

# İncəsənət və mədəniyyət problemləri

*Beynəlxalq Elmi Jurnal Vol. 17 № 2*

**Problems of Arts and Culture**

*International scientific journal*

**Проблемы искусства и культуры**

*Международный научный журнал*

**ISSN 2310-5399 print**

**ISSN 2957-7233 online**

**Baş redaktor:** ƏRTEGIN SALAMZADƏ, AMEA-nın müxbir üzvü (Azərbaycan)  
**Baş redaktorun müavini:** GULNARA ABDRASILOVA, memarlıq doktoru, professor (Qazaxistan)  
**Məsul katib:** RAMİL QULİYEV, sənətşünaslıq üzrə fəlsəfə doktoru (Azərbaycan)

**Redaksiya heyətinin üzvləri:**

ZƏMFİRA SƏFƏROVA – AMEA-nın həqiqi üzvü (Azərbaycan)  
RƏNA MƏMMƏDOVA – AMEA-nın müxbir üzvü (Azərbaycan)  
RƏNA ABDULLAYEVA – sənətşünaslıq doktoru, professor (Azərbaycan)  
SEVİL FƏRHAZOVA – sənətşünaslıq doktoru (Azərbaycan)  
RAYİHƏ ƏMƏNZADƏ – memarlıq doktoru, professor (Azərbaycan)  
YEVGENİY KONONENKO – sənətşünaslıq doktoru, professor (Rusiya)  
KAMOLA AKİLOVA – sənətşünaslıq doktoru, professor (Özbəkistan)  
AHMET AYTAÇ – fəlsəfə doktoru, dosent (Türkiyə)  
VİDADI QAFAROV – sənətşünaslıq üzrə fəlsəfə doktoru, dosent (Azərbaycan)

---

**Editor-in-chief:** ARTEGIN SALAMZADE, corresponding member of ANAS (Azerbaijan)  
**Deputy editor:** GULNARA ABDRASSILOVA, Prof., Dr. (Kazakhstan)  
**Executive secretary:** RAMIL GULIYEV Ph.D. (Azerbaijan)

**Members to editorial board:**

ZƏMFİRA SAFAROVA – academician of ANAS (Azerbaijan)  
RANA MAMMADOVA – corresponding member of ANAS (Azerbaijan)  
RANA ABDULLAYEVA – Prof., Dr. (Azerbaijan)  
SEVİL FƏRHAZOVA – Prof., Dr. (Azerbaijan)  
RAYİHA AMANZADE – Prof., Dr. (Azerbaijan)  
EVGENII KONONENKO – Prof., Dr. (Russia)  
KAMOLA AKİLOVA – Prof., Dr. (Uzbekistan)  
AHMET AYTAÇ – Ass. Prof., Ph.D. (Turkey)  
VİDADI GAFAROV – Ass. Prof., Ph.D. (Azerbaijan)

---

**Главный редактор:** ƏRTEGIN SALAMZADE, член-корреспондент НАНА (Азербайджан)  
**Зам. главного редактора:** ГУЛЬНАРА АБДРАСИЛОВА, доктор архитектуры, профессор (Казахстан)  
**Ответственный секретарь:** РАМИЛЬ ГУЛИЕВ, доктор философии по искусствоведению (Азербайджан)

**Члены редакционной коллегии:**

ЗƏMFİRA SAFAROVA – академик НАНА (Азербайджан)  
RENA MAMMEDOVA – член-корреспондент НАНА (Азербайджан)  
RENA ABDULLAEVA – доктор искусствоведения, профессор (Азербайджан)  
SEVİL FƏRHAZOVA – доктор искусствоведения (Азербайджан)  
RAYİXA AMENZADE – доктор архитектуры, профессор (Азербайджан)  
EVGENIY KONONENKO – доктор искусствоведения, профессор (Россия)  
KAMOLA AKİLOVA – доктор искусствоведения (Узбекистан)  
AHMET AYTAÇ – кандидат искусствоведения, доцент (Турция)  
VİDADI GAFAROV – кандидат искусствоведения, доцент (Азербайджан)

Jurnal Azərbaycan Respublikasının Ədliyyə Nazirliyi Mətbu nəşrlərin reyestrinə daxil edilmişdir.  
N 3756. 07.06.2013-cü il.

Redaksiyanın ünvani: Bakı, AZ 1143.  
H.Cavid prospekti, 115  
Tel.: +99412/539 35 39  
E-mail:mii\_inter@yahoo.com  
www.pac.az

**Rana Abdullayeva**  
*Dc. Sc. (Art Study), Professor*  
*Institute of Architecture and Art of ANAS*  
*(Azerbaijan)*

*rena-cult@yahoo.com*

---

## **ILHAM ALIYEV – THE SUCCESSOR OF THE CULTURAL POLICY OF HEYDAR ALIYEV**

<https://doi.org/10.5281/zenodo.8105858>

**Abstract.** The article discusses various aspects of the cultural policy pursued by the President of Azerbaijan, Ilham Aliyev, in 2003–2023. Note that a unique situation has developed in Azerbaijan when two generations of the supreme power consistently pursue a single course of systemic transformation and modernization of all cultural institutions. The continuity of the cultural policy of President I. Aliyev lies in the legislative framework development in the sphere of culture, the full support of cultural and art workers, the field of preserving cultural heritage, and reliance on national cultural values. The decisive role of such conceptual documents as “Azerbaijan 2020: a look into the Future” and “Azerbaijan 2030: National Priorities for socio-economic development”, adopted on the initiative of President I. Aliyev, in the development of modern culture, is emphasized.

**Keywords:** Ilham Aliyev, Heydar Aliyev, cultural policy, continuity, art.

**Introduction.** In the field of cultural policy, President I. Aliyev is a consistent successor, the true successor of the nationwide leader Heydar Aliyev, who, in his speech at the solemn ceremony dedicated to the 10<sup>th</sup> anniversary of the state independence of the Republic of Azerbaijan, noted: “... that in a short historical period a democratic, legal, secular state practically was built and put into operation. Numerous laws adopted during this time made it possible to ensure its vital activity, self-dependence and security, to carry out reforms in all areas of public life and to obtain concrete results.

For the first time in the centuries-old history of our people, Azerbaijan has taken a worthy place in the world, is represented in all authoritative

international organizations, and has established close mutually beneficial cooperation with many states on all continents of the planet" [1].

**The interpretation of the main material.** The tradition of the priority development of culture and art, the all-round state support of cultural and art workers, founded by Heydar Aliyev, received not only further advancement but also a qualitatively new content during the tenure of Ilham Aliyev in the high post of head of the Azerbaijani state. One can say that a unique situation has developed in our country in this area when two generations of the supreme power are consistently pursuing a single course of systemic transformation and modernization of all cultural institutions. At the same time, an inextricable link with the centuries-old traditions of the Azerbaijani people and reliance on the spiritual and aesthetic values of the Azerbaijani nation distinguishes the cultural policy of both the nationwide leader and President I. Aliyev. The direct relay race of the cultural policy of Heydar Aliyev and Ilham Aliyev is filled with remarkable harmony, many non-random landmark events and natural coincidences.

Respect for the state symbols of the Republic of Azerbaijan – flag, coat of arms, and anthem – was established during the rule of Heydar Aliyev. Today this attitude to the symbols of statehood has been raised to new heights. Under the decree of President Ilham Aliyev, State Flag Day was established on November 9, and National Flag Museum was founded. A unique object of the urban environment has appeared in the capital: a flagpole with a fluttering tricolour flag rises above the museum building, which has no analogues in the world in size.

The modern town-planning structure of Baku started to take shape in the late 1960s and 1970s when nationwide leader Heydar Aliyev became head of the Republic for the first time. At that time, have formed the major architectural ensembles of the capital, grew numerous residential areas, laid gardens and parks, and intensively developed the city's transport infrastructure. Although Azerbaijan was in an economic crisis when Heydar Aliyev once again headed the country in 1993, the updating process of the appearance of the capital and other cities of Azerbaijan continued. As a result of the conclusion of the oil contract of the century in 1994 and the settling of the economy, a real construction boom arose in Azerbaijan.

After taking the office of President by Ilham Aliyev, a qualitatively new stage in the development of architecture and urban planning in Azerbaijan has begun. The image of Baku and many other cities in our country has

transformed unrecognisably. Ultra-modern buildings organically fit into the panorama of the capital, both in appearance and internal equipment, meeting the latest trends in world architectural design. These hotels, exhibitions and office buildings made of glass and metal constructions make unexpected accents to the city's silhouette.

One of the characteristic features of the ultra-new image of the capital is the three flame towers visible from different points of the city and the restoration and reconstruction of residential and public buildings and public spaces in the centre of Baku. With great enthusiasm, Baku residents welcomed the renovation of the very heart of the city – Fountain Square – a favourite place for walks of residents of the capital. Over the past few years, Seaside Boulevard, which received the status of a national park, has been completely transformed; all conditions have been created here for the recreation and entertainment of citizens. This aesthetic waterfront dominance of our city is the favourite and most beautiful leisure place of Baku citizens and guests of the capital.

The decree of President Ilham Aliyev on August 18, 2006, «On the Restoration and Protection of Historical and Architectural Monuments in the Capital of the Republic of Azerbaijan, Baku», has created a radical turning point in this area. Particular attention has been paid to preserving their original appearance.

Fifteen years ago, on April 2, 2007, the President signed a decree on «Monuments of Monumental Sculpture, Memorial and Architectural Complexes in the Republic of Azerbaijan». President Ilham Aliyev initiated the creation of sculpture monuments to a number of artists and cultural figures and personally attended the inauguration of many of them. It refers to the monument erected for great poet Mirza Alakbar Sabir near Shamakhy city, the memorial to singer and composer Muslim Magomayev on his grave in the Alley of Honor, great composer Fikret Amirov on the Baku street of the same name, genius singer Bulbul on the Avenue of the same name. With the President of Austria, Heinz Fischer, President I. Aliyev participated in unveiling the monument to the brilliant composer Mozart and with the President of Serbia – to the great Serbian scientist Nikola Tesla in Baku. Most recently, in honour of the 80<sup>th</sup> anniversary of the birth of Muslim Magomayev, his monument has been erected on Seaside Boulevard.

By President's I. Aliyev order, the historical and ethnographic complex «The World of Dede Gorgud» was laid in the Narimanov district of Baku,

and a monument to this hero of the national epic was erected. Also, by order of the President, a memorial to the national hero Koroghlu was established in Baku.

Already back in distant 2009, the Museum of Modern Art was opened, becoming a calling card for Azerbaijani avant-garde art and design. The museum has a collection of over 800 works by Azerbaijani artists and sculptors working mainly in the modernist style. The works of masters such as Sattar Bahlulzadeh, Beyukagha Mirzazadeh, Elmira Shakhtakhtinskaya, Tahir Salakhov, Omar Eldarov, and Nadir Abdurakhmanov are exhibited in the museum. The design author of the museum is the well-known artist Altay Sadykhzadeh. President Ilham Aliyev, First Vice-President of Azerbaijan Mehriban Aliyeva, and UNESCO Director-General Koichiro Matsuura attended the opening ceremony.

According to the order of President Ilham Aliyev, issued several years ago, in addition to the Museum of Modern Art, the Museum of Independence and the ship museum «Surakhany» were created in the capital. A new venue for the Carpet and Applied Arts Museum, which celebrated its 55th anniversary last year, was opened.

It is necessary to stress the enormous role of the President of the Heydar Aliyev Foundation, the First Vice-President of the country Mehriban Aliyeva, in the global humanitarian projects implementation of the head of the Republic of Azerbaijan I. Aliyev. In the format of the activities of the Heydar Aliyev Foundation, the musical art of Azerbaijan and its pearl – mugham, as well as the Azerbaijani carpet, both are included in the UNESCO list of intangible heritage, are supported and popularized worldwide.

With the active participation of Mehriban Aliyeva, exhibitions of Azerbaijani art are held on an ongoing basis in many countries of Europe and the world, and a range of cultural projects have been implemented. As a result, an enormous range of people learned and perhaps fell in love with our great cultural heritage, classical and modern music, decorative-applied, and fine arts.

President Ilham Aliyev determined to rearrange the activities of museums following «world standards based on contemporary principles of museum work» and harmonize the expositions «in line with the ideology of Azerbaijanism.»

Over recent years, apart from museum buildings, large-scale reconstruction of concert halls and theatres has been carried out. Thus,

the country's main concert hall, Palace after Heydar Aliyev, has been completely transformed. The buildings of the Azerbaijan State Drama Theatre, Opera and Ballet Theatre, Young Spectator Theatre, and Musical Comedy Theatre have been reconstructed. «Uns» Theater and the Mugham Center, new concert and theatre facilities, were created. I want especially to note the Heydar Aliyev Centre, authored by the world-famous designer Zaha Hadid.

The President's activities in the field of culture are so extensive and multifaceted that in 2008, on the initiative of the Ministry of Culture and Tourism of Azerbaijan, a two-volume book entitled «President Ilham Aliyev and Culture» was published. In recent years, Baku has become the centre not only of national culture. Numerous events of both regional and international scale are held in Azerbaijan at the initiative and personal participation of Ilham Aliyev. Among them are the World of Mugham International Festival (2009, 2011, 2012, 2015, 2018), the «Baku Humanitarian Forum: Hopes and Challenges», the International Forum on Intercultural Dialogue, and many others. We have all witnessed the grandiose song festival – Eurovision 2012, held in Baku.

The authority of the President and the country has grown so much that Baku became the capital of Islamic culture in 2009. In his speech at the opening ceremony of the Year of «Baku – Capital of Islamic Culture – 2009», the President of Azerbaijan, Ilham Aliyev, said that such cultural initiatives play an important role in bringing Islamic countries together and solving global problems. «I am grateful to ISESCO and the Organization of the Islamic Conference, which played a significant role in making Baku the capital of Islamic culture. It is a very great momentous event for Azerbaijan. I would say it is a pride for Baku [2]. The year 2017 was announced as the year of Islamic solidarity by the presidential decree. It was another very significant event for Azerbaijan.

The role of our President in preserving, strengthening, and promoting Azerbaijani culture is invaluable. Addressing numerous forums and meetings at the highest level, he constantly informs the audience about the history and modern achievements of the culture of Azerbaijan. On his initiative, our cultural heritage is represented practically in all international institutions and has converged firmly into everyday global information space.

The continuous development of the culture of Azerbaijan in the period 2003-2023 is provided not only by direct management of the processes of

development of science, education, art, sports, etc. A whole range of state programs on the general socio-economic and socio-cultural significance determines it.

The decisive role of such conceptual documents as «Azerbaijan 2020: A Look into the Future» and «Azerbaijan 2030: National Priorities in Socio-Economic Development», adopted on the personal initiative of President Ilham Aliyev, should be emphasised.

Conclusion. Today, the issue of the continuity of the cultural policy of I. Aliyev is becoming the subject of a particular study. A separate chapter of the monograph of Namig Abbasov, «The Phenomenon of Heydar Aliyev in the Culture of Azerbaijan» (2023), is devoted to this topic. Here is rightly noted that [3, p. 216]

Ilham Aliyev, having fulfilled not only his constitutional duty but also the moral testament of nationwide leader Heydar Aliyev, celebrates his political anniversary, the 20th anniversary of being at the helm of state administration. Garabagh is liberated. «Shusha, you are free! Shusha, we are back!» - the President said, addressing the nation. Declaring 2023, the year of Heydar Aliyev, is a new milestone in the national culture development, another step for Azerbaijan into the future.

#### **ЛИТЕРАТУРА:**

1. Г.А.Алиев. Речь Президента Азербайджана. Dirçəliş XXI əsr. 2001-ci il, oktyabr, № 44, c. 203-204.
2. И.Г.Алиев. Речь на церемонии открытия года «Баку – столица исламской культуры – 2009».
3. Abbasov N. Azərbaycan mədəniyyətində Heydər Əliyev fenomeni. – Bakı, 2023.

*Rəna Abdullayeva (Azərbaycan)*

#### **İLHAM ƏLİYEV - HEYDƏR ƏLİYEVİN MƏDƏNİYYƏT SİYASƏTİNİN DAVAMÇISI**

Məqalədə Azərbaycan Prezidenti İlham Əliyevin 2003-2023-cü illərdə həyata keçirdiyi mədəniyyət siyasətinin müxtəlif aspektlərindən bəhs edilir. Qeyd olunur ki, Azərbaycanda unikal vəziyyət yaranıb ki, ali hakimiyyətin iki nəslə ardıcıl olaraq bütün mədəniyyət institutlarının sistemli transformasiyası və müasirləşdirilməsinin vahid kursunu həyata keçirir. Prezident

İ.Əliyevin mədəniyyət siyasətinin davamlılığı mədəniyyət sahəsində qanunvericilik bazasının inkişaf etdirilməsindən, mədəniyyət və incəsənət işçilərinin hərtərəflı dəstəklənməsindən, mədəni irsin qorunub saxlanması sahəsində, o cümlədən milli mədəni dəyərlərə söykənməsindədir. Prezident İ.Əliyevin təşəbbüsü ilə qəbul edilmiş “Azərbaycan 2020: gələcəyə baxış” və “Azərbaycan 2030: sosial-iqtisadi inkişafın milli prioritetləri” kimi konseptual sənədlərin müasir mədəniyyətin inkişafında həllədici rolu vurğulanır.

*Açar sözlər:* İlham Əliyev, Heydər Əliyev, mədəniyyət siyasəti, davamlılıq, incəsənət.

