that “in the mythical thinking of the Caucasian peoples, fertility is characterized as a being that has magical properties in the fight against evil forces” [11, pp. 21-24]. Such images are called the crowned “king of fishes” (Fig. 3, 12).

The oval ring also was embedded with glass. The image on it is not clearly seen since the sample has been under the soil for a long time and corroded (Fig. 2).

One of the discovered rings has an image of a deer on it with its horns reminiscent of a tree branch (Fig. 4). The image of the animal on the framed stone is shown in motion. Gazelle and deer symbols occupy an important place in the mythical thinking of nomadic cattle-breeding peoples. The worship of these animals is widespread among the ancient tribes living in Azerbaijan. Deer and gazelle images on dishes, carpets and decorative items have meanings such as sanctity and growth of generation.

The stone of one of the rings is divided into four equal parts. Some researchers say that such signs are symbols of the poles or the sun (Fig. 5). Such images can also be found on the handles and necks of pottery.

A snake-like (dragon) image is depicted on the oval stone of two of the rings (Fig. 8, 9 and 10).

Three of the rings used as signets have the image of a mixed animal (bull) carved on the ring (Fig. 6, 7, 11). The circumference of the stones of these rings is filled with densely forging dots.

One of the rings is different from the others in terms of shape and decorative appearance (Fig. 13). Its thin ring was soldered to the circular mounting. The inner

surface of the mounting is filled with pomegranate seeds, a symbol of abundance. In classical literature, “pomegranate” is called a jewel endowed by God to nature. They also remind that this jewel is a small chest stuffed inside a thin sheet.

Thus, the signet rings found in the stone box graves in Demirchi necropolis, on the one hand, confirmed the genealogy of the family, on the other hand, they were used as decorative items. On the one hand, the various bird and animal images depicted on the stone embedded in the ring of finger ornaments are related to the worldview of the craftsman who made them, and on the other hand, they are a product of the mythical thinking of people (nations). That is, in the mythical imagination of people, these images are understood as fertility, healing, strength, and protection from evil forces.

The symbol of fish (“crowned fish” – *E.A.*) is of special importance among the images on the inlaid of signet rings. Rings embedded with fish-shaped inlaid, symbols of abundance -fertility-innocence-health, were used in the seat of pottery as well as general merchandise, as seals. The “crowned fish” symbol, which is embedded on the ring and symbolizes fertility, was also used in the art of carpet weaving, a branch of the textile art (fig. 3, 12).

As can be seen from the findings, rings also played a key role in the everyday clothing of women living in Albanian society. Although the patterns of women’s clothing decorations have changed according to age, the general shape has not changed. Along with being a decorative item, rings also had a protective function. Finally, the seal rings (signets) found in Demirchi stone box graves chronologically belong to the 3<sup>rd</sup>–5<sup>th</sup> centuries, the last Sasanian era.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



**Fig. 1.** Mother-of-pearl gem, **Fig. 2.** A ring embedded with glass, **Fig. 3.** A ring with the image of a fish on, **Fig. 4.** A ring with the image of a deer on, **Fig. 5.** A ring with the symbol of the poles or the sun on, **Fig. 6.** A ring with the image of a mixed animal (bull) on, **Fig. 7.** A ring with a bull image on, **Fig. 8.** A ring with a snake (dragon) image on.



**Fig. 9.**



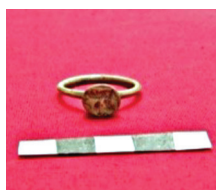
**Fig. 10.**



**Fig. 11.**



**Fig. 12.**



**Fig. 13.**



**Fig. 14.**

**Fig. 9.** A ring with a snake (dragon) image on, **Fig. 10.** A ring with the image of a mixed animal on, **Fig. 11.** A ring with a bull image on, **Fig. 12.** A ring with the image of a fish on, **Fig. 13.** A ring with the image of pomegranate (granite) on, **Fig. 14.** General view of rings. **Note:** The findings were handed over to the archives of the National History Museum of Azerbaijan.