*Рена Абдулаева (Азербайджан)*

## **ИЛЬХАМ АЛИЕВ - ПРЕЕМНИК КУЛЬТУРНОЙ ПОЛИТИКИ ГЕЙДАРА АЛИЕВА**

В статье рассматриваются различные аспекты культурной политики, проводимой Президентом Азербайджана Ильхамом Алиевым в период 2003-2023 гг. Отмечается, что в Азербайджане сложилась уникальная ситуация, когда два поколения верховной власти последовательно проводят единый курс системного преобразования и модернизации всех институтов культуры. Преемственность культурной политики Президента И.Алиева заключается в развитии законодательной базы в сфере культуры, всемерной поддержке деятелей культуры и искусства, в области сохранения культурного наследия, а также в опоре на национальные культурные ценности. Подчеркивается решающая роль в развитии современной культуры таких концептуальных документов, как «Азербайджан 2020: взгляд в будущее» и «Азербайджан 2030: Национальные приоритеты социально-экономического развития», принятых по инициативе Президента И.Алиева.

**Ключевые слова:** Ильхам Алиев, Гейдар Алиев, культурная политики, преемственность, искусство.

UOT 008:316.42

**Namig Abbasov**

*PhD (Culturology), Associate Professor  
Institute of Architecture and Art of ANAS  
(Azerbaijan)*

*namiq\_abbasov\_70@mail.ru*

---

## **HEYDAR ALIYEV PHENOMENON IN AZERBAIJANI CULTURE**

<https://doi.org/10.5281/zenodo.8105868>

**Abstract.** Loving Heydar Aliyev and supporting his political line have serious principles and deep layers. This can be seen more clearly during scientific research. I received my higher education during the Soviet period. Culture was taught within the framework of propaganda and agitation activities as a cultural and educational work at that time. I was engaged in scientific research during Heydar Aliyev's leadership. Theoretical foundations of culture from a conceptual point of view were created during this period. An encyclopedic dictionary, which was published in 1997, gave a practical definition of culture: "It is a social, progressive and creative activity, which consists of the dialectical unity of the objectification and deobjectification processes of humanity in all areas of existence and consciousness, the transformation of reality, the transformation of human historical richness into the inner richness of the personality, and the discovery of the essential forces of human" [3]. The concept of culture and the priorities of cultural policy were defined based on this scientific and theoretical justification. The priority of human and society, which is the subject of culture, manifested. A science – culturology was born, which reveals the creative life of a human, its essence, development laws and transformative possibilities. Human capital: processes of turning natural resources into national wealth become relevant. Naturally, this increased cultural experts' love for Heydar Aliyev. It's impossible not to love a person who cares more about your favorite profession than you do. There is no doubt that the National Leader earned this love in all fields of science. In other words, what endeared Heydar Aliyev to the people was his sincerity,

honesty and supporting them, and what endeared him to intellectuals was his high and deep intellect.

**Key words:** cultural construction, national and moral values, management culture, cultural and creative elite, public service

**Introduction.** ANAS is a temple of science distinguished by its loyalty to the legacy of Heydar Aliyev. The memory of the National Leader and his sacrifices in the direction of the development of modern Azerbaijan have always been inspired by the management of the Academy as a subject of scientific thought. Especially, academician Isa Habibbeyli's recommendations regarding the research and promotion of Heydar Aliyev's legacy are among the factors that stimulate scientific research.

Heydar Aliyev's attitude towards Azerbaijani art and art critics as a whole has always been appreciated highly by the leading experts in this field. ANAS Institute of Architecture and Art organizes birthday and commemoration days of the National Leader at a high level every year, and tries to express moral obligations by commemorating the Great Leader's attention and care in this area with pleasant memories and feelings of satisfaction.

Artegin Salamzade, general director of the Institute of Architecture and Art of ANAS, correspondent member of ANAS, takes into account the wishes and desires of art critics at these events, and keeps the event more interesting by determining the number and composition of presentations on different types of art. There are still many ideas to be written and said about Heydar Aliyev. At the same time, professor Artegin Salamzadeh and associate professor Khazar Zeynalov's book "The image of Heydar Aliyev in fine arts", which was published in 2019 and dedicated to the 50th anniversary of the National Leader Heydar Aliyev's being in political power, is a work of great importance in terms of scientific and theoretical evaluations. The events held at the Institute and the works related to the research and promotion of Heydar Aliyev's heritage have a great educational role in the direction of respect for Heydar Aliyev's heritage among young art critics. From this point of view, the research work "Heydar Aliyev phenomenon in Azerbaijani culture", which was prepared in the department of "Culturology and theory of art" of the Institute, can be considered as a continuation of this sacred work.

**The interpretation of the main material.** The main purpose of the research is to provide a scientific, comparative and critical analysis of the

cultural policy, emphasizing the role played by the Heydar Aliyev phenomenon in the cultural construction, the development of the cultural elite and creative industries of our country, and to investigate the role of this policy in the development of our national and moral values. The goals and tasks set in the direction of determining the role and place of the new cultural policy in the development of our national and moral values and protecting it from etching in contact with the negative manifestations of the globalization process in culture are the main ones in the research.

At the same time, the free functioning of various political parties and public organizations, the free emergence of numerous media outlets, the broadcasting of programs by private television and radio channels, etc. in the republic where Heydar Aliyev preferred political culture are obvious results of the political pluralism, freedom of thought, and democracy prevailing in Azerbaijan. Freedom of conscience and speech, inviolability of personality, provision of basic human and civil rights and freedoms, establishment of an environment of tolerance are among the necessary steps that form a real civil society.

Heydar Aliyev, who guided the unity of the people and the state in political culture, was one of the personalities who realized the famous Turkologist Ziya Gogalp's expression "Toward the people" in his practical activities [4, p.50]. Besides spreading science and culture among his people, he was an example of conveying the national spirit of the people to the intellectuals. Anyone could easily understand any idea from his speeches. Heydar Aliyev could communicate with the leaders of the world's leading countries and the farmer of a remote mountain village in a language that could satisfy the interlocutor. This was one of the qualities that distinguished him, and that not everyone has.

For this purpose, the following tasks have been set and investigated in the research work:

- To study about the events that happened in our culture, the achieved successes, the existing problems and how to overcome them under the leadership of the National Leader after Azerbaijan gained independence;
- To learn the methods of creating, systematizing and improving legislative provision as a builder of cultural policy and political culture, which are important for the development of every state;
- To show the priority of protecting the national and moral values that the Great Leader valued as a part of universal values, to highlight the services

in the formation of the creative elite, the issues of reorganization and development of cultural and creative industries [1, p. 21-22].

The scientific novelty of the research can be classified as following:

- Heydar Aliyev's work in the formation of the cultural policy of Azerbaijan, the culturological essence of the cultural policy in terms of social goals and moral values have been involved in the study, and the issues of planning and legislative provision in the field of culture have been interpreted;
- The National Leader's support in solving the problems of the difficulties faced by the state cultural policy, manifestations of political and economic system changes in the field of culture, the work of cultural institutions, the population's participation in the cultural life, supporting creativity, financing culture and protecting national and moral values in the first years of our independence have been studied within the framework of scientific criteria;
- Special attention has been paid to the prospects of effectiveness and efficiency of the cultural policy founded by Heydar Aliyev and the priority of the policy aimed at the transformation of natural resources into national wealth – human capital, evaluation and understanding of culture as a factor of human development is shown;
- The achievements of the Azerbaijan in the field of cultural policy and its prospects for success, activities related to the protection of cultural industries – creative industries (CI) and national-spiritual heritage have been reviewed, the formation of the cultural elite, and its successes in the cultural and political-ideological field have been evaluated;
- A culturological analysis of the factors determining the formula of a cultured person as the image of a cultured person in culturological studies such as knowledge, skills, self-discipline, spirituality and creative activity in National Leader Heydar Aliyev's socio-cultural and political work is given [1, p. 23-24].

As a whole, independent Azerbaijan, of which Heydar Aliyev was the founder, can be shown as his creative work. Building a state is not an easy task. What is more difficult than building the state is to ensure its stability and solidity. Heydar Aliyev managed to do both. And, this is the greatest creative work. Of course, he was able to create such a great and powerful work – the modern Republic of Azerbaijan – due to his high qualities such as knowledge, skill, self-discipline and spirituality. It is obvious that cultured people who are

growing up in Heydar Aliyev's example can achieve great ideals. There are concrete and important tasks that are desired to be realized ahead. So, Heydar Aliyev phenomenon can play the role of a light that directs every Azerbaijani youth to high ideals.

Thus, Heydar Aliyev challenged the politics of culture by establishing cultural policy and political culture in the country. Creative elite was formed and the influence of intellectuals on cultural processes expanded. Manifestations of Heydar Aliyev phenomenon were formed in Azerbaijani culture.

Phenomenon (phainomenon in Greek – manifesting, appearing, coming to light) is a concept that expresses an occasion given to us in experience and understood with the help of senses. Husserl, the founder of the phenomenology trend, believed that essence is perceived through phenomena. In this sense, the study of Heydar Aliyev phenomenon can lead to the understanding of the essence of Azerbaijani culture. Heydar Aliyev phenomenon – his works – manifested, revealed cultural events express the essence of Azerbaijani culture. The success of this essence is obvious and can be felt every day.

**Conclusion.** It was the National Leader's greatest desire to convey what he created to the future generations in a safe and secure way, to see his people always happy and prosperous. Cultural and creative elite had to be formed for this. It should also be mentioned that the talents of the sensitive elite: except technical sciences, many composers, artists, choreographers, architects, actors and directors in the main fields of art left the country in the first years of our independence. The most important thing to be done was to prevent the departure of intellectuals who grew up for many years due to the socio-economic and political crisis characteristic of the transitional period, and in most cases, the "brain drain" that was brought out of the country by the provocative promises of other states, and in the strategic plan, to be able to reverse the processes by forming new creative elite. Sometimes a lifetime is not enough to overcome such an important and difficult task. However, Heydar Aliyev managed to organize this work masterfully. Our compatriots, whom he sent to the world's most prestigious educational institutions, participated actively in the establishment and development of the independent Azerbaijan, and intellectuals were prevented from leaving the country during his first leadership. Now this work is successfully continued by the followers of

Heydar Aliyev's policy. Dreams that are coming true every day make the spirit of the Great Leader happy.

Ilham Aliyev and Mrs. Mehriban Aliyeva continue to carry out the policies, ideas and thoughts that are waiting to be solved for the welfare of the people and the state, which were built on solid foundations by the National Leader Heydar Aliyev.

## REFERENCE

1. Abbasov N.Ə. Azərbaycan mədəniyyətində Heydər Əliyev fenomeni. – Bakı, 2023.
2. Azərbaycan Respublikası (1991-2001). – Bakı, 2001.
3. Fəlsəfə. Ensiklopedik lüğəti. – Bakı, 1997.
4. Gögəlp Ziya. Türkçülüyün əsasları. – Bakı, 1991.
5. Heydər Əliyev. Müstəqil Azərbaycan Respublikası gənclərinin birinci forumunda çıxışı.// “Azərbaycan” qəzeti. 1996, 3 fevral.
6. Mahmudov Y. Azərbaycan tarixində Heydər Əliyev şəxsiyyəti. – Bakı, 2002.
7. Məmmədov N. Davamlı modernləşməyə və sosial rifaha xidmət edən islahatların müəllifi. [nk.gov.az/az/article/581/print/](http://nk.gov.az/az/article/581/print/) (20.02.2023)

*Abbasov Namiq (Azərbaycan)*

## AZƏRBAYCAN MƏDƏNİYYƏTİNDƏ HEYDƏR ƏLİYEV FENOMENİ

Kulturologiya elmi Heydər Əliyev fenomenini öyrəndikcə, əslində, müstəqil Azərbaycan dövlətinin tarixi keçmişini, bu gününü, ölkəmizdə həyata keçirilən mədəni quruculuq prosesini öyrənir. Tarixi gerçəkliliklərin müqayisəsi böyük şəxsiyyətlərin fəaliyyətinin qiymətləndirilməsində ən obyektiv istinad yeridir. Bu mənada, Ulu Öndər Heydər Əliyevin rəhbərlik etdiyi Azərbaycan istisnasız olaraq daimproblemlərin həllinə doğru irəliləyən, iqtisadi, sosial, humanitar və mədəni sahələrdə intibaha canatan, hər addımda insan və şəxsiyyət amilini uca tutan ölkə kimi görünür. Heydər Əliyev fenomeni – onun yaratdıqları – təzahür edən, aşkara çıxan mədəniyyət hadisələri Azərbaycan mədəniyyətinin mahiyyətini ifadə edir.

*Açar sözlər:* mədəni quruculuq, milli-mənəvi dəyərlər, idarəetmə mədəniyyəti, davamlı inkişaf, xalqa xidmət.

*Аббасов Намик (Азербайджан)*

## **ФЕНОМЕН ГЕЙДАРА АЛИЕВА В АЗЕРБАЙДЖАНСКОЙ КУЛЬТУРЕ**

В статье отмечается, что культурологическая наука, изучая феномен Гейдара Алиева, по сути, изучает прошлое, настоящее независимого Азербайджана, процесс культурного строительства в нашей стране. Сравнение исторических реалий – наиболее объективный ориентир для оценки творчества великих личностей. В этом смысле Азербайджан, которым руководил Великий Лидер Гейдар Алиев, видится страной, которая постоянно движется к решению проблем, стремится к возрождению в экономической, социальной, гуманитарной и культурной областях, цениит человеческий и личностный фактор. Феномен Гейдара Алиева, его созидательный труд выражают культурные явления, сущность культуры Азербайджана.

**Ключевые слова:** культурное строительство, национально-нравственные ценности, культура управления, устойчивое развитие, государственная служба.

**Artegin Salamzade**  
*correspondent member of ANAS*  
*Institute of Architecture and Art of ANAS*  
*(Azerbaijan)*

*ertegin.salamzade@mail.ru*

---

## NEW PAINTINGS DEDICATED TO HEYDAR ALIYEV

<https://doi.org/10.5281/zenodo.8105880>

**Abstract.** The article deals with paintings dedicated to Heydar Aliyev created in 2020–2022. Undoubtedly, the 100<sup>th</sup> anniversary of the birth of the nationwide leader, celebrated in 2023, became the impetus for writing them. It is good to note that in the early 2000s, a definite iconography of portrait images of Heydar Aliyev was formed, which the authors of new paintings rely on. The text analyzes the portrait works of artists S. Mammadov, I. Mirzayev, G. Mehdizadeh, S. Bayramov, and Van Duong Thanh (Vietnam), as well as thematic compositions of T. Abdinov, S. Karimova, F. Babayev. The conclusion is made that from the point of view of the psychology of creativity, they all belong to the harmonic type of creativity. Their style is “calm, clear, unflappable”.

**Keywords:** Heydar Aliyev, portrait, composition, iconography, harmonic type of creativity.

**Introduction.** The Azerbaijani and foreign artists depicted the image of the nationwide leader Heydar Aliyev in various types and genres of fine and decorative arts. The bright works, reflecting the richness of his personality, were created in the field of monumental and easel sculpture, painting, graphics, and carpet art. Many of them have become classic examples of the image of an outstanding statesman, one of the significant figures in modern world politics.

The portrait bust of 1987, made by academician Omar Eldarov from life, can be considered the first example and, probably, the standard of the image of Heydar Aliyev. Namely, this circumstance makes the named work exceptional in importance among all other portrait images, both sculptural and pictorial.

Undoubtedly, the portrait (1998) by Tahir Salakhov should be considered a classic of the genre. Another work that sets a high creative standard is the carpet “Return” (2002) by Tahir Majidov. It is a length portrait of Heydar Aliyev. He confidently steps forward, raising his left hand in greeting [2, p. 241]. All this suggests that by the early 2000s, there were definite iconographic schemes for the image of the nationwide leader.

**The interpretation of the main material.** The forthcoming anniversary - the 100th anniversary of the birth of Heydar Aliyev - has become a new impetus for artists who created new memorable works dedicated to the nationwide leader in 2020–2022. Portraits predominate among these works, but there are also thematic compositions. The pictures of the founder of the modern Azerbaijani state by Ilham Mirzayev (2022), Gunay Mehdizadeh (2021) and Ulkar Abulfat (2020) are distinguished by their classical interpretation of the image. One can even attribute them to the genre of a formal portrait since in the picture of G. Mehdizadeh, the nationwide leader is depicted against the background of the State Flag of Azerbaijan, and in the canvases of I. Mirzayev and U. Abulfat, he is in a strict tuxedo. These works allow us to state that a specific iconographic tradition of the portrait of Heydar Aliyev has developed over the years of independence.

At the same time, the People’s Artist of Azerbaijan, Sakit Mammadov, painted a portrait of Heydar Aliyev (2020). He posted his work on Facebook on December 12, 2020 – the day in memory of the nationwide leader. This talented painter has long been known as an outstanding master of the portrait genre. He painted portraits of Leyla Aliyeva, the renowned Italian actress Monica Bellucci, Pope John Paul, and others. This work depicts the nationwide leader sitting in an armchair by the fireplace. The artist created a bright contrast between the red upholstery of the walls and the dark blue colour of the suit of Heydar Aliyev. The pose of the person portrayed is reproduced very accurately: the leg is crossed over the leg, and the palm of the left hand is placed on the right – this is a well-known recognizable style of H. Aliyev. The picture’s composition prompts us to remember the portrait of H. Aliyev, painted back in 1999 by Ogtay Sadygzadeh. However, except for the pose, almost everything here is done differently: the colouring, the position of the head and hands, and the interpretation of the image. In the painting by Sakit Mammadov, the founder of modern Azerbaijan is looking at the viewer. It creates direct contact with the audience and makes the image of Heydar Aliyev much more convincing.

The following work is the work of the Honoured artist Sayad Bayramov. This composition (2022) can be attributed to the so-called ‘double portrait’ genre. The artist placed on canvas the shoulder-length images of Heydar Aliyev and Kemal Ataturk. The composition is almost monochrome. It is done in a graphic manner. If, from the point of view of the idea, the author’s intention is clear – he portrayed the two leaders of the Turkic world as spiritual contemporaries – then in terms of artistic performance, the picture deserves more criticism than encouragement. The artist did not depict the portrait features clearly enough and failed to convey the charisma inherent in the appearance of both leaders.

The biggest and most pleasant surprise of recent years includes the appearance in 2021 of the work of the Vietnamese artist Van Duong Thanh which is the portrait image of the nationwide leader of Azerbaijan. The artwork of the Vietnamese brush master suggests that he is well acquainted with the iconographic tradition mentioned just above. Van Duong Thanh depicted the nationwide leader in full respect with the scheme of the now classical ceremonial portrait of Heydar Aliyev, placing the State Flag of our country on the left side of the canvas. Yet, some detail of the painting style distinguishes this picture from the works of Azerbaijani artists. Closely examining the canvas, one gets the impression that a medallion embracing the face of the portrayed person, part of his torso, the symbolism of the flag, and a fragment of the flag stand out inside. Whatever did not get into the outline of the medallion is written out as if in a light haze, with a slight overlap of adjacent tones that softens the major contrasting picturesque masses. From the artistic point of view, this technique creates a kind of halo of mystery around the image of Heydar Aliyev, the depth of unrevealed meanings.

Thematic compositions are represented by works by Honoured artist Telman Abdinov (2021), Honoured artist Fikret Babayev (2021) and Sevinj Kerimova (2020). T. Abdinov’s work is of particular interest, both from an artistic and ideological point of view, titled “Victory is ours. One nation, two states”. In the foreground is a shoulder-length image of the President of Azerbaijan, Ilham Aliyev and the President of Türkiye, Recep Tayyip Erdogan, both looking in the same direction with a smile on their faces. The faces of the founders of the political tradition of two countries – Heydar Aliyev and Kemal Ataturk are depicted in the background but in the very centre of the composition. Compositional, plastic and ideological

unity of the four artistic imagery is achieved based on the state flags of Azerbaijan and Türkiye waving on both sides. The symbolism of the painting is obvious and easily perceived even by the most unprepared viewer.

In 2020 Sevinj Karimova created a composition. On the left side of the canvas is the image of Heydar Aliyev, which tends to the ceremonial portrait style. A powerful upward diagonal movement is given to the painting by the image in the upper right corner of the clock face, from the centre of which a stream of light emanates. Its rays illuminate visual elements placed in the foreground. According to the author, it represents the past and present of Azerbaijan culture. These elements are arranged so that their cluster creates the outline of the number 8, which is probably a symbol of infinity and eternity. One can see among them silhouettes of monuments such as the Momine Khatun Mausoleum, Gevhar Aga Mosque, Maiden Tower and a fragment of Icheri Sheher fortress wall and Gobustan rock paintings. These are symbols of cultural heritage and history. The outlines of the architecture of the Flame Towers, the Heydar Aliyev Centre and others represent Contemporary Azerbaijan. Almost in the centre, at the intersection lines of Figure eight, bright red pomegranate fruits stand out, highlighting and reinforcing the theme of eternity.

Fikret Babayev painted a remarkable painting entitled “The Testament of the Father” in 2021. In a sense, it could be called a collage. The author has used a widely known photograph that captures a conversation between Heydar Aliyev and Ilham Aliyev in the foreground. All visual arts, including painting, work with space and, by very nature, cannot reflect aspects of time. The artist uses photography to overcome this morphological limitation. It allows us to create historical depth on the canvas. Typically, we see a single event occurring here and now in a picture. Babayev’s canvas shows an entire period of about a quarter of a century. And the historical temporal depth becomes perceptible through the spatial means of painting. In the foreground, the artist uses a well-known photo to simulate the situation when the paternal testament to Ilham Aliyev could have been pronounced. Then, using spatial perspective is revealed a picture of the present time, a historical moment when one fulfilled the will of Heydar Aliyev when Garabagh became liberated. For the viewer, this picture is simultaneously in the present and future. In the hereafter, if they will heed the words of his father’s will. In the present, if one takes a giant step toward victory, breaking through space and time. And here

we are, amidst the mountainous landscape of Shusha, in front of its fortress gate, next to the Gevhar Agha mosque. And here, not far from the tombstone of Heydar Aliyev, the President of Azerbaijan, Supreme Commander-in-Chief Ilham Aliyev, pays his military homage. It is the will that Heydar Aliyev left to his son, to all of us.

**Conclusion.** According to recent research, there are four types of creativity: rational, irrational, conflictual, and harmonic. Definite artistic methods and psychological features of the creative process characterize each. These types form pairs according to the principle of opposition: irrational - rational and conflictual - harmonious. In the harmonic one, “inspiration is inseparable from thought; there is no contradiction between the conscious and the subconscious. “In such creativity, it is not the intellect that acts – an instrument of rational knowledge of the world, but the mind; there is no riot of the irrational beginning, but the realm of high spirituality” [1, c. 128]. All the new paintings dedicated to Heydar Aliyev meet these characteristics. Their style is “calm, clear, unperturbed” [3, c. 437].

## REFERENCES

1. Байрамов Т.Р. Традиция: типология искусства и диалог культур. – Б., 2019.
2. Саламзаде Э.А., Зейналов Х.А. Образ Гейдара Алиева в изобразительном искусстве. – Б., 2019.
3. Сорокин П. Человек. Цивилизация. Общество. – М., 1992.

## *Ərtegin Salamzadə (Azərbaycan)*

### **HEYDƏR ƏLİYEVƏ HƏSR OLUNMUŞ YENİ RƏNGKARLIQ ƏSƏRLƏRİ**

Məqalədə 2020-2022-ci illərdə yaradılmış, Heydər Əliyevə həsr olunan rəngkarlıq əsərləri nəzərdən keçirilir. Şübhəsiz ki, Ümummilli liderin 2023-cü ildə qeyd olunan 100 illiyi onların yaradılması üçün impuls olmuşdur. Qeyd olunur ki, hələ 2000-ci illərin əvvəlində Heydər Əliyevin portret təsvirlərinin müəyyən ikonoqrafiyası formalaşmışdı ki, yeni rəngkarlıq əsərlərinin müəllifləri onlara istinad edirlər. Mətndə S. Məmmədovun, İ. Mirzəyevin, G. Mehdiyadənin, S. Bayramovun, Van Duonq Than-xın (Vyvetnam) portret işləri, həmçinin T. Abdinovun, S. Kərimovanın, F. Babayevin tematik kompozisiyaları təhlil edilmişdir. Belə bir nəticəyə gəlinmişdir ki, yenilikçi yaradıcılıq psixologiyası nöqtəyi-nəzərindən on-

ların hamısı yaradıcılığın harmonik tipinə məxsusdur. Onların üslubu “səkit, aydın, səbatlıdır”.

*Açar sözlər:* Heydər Əliyev, portret, kompozisiya, ikonoqrafiya, yaradıcılığın harmonik tipi.

**Эртегин Саламзаде (Азербайджан)**  
**НОВЫЕ ЖИВОПИСНЫЕ ПРОИЗВЕДЕНИЯ,**  
**ПОСВЯЩЕННЫЕ ГЕЙДАРУ АЛИЕВУ**

В статье рассматриваются посвященные Гейдару Алиеву живописные произведения, созданные в 2020–2022 гг. Несомненно, что импульсом для их написания стало 100-летие со дня рождения общенационального лидера, отмечаемое в 2023 году. Отмечается, что еще в начале 2000-х гг. сформировалась определенная иконография портретных изображений Гейдара Алиева, на которую опираются авторы новых живописных произведений. В тексте проанализированы портретные работы художников С.Мамедова, И.Мирзоева, Г.Мехтизаде, С.Байрамова, Ван Дуонг Тханха (Вьетнам), а также тематические композиции Т.Абдинова, С.Керимовой, Ф.Бабаева. Сделан вывод о том, что с точки зрения психологии креативности, все они принадлежат к гармоническому типу творчества. Их стиль «спокойен, ясен, невозмутим».

**Ключевые слова:** Гейдар Алиев, портрет, композиция, иконография, гармонический тип творчества.

## FIGURES

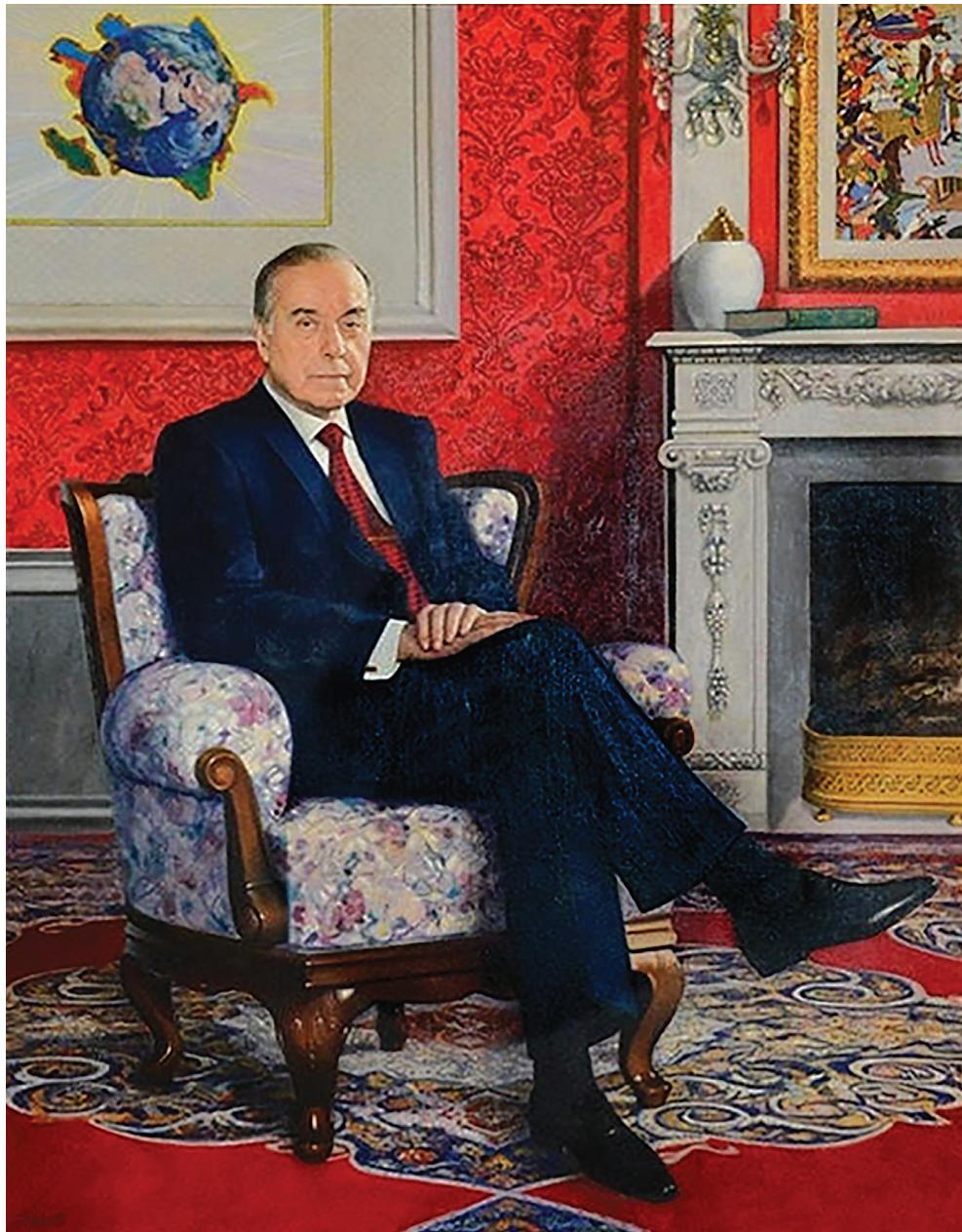


Fig. 1. Sakit Mammadov. Portrait of Heydar Aliyev. 2020.



Fig. 2. Van Duonq Thanh (Vietnam). Portrait of Heydar Aliyev. 2021.



Fig. 3. Telman Abdinov. «Victory is ours. One nation, two states». 2020.



Fig. 4. Fikret Babayev. "The Testament of the Father". 2021.

**UOT 7**

**Khazar Zeynalov**  
*PhD (Art Study), Associate Professor*  
*Institute of Architecture and Art of ANAS*  
*(Azerbaijan)*

*khazar.zeynalov@yandex.ru*

---

**IMAGES OF ARCHITECTURAL MONUMENTS  
IN PORTRAITS OF HEYDAR ALIYEV**

<https://doi.org/10.5281/zenodo.8105884>

**Abstract.** The article talks about historical and modern architectural monuments in the portraits of Heydar Aliyev. The author notes that the architectural elements are an interesting and intricate addition to the image of Heydar Aliyev. Against the backdrop of nature and historical and architectural monuments, the image of Heydar Aliyev looks monumental and majestic. These monuments symbolize his creative activity, as well as attachment to his native Azerbaijan. The study highlights the main types of architectural monuments depicted in paintings and graphics. Images of architectural monuments are considered on the example of the work of famous artists of Azerbaijan – Eldar Mikayilzadeh, Ulviyya Hamzayeva, Javid Ismailov, Gunay Meh dizadeh and others.

**Key words:** Fine arts of Azerbaijan, portrait genre, architectural images, historical and architectural monuments, artistic image.

**Introduction.** Many portraits of Great Leader Heydar Aliyev have been created in modern Azerbaijani fine art. Besides the Great Leader, you can find interesting artistic details and figurative expressions in these portraits [1, p. 7]. These elements, which are often placed in the background or grouped around the portrait, enrich the overall composition of the work. These elements reflect the Great Leader's great building activity, his homeland love for the country through symbolic means. One such element is architectural drawings.

Heydar Aliyev is rightly called the architect of modern Azerbaijani statehood. If we say that architecture was his destiny, we probably won't

be wrong. Heydar Aliyev studied architecture when he was too young. But he could not finish his architectural education, some factors, especially the Second World War prevented him. However, he became the great architect of all Azerbaijan, its independence and statehood. Later, while leading the republic, he always paid attention to the construction works, the development of the republic, especially the architectural face of Baku. Even today, the formation of the architectural image of Baku is associated with Heydar Aliyev. That is why the artists who created the image of Heydar Aliyev attach great importance to the description of architectural examples in the background of the work. That is why the masters who created the image of Heydar Aliyev highlight the description of architectural examples in the background of the work. In a word, architecture was one of the most remarkable living examples of the great Heydar Aliyev's patriotism and practical activity.

**The interpretation of the main material.** There are many examples of architectural images in portraits of Heydar Aliyev. These images are depicted in portraits and thematic genres. We should give additional explanation that besides fine arts, the artistic image of Heydar Aliyev was created in decorative and applied art, especially in carpet weaving. Kamil Aliyev, Eldar Mikayilzadeh, Tahir Majidov and others made interesting, detailed, colorful carpet samples with portrait of Heydar Aliyev on them [3, p. 9-14]. The image of Heydar Aliyev is surrounded by various artistic details, including architectural elements on these carpets.

It is interesting that the symbols in portraits of Heydar Aliyev are basically the same, both in paintings and in carpet art. This can be compared with the fact that artistic elements and compositions, and sometimes even plots are the same in different types of classical Azerbaijani art. For example, you can see buta decorative element in carpet weaving, artistic embroidery, galloon, jewelry, coppersmith, etc. Also, some architectural elements, for example, you can see the image of Momina Khatun's tomb, which is located in Nakhchivan, in most portraits of Heydar Aliyev. But how do artists make the choice?

Our research shows that the symbolic architectural monuments depicted in portraits of Heydar Aliyev can be conditionally divided into three groups:

1. Historical and architectural monuments;
2. Buildings built on Heydar Aliyev's initiative;
3. Buildings that define the architectural face of Azerbaijan, especially Baku.

Each of these building types has its own importance, role and symbolic meaning in the construction and completion of the artistic composition.

Let's pay attention to these types separately.

The first type, as it is mentioned, includes historical and architectural monuments. This is the main type of architecture that artists revive in portraits. In other words, historical and architectural monuments are more common in portraits of Heydar Aliyev. Historical and architectural monuments in works of art, including in portrait carpets can be divided into three groups. These are images of monuments in Nakhchivan, Baku and other parts of Azerbaijan. The monuments of Nakhchivan include Momina Khatun, Yusif ibn-Kuseyr tombs built by Ajami Nakhchivani, as well as the tomb in the village of Karabakhlar. Since the compositional "language" of the carpet is more compact, you can see only the abovementioned monuments of Nakhchivan here. However, some other examples located in Nakhchivan, for example, the Imamzadeh tomb can be seen as a background in the portraits of Heydar Aliyev in the field of painting. The second group includes historical and architectural monuments of Baku – Icherisheher. These are the Maiden's Tower, various buildings included in the Shirvanshahs Palace complex (The Shah Mosque, main arch of the palace, judgment rotunda, etc.), the Surakhani fire tample. As for the monuments in other parts of Azerbaijan, there are more images of Sheki Khan's palace, Ashagi and Yukhari Govhar Aga mosques in Shusha, Khudafar's bridge (bridges).

The second group includes mainly the image of the buildings, which were built during Heydar Aliyev's leadership during 1969-1982 and later on his initiative. Most of those buildings are located in Baku. The Palace bearing the Great Leader's name, Gulustan Palace, Ulduz Palace (House of Ceremonial Receptions), New Television Tower, "Nizami" metro station (underground vestibule) etc. can be mentioned among them. The mausoleum of Huseyn Javid in Nakhchivan also belongs to this group.

The third group includes famous buildings that have a role in completing the architectural image of Baku. The building of the Philharmonic, the Government House and others can be mentioned among them. Their number is not so much compared to others. In any case, we did not come across many of them among the carpet samples involved in the study.

We talked about architectural objects. At the same time, we showed that architectural examples (historical or modern) in portraits of Heydar Aliyev

create a perfect, expressive background and enrich the composition of the portrait with artistic elements. At the same time, we should emphasize that besides architecture, our artists also address to natural symbols with great enthusiasm. Such symbols include the Caspian Sea, Iləndəg (Hachadag) in Nakhchivan, and others. Architectural images, especially historical monuments are depicted in interaction with nature motifs, which is an important means of compositionally completing the background in most compositions. Symbols of architecture and nature are depicted in unity in most cases. For an example, the Araz river and the Khudafarin bridge built over it. These double artistic elements are woven in some carpets, for example, the carpet authored by Eldar Mikayilzadeh. However, since the architectural examples are investigated as the main symbolic element in the study, we focus on it.