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## **AZƏRBAYCAN ƏRAZISİNDƏN TAPILMIŞ**

## **MÖHÜR-ÜZÜKLƏRİN TIPLƏRİ VƏ TƏYİNATINA DAİR**

Məqalə 2017-ci ildə Dəmirçi kəndi (Şamaxı r-nu) ərazisindəki daş qutu qəbirlərindən aşkar olunan möhür üzüklərə aiddir. Tapıntılardan da göründüyü kimi Alban dövründə yaşayan qadınların gündəlik üst bəzək geyimlərində üzüklər də əsas rol oynamışdır. Yaşlara uyğun olaraq qadın geyim bəzəklərinin naxışları dəyişsə də ümumi forması dəyişməmişdir. Üzüklər əsasən bəzək əşyası olmaqla yanaşı, həm də qoruyucu funksiya daşıyırmışdır. Demək lazımdır ki, qəbir avadanlıqları xalqın estetik dünyagörüşünü özündə əks etdirməklə yanaşı, baş verən müxtəlif tarixi hadisələri öyrənmək baxımından da olduqca əhəmiyyətlidir. Zərgərlər ilkin mərhələdə istehsal etdikləri zərgərlik məmulatlarında quş motivlərindən geniş istifadə etmişlər. Quş təsvirli nümunələr Azərbaycan ərazisində Sasani imperiyasının hakimiyyəti dövründə geniş yayılmış olsa da sonrakı dövrlərdə naxış kimi geniş istifadə edilmişdir. Alban dövrü mədəniyyətinə aid olan bu tapıntılar nəsil artırması, günəş simvolu da sayılmışdır. Dəmirçi daş qutu qəbirlərindən tapılmış möhür qashlı üzüklər III–V əsrlərə, son sasani dövrünə aiddir.

**Açar sözlər:** Dəmirçi kəndi, möhür üzüklər, daş qutu qəbirlər, arxeoloji tədqiqatlar, maddi mədəniyyət.

**Аббасова Эльмира (Азербайджан)**

**О ТИПАХ И ПРЕДНАЗНАЧЕНИИ ПЕРСТНЕЙ-ПЕЧАТЕЙ,  
ОБНАРУЖЕННЫХ НА ТЕРРИТОРИИ АЗЕРБАЙДЖАНА**

В статье говорится о перстнях-печатах, обнаруженных в 2017 году в каменных ящиках в селе Демирчи (Шемахинский район). Судя по находкам, кольца также играли важную роль в повседневной верхней одежде албанских женщин. Несмотря на то, что узоры украшений менялись в зависимости от возраста женщин, но форма оставалась неизменной. Помимо элемента украшения, кольца выполняли защитную функцию. Наряду с тем, что погребальные оборудования отражают эстетическое мировоззрение народа, они также имеют большое значение с точки зрения изучения различных исторических событий. На начальных этапах ювелиры широко использовали птичьи мотивы в своих украшениях. Украшения с птичьими мотивами были широко распространены на территориях Азербайджана, где управляла династия Сасанидов. Но со временем эти мотивы стали использоваться в виде узоров. Эти находки, относящиеся к албанскому периоду, считались символом солнца и плодородия. Найденные материалы, обнаруженные в погребениях каменных ящиков, относятся к последнему Сасанидскому периоду (III–V века).

**Ключевые слова:** Село Демирчи, перстни-печати, каменные ящики, археологические исследования, материальная культура.

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## THE MAIN POINTS OF THE NEW CONCEPT OF CULTURE OF ALI BEY HUSEYNSZADE

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**Abstract.** The article presents Ali Bey Huseynzadeh's concept of culture. It is indicated that Eastern and Western cultures came together in Azerbaijan at the beginning of the twentieth century as a result of socio-political events. As a consequence, intellectuals express their attitude to the issue of culture. The article claims that the basis of Ali Bey Huseynzade's concept of culture is to preserve the national culture and at the same time to enrich it with Western culture. The author assumes that the great thinker Ali Bey Huseynzade's approach to the concept of culture from this standpoint was directly related to his education. The article considers Ali Bey Huseynzade's concept of culture in the context of the history of cultural thought, especially the history of Western cultural thought. Besides, Ali Bey Huseynzade's concept of culture was considered in the context of social and cultural events of time. The scientific significance of the studying of Ali Bey Huseynzade's concept of culture is emphasized. The new concept of culture of Ali Bey Huseynzade is very important from the point of view, on the one hand, of forming the nation's resolve to resist Russian assimilation policy, on other hand, neutralizing the influence of Persian ideological pressure, on the another hand, preventing the Armenian threat to the Turkish presence in Azerbaijan, actualizing national identity issues in the country, as well as Azerbaijan's demand for independence, guiding the creation of a new state model based on democratic principles, connected to the Turkish thought, European values.