Natural and architectural monuments were depicted in the double portrait of Heydar Aliyev and Zarifa Aliyeva, which was painted with oil paint by Eldar Mikayilzadeh in 2003. They stand side by side in the center of the composition in this richly structured painting. Historical and modern buildings and architectural monuments of Azerbaijan, mainly Baku were depicted on the right side of the composition, behind Heydar Aliyev (Fig. 1).

The artist's another painting dedicated to the Great Leader is also interesting. Heydar Aliyev is on the left side of the work, and the historical and architectural monuments of Azerbaijan are on the opposite side. We should mention that besides oil paintings, Eldar Mikayilzadeh, better known as a carpet painter, is the author of portraits of Heydar Aliyev on carpets. There is also a carpet version of the abovementioned work. The work is rich with symbolic artistic elements. "As in the carpet version of the work, symbolic images are also seen here – the Old City, the Maiden's Tower, the khoncha (tray filled with different sweets and fruits) in the foreground, the festive table, etc." [2, p. 66]. Let's add that the Palace named after the Great Leader, the Ulduz Palace (House of Ceremonial Receptions) and other buildings are also reflected in that painting. Here, historical and modern monuments of Baku are embodied in a one composition. The work can be figuratively called an architectural map of Azerbaijan.

The architectural images were also reflected in the composition "Savior", which was painted with gouache on paper by the Honored artist Ulviyya

Hamzayeva (Fig. 2). Heydar Aliyev's face is depicted in a large plan in the composition, and various symbols, including architectural monuments are depicted around it. "Monuments – Gobustan rock art, Maiden's Tower, Momina Khatun's tomb, Huseyn Javid's mausoleum reflecting the antiquity and rich culture of Azerbaijan are depicted in the lower left part of the composition" [2, p. 76]. The author connected historical-architectural and modern monuments skillfully. She wanted to present the sequence of visual transmission of the cultural process in the context of history and modernity, to be more precise, tradition and inheritance [4, p. 77].

Javid Ismayilov's composition "On the Way to Independence" (2010) includes historical and modern architectural monuments. Images of the Maiden's Tower, the Government House, as well as many-storeyed buildings, which were built in Baku in recent years, are depicted in the left part of the painting. The artist wanted to draw attention with this that the construction works of the Great Leader still continues.

Gunay Mehdizadeh is one of the artists who portray the image of Heydar Aliyev. A magnificent image of the Great Leader is depicted with mischtechnik in painting "Architect of Independent Azerbaijan" (2015) of the the artist. Images of historical and modern buildings of Azerbaijan – Maiden's Tower, Ateshgah, Heydar Aliyev Center, Flame Towers and others are depicted around him. It is interesting that Gunay Mehdizadeh created a successful synthesis of painting and graphics in this work. So, while the image of Heydar Aliyev and the tricolor flag of Azerbaijan at the top of the composition are colored, the buildings are depicted in black and white with graphic technique (Fig. 3).

Besides Azerbaijani artists, the image of Heydar Aliyev was also created by foreign brush masters. The talented Russian artist Nikas Safronov's work attracts attention among them. He painted an impressive portrait of the Great Leader (1998). Heydar Aliyev is depicted in his office in the oil painting. The central part of Baku, the Old City, historical and architectural monuments, as well as the Caspian Sea can be seen from the open window behind him. The work has great symbolic meaning and expresses that the Great Leader was attached to his people, his native land (Fig. 4). There are other symbols in the work.

**Conclusion.** Finally, we should emphasize that the image of Heydar Aliyev is widespread in modern Azerbaijani portrait carpets. Besides artists of the elderly and middle generation, young artists are also active in this

work. Architectural images form a rich background complement to the abovementioned portraits. Architectural images act as one of the important elements of the composition in most carpets, presenting the Great Leader's personality in the context of history and modernity. The embodiment of architectural monuments is also symbol of Heydar Aliyev's construction activity. These symbols have already become living history and have great historical and cultural significance as an important artistic element in the development of the modern portrait genre.

## REFERENCES:

1. Mehdiyev R. Ulu öndərin obrazı təsviri sənətdə. // "Azərbaycan" qəzeti, 14 may 2009-cu il, s. 7.
2. Salamzadə Ə., Zeynalov X. Təsviri sənətdə Heydər Əliyev obrazı. – Bakı, 2019.
4. Zeynalov X. Heydər Əliyevin bədii obrazı xalça sənətində // "Milli mədəni dəyərlərin qorunmasında və təbliğində Heydər Əliyev fenomeni" mövzusunda V Respublika elmi-praktiki konfransının materialları. – Bakı, 2018. – s. 9-14.
4. Байрамов Т. Типология искусства и диалог культур в контексте проблемы традиции. – Баку, 2007.

*Xəzər Zeynalov (Azərbaycan)*

## HEYDƏR ƏLİYEVİN PORTRETLƏRİNDƏ MEMARLIQ ABİDƏLƏRİNİN TƏSVİRİ

Məqalədə Heydər Əliyevin portretlərindəki tarixi və müasir memarlıq abidələrindən bəhs edilir. Müəllif qeyd edir ki, memarlıq elementləri Heydər Əliyevin obrazını daha zəngin və maraqlı göstərir. Təbiət və tarixi-memarlıq abidələri fonunda Heydər Əliyevin obrazı monumental və əzəmətli görünür. Bu abidələr onun yaradıcılıq fəaliyyətini, eləcə də doğma Azərbaycana bağlılığını simvolizə edir. Tədqiqatda rəngkarlıq və qrafikada təsvir olunan memarlıq abidələrinin əsas tipləri müəyyən edilmişdir. Memarlıq abidələrinin təsvirləri Azərbaycanın tanınmış rəssamları – Eldar Mikayılzadə, Ülviiyə Həmzəyeva, Cavid İsmayılov, Günay Mehdizadə və başqalarının yaradıcılığı nümunəsində nəzərdən keçirilir.

*Açar sözlər:* Azərbaycan təsviri sənəti, portret janrı, memarlıq təsvirləri, tarixi-memarlıq abidələri, bədii obraz.

**Хазар Зейналов (Азербайджан)**  
**ИЗОБРАЖЕНИЯ ПАМЯТНИКОВ АРХИТЕКТУРЫ**  
**В ПОРТРЕТАХ ГЕЙДАРА АЛИЕВА**

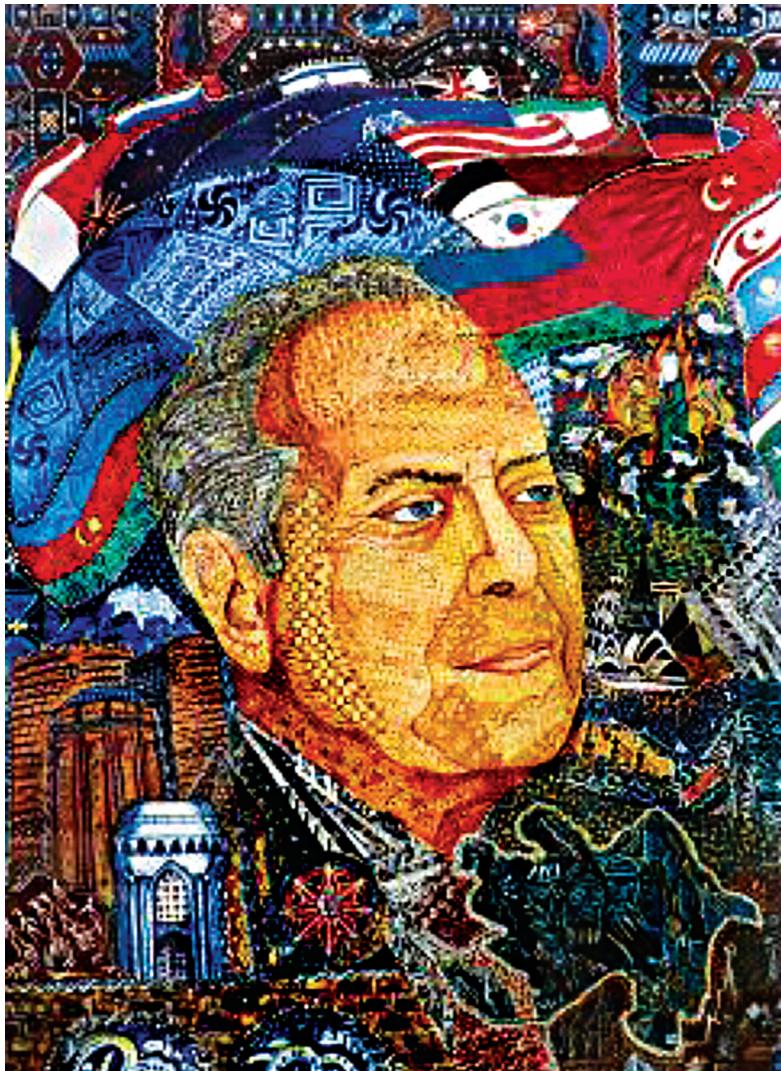
В статье говорится об исторических и современных архитектурных памятниках в портретах Гейдара Алиева. Автор отмечает, что архитектурные элементы являются интересным и замысловатым дополнением к образу Гейдара Алиева. На фоне природы и историко-архитектурных памятников образ Гейдара Алиева выглядит монументально и величественно. Эти памятники символизируют собой его созидательную деятельность, а также привязанность к родному Азербайджану. В исследовании выделены основные типы архитектурных памятников, запечатленных в произведениях живописи и графики. Изображения памятников архитектуры рассматриваются на примере творчества известных художников Азербайджана – Эльдара Микаилзаде, Ульвии Гамзаевой, Джавида Исмаилова, Гюнай Мехтизаде и других.

**Ключевые слова:** изобразительное искусство Азербайджана, портретный жанр, архитектурные изображения, историко-архитектурные памятники, художественный образ.

## FIGURES



**Fig. 1. Eldar Mikayilzadeh. Portrait of Heydar Aliyev and Zarifa Aliyeva.  
Canvas, oil paint. 2003.**



**Fig. 2. Ulviya Hamzayeva. "Saviour".  
Paper, gouache. 2000.**



**Fig. 3. Gunay Mehdizadeh. "Architect of independent Azerbaijan".  
Cardboard, mischtechnik. 2015.**



**Fig. 4. Nikas Safronov. Portrait of Heydar Aliyev.**  
**Canvas, oil paint. 1998.**

**Rahiba Aliyeva**

*PhD (Architecture), Associate Professor  
Institute of Architecture and Art of ANAS  
(Azerbaijan)*

*rahibe\_eliyeva@mail.ru*

---

## **HEYDAR ALIYEV AND PROTECTION OF CULTURAL HERITAGE IN AZERBAIJAN**

<https://doi.org/10.5281/zenodo.8105891>

**Abstract.** The article examines the conservation and restoration works carried out in Azerbaijan during the years of H. Aliyev's leadership. When the great leader came to power, some decrees were signed on the protection of historical heritage in Azerbaijan, 814 mosques were built in the republic from 1990 to now, 306 mosques are protected as architectural monuments. During these years, in Bibiheybat, Ajdar and Juma mosques, Muhammad mosque in Icherishehar, as well as Sumu gala, "Allah-Allah", Sheikh Babi tombs, Pir Huseyn khanaghah, Shakikhanov's house, Shah Abbas caravanserai, etc. restoration or conservation works have been carried out. The creation of the first historical and cultural reserves in the country has been evaluated since 1968 as the value given to our cultural heritage during the reign of Great Leader H. Aliyev. The Great Leader's care for our cultural heritage can be evaluated as a deep respect for our history, ancestry, and identity, and he can be evaluated as a mediator in the integration of the culture of the Azerbaijani people into the world.

**Keys words:** Heydar Aliyev, protection of monuments, restoration, cultural heritage, reserves.

**Introduction.** From the first days of Heydar Aliyev's coming to political power in Azerbaijan (1969–1982), the issues of studying the history and culture of Azerbaijan, researching and promoting various problems were in the foreground in his large-scale activities. A number of measures were carried out, first of all, discussions were held that determined the directions of work to be done at the highest level, laws

and decisions were adopted under the Great Leader's direct leadership, who paid great attention and care to our history and historical-cultural monuments when he came to power. In this regard, it is noteworthy that the agenda of the session of the Supreme Soviet of the Azerbaijan SSR, which was held in September 1973, included and discussed the issue of the state of cultural monuments in the area and measures to protect them. After that, the decision "On improving the protection and restoration of historical and cultural monuments in the Azerbaijan SSR", which was adopted by the Central Committee of the Azerbaijan Communist Party under the leadership of Heydar Aliyev as the First Secretary of the Central Committee of the Azerbaijan Communist Party on September 10, 1976, opened wide horizons in order to carry out important work in this direction. Heydar Aliyev, who showed deep interest in the history of his people, achieved the adoption of the "Law of the Azerbaijan SSR on the Protection and Use of Historical and Cultural Monuments" at the session of the Supreme Soviet of the Azerbaijan SSR dated July 21, 1978, and to approve the Charter of the Society for the Protection of Historical and Cultural Monuments of Azerbaijan in the Council of Ministers of the Azerbaijan SSR on January 27, 1982 in order to ensure that large-scale works in this field were carried out within the framework of the law. So, the issue of restoration, research and protection of historical and cultural monuments on the territory of the country was formalized by laws and decisions, and the duties of responsible organizations in this field were defined. As stated in the law, the expression "protection of monuments is the duty of every citizen" increased the responsibility of not only those working in this field, but also the local population [1].

**The interpretation of the main material.** After Heydar Aliyev's return to power in 1993 (1993-2003), important steps were taken to restore historical-architectural monuments in Azerbaijan, including Baku and implement a number of important measures to transmit them to future generations. The head of state Heydar Aliyev's decrees "On Culture" in April 1998 and "On Protection of Historical and Cultural Monuments" in June of the same year were among the most important steps taken in the direction of protecting our historical heritage. These decrees regulated relations associated with the protection, research and use of historical and cultural monuments.

The creation of the first historical and cultural reserves in the country has been evaluated as the value given to our cultural heritage during

Great Leader H. Aliyev's leadership since 1968. These historical places, such as the Yukhari Bash of Sheki (1968), the Icheri Sheher (Old City) of Baku (1977), the historical part of Ordubad (1977) and Shusha (1988) were the first to be preserved cities. Each preserved medieval town attracts attention with its urban planning system, which was created by the public center and neighborhood system, consisting of a ribbon-shaped, street-length trade. The Old City, which became a historical-architectural reserve, was included in the "World Heritage List" of UNESCO in 1977, but, in the 1990s, the Old City was included in the "List of World Heritage in Danger" due to a number of serious mistakes in the preserving work, which were made by the responsible authorities. In February 2003, our National Leader signed a decree "On some measures related to the protection and restoration of the Old City historical-architectural reserve in Baku" in order to protect the Old City, which is an invaluable monument of our material culture. After this decree, the demolition of historical monuments and illegal construction works were stopped in the ancient Old City.

The first list of historical and cultural monuments in Azerbaijan was compiled in 1957, and the second in 1968. New changes were made to the list in 1981 and reflected in the 1988 list. In order to improve the cultural and historical heritage protection works by independent Azerbaijan, the monuments were classified as world, state and nationally important monuments according to their value, and reflected in the catalog approved by the Cabinet of Ministers in 2000-2001.

The Great Leader paid special attention to the restoration of Islamic monuments, mosques, protection of religious temples and their restoration. About 200 mosques were repaired and 16 mosques were rebuilt during 1993-2003 under Heydar Aliyev's instructions. Reconstruction of the Bibiheybat mosque complex was started in 1998 at the expense of state funds, and it was officially opened in 1999. In 1994, Heydar Aliyev signed an order to build a new mosque where the old mosque was destroyed in 1936. The plan and measure of the complex were restored based on photographs taken shortly before the explosion in 1980. The notes of famous travelers played an important role in the restoration of the mosque. Heydar Aliyev attended personally the opening ceremony held on July 12, 1999 [4].

Major repairs, restoration and reconstruction works were carried out in the Tezepir Mosque, Icherisheher Juma and Muhammad Mosques, Ajdar Bey

Mosque and Shamakhi Juma Mosque in accordance with the relevant Orders and instructions of the President of the Republic of Azerbaijan, Heydar Aliyev. According to the relevant Decree of the President of the Republic of Azerbaijan, repair and restoration works were also carried out in the Imamzadeh Mausoleum in Ganja. The “Imamzadeh” tomb, which is currently protected by the state as a monument of state importance, faced the threat of demolition in the 1970s because it hindered the propagation of atheism. After President Heydar Aliyev was informed about this, his intervention saved the monument from destruction [6].

Measures to protect our national cultural heritage were in the focus of special attention when Great Leader Heydar Aliyev was in power (1993–2003) during the years of independence. H. Aliyev’s participation in Novruz celebrations in 1998 in Icherisheher, which he always focused on, breathed new life into the Shirvanshahs’ Palace, which is the “ring stone” of the ancient city. After getting acquainted with the ongoing restoration works in the Shirvanshahs’ Palace complex, the Great Leader gave the necessary instructions regarding the restoration of the monument. As a result of these tasks, according to the loan agreement signed between the government of the Republic of Azerbaijan and the International Development Association on May 31, 1999, the World Bank allocated a loan for the restoration of four architectural monuments – “Momine Khatun”, “Karabaghlar” mausoleums, Sheki Khan Palace and Shirvanshahs’ Palace.

When Heydar Aliyev was in Shusha in 1967, he visited Vagif’s dilapidated and destroyed grave and said that the grave was not worthy of Vagif. Under the Great Leader’s instructions, a mausoleum was built on the poet’s grave in 1980-1981, and the National Leader opened the poet’s mausoleum with great ceremony in Shusha under heavy snow on January 14, 1982. The construction was started in 1977 based on the project of A. V. Salamzade, Full member of the Azerbaijan National Academy of Sciences, Dc. Sc. (Art Study), professor and Honored architect E. I. Kanukov.

The National Leader, who was going to Shusha on January 12, 1979, on the day of the opening of the Aghdam-Khankendi railway line, gave a special instruction to pay special attention to the protection of the historical monuments of the Azerbaijani people in the city: “Shusha is a city of monuments. It is necessary to protect everything related to the rich history of the city, to restore ancient buildings”. The Great Leader’s attention and concern for Karabakh increased even more, and extensive construction works

developed in those years. Besides these, he got acquainted with the exhibits in the house-museums of Uzeyir Bey Hajibeyli, Bulbul and Natava in Shusha and gave recommendations on their preservation. Meetings of the National Leader with the city community in Shusha left an unforgettable mark in the memory of every Shusha resident and still lives in memories today. The monument to poetess Khurshidbanu Natəva was inaugurated in Shusha with the direct participation of Heydar Aliyev, who visited Karabakh for the second time in a year from July 29 to August 2, 1982 [5].

Heydar Aliyev paid special attention to perpetuating the memory of historical figures and intellectuals. The bad condition of the Nizami mausoleum did not escape the attention of the Great Leader, who was the First Secretary of the Central Committee of the Azerbaijan Communist Party at that time, during the 840<sup>th</sup> anniversary celebrations of Nizami in 1981, and he made a proposal to build a more magnificent mausoleum over Nizami's grave. Although the project was approved, the construction of the new mausoleum was postponed due to the appointment of Heydar Aliyev to a high position in Moscow. It was decided to start the construction of the mausoleum on the eve of Nizami's 850<sup>th</sup> anniversary in 1990, but this process was not without losses. The mausoleum complex was overhauled on the basis of the project developed under the leadership of Jafar Giyasi, correspondent member of ANAS at the Scientific Research Project Institute of Restoration of Monuments, only in 2011, and the Nizami Ganjavi Museum was built in front of the mausoleum with the support of the Heydar Aliyev Foundation.

As a result of Heydar Aliyev's personal initiative and great effort, Huseyn Javid was physically returned from distant Siberia to his native Nakhchivan in 1996, which can be considered as one of his exceptional services to Javid studies. This event was the only one in the Soviet Union at that time. The mausoleum over Huseyn Javid's grave was built based on the traditions of Ajami Nakhchivani, Nakhchivan school of architecture and the modern transcription of these traditions. The light of the star-shaped shabaka ornaments of the mausoleum illuminates the tomb on the stylobate fully from the inside. The mausoleum was built of white marble. The author of the monument project is Rasim Aliyev, the Honored architect of the Republic of Azerbaijan, the sculptor is Omar Eldarov, the People's artist.

When H. Aliyev led independent Azerbaijan, the historical and cultural monuments located in the territory of the republic were re-inspected and a new list of cultural heritage samples taken under state protection was approved,

and many monuments (Sumu Castle, Allah-Allah and Sheikh Babi Tombs, Pir-Huseyn Khanaghah, Shekikhanov House, "Shah Abbas" Caravanserai, Philharmonic Building, Sheki Khan Palace) were repaired and restored, historical areas of special importance (Chiraggala Historical Reserve, Shabran Historical-Cultural Reserve) were declared protected by the decision No. 132 of the Cabinet of Ministers of the Republic of Azerbaijan dated August 2, 2001. The restoration of the "Sheki Khan Palace" was completed, and restoration and conservation works were completed in the Abu-Muslim and Khidir Nabi mosques of the Khinalig State Historical-Architectural and Ethnographic Reserve in 2002.

**Conclusion.** Today, Great Leader Heydar Aliyev's care for the architectural heritage is carried out by his successor, Ilham Aliyev. The liberation of Karabakh and restoration of a number of monuments in Shusha, Aghdam are clear examples of this. The Great Leader's care for our cultural heritage was evaluated as a deep respect for our history, ancestry and identity, and he became a mediator in the integration of the culture of the Azerbaijani people into the world.

## REFERENCES

1. Heydər Əliyev və mədəni irs. – Bakı, 2014.
2. Məmməd Əliyev. Heydər Əliyev elm, təhsil və mədəniyyətin himayədarı idi.// Xalq qəzeti. 16 may 2010.
3. Naxçıvan ensiklopediyası. – Bakı, 2002.
4. <http://www.anl.az/down/meqale/respublika/2013/may/308693.htm>  
MEMARLIQ VƏ ŞƏHƏRSALMA TARİXİMİZDƏ HEYDƏR ƏLİYEV  
DÖVRÜ
5. <http://qerbinfo.az/xeber/33392-ulu-ndr-heydr-liyevin-uaya-zngin-tarixi-abid-kimi-qays.html>
6. <https://president.az/articles/17804>

## *Rahibə Əliyeva(Azərbaycan)*

### **HEYDƏR ƏLİYEV VƏ AZƏRBAYCANDA MƏDƏNİ İRSİN QORUNMASI**

Məqalədə H.Əliyevin rəhbərliyi illərində Azərbaycanda aparılan konservasiya və bərpa işləri araşdırılır. Ulu öndərin hakimiyyətə gəlişi ilə Azərbaycanda tarixi irsin qorunması ilə bağlı bəzi fərmanlar imzalanıb,

1990-ci ildən indiyədək respublikada 814 məscid tikilmiş, 306 məscid memarlıq abidəsi kimi qorunur. Bu illərdə Bibiheybat, Əjdər və Cümə məscidlərində, İçərişəhərdə Məhəmməd məscidində, eləcə də Sumu qala, "Allah-Allah", Şeyx Babi türbələrində, Pir Hüseyn xanəgahında, Şəkixanovların evində, Şah Abbas karvansarasında və s. bərpa və ya konservasiya işləri aparılmışdır. Ölkə ərazisində ilk tarix-mədəniyyət qoruqlarının yaradılması məhz Ulu Öndər H.Əliyevin hakimiyyəti illərində mədəni irlərimizə verilən dəyər kimi 1968-ci ildən qiymətləndirilir. Ulu Öndərin mədəni irlərimizə göstərdiyi qayğı tariximizə, soy kökümüzə, kimliyimizə olan dərin hörmət kimi qiymətləndirilərək, onu Azərbaycan xalqının mədəniyyətinin dünyaya integrasiyasında vasitəçi kimi qiymətləndirmək olar.

*Açar sözlər:* Heydər Əliyev, abidələrin mühafizəsi, bərpası, mədəni irlər, qoruqlar.

**Рахиба Алиева (Азербайджан)**

### **ГЕЙДАР АЛИЕВ И ЗАЩИТА КУЛЬТУРНОГО НАСЛЕДИЯ В АЗЕРБАЙДЖАНЕ**

В статье рассматриваются консервационные и реставрационные работы, проведенные в Азербайджане в годы правления Г. Алиева. Когда великий лидер пришел к власти, в Азербайджане были подписаны указы об охране исторического наследия, с 1990 года по настоящее время в республике построено 814 мечетей, 306 мечетей охраняются как памятники архитектуры. В эти годы в мечетях Бибиэйбат, Аждар и Джума, мечети Мухаммеда в Ичеришехере, а также Суму гала, «Аллах-Аллах», усыпальницах Шейха Баби, ханаге Пир Гусейн, доме Шахиханова, кара-ван-сарае Шах Аббаса и др. были проведены реставрационные или консервационные работы. Создание первых в стране историко-культурных заповедников с 1968 года оценивается как ценность, приданная нашему культурному наследию в годы правления Великого лидера Г. Алиева. Забота Великого Лидера о нашем культурном наследии может быть оценена как глубокое уважение к нашей истории, происхождению и самобытности, и его можно оценить как посредника в интеграции культуры азербайджанского народа в мир.

**Ключевые слова:** Гейдар Алиев, охрана памятников, реставрация, культурное наследие, заповедники.

**Ulkar Talibzade**

*PhD (Art Study), Associate Professor*

*Institute of Architecture and Art of ANAS  
(Azerbaijan)*

*ulkar\_talibzadeh@yahoo.com*

---

## **NATIONAL LEADER HEYDAR ALIYEV AND MUSICAL CULTURE OF AZERBAIJAN**

<https://doi.org/10.5281/zenodo.8105899>

**Abstract.** The article examines National Leader Heydar Aliyev's deep thoughts about musical culture of Azerbaijan, prominent cultural figures and the great state projects he implemented. There was no boundary between different spheres of public life for an outstanding political leader with brilliant innate talent. He addressed every issue he touched upon as a skilled expert, and proved that he had high erudition, deep knowledge and rich life experience in that field.

H. Aliyev attached special importance to the problem of the personality's role in history, appreciated various musical figures and expressed valuable opinions. History and modernity, traditions and historical development are presented as complementary and interconnected categories in the theoretical concept formed in the Great leader's rich ideas about music, various speeches and reports.

**Key words:** Heydar Aliyev, musical culture, composers, musical figures, national traditions.

**Introduction.** National leader of Azerbaijan Heydar Aliyev is among the phenomenal personalities in terms of his talent, innate and moral qualities. There were no boundaries between different areas of social life for him. Heydar Aliyev, a prominent statesman, a skilled politician and a wise man, acted as connoisseur and expert of the subject, specialty, or field he spoke of. Heydar Aliyev, who demonstrated high knowledge as a wonderful writer at a literary meeting, an inspired art critic at a cultural event, a master politician and economist in political life, went into the

essence of every topic he talked about, and proved each time that he had high erudition, deep knowledge and rich life experience. His ability to delve into every problem, know it deeply, feel, analyze and summarize it regardless of the field, manifested itself in a brighter and more complete way when the outstanding statesman came to power for the second time in 1993. This was due to the fact that Azerbaijan made a step on the path to independence in the new era, as well as owing to wisdom, accumulation of rich life and political experience of Heydar Aliyev and of course, his deep love for and loyalty to his people. His views about literature and art, about creative intellectuals and especially about big politics, which have received the status of aphorisms due to their essence and generalizing force, confirm the above mentioned.

**The interpretation of the main material.** Heydar Aliyev, who did a lot for the development of every field of cultural policy, treated literary and cultural figures with special attention and care. He attached special importance to the problem of the role of personality in history in his speeches, which is one of the actual problems of social sciences, and expressed valuable views about various cultural and academic figures. “It is necessary to raise the respect for intellectuals, cultural figures, scientists in the society. Because the nation is always known for its intellectuals, its culture, its science”. “Prominent personalities demonstrate intelligence, science, culture, and spirituality of our people to the world” [7, s.124] – said H. Aliyev, who highly appreciated the great historical work and service performed by the personalities. His views on culture prove once again that Heydar Aliyev had comprehensive knowledge and rich information. As he said, “the nation is recognized and respected and stands out among nations of the world for its many characteristics. The highest and greatest of these characteristics is culture. A nation with a high culture will always move forward, always create, always develop” [6].

Heydar Aliyev, as a person who understood and felt music deeply, expressed theoretical ideas about this form of art. This stemmed from his talent to penetrate the deep layers of all kinds of creativity. “Each work of art has a positive effect on people... – it has a great influence on the formation of their character, development and increase of their cultural level. But the effect shown through a musical work is higher than the effect of all other works” [9]. With these words, H. Aliyev, as a listener, touched on the impact of music on the masses, the theoretical problem of musical

and musical-aesthetic orientation, and justified his opinion by explaining: "If we take into account that the majority of our people were illiterate, could not read and there were very few books, there were no cinema, television and other means at the beginning of our century, imagine how great was the contribution of Uzeyir Hajibeyov to the spiritual and cultural development of our nation who conveyed the words of Muhammad Fuzuli through his opera, the ideas through "Arshin Mal Alan" ("The Cloth Peddler"), "O olmasin, bu olsun" ("If Not That One, Then This One") and other operettas" [9]. Here, Heydar Aliyev explained the social importance of Uzeyir Hajibeyli's art. Heydar Aliyev, who valued highly the music of our great composer Muslim Magomayev's opera "Shah Ismail" as a work of art, also paid special attention to the historical and political role of this work: "The great importance of the opera "Shah Ismail" is not limited only to that of a work of art. Muslim Magomayev addressed this theme not as a composer and art worker, but as a person who knew well the history of Azerbaijan. The fact that he wrote such a beautiful opera addressing this topic is of great importance for art, and also has great historical and political significance" [2]. This value given to the opera is the value of a sensitive musician, a knowledgeable historian, a great political figure and a patriot. So, in his opinion, a musical work, like any work of art, should be perfect not only in form, but also in content, and should serve the society. H. Aliyev also spoke about the unity of the form and content of the work in other speeches: "Uzeyir Hajibeyov did not aim to delight people with beautiful music, to make them laugh and cheer up with the characters of his works, but pursued other goals in the operettas "Arshin Mal Alan" ("The Cloth Peddler"), "O olmasin, bu olsun" ("If Not That One, Then This One). His purpose was to criticize and expose through music the negative aspects in the life of our people – inertia, ignorance, individual customs that hold our people back, open their eyes of the people, develop them and raise the culture and spirituality of the people. Undoubtedly, this reaches every person more quickly through a musical work" [9]. The speaker appreciated in his speech the beautiful music of the genius composer's operettas, as well as their deep content with strong educational power and social importance.

Appreciating the outstanding intellectuals of our nation – famous poets, cultural figures, famous scientists, promoting and protecting them in every possible way, the Great Leader attached special importance to

publicly celebrating anniversaries of those personalities and said: “World experience shows that celebrating anniversaries means, on the one hand, promoting and demonstrating the services of the anniversary celebrant to the people, country and the world once again, and on the other hand, the respect and esteem of the modern generation towards them” [7]. Emphasizing the progressive role played by such events in the cultural life of the society, in the education of the young generation, in preserving and protecting the rich traditions and national moral values of the people, Heydar Aliyev was also the direct organizer and initiator of the celebrations. The anniversaries of the classics of our music Uzeyir Hajibeyli, Muslim Magomayev, Bulbul, outstanding Azerbaijani composers Gara Garayev, Arif Malikov, Tofiq Guliyev, Agshin Alizadeh, our prominent musicians Gurban Pirimov, Rashid Behbudov, Vagif Mustafazade, etc., which have become cultural holidays, serve as an example of this. H. Aliyev participated personally in all these solemn gatherings and gave speeches, exhibited his deep musical knowledge, attracted the attention of the listeners with his views expressing his interest and love for the life and work of the celebrated person. The Great Leader did not limit his interventions to simply listing facts and events but paid special attention to deeper issues within each topic. H. Aliyev gave speeches on U. Hajibeyli and M. Magomayev’s personalities and musical works on the evenings dedicated to their 110th anniversaries. “Every day of Uzeyir Hajibeyov’s life is precious for us. Every work, every sheet of music written by Uzeyir Hajibeyov is precious for us. Uzeyir Hajibeyov’s socio-political activity is valuable for us from the beginning to the end. Because all of them served the revival of the Azerbaijani people, the development of our culture, and the self-recognition of our people... These merits are invaluable” [9]. Not only the musical genius of the great composer was mentioned in the Great Leader’s speech, but also other areas of his social activity – enlightenment, political activity, even everyday life events, and the great personality of the musician was comprehensively revealed. The characteristic features of Heydar Aliyev’s evaluation of creative personality are also reflected in his following conclusion. “U. Hajibeyli was one of the great personalities of our nation with his extraordinary innate talent, great sacrifice, excellent education, intellect, patriotism, social and political activity, he was a prominent figure representing Azerbaijan, standing in the front row of world luminaries” [7] – by saying this, H. Aliyev introduced U. Hajibeyli

as the founder of the Azerbaijan professional composition school, music theorist, public figure, educator, playwright, writer, thus introducing comprehensive portrait of the composer.

The Great Leader also voiced valuable opinions about the establishment of a professional composition school in Azerbaijan and its traditions. He presented U. Hajibeyli's historical role in one of his speeches as following: "Azerbaijani music, especially professional music has a long history. The music school created by Uzeyir Hajibeyov in Azerbaijan was such a school, after which our people endowed the world with many outstanding composers, musicians and cultural figures" [7]. Indeed, the names of prominent representatives of the Azerbaijani composition school founded by Uzeyir Hajibeyli, such as G. Garayev, F. Amirov, J. Hajiyev, S. Hajibeyov, A. Malikov, A. Alizadeh and others have crossed the borders of their homeland and gained rightful place in various countries. This moment of our musical history did not escape H. Aliyev's attention, it made him happy and proud. Every new work, premiere, creative night, trip abroad of our composers was in the center of the Great Leader's attention. H. Aliyev always supported the colorful activities of our musical figures, called upon them to work towards cultural development of the nation with greater energy and strength, and showed that the traditions and rich heritage of our musical classics can help them in this way: "We must develop professional music in Azerbaijan. There is a great reason for this. As I said, the legacy of our great composers, musicians and performers is a great foundation" [5].

As a political figure, as a citizen, H. Aliyev saw the future of Azerbaijan in the education of the youth, and strived to create all conditions for the bringing up of a new creative generation. It is no coincidence that he was one of the main initiators of various concerts and competitions of young talents, performers, musicians and state-level events dedicated to their works. Although the country was in a difficult economic and political situation, and he had more urgent tasks awaiting him, he participated in each of these events, was interested in the creativity of young people, and spoke with them, sharing his impressions and ideas.

His speeches in front of the laureates and participants of the First International Music Festival held in Ashgabat during the meeting held at the Baku Music Academy on April 8, 1995, at the presentation concert of young talents at the Song Theater named after R. Behbudov on May 10,

1996, at the holiday concerts dedicated to the International Children's Day at the Azerbaijan Academic Opera and Ballet Theater on June 1, 1996-1997 were imbued with a sense of pride and joy for the young talents of his people: "It is very gratifying that Azerbaijan's art and music, which have a long history, bring up new talents every year. This shows the richness of culture and art of our people" [4]. H. Aliyev listened very carefully to the performance of young talents at all concerts, talked with them and gave them valuable recommendations to develop their art and work. However, he wisely acknowledged the fact that young talents should be protected by the state, they should be given special care and help: "It is necessary to show talent to the society, to the people, to help them develop their talent, to pave the way for the talent... Talents – children, young people should also know that the President of Azerbaijan will personally take care of all their concerns" [13] – said Heydar Aliyev, and kept his word while signing on June 22, 1996, a Decree entitled "State care for young talents in Azerbaijan" on the establishment of a special scholarship for the gifted youth of Azerbaijan listed in the "Golden Book", the "Young Talents Fund".