**Key words:** Europeanization, culture, symbolism, East, West.

Introduction. As we know the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century can be characterized as a very decisive and complex period for Azerbaijan. Due to the development of the oil industry at that historical stage Azerbaijan enters a network of socio-cultural and economic relations different from previous times. The different network of socio-cultural and economic relations plays an important role in the consolidation of the Azerbaijani people as a nation. As a result, oil capital turns into human capital and gives impetus to the formation of very strong intellectual elite of Azerbaijan. One of such intellectuals was Ali Bey Huseynzade.

**The interpretation of the main material.** Throughout his career Ali Bey Huseynzade thought more about national issues. He was literally a thinker. This way of thinking combined philosophy, religious studies, philology, sociology, cultural studies and several other fields of social and humanitarian sciences. Culturology was particularly distinguished in these fields. Ali Bey Huseynzade's culturological views and concept of culture were formed on the basis of scientific ideas of Western thinkers, so before commenting on this concept, it is necessary to take a brief look at the history of the study of culture in Europe.

"The scientific study of Culture" has a history of more than three hundred years. In scientific literature, in the second half of the 17<sup>th</sup> century, the ideas of the English scientist Thomas Hobbes and the German jurist Samuel von Pufendorf about the two different states in which a person can exist – the natural state (status naturalist) and the cultural state (status culturalist) were accepted as the beginning of the study of culture from a scientific point of view is done. Later, towards the end of the 18<sup>th</sup> century, the German philosopher Herder Johann Gottfried began to study culture from a historical perspective. During the European Enlightenment movement in the 18<sup>th</sup> century the study of culture was in the center of attention. S. Montesquieu, F. Voltaire, J. Rousseau in France, G. Lessing, I. Kant, I. G. Herder in Germany, J. Vico in Italy, B. Franklin, D. F. Cooper, T. Payne in North America with the problem of culture they are seriously engaged. The 19<sup>th</sup> century was a particularly fruitful period in the study of culture. Turkish scientist Ozkul Chobanogly writes in his book "Introduction to the History of Folklore Theories and Research Methods". Until the 19<sup>th</sup> century when we say culture, we mean the inner qualities of the person. But at the end of the 19<sup>th</sup> century starting with Taylor's research, the term "culture" began to mean everything that belongs to any society and is obtained as a result of human activity [1, p. 18].

Nicolas Jornet “What is culture?” In his article, he presents the definition of culture defined by Taylor in 1871 as follows: “Culture is a set of knowledge, beliefs, arts, values, rules, customs and traditions, all activities and habits acquired later by a person who is a member of society” [6, p. 15].

Prominent scientist and academician Isa Habibbayli interprets culture as follows: “Culture creates favorable conditions for living common values and views in society at a balanced level, eliminating contradictions and cracks between swelling and collapse. Also, the cultural factor plays an important role in ensuring relations, rapprochement and sometimes even harmony between different civilizations” [2, p. 7].

Sarkhan Khavari writes about culture: “The cultural landscape of the world is colorful and whole. It is a set of rational knowledge, values, ideas about norms, spirituality, mentality belonging to a particular culture or cultures of other nations. Culture is a phenomenon capable of creating a single field of spiritual energy that can unite different ethnic groups, all social strata, regardless of their political outlook, religion, or confessional view. The creation of a single spiritual field means the creation of harmonious relations between different parties, the concept of universal interest” [5, p. 18].

Ali Bey Huseynzade’s concept of culture is based on the relationship between Eastern and Western cultures. One of the important factors that made culturology relevant in the work of Ali Bey Huseynzade in that historical period was the fact that European culture and Eastern culture met in Azerbaijan. The national intellectual elite had to express their attitude towards the new culture based on this encounter. As a culturologist Ali Bey Huseynzade also puzzled over these problems [3, p. 18]. He wrote that we should benefit from the achievements of Europeans in the field of science and education. We must digest their brains but not their stomachs [4].

Yashar Garayev writes about these ideas of Ali Bey Huseynzade: “Fuyuzat” amendment to the doctrine of “Europeanization” as well as “Islamization” was the expression of a new stage in artistic and philosophical progress. Ali Bey does not call Turkish intellectuals to be “functionaries of Euro centrism”, no on the contrary he considered “Europeanization” in the true sense of the word... as a method and form of resistance to Europe” [7, p. 441].

The correctness of these opinions of Yashar Garayev is also confirmed by the following comments of Ali Bey Huseynzade: “We wish that when looking



at our progress, it would be said that Turks and Muslims are making great progress”, or not that it would be said that Turks and Muslims are apostatizing and becoming Farangs” [7].