Music is the most powerful and at the same time the most delicate and lovely form of art that creates communication between people, the musical language is a universal language. People belonging to different nations and speaking different languages have the opportunity to listen, understand and analyze any piece of music in their own language. Because the word spoken in the language of music, the expressed idea, meaning, and mood will be understood by a person who has feelings, it will create a spiritual bridge between people of different languages. H. Aliyev also talked about such a bridge and means of communication in his speeches: "Nothing unites people as much as song, music, art and culture. No means can play the role as art, culture, especially song, music..." [1].

H. Aliyev considered efforts of the Azerbaijani people to establish friendly relations with other nations and strengthen friendship ties as one of the most important issues in domestic and foreign policy. And he attached great importance to holding cultural days of different states and peoples in Azerbaijan in ways of solving the problem. He participated personally in many of such events, had conversations with participants of the culture days, and always met with performers after the event. Heydar Aliyev attached great political importance to these events, explained the important role of music in

public life and said that despite all the difficulties, “Art brings us closer, art unites us, art makes us friends” [10].

The Great Leader considered tours of cultural figures to be important in this regard. It is no coincidence that the initiative of celebrating the 70th anniversary of the world-famous musician M. Rostropovich in Baku belonged to him. When H. Aliyev invited Maestro to Azerbaijan on the anniversary days of the cellist in Paris, his goal was not solely political. In order to further enrich cultural life of Azerbaijani people, he made it possible for them to listen to a musician with a rare talent, in his own words, the “Rostropovich phenomenon”, and communicate with him.

A lot has been said about H. Aliyev’s phenomenal memory, erudition, multifaceted interests. Many remember the Great Leader’s memorable speech after the concert dedicated to famous composer Arif Malikov at the Art Museum in Baku. Besides deep and comprehensive analysis of the concert program, the audience also went on a detailed tour of Azerbaijan’s musical history. It must be said that very few musicologists sitting in the hall could compete with the Head of State that day.

H. Aliyev said about himself: “I am a very sensitive person to poetry and song” [7]. It was impossible not to observe the colorful feelings on his face when watching the dance from the opera “Shah Ismail” at the concert given by our art masters on the occasion of 110<sup>th</sup> anniversary of M. Magomayev, when listening to grandson Muslim Magomayev’s song “Azerbaijan” and Tofiq Guliyev’s song “Sene de galnaz” (“Your Beauty Won’t Last”). H. Aliyev admitted this: “I love his (T. Guliyev – U.T.) song “Sene de galnaz” very much. You know, there are songs that stand out from all others. There are many Tofiq Guliyev’s songs, but “Sene de galnaz” is the top of them” [8].

The richness of the Great Leader’s ideas about music allows to make certain concrete opinions about many theoretical, aesthetic principles and problems of this important field of art. First of all, he talked about music in the context of historical development. He did not separate music of any nation from its roots and traditions. Based on this concept, each piece of music, new achievements of music were analyzed relative to its past and traditions. Let’s take a look at the following quote: “No matter how hard our country lives, our people have never forgotten their spirituality, culture, music, song and dance. Our culture, art, music and songs have kept our people alive in the spirit of faith in the future even in the most difficult

times and even today” [11]. So, the music of any nation is associated with its past and history for centuries; it contains the joy and sorrow of the people. Naturally, such a force becomes the moral support of the nation in difficult times.

History and modernity in the Great leader’s theoretical concept are presented as categories that complement each other and interact with each other. As can be seen from the examples above, he approached history, music history, and the classics of our music with modern view. H. Aliyev’s views on history were not explained separately in terms of nationality. He showed that U. Hajibeyli’s music is nourished by national musical roots, which ensures its longevity.

Our musicians, who saw and felt Heydar Aliyev’s endless interest and passion for music, the important work he did in this field, his protection and care, always expressed their gratitude to him and contributed to the development of Azerbaijani musical culture. Our late composer Arif Malikov said at one of M. Rostropovich’s anniversary events that he dedicated his next symphony to the President, which he wrote under the impressions he got from Saudi Arabia [2]. The famous composer Jovdat Hajiyev said about his 8th symphony “Onu Zaman sechib” (“Time chose him”), which he dedicated to the President: “History has put H. Aliyev behind the helm of our state at the most fateful time for the people of Azerbaijan since 1969, who has done his best for the prosperity of the Republic of Azerbaijan, the development of its culture and economy. And we, as people of art believe that the President, who has undertaken this huge task at such a difficult time, will successfully fulfill it for the sake of the statehood of Azerbaijan and the well-being of the people. I also tried to convey all my thoughts and emotions in the language of music in my 8<sup>th</sup> symphony” [3].

Conclusion. National leader Heydar Aliyev’s profound ideas explaining position, essence and tasks of culture in public life and the important work he did with a view to further developing and promoting Azerbaijani culture inspire musicians, as well as all cultural figures to search for new inspiration, to create. Today, our composers express their feelings to the National Leader in their works of various styles, and our scholars study his intense activities aimed at the development of Azerbaijani culture, valuable ideas and opinions in their research.

## REFERENCES

1. Bakıda İosif Kabzonun vida konserti. // Xalq qəzeti. – 1997, 7 iyun.
2. Böyük bəstəkarın xatırəsi əbədi yaşayacaqdır: Azərbaycan prezidenti Heydər Əliyev Müslüm Maqomayevin yubileyində iştirak edən mədəniyyət və incəsənət xadimləri ilə görüşməşdür. // Azərbaycan qəzeti. – 1996, 20 sentyabr.
3. Cəfəroğlu İ. Onu zaman seçib: C.Hacıyevin H.Əliyevə həsr etdiyi eyni adlı VIII simfoniya haqqında. // Azərbaycan qəzeti – 1995, 13 may.
4. Gənc istedadlara dövlət qayğısı gücləndirilməlidir // Azərbaycan qəzeti. – 1995, 1 aprel.
5. Gənc istedadlara qayğı gücləndirilməlidir: Azərbaycan prezidenti Heydər Əliyev Musiqi Akademiyasında beynəlxalq müsabiqə laureatları ilə görüşməşdür. // Azərbaycan qəzeti. – 1995, 11 aprel.
6. Heydər Əliyev. Gənc istedadlara dövlət qayğısı gücləndirilməlidir. // Azərbaycan qəzeti. – 1995, 11 aprel.
7. Heydər Əliyev. Müstəqillik yolu. – Bakı, 1997.
8. Heydər Əliyev M.Maqomayevin yubileyində iştirak edən mədəniyyət və incəsənət xadimləri ilə görüşməşdür. // Azərbaycan qəzeti. – 1996, 20 sentyabr.
9. Xalqın sənətkara dərin məhəbbəti və ehtiramı: Ü.Hacıbəyovun 110 illik yubiley gecəsində. // Azərbaycan qəzeti. – 1995, 20 sentyabr.
10. İncəsənət ustaları xalqlarımızı bir-birinə yaxınlaşdırır. // Ədəbiyyat qəzeti. – 1996, 24 may.
11. Uşaqlara qayğı müqəddəs borcumuzdur .// Azərbaycan qəzeti. – 1996, 4 iyun.

### *Ülkər Talibzadə (Azərbaycan)*

### **ÜMUMMİLLİ LİDER HEYDƏR ƏLİYEV VƏ AZƏRBAYCAN MUSIQİ MƏDƏNİYYƏTİ**

Məqalədə Azərbaycanın ümummilli lideri Heydər Əliyevin Azərbaycan musiqi mədəniyyəti, görkəmli incəsənət xadimləri ilə bağlı dərin fikirləri, həyata keçirdiyi möhtəşəm dövlət layihələri öz əksini tapmışdır. Parlaq fitri istedadada malik olan görkəmli dövlət xadimi üçün ictimai həyatın müxtəlif sahələri arasında sərhəd yox idi. O toxunduğu hər bir problemi mahir mütəxəssis kimi təqdim etmiş, həmin sahədə yüksək erudisiya, dərin məlumat, zəngin həyat təcrübəsinə malik olduğunu sübut etmişdi.

H.Əliyev tarixdə şəxsiyyətin rolu probleminə xüsusi önəm vermiş, müxtəlif musiqi xadimlərini yüksək qiymətləndirərək, dəyərli fikirlər söyləmişdir. Ulu öndərin musiqiyə dair zəngin fikirlərində, müxtəlif çıxış və məruzələrində formalasən nəzəri konsepsiyasında tarixilik və müasirlik, ənənələr və tarixi inkişaf bir-birini tamamlayan, qarşılıqlı əlaqədə olan kateqoriyalar kimi təqdim edilmişdir.

*Açar sözlər:* Heydər Əliyev, musiqi mədəniyyəti, bəstəkarlar, musiqi xadimləri, milli ənənələr.

**Ульяр Талыбзаде (Азербайджан)**

## **ОБЩЕНАЦИОНАЛЬНЫЙ ЛИДЕР ГЕЙДАР АЛИЕВ И МУЗЫКАЛЬНАЯ КУЛЬТУРА АЗЕРБАЙДЖАНА**

В статье отображены великие государственные и культурные проекты общенационального лидера Азербайджана Гейдара Алиева, а также его глубокие мысли о выдающихся артистах и музыкальной культуре Азербайджана. Для выдающегося государственного деятеля с блестящим врожденным талантом не было границ между различными областями общественной жизни. Каждую затронутую проблему он излагал как опытный специалист, доказывая, что обладает высокой эрудицией, глубокими знаниями и богатым жизненным опытом в этой области.

Г.Алиев придавал особое значение роли личности в истории, высоко ценил различных музыкальных деятелей и высказывал ценные мнения. В теоретической концепции, сформированной в речах и докладах великого общенационального лидера, а также в его богатых представлениях о музыке, переплелись взаимодополняющие и взаимосвязанные категории об истории и современности, традициях и историческом развитии музыкальной культуры Азербайджана.

**Ключевые слова:** Гейдар Алиев, музыкальная культура, композиторы, музыкальные деятели, национальные традиции.

**Lala Kyazimova**  
*PhD (Art Study), Assistant Professor*  
*Institute of Architecture and Art of ANAS*  
*(Azerbaijan)*

*lalakazimova43@gmail.com*

---

## GARA GARAYEV'S FIRST SYMPHONY

<https://doi.org/10.5281/zenodo.8105904>

**Abstract.** G.Garayev's first symphony is one of the most interesting examples of Azerbaijani symphonic music in the 1940 s. This work was destined to open a new page in the history of Azerbaijani musical culture – it supposed the formation of the national symphonic school as an original phenomenon in the history of the 20<sup>th</sup> century world symphony. Scientists of different generations are discovering new aspects of comprehension and artistic interpretation of the abovementioned work.

These aspects undoubtedly include productive association with the creative heritage of classical composers and the greatest masters of the modern era. So, the article notes the influence of symphonic principles of S.Prokofiev and D.Shostakovich. We see equally belonging both to the process of the formation of the national symphonic school and to the natural historical development of the world symphony of the 20<sup>th</sup> century in Gara Garayev's first symphony.

**Key words:** symphony, dramaturgy, polyphony, lyrics, allegro.

**Introduction.** Gara Garayev's symphonic work, who was one of the founders of the national symphony, is considered by researchers, as a rule, through the prism of individually refracted classical traditions.

G.Garayev's first symphony is one of the most interesting examples of Azerbaijani symphonic music in the 1940 s. Besides similar opuses by J. Hajiyev and S. Hajibeyov, this work was destined to open a new page in the history of Azerbaijani musical culture – it supposed the formation of the national symphonic school as an original phenomenon in the history of the 20th century world symphony.

**The interpretation of the main material.** Gara Garayev wrote his first symphony in 1943, being a student of the Moscow Conservatory, in D.D. Shostakovich's class. And already in this early opus, G. Garayev appeared as a mature composer, striving to master various "layers of composer work of the past and present ... which then were not touched at all, or almost at all, by Azerbaijani music. But even then, the development of traditions by Garayev had the character of rethinking them" [2, p. 315]. The desire to master innovative trends, a new musical language often caused criticism. So R.M.Glier, mentioning the undoubted merits of the symphony, wrote that G. Garayev was moving away from realistic art. He spoke about Gara Garayev's symphony h moll as following: "It is original in concept, structure and means of expression. Skillful orchestration, bright sonority, fear of simplification – everything emphasizes that the young composer has already grown into a professional. But today Garayev is interesting in the form more than the content. This is also a test that can be overcome only by listening to folk art, penetrated with spirit and wise simplicity" [1, p. 71]. However, let's remember that both S.Prokofiev and D.Shostakovich were criticized for "formalism"!

A correct assessment was given by S.Vasilenko, who participated at the decade of musical art of the republics of Transcaucasia, held in Tbilisi in 1944. Speaking about the symphonies by G.Garayev and J. Hajiyev, he wrote "Garayev and Hajiyev had to listen to reproaches for not paying enough attention to folk intonation material. But it is necessary to turn to the native element, which has mastered the skills and is fully armed" [1, p. 78]. Gara Garayev solved the problem of synthesis of the national and the classical in a completely new way, not so straightforward in his work, but touching on deeper layers, rethinking through his own unique vision, his unique style. A synthesis of the laws of national folklore with the traditions of neoclassicism is already revealed in the thematic and compositional principles of the structure and development of the First Symphony.

The First symphony – hmoll was written during the war years, when a catastrophe hung over the entire world civilization. The national tragedy, which was perceived through the prism of the colossal casualties and destruction of the first years of armed confrontation with fascism, was aggravated by the feeling of the last feature related to human culture as a whole. The young symphonic composer had to find his own approach

to embodying this theme, not following the easy path of replicating previous wartime masterpieces (it is enough to recall at least the Seventh Symphony by D.D. Shostakovich). Besides this, G.Garayev felt himself a pioneer, standing at the origins of national symphony and called to a certain extent to set the tone for subsequent artistic concepts of Azerbaijani composers in this genre. The mentioned factors predetermined the obvious complexity of the author's intention of G. Garayev's First Symphony. The scale of the recreated "sound universe" assumed not only the specifics of the figurative-emotional structure and the proffered means of musical expression, but also the special role of compositional and dramatic logic. The composer reflected the entire tragedy of wartime both in the dramaturgy and in the music of this work. The composer conveyed the touchy atmosphere of that time, the clash of hostile forces with his music. The music is full of drama, which makes it so related to D. Shostakovich's music.

The symphony has a 2-part form. The theme of the entrance, a largamente melody on the flutes, is permeated with melancholy and sadness. As if, the author told about the troubles of people who had befallen. The theme of the entrance is interpreted by the author as the starting point for the intensive crystallization of the themes of the main theme.

The main theme breaks the raccontando flow of the music entrance. It bursts into the base with protest, angry intonations. The main theme is very expressive. The middle joint has a rhythmically clear theme, reminiscent of a march. It stands out and is tonally, sounds in Cdur.

The "Fragile" secondary theme, which sounds in a high register from the violins, is permeated with sadness, penetrating lyricism. Measured, harmonically "pure" accompaniment gives the character of a lullaby to the theme. "A sad memory, a quiet regret for the lost" dominates the music of the secondary theme. The famous Garayev lyrics are already clearly felt in this theme, which became a landmark phenomenon in the composer's music. The secondary theme has an important dramatic significance. "Characteristically, it sounds full, "weighty" against the background of the rhythmically increased theme of the main theme after a dramatic development" [1, p. 97]. And it regains its original character only at the end (trumpet solo, then fagott). Tendency to multi-phase structure of large-scale developmental material and "compression" of dynamized reprise is already observed in the first symphony, in the interpretation of sonata allegro by G.Garayev.

The second movement of the First Symphony is the polyphonic variations. This is a kind of “requiem for the memory of those who died in the struggle” [1, p. 97]. Each variation reveals a new character. This is a funeral procession (1 variation), and a grotesque (scherzo 2 variation), and a strict restraint of a chant (3 variation), a toccata (4 variation), a fugue (5 variations), and the final 6th variation.

The mode-tonal unity of the cycle maintained by the composer is noteworthy. So, both parts of the symphony (main key hmoll) end with the affirmation of the major of the same name. Thus, is if the composer introduces an optimistic note into musical dramaturgy, proclaiming faith in the victory of good over evil.

It can be considered typical that the research interest in Gara Garayev's First Symphony still does not dry out. Scientists of different generations are discovering new aspects of comprehension and artistic interpretation of the abovementioned work .

These aspects undoubtedly include productive association with the creative heritage of classical composers and the greatest masters of the modern era. In particular, experts point out the individually refracted effects of D. Shostakovich and S. Prokofiev's symphonic principles: “Garayev followed Shostakovich obviously in his early opus, trying to reveal the tragic nature of the events in their acutely generalized feeling and to oppose the forces of darkness and evil to the positive ideals of life. The composer took care of the monolithic integrity, the internal coherence of each section of his work, – E. Abasova wrote. – At the same time, Prokofiev's clash of diverse characters is also noticeable in the music of the symphony, which do not follow gradually, directly from the title thought, but oppose each other as independent, complete, forming a single whole (the second part of the symphony, which is a cycle of contrasting variations)” [1, p. 96].

According to N. Aliyeva, “the polyphonic concept of the musical language, which determines the neoclassical image of the symphony”, predetermined “... Garayev's appeal to Hindemith and Shostakovich's polyphonic thinking as artists who express the principles of polyphonic symphonism most consistently”; at the same time, Garayev is related to Shostakovich by “variant germination” as a prerequisite for “constant intonational renewal” of musical material, and to Hindemith by the priority role of imitating technique, “hard linearism” and various polytonal overlays [3, p. 11]. There are also more distant “roll calls”, which by no means

exhaust the named problem (for example, with the structural arrangement of J.S. Bach's thematism). In our opinion, the clear closeness of Garayev's First Symphony and Prokofiev's Second Symphony, which has not yet been mentioned in the research literature, deserves more detailed consideration. On the one hand, the relationship of these cycles at the conceptual level is determined by the priority role of eschatological and even apocalyptic motifs as the most important component of the "artistic picture of the world" (a kind of "echo" of the planetary cataclysms of the 1910s and 1940s). On the other hand, by the special intensity of the interaction between the traditional and the innovative in the space of the "sound universe".

The mentioned "parallelism" of the two symphonies seems obvious at the compositional level. Beethoven's "antithesis" of the entrance and sonata allegro is rethought based on the principles of mature classical-romantic thinking in Prokofiev's Second Symphony and Garayev's First Symphony. As mentioned above, the entrance was interpreted by the authors as the starting point for the intensive crystallization of the themes of the future main theme. Prokofiev and Garayev strive equally for a dramatic "sharpening" of development, and for a reprisal "roundness" of the variation form, endowing the final variation with the characteristic features of a "summarizing" finale.

A similar relationship is observed at the dramatic level of Prokofiev's Second Symphony and Garayev's First Symphony. The "eschatological antithesis" of grandiose dramatic peripeteia, which was filled with the greatest emotional tension, and philosophically concentrated, self-profound lyrics is deepened with the help of actively used genre-characteristic variation not only in the corresponding parts, but also in the development of sonata allegri. Similar trends in the interpretation of polyphonic development are also indicative: Garayev preferred imitative counterpoint, while Prokofiev gravitated toward more contrasting polyphony, but as the dramatic tension increases, the significance of Garayev's "Prokofiev" polyphonic techniques increases.

**Conclusion.** "He believed in the independent, immanent, inexhaustible possibilities of the "pure" symphonic form ...that has developed as a certain type of musical dramaturgy, the leading beginning of which is the dialectical correlation of characters, the conceptuality of intention" [6, p. 97]. Speaking about the symphonic form, G. Garayev explained: "...I had no intention of destroying the established approach to it. So far, I cannot

attribute the definition of “symphony” to such works in which ... there are no dialectical collisions, internal determinism (the last word seems to me more appropriate in this case than “drama”). At the same time, Garayev did not recognize any “universalism” in the composer’s approach to this genre. Representing boundless possibilities for broad generalizations, according to him, the symphony requires from the author “tremendous creative effort, depth of thought, refined skill, a strict selection of expressive means”, i.e. everything that determines an individual approach [7, pp. 240-241].

We see equally belonging both to the process of the formation of the national symphonic school and to the natural historical development of the world symphony of the 20th century in Gara Garayev’s first symphony.

## REFERENCES

1. Абасова Э. Азербайджанская музыка в годы Отечественной войны // Абасова Э., Касимов К. Очерки музыкального искусства Советского Азербайджана: 1920–1956. – Баку, 1970.
2. Абасова Э. К вопросу национального своеобразия тематизма Кара Караева // Кара Караев: Статьи. Письма. Высказывания. – М., 1978. с. 314–341.
3. Алиева Н. Азербайджанская симфония (1930–1960-е годы). Автореф. дис. ... канд. иск. – Киев, 1991.
4. Бочаров Ю. Двухчастная соната: век восемнадцатый // Старинная музыка, 2003, № 2–3. – с. 9–14.
5. Караев К. Мысли о Прокофьеве. // Советская музыка, 1961, № 4. – с. 89–90.
6. Байрамова А. Литература в жизни и творчестве Кара Караева. // Музикальная Академия, 2013, № 3. – с. 96–101.
7. Карагичева Л. Кара Караев: Личность. Суждения об искусстве. – М., 1994.

*Lalə Kazimova (Azərbaycan)*

## QARA QARAYEVİN BİRİNCİ SİMFONİYASI

Qara Qarayevin Birinci simfoniyası 40-cı illər Azərbaycan simfonik yaradıcılığının ən parlaq nümunələrindəndir. Bu əsər Azərbaycan musiqi mədəniyyətində yeni bir səhifə açmış oldu – burada XX əsr dünya simfo-

nizminin özünəməxsus xüsusiyyətlərilə seçilən milli simfonik məktəbinin təşəkkülü nəzərdə tutulur. Müxtəlif dövr alımları bu əsərin bədii interpretasiyasının və dərk edilməsinin yeni aspektlərini aşkar edirlər.

Bu aspektlərdən biri klassik bəstəkarların və müasir dövrün görkəmli nümayəndələrinin iris ilə olan əlaqələrindən ibarətdir. Belə ki, məqalədə S.Prokofyevin və D.Şostakoviçin təsirindən danışılır. Q.Qarayevin Birinci simfoniyasında bizmilli simfonik məktəbinin təşəkkülünü, eyni zamanda XX əsr dünya simfonizminin tarixi inkişafı prosesini izləyirik.

*Açar sözlər:* simfoniya, dramaturqiya, polifoniya, lirika, allegro.

**Лала Кязимова (Азербайджан)**

### **ПЕРВАЯ СИМФОНИЯ КАРА КАРАЕВА**

Первая симфония К. Караева принадлежит к числу интереснейших образцов симфонической музыки Азербайджана 1940-х годов. Этому произведению суждено было открыть новую страницу в истории азербайджанской музыкальной культуры – подразумевается становление национальной симфонической школы как самобытного явления истории мирового симфонизма XX века. Ученые различных поколений обнаруживают все новые аспекты осмысления и художественной интерпретации упомянутого произведения.

К числу таких аспектов, несомненно, принадлежат и продуктивные сопряжения с творческим наследием композиторов-классиков и крупнейших мастеров современной эпохи. Так в статье отмечается влияние симфонических принципов Прокофьева и Шостаковича. В первой симфонии Кара Караева мы видим в равной мере принадлежность как процессу становления национальной симфонической школы, так и закономерному историческому развитию мирового симфонизма XX века.

**Ключевые слова:** симфония, драматургия, полифония, лирика, allegro.

**Gulrena Mirza**

*Ph. D. (Art Study), Associate Professor  
Institute of Architecture and Art of ANAS  
(Azerbaijan)*

*li5613na@gmail.com*

---

## ELMIRA HUSEYNOVA - 90

<https://doi.org/10.5281/zenodo.8105908>

**Abstract.** The paper is dedicated to 90<sup>th</sup> anniversary of the Honoured artist of Azerbaijan Elmira Huseynova who immensely contributed to artistic culture of the country in 20<sup>th</sup> century. First part of the paper describes youth period of artist, her education and initial period of creativity as sculptress – artist.

Middle part of the article analyses formation of sculptress's personal creative artistic language. A number of creativity stages are being reviewed, genres in which searches of her idiolect are described. Also the article shows the unique, interesting and creative family of artist, their relationship in life and art. The last part of the paper reviews the main theme of Huseynova's creativity – theme of motherhood and love, and portrait also. Artist finds her personal plastic language, avant-guard and emotional, and emanating from female passion and modern form.

**Key words:** Elmira Huseynova, easel, monumental sculpture, Azerbaijani art, personal artistic language.

**Introduction.** The article is dedicated to the 90<sup>th</sup> anniversary of the Honored Artist of Azerbaijan Elmira Huseynova, who made a huge contribution to the artistic culture of Azerbaijan in the 20<sup>th</sup> century. Elmira Huseynova (1933–1995) is an outstanding Azerbaijani sculptor. In 1954 she graduated from the Azerbaijan State Art College named after Azimzade, and in 1960 from the Repin Institute of Painting, Sculpture and Architecture. The artist worked in the field of easel and monumental sculpture. Her works are known in the domestic and portrait genres ("Worker" 1958, "Family" 1960, "Jafar Jabbarli" 1968, "Mother" 1970, "Rasul Rza" 1970). Also in 1966, a

monument to Jafar Jabbarly was erected in Sumgayit. In 1983, a monument to Hasanbek Zardabiwas raised in Baku in front of the building of the Azerbaijan National Encyclopedia. The sculptor also made a statue of D. Mendeleev on the pediment of the loggia of the building of the Azerbaijan Republican Library named after M.F. Akhundov.

**The interpretation of the main material.** It has been a long time since I wanted to write about the work of our wonderful sculptor, Honored Artist of Azerbaijan Elmira Huseynova – a bright, joyful person, passionate about the life of art, with a rare vision of the new. She was a real representative of bohemia (la boheme) – the creative core of the intellectuals. Huseynova devoted her entire existence to thei deals of art and sincerely believed that there was no more important other path in life.

She was a very interesting person, it was amazingly easy to talk to her. She seemed to be very easy to communicate, but you understood that before you was a rare nature, a lot of knowledge, deep thoughts, forebodings and wisdom were hidden in her. The angle of her outlook on life was unusual, but extremely wide, she was kind and cheerful, and this is a happy combination in a female character.

We occasionally saw each other at the exhibition opening days or near the house, as we were neighbors, and she always inspired me sincere respect with her gentleness, charm, lightness and nobility. This graceful elegant woman possessed a trulyenormous vitality, as she chose the hardest male profession – a Sculptor.

There were many remarkable personalities in her family: her maternal grandfather was the poet Samad Mansur, her uncle was stage director Tofiq Kazimov, and her cousin was the great Mehdi Hussein. Elmira khanum's mother was a doctor by profession, her father was a former officer of the ADR troops (Azerbaijan Democratic Republic), a chemist by education. Growing up in a spiritually filled atmosphere,

Elmira chose a romantic profession for herself - she chiseled the life of the rock. Having excellently graduated from the Azerbaijan Art School in 1954, she went to Leningrad to enter the Academy of Arts, where her studies gave her a profession, confidence and the charm of northern Palmyra.

The silver expanses of Leningrad, its bridges and embankments, northern smells of winter and spring, great architecture and great collections of museums, great teachers and the creative instinct of youth – that's what happened during her studies, that's what influenced the personality

of Elmira Huseynova. Already a third-year student, participating in the All-Union exhibition of wooden sculpture “Azerbaijani”, she received a medal of the youth festival. The diploma work “Towards Life” reflected the author’s inner searches and, as always later, caused heated debate and ambiguous assessments, leaving no one indifferent. She argued, defending her vision. And the people were huge - professors Vuchetich, Deineka, Kerzin, Sokolov, Kristovsky! The sculpture was exhibited in Moscow at the Exhibition of Diploma Works. After graduating from Leningrad, she returned home in 1960. In Baku, it begins brightly: the theme of work and family, motherhood, particularly the family, is perhaps the main one in the master’s work. Through this trinity – a man, a woman, a child – the sculptor reaches high plastic and philosophical generalizations, the goal of her search in visual form is always humanistic. How it is all felt, reverently, lyrically and at the same time solved by monumental means, by the method of formal detailed enlargement! Wonderful portraits of Huseynova - a Polish student, Sattar Bahlulzade, Rasul Rza – they are all like fresh air on a summer day: full of poetry, independence, sensuality and some kind of ontological youth! This is a work of high art – when you can’t look away, something catches you, it starts to amaze and change!

However, one cannot write about Elmira Huseynova without talking about her family, because her amazing, outstanding family is also the fruit of her creative, broad nature, inseparable from her searches in the plastic graphic sphere, in the sphere of her relations with people of art, bohemians, in the sphere of independent creative thinking and free aspirations of her spirit.

They had a wonderful, bright family: a young charismatic husband, in the future People’s Artist of Azerbaijan Togrul Narimanbekov, the soul of the family is his wife, Honored Artist of Azerbaijan Elmira Huseynova and a wonderful daughter, the most tender and most memorable children’s image in the fine arts of Soviet Azerbaijan, painted many times by his father and fashioned by her mother – the future Honored Artist of Azerbaijan Esmer Narimanbekova.

They had many amazing happy years together: in love, creativity, that magical time of youth and maturity, in which you are only truly happy – because there is a loved one in the same space with you and he also understands you and your creativity. After all, every coming day brings delight from new sensations and new searches for oneself in this beautiful, wondrous world.

They were a real couple. A couple where the personality of one was brightly set off by the uniqueness of the other. In art, such couples are rare: only Jackson Pollock with Lee Krasner, Jean Tinguely with Niki de Saint Phalle, and Robert Motherwell with Helen Frankenthaler come to mind. Even in photographs, Elmira Huseynova and Togrul Narimanbekov seem to be strongly connected individuals. Perhaps, in many ways, this family was just a union thanks to the wisdom and female intuition of Elmira khanum. They fell in love with each other strongly, truly and immediately got married. Their home was a workshop on Constructors Avenue, where mutual friends appeared: the families of Tahir Salahov, Eljan Shamilov, Rasim Efendiev, Elbek Rzakuliev, Oktay Sadygzade. In the same place, the universal favorite Asmar was born. Life was, perhaps, difficult, but it was perceived easily and cheerfully: constant feasts, noisy disputes with neighbors about creativity, art, about the difficult search for one's savant-garde path. After all, it was the 1960s. Elmira Huseynova was a person who was extremely honest in art, and this is a rare quality for Soviet times! Her favorite Mexican muralists, French post-impressionists and fauvists called for daring and creating without regard to ideological realism. She was energetic and worked hard. I remember that I was greatly struck by the monument to Hasan-bek Zardabi, installed right in front of the building of the Azerbaijan Encyclopedia, as if inscribed in it. The decision to establish the publication of the first National Encyclopedia, the construction of a new building for it in ancient Icheri Sheher and the installation of a sculptural composition there, entrusted to a woman sculptor – all this was a fresh breath of the thaw, a breath of freedom, awareness of one's ethnic roots after long years of Stalinist terror.

The personality of Gasan-bek Zardabi was not Soviet, but patriotic, Turkic. He was the founder of the Azerbaijani drama theater, an outstanding public figure and educator, publicist, scientist – one of the most active advocates of Westernization of all areas of Azerbaijani culture at the end of the 19th century! The sculptor creates the image of Zardabi lyrical in spirit and at the same time powerful in terms of expressiveness, avant-garde in formal modeling. The thinker sits under a tree, absorbed in thought, as if in an arch that symbolizes life itself, as the eminent architect Louis Sullivan wrote. This is a man in the circle of life, at the tree of life, but Elmira Huseynova gives us the image of a man not through the tragedy of life, but through its philosophy, reflection, through the harmony of man with

nature. Sculpture is a very warm art form. Its monumental manifestations are harmoniously (ideally!) inscribed in architecture, which most of all forms our visual and plastic taste, because it is from architectural images that we build our picture of the world and our home in it. Elmira Huseynova was a striking artist who combined a monumental vision, a modernist sense of form with an amazing tenderness of feelings embodied by this avant-garde form. Her portrait compositions, far from realism, absolutely accurately conveyed the character of the model and the intentions of the idea. She was attracted by various characters: these are the most tender portraits of her family, always full of high philosophical generalization, these are the images of a ballerina, an artist (Bahlulzade), a poet (Rasul Rza and Samed Vurgun), a scientist (Mendeleev and Landau). She raised a monument to Jafar Jabbarli both in Sumgayit and Baku. The tombstone in the Alley of Honor was made with a great sense of respect, the image of the young playwright is very reverently and lovingly molded, the face and hands are formally innovative, in large masses – we see a complete immersion in the world of meaning and tremendous, inescapable honesty. Honor.

Dignity. And all this in the face of death. How great Elmira Huseynova sculpts a person! And how worthily she herself passed away, struggling with a painful illness, only having crossed the threshold of her 60<sup>th</sup> birthday. How much beauty is hidden in a woman's soul to be able to live like this and enjoy life like that! Sculptor Elmira Huseynova lived a beautiful life – bright, far from the clichés accepted in society, full of love, creativity and freedom.

### **Conclusion.**

1. The theme of work and family, motherhood, especially the family, is perhaps the main one in the master's work. Through this trinity - a man, a woman, a child – the sculptor reaches high plastic and philosophical generalizations, the goal of her search in visual form is always humanistic.
2. Everything is felt, reverent, lyrical and at the same time solved by monumental means, by the method of formal detailed enlargement.
3. Her amazing, outstanding family is also the fruit of her creative, broad nature, inseparable from her searches in the plastic graphic sphere, in the sphere of her relations with people of art, bohemia, in the sphere of independent creative thinking and the free aspiration of her spirit.

4. The sculptor creates the image of Zardabi lyrical in spirit and at the same time powerful in terms of expressiveness, avant-garde in formal modeling.
5. Elmira Huseynova was an amazing artist who combined a monumental vision, modernist sense of form with an amazing tenderness of feelings. Her portrait compositions, far from realism, absolutely accurately conveyed the character of the model and the intentions of the idea.

#### **REFERENCES:**

1. Zivər Məmmədova. Xəyat Abdullayeva. Elmira Hüseynova. – Bakı, 2013.
2. [https://azerhistory.com/?p=47912&\\_utl\\_t=wh](https://azerhistory.com/?p=47912&_utl_t=wh)

#### ***Gülrəna Mirzə (Azərbaycan)***

#### **ELMİRA HÜSEYNOVA - 90**

Məqalə XX əsr Azərbaycan bədii mədəniyyətinə böyük töhfələr vermiş əməkdar rəssam Elmira Hüseynovanın 90 illiyinə həsr olunub. Birinci hissədə heykəltəraşın gəncliyindən, təhsil illərindən və ilk yaradıcılıq dövründən bəhs edilir. Sonra rəssamin fərdi üslubunun formalaşması və təşəkkülü, yaradıcılıq mərhələləri, fərqli janrlarda bədii ideolektin axtarışları təhlil edilir. Məqalənin sonuncu hissəsində rəssamin portret janrında əsas yaradıcılıq mərağı olan analıq, sevgi və ailə mövzusu təhlil olunur. Heykəltaraş avanqard və emosional qadın hissiyatlarından və modernist formalardan doğan öz fərdi plastik dilini tapmışdır.

**Açar sözlər:** Elmira Hüseynova, dəzgah heykəltəraşlığı, monumental heykəltəraşlıq, Azərbaycan incəsənəti, fərdi bədii dil.