With such a national position, Ali Bey Huseynzade emphasized the need to prevent ethnic assimilation.

It is possible to summarize the approach of Ali Bey Huseynzade in the way that at the beginning of the 20<sup>th</sup> century, this genius thinker proposed a new concept of culture based on modern foundations for the entire Turkic world. The main goal of this cultural concept was to create a synthesis of Eastern and Western cultural thinking without breaking away from the national roots and allowing imitation. Yusif Akchura called it the synthesis of thesis and antithesis and stated that Ali Bey Huseynzade wanted to combine the thesis and antitheses of the parties participating in the discussions into a high synthesis.

From this point of view, the national ideological concept of Azerbaijan, which emerged at the beginning of the 20th century, should be studied on the same level as our national cultural concept.

The purpose of putting forward the new concept of culture is to form the determination of the nation to resist the Russian assimilation policy directed by Ilminsky, who was called the “missionary movement” since the 19<sup>th</sup> century on the one hand to neutralize the impact of the Persian ideological pressure, on the other hand to prevent the Armenians from threatening the Turkish presence in Azerbaijan and to actualize the issues of national identity in the country. As well as Azerbaijan’s demand for independence the attempt to direct the creation of a new state model based on Turkish thought, European values and democratic principles prepared the ground for the triad of Turkification, Islamization and Europeanization.

Studying at St. Petersburg and Istanbul Universities deeply mastering medicine and mathematics listening to Zhukovsky’s lectures at the Faculty of Oriental Studies of St. Petersburg University while still in Russia, attending the classes of the Academy of Arts and during the years of his studies at Istanbul University, the processes that were of decisive importance for the Turkish world in the 20<sup>th</sup> century, for example the Union and At the beginning of the last century, the presence of the founders who determined the direction of the progressive society in the front ranks was the basis for Ali Bey Huseynzade’s mission to guide these processes in

Azerbaijan. In this sense, the ideas put forward by him in his articles published in Baku from 1905 first in the “Hayat” newspaper and then in the “Füyuzat” magazine in 1906 are not only ideological, but at the same time new to cultural issues by scientists who study the history of Turkish thought. It is characterized as a view and makes it necessary to investigate that topic.

**Conclusion.** The main scientific innovation and main results of the article are:

1. Ali Bey Hüseynzadə's concept of culture was considered in the context of the history of cultural thought, especially the history of Western cultural thought.
2. Ali Bey Hüseynzadə's concept of culture was considered in the context of socio-cultural events of the time.
3. Ali Bey Hüseynzadə's concept of culture is based on the preservation of national values by integrating them into the world.
4. Factors affecting Ali Bey Hüseynzadə's concept of culture are determined in the context of his biography.
5. The scientific importance of the study of Ali Bey Hüseynzadə's concept of culture was emphasized.

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**Cəmilə Seyid (*Azərbaycan*)**

## **ƏLİ BƏY HÜSEYNZADƏNİN YENİ MƏDƏNİYYƏT KONSEPSİYASININ ƏSAS TEZİSLƏRİ**

Məqalədə Əli bəy Hüseynzadənin mədəniyyət konsepsiyasından bəhs edilir. Qeyd edilir ki, XX əsrin əvvəllərində ictimai-siyasi hadisələrə əlaqədar olaraq Azərbaycanda Şərq və Qərb mədəniyyətləri qarşılaşır. Bunun da nəticəsində ziyalılar mədəniyyət məsələsinə münasibət bildirirlər. Məqalədə əsaslandırılır ki, Əli bəy Hüseynzadənin mədəniyyət konsepsiyasının əsasında milli mədəniyyəti qoruyub saxlamaq, eyni zamanda Qərb mədəniyyəti ilə zənginləşmək dayanır. Müəllif hesab edir ki, böyük mütəfəkkir Əli bəy Hüseynzadənin mədəniyyət konsepsiyasına belə mövqedən yanaşması onun təhsili ilə bilavasitə bağlı olmuşdur. Məqalədə Əli bəy Hüseynzadənin mədəniyyət konsepsiyası kulturoloji fikir tarixi, xüsusən Qərb kulturoloji fikir tarixi kontekstində nəzərdən keçirilmişdir. Bundan əlavə, Əli bəy Hüseynzadənin mədəniyyət konsepsiyası dövrün sosial-mədəni hadisələri kontekstində nəzərdən keçirilmişdir. Əli bəy Hüseynzadənin mədəniyyət konsepsiyasının tədqiqinin elmi əhəmiyyəti vurğulanmışdır.

Əli bəy Hüseynzadənin yeni mədəniyyət konsepsiya rus assimilyasiya siyasətinə qarşı millətin dirəniş əzmini formalaşdırmaq, digər tərəfdən fars ideoloji təzyiqinin təsir gücünü zərərsizləşdirmək, başqa bir tərəfdən ermənilərin Azərbaycanda türk varlığını təhdid etməsini əngəlləmək, ölkədə milli kimlik məsələlərini aktuallandırmək, eləcə də Azərbaycanın müstəqillik tələbi, türk düşüncəsinə, Avropa dəyərlərinə bağlı, demokratik prinsiplərə əsaslanan yeni dövlət modelinin yaranmasına istiqamət vermək baxımından olduqca əhəmiyyətli olmuşdur.

**Açar sözlər:** Avropalaşmaq, mədəniyyət, simvolizm, Şərq, Qərb.

**Джамиля Сейид (*Азербайджан*)**

## **ОСНОВНЫЕ ТЕЗИСЫ НОВОЙ КУЛЬТУРНОЙ КОНЦЕПЦИИ АЛИБЕЯ ГУСЕЙНЗАДЕ**

В статье говорится о концепции культуры Алибея Гусейнзаде. Отмечается, что в начале XX века в результате общественно-политических событий в Азербайджане сталкиваются культуры Востока и Запада что приводит к высказыванию интеллигенцией своей точки зрения по вопросу культуры. В статье утверждается, что концепция культуры

Алибея Гусейнзаде основана на сохранении национальной культуры и одновременном обогащении ее западной культурой. Автор считает, что подобный подход великого мыслителя Алибея Гусейнзаде к понятию культуры был напрямую связан с его образованием. В статье концепция культуры Алибея Гусейнзаде рассматривается в контексте истории культурной мысли, в частности, истории западной культурной мысли, а также в контексте социокультурных событий того периода. Подчеркивается научная значимость изучения концепции культуры Алибея Гусейнзаде.

Новая культурная концепция Алибея Гусейнзаде призвана, с одной стороны, сформировать решимость нации противостоять российской политике ассимиляции, с другой стороны, нейтрализовать воздействие персидского идеологического давления, с третьей стороны, не допустить угрозы со стороны армян турецкому присутствию в Азербайджане, а также для актуализации вопросов национальной идентичности в стране. Данная концепция играет важную роль также с точки зрения требований Азербайджаном независимости и создания новой государственной модели, основанной на тюркской идеологии, европейских ценностях и демократических принципах.

**Ключевые слова:** европеизация, культура, символизм, Восток, Запад.



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5. В конце научной статьи должно быть четко указано заключение автора (авторов) о научных результатах, научной новизне работы, ее практического значения, экономической выгоды и т.п. исходя из характера научной области и статьи.
6. В статье должны быть сноски на научные источники в соответствии с темой. Список литературы, данный в конце статьи, должен быть пронумерован в алфавитном порядке (например, [1] или [1, с. 119]; сноски должны быть обозначены угловыми скобками). При повторной ссылке на научную литературу в другой части текста ссылаемый источник указывается прежним номером.
7. Информация о любой сноске, размещенной в списке литературы, должна быть полной и точной. Библиографическое описание ссылаемого источника должно быть дано в зависимости от его вида (монография, учебник, научная статья и т.д.). При ссылке на научные статьи, материалы или тезисы симпозиумов, конференций и других компетентных научных мероприятий, должно быть указано название статьи, доклада либо тезиса. При библиографическом описании необходимо руководствоваться пунктом 10.2-10.4.6 действующей инструкции «О порядках составления диссертаций» Высшей Аттестационной Комиссии при Президенте Азербайджанской Республики.
8. В списке литературы, помещенной в конце статьи, надо отдать предпочтение научным статьям, монографиям и другим компетентным источникам последних 5-10 лет.
9. Помимо языка написания, статьи должны иметь резюме на двух языках. Оба резюме должны быть абсолютно идентичными и соответствовать тексту статьи. Научные выводы автора (авторов) в статье, научная новизна работы, практическое значение и т.п. должны вкратце отражаться в резюме. В каждом резюме должны быть указаны название статьи, полное имя автора (авторов).
10. В каждой статье должны быть указаны УДК индексы и ключевые слова на трех языках (на языках статьи и двух резюме)
11. Каждая статья печатается решением редколлегии.
12. При обнаружении факта плагиата статьи не печатаются. Статьи печатаются бесплатно. Рукописи не возвращаются.