#### ***Гюльрена Мирза (Азербайджан)***

#### **ЭЛЬМИРА ГУСЕЙНОВА – 90**

Статья посвящена 90-летию заслуженного художника Азербайджана Эльмиры Гусейновой, внесшей огромный вклад в художественную культуру Азербайджана XX века. Первая часть статьи посвящена молодым годам скульптора, образованию и начальному периоду ее творчества. В средней части статьи анализируется формирование и становление собственного языка скульптора, рассматривается несколько этапов творчества, описывается круг тем, в котором проходили поиски ее идеолекта. Также в статье описывается ее семья, творческие и родственные

взаимосвязи. В концовке статьи рассматривается главная тема творчества Гусейновой – тема материнства, любви и семьи, а также глауенство в ней портрета. Скульптор находит свой собственный пластический язык, авангардный и эмоциональный, исходящий из женской чувственности и модернистских форм.

**Ключевые слова:** Эльмира Гусейнова, станковая скульптура, монументальная скульптура, азербайджанское искусство, индивидуальный художественный язык.

## FIGURES



Fig. 1. Elmira Huseynova at workshop.



**Fig. 2. Portrait of the girl.**



**Fig.3. Monument of H.Zardabi in Baku.**

**Fergana Huseynova**

*PhD (Culturology), Associate Professor*

*Institute of Architecture and Art of ANAS*

*(Azerbaijan)*

*farqana.huseynova68@gmail.com*

---

## **TOLERANCE AND MULTICULTURAL TRADITIONS IN THE NATIONAL CULTURAL HERITAGE OF AZERBAIJAN**

<https://doi.org/10.5281/zenodo.8105916>

**Abstract.** Azerbaijan has been a multi-religious, multi-ethnic and multilingual country since ancient times. Ethnic-religious communities living in Azerbaijan understood the essence of diversity as a result of mutual culture and relationship in all periods of history. Since the atmosphere of tolerance in Azerbaijan is always at a high level, many international events and scientific conferences dedicated to multiculturalism, relations between nations and religions and dialogue are held here.

The article deals with the promotion of multiculturalism and tolerance in Azerbaijan at the level of state policy, the development of these traditions, and the holding of many international events. At the same time, the work carried out on the project “Address of Tolerance – Azerbaijan” with the support of the Heydar Aliyev Foundation is discussed in this article.

**Key words:** multiculturalism, tolerance, national minorities, Heydar Aliyev Foundation, cultural diversity.

**Introduction.** Cultural diversity is a key factor of culture. Azerbaijan has been a multi-religious, multi-ethnic and multilingual country since ancient times, and the reason for this is the country's unique cultural, geopolitical and geographical location. Ethnic-religious communities living in Azerbaijan in all periods of history formed the unity of diversity as a result of mutual culture and relationship and defined its essence. There is no religious and ethnic hostility in Azerbaijan, no discrimination against religious minorities, regardless of their number. Our state cares for each of them individually, translates films and programs covering the cuisine, traditions, and folklore of

minority nations and presents them to European audiences, preserving their own traditions and cultural examples. Article 25 of the Constitution of the Republic of Azerbaijan states that the State guarantees the equality of everyone regardless of race, nationality, language, religion and origin. It is forbidden to limit the rights and freedoms of citizens according to their nationality, language, religion, race, belief, origin, political and other affiliation.

**The interpretation of the main material.** National Leader of the Azerbaijani people, Heydar Aliyev, noted that each nation is recognized, considered and distinguished among other nations for its many characteristics. The most important and most valuable of them is culture. Cultures within countries are created by the small number of peoples who live and settle in that area. It would be more correct to call those few peoples as national minorities. Every nation living in Azerbaijan speaks the Azerbaijani language and its own ethnic language, maintaining its ethnic characteristics, celebrate national and ethnic holidays, create their own cultural centers, associations and other institutions, publish various newspapers and materials in their own languages, and they study in Azerbaijani and their own language, learn the history of their country and their nation. Cultural centers were established in our republic for the purpose of protection of ethnic and national minorities, study of material and spiritual cultures. Several societies of national minorities operate in Azerbaijan: “Turgan-tel” Tatar culture society, “Crimea” Society of Crimean Tatars, “Vatan” society of Ahiska Turks, Georgian society, Ukrainian society, “Sona” society of Ahiska Turk women, Avar society and other amateur societies, national and state theaters, amateur associations.

Since the atmosphere of tolerance in Azerbaijan is always at a high level, many international events and scientific conferences dedicated to multiculturalism, relations between nations and religions and dialogue are held here. The event on “Globalization, religion, traditional values”, which was attended by more than 200 representatives representing different countries and religions of the world, was held in Baku in April 2010. This can be associated with the recognition of Azerbaijan in the international world, the expansion and development of the atmosphere of tolerance. Starting from 2011, the World Forum on Intercultural Dialogue is held in Baku every two years on the initiative of the President of the Republic of Azerbaijan, Ilham Aliyev. These Forums are realized in partnership with UNESCO, the UN Alliance of Civilizations, the Council of Europe, the North-South Center of the Council of Europe, ISESCO, and the UN World Tourism Organization.

The Heydar Aliyev Foundation has invaluable services in the development and promotion of religious tolerance, religious diversity, national and religious tolerance, multiculturalism, and national-spiritual values in our republic. The 7th Global Forum of the United Nations Alliance of Civilizations was held in Baku on April 25-27, 2016. The holding of the 7th Global Forum of the UN Alliance of Civilizations in Azerbaijan is an indicator of a multicultural and tolerant atmosphere in the country. The broad recognition and application of multiculturalism in this form is one of Azerbaijan's contributions to the world. Unlike isolationism and assimilation, multiculturalism is the existence of cultural diversity of not only one dominant ethnic group in the society, but also of other national minorities and immigrants [5].

Protection of the rights and freedoms of national minorities is one of the main directions of the policy pursued by the Azerbaijani state, and Azerbaijan, which has confirmed itself as an exemplary state in terms of tolerance, is a state where all peoples living here and where people of all religions live freely. The main provisions of the national policy, which ensure the equality of rights and freedoms of all citizens, regardless of race, nationality, religion, language, gender, origin and affiliation, are specified in the constitution of Azerbaijan (Articles 25, 44). The national policy concept of the Republic of Azerbaijan is also based on the following international documents:

- UN Universal Declaration of Human Rights;
- European Convention for the Protection of Human Rights and Fundamental Freedoms;
- UN International Covenant on Economic, Social and Cultural Rights;
- Final act of the Conference on Security and Cooperation in Europe;
- Copenhagen document of the OSCE Conference on Human Rights;
- Commonwealth of Independent States' Convention on Ensuring the Rights of Persons Belonging to National Minorities.

Representatives of different nationalities in Azerbaijan work productively in different areas of society, make worthy contributions to the country's development, and work in state structures. A number of ethnic minorities of the country, including Russian, Lezgi, Tat, Talysh, etc. are represented in the Milli Majlis (Parliament) by their representatives. The State Advisory Service of the Republic of Azerbaijan on international, multiculturalism and religious issues was established in February, 2014. Taking into account the importance of the wider recognition of Azerbaijan, where multiculturalism has become a way of life, as well as the importance of analyzing and

promoting the philosophical, social, political and other aspects, which are specific to various multicultural models in individual countries, in the reality of Azerbaijan, the President of the Republic of Azerbaijan signed a decree "On the establishment of the Baku International Multiculturalism Center" on May 15, 2014. In accordance with the ideology of Azerbaijanism, the center is doing consistent work to ensure the protection of tolerance and cultural, religious and linguistic diversity. Being recognized as a country of multiculturalism in the world, Azerbaijan studies and promotes existing multicultural models. The center implements various projects on studying and promoting the experience of our country in the field of inter-ethnic, inter-confessional and inter-cultural relations [3, pp. 6-7].

Like all the peoples of the world, the people of Azerbaijan have reached this day by passing through difficult and very merciless tests of history and making millions of sacrifices. There have been glorious victories, defeats, progress, decline, celebration and sadness. However, the ethno-cultural phenomenon called "Azerbaijani" never envied someone else's home, property, destiny, despised the neighbor, did not encroach on the rights of the stranger [4, p. 337].

The basis of the promotion of multiculturalism, tolerance and religious tolerance in Azerbaijan at the level of state policy is the country's history of statehood and the development of these traditions. Whether the Safavid State, the enlightenment movement in the 19th-20th centuries, or the political behavior, which included the representation of representatives of various ethnic groups and religious groups living in the country, were transformed into the ideology of statehood by National Leader Heydar Aliyev at the end of the 20th century. He played an invaluable role in preserving the culture of tolerance in Azerbaijan and in carrying out major reforms in this field in general. Heydar Aliyev said: "Tolerance and endurance are very broad concepts. It means not only the tolerance of religions, but also the tolerance of each other's customs, spirituality and cultures. As an independent state that adheres to the principles of democracy, Azerbaijan provides opportunities for freedom and liberty to all peoples and nationalities living in its territory, regardless of their religion, language, race or political affiliation". Since the first days of his return to power, the Great Leader defined equal attention and care of all religions by the state as a priority of state policy. The political foundations of Azerbaijani multiculturalism are reflected in his decrees and orders, as well as in other legislative acts [1, p. 77].

Azerbaijani mentality, Azerbaijani national character has always played the role of a unique humanitarian-political bridge between the East and the West. The modern state and nation of Azerbaijan has fully confirmed this communicative image, which is real and effective between the mentioned civilizations. So, the unique energy created by the synthesis of Western and Eastern civilizations has historically settled in the blood and soul of Azerbaijanis. Another specific point in Azerbaijan's national character is related to Islamic ideology. The people of Azerbaijan are a society that carries high Islamic values in their heart, soul, behavior, morals and spirituality throughout the Middle Ages and modern history continuously. Our people are loyal to these values even today. The main important principle of Islam formed in Azerbaijan, such as its openness to modernity and tolerant attitude towards other spiritual values, has proven itself long ago. Ahmed Bey Agayev (Ahmed Agaoglu – 1868–1939), one of the prominent representatives of the intellectual elite of Azerbaijan at the beginning of the 20th century, defined the contours of the political strategy of the Azerbaijani society based on the abovementioned principles. He believed that the transition from the idea of the umma (public) to the idea of the nation should be the main condition for the formation and continuous development of the modern ethnic unity in the East and the Islamic world. So, tolerance, which is the most progressive element of Azerbaijan's national character, rose to the level of multiculturalism policy in the 90s of the 20<sup>th</sup> century. Today, Azerbaijan cooperates with the UN, OIC, OSCE, UNESCO, ISESCO, CE and other organizations in the international arena with the aim of promoting and spreading the rich historical experience gained in the spheres of tolerance and multiculturalism. The “Baku Summit of Religious Leaders” held in Azerbaijan on April 26-27, 2010 was a great opportunity to promote the state policy implemented in the religious sphere of Azerbaijan. Representatives of all religious centers of the world – the Russian Orthodox Church, the Georgian Orthodox Church, the Armenian Gregorian Church, as well as the Vatican, the Patriarchate of Constantinople and the religious institutions of the Islamic world took part in this event. A conference called “Religious tolerance: culture of coexistence in Azerbaijan” within the framework of the “Azerbaijan in the heart of Paris” project was held with the support of the Heydar Aliyev Foundation on October 8, 2015. The “International Forums on Intercultural Dialogue” held in Baku have a special value and importance in glorifying the policy of multiculturalism implemented in Azerbaijan in the international arena [4, p. 339-340].

The state of Azerbaijan has implemented a correct and healthy national policy towards all national minorities, peoples and ethnic groups and ensured their equal rights. After the collapse of the Soviet Union, the culture of ethnic groups and national minorities living in Azerbaijan is preserved as a part of the country's culture and conditions are provided for its development. The protection and support of cultural diversity is reflected in the state policy of Azerbaijan. The state of Azerbaijan always supports and encourages the works carried out in the direction of the national minorities and peoples to keep their traditions alive here and transmitting it on from generation to generation.

The goal of Azerbaijan's policy is to preserve the cultural heritage of national minorities and to show that it encourages friendly coexistence, sincere communication, and brotherhood between peoples. The national and international events implemented by the Azerbaijani government strengthen the solidarity of the Azerbaijani people and increase the reputation of our country in the international arena as a place where cultures and civilizations meet.

The Heydar Aliyev Foundation always contributes to the establishment of human values such as unity and tolerance among different ethnic and religious groups. The work done by the Foundation has a great impact not only within the country, but also beyond its borders. The "Address of Tolerance – Azerbaijan" project is one of the progressive works done in this direction. A number of mosques, churches and synagogues were repaired and restored within the framework of the project:

- The Orthodox Church in Baku was renovated and the facade of the temple was changed in 2007;
- The Heydar Aliyev Foundation and the Roman Catholic religious community signed a Memorandum of Understanding in September 2008;
- A new mosque was built in Gabala by order of the Heydar Aliyev Foundation in 2010-2013;
- The Heydar Juma Mosque in Mardakan settlement has been reconstructed at the initiative of the Heydar Aliyev Foundation, etc. since 2012 [2, pp. 327-328].

At the same time, the work of the Heydar Aliyev Foundation under the "Address of Tolerance – Azerbaijan" project is reflected in the holding of a number of prestigious events abroad and the restoration of various monuments:

- New halls dedicated to Islamic art were opened in the Louvre museum of Paris at the initiative of the Heydar Aliyev Foundation in September 2012;
- An agreement was signed between the Heydar Alitev Foundation and the Vatican Apostolic Library on “Restoration of new manuscripts and their digitization in 2015-2016” on June 2, 2020;
- The catacombs of St. Marcellinus and Pietro were restored within the framework of the “Bilateral Agreement on the Restoration of Roman Catacombs” signed between the Heydar Aliyev Foundation and Vatican in Rome, on June 22, 2012 under the “Address of Tolerance – Azerbaijan” project, etc. [2, p. 329-330]

**Conclusion.** The state of Azerbaijan has implemented a correct and healthy national policy towards all national minorities, peoples and ethnic groups and ensured their equal rights. After the collapse of the Soviet Union, the culture of ethnic groups and national minorities living in Azerbaijan is preserved as a part of the country's culture and conditions are provided for its development. The protection and support of cultural diversity is reflected in the state policy of Azerbaijan. The state of Azerbaijan always supports and encourages the works carried out in the direction of the national minorities and peoples to keep their traditions alive here and transmitting it on from generation to generation.

The goal of Azerbaijan's policy is to preserve the cultural heritage of national minorities, to show that it encourages friendly coexistence, sincere communication, and brotherhood between peoples. The national and international events implemented by the Azerbaijani government strengthen the solidarity of the Azerbaijani people and increase the reputation of our country in the international arena as a place where cultures and civilizations meet.

## REFERENCES

1. Azərbaycanda multikulturalizm siyasəti. // Dövlət və din, № 01 (60), 2019. – p. 77.
2. Azerbaijani multiculturalism. Textbook for higher schools. – Baku, 2017.
3. Multikulturalizm Azərbaycanın həyat tərzidir (metodiki tövsiyyələr) – Baku, 2016.
4. Multikulturalizmə giriş. Dörslik. – Baku, 2018.
5. <https://muallim.edu.az>

*Fərəqanə Hüseynova (Azərbaycan)*

## **AZƏRBAYCANIN MİLLİ-MƏDƏNİ İRSİNDƏ TOLERANTLIQ VƏ MULTİKULTURAL ƏNƏNƏLƏR**

Azərbaycan qədimdən çoxdinli, çoxmillətli və çoxdilli ölkə olmuşdur. Tarixin bütün dövrlərində Azərbaycanda məskunlaşan etnik-dini birliklər, qarşılıqlı mədəniyyət və münasibət nəticəsində müxtəlifliyin mahiyyətini dərk etmişlər. Azərbaycanda tolerantlıq mühiti hər zaman yüksək səviyyədə olduğu üçün burada multikulturalizmə, millətlər və dinlər arasında olan münasibətlərə, dialoqa həsr edilmiş beynəlxalq səviyyəli bir çox tədbirlər, elmi konfranslar keçirilir. Məqalədə Azərbaycanda multikulturalizmin, tolerantlığın dövlət siyasəti səviyyəsində təbliğindən və bu ənənələrin inkişafından, beynəlxalq səviyyəli bir çox tədbirlərin keçirilməsindən bəhs edilir. Eyni zamanda Heydər Əliyev Fondunun dəstəyi ilə “Tolerantlığın ünvani – Azərbaycan” layihəsi üzrə görülən işlərdən söhbət açılır.

**Açar sözlər:** multikulturalizm, tolerantlıq, milli azlıqlar, Heydər Əliyev Fondu, mədəni müxtəliflik.

*Фергана Гусейнова (Азербайджан)*

## **ТОЛЕРАНТНОСТЬ И МУЛЬТИКУЛЬТУРНЫЕ ТРАДИЦИИ В НАЦИОНАЛЬНОМ КУЛЬТУРНОМ НАСЛЕДИИ АЗЕРБАЙДЖАНА**

Азербайджан с древних времен был мультирелигиозной, многонациональной и многоязычной страной. Этно-религиозные общины, населявшие Азербайджан во все периоды истории, в результате взаимной культуры и взаимоотношений осознали сущность разнообразия. Поскольку среда толерантности в Азербайджане всегда была на высоком уровне, здесь проводятся многие мероприятия международного уровня, научные конференции, посвященные мультикультурализму, отношениям между нациями и религиями, диалогу. В статье говорится о пропаганде мультикультурализма, толерантности в Азербайджане на уровне государственной политики и развитии этих традиций, проведении многих мероприятий международного уровня. В то же время обсуждается работа, проделанная по проекту «Адрес толерантности – Азербайджан» при поддержке Фонда Гейдара Алиева.

**Ключевые слова:** мультикультурализм, толерантность, национальные меньшинства, Фонд Гейдара Алиева, культурное разнообразие.

**UOT 72.03**

**Мунис Мирпулатова**  
Ташкентский Архитектурно-строительный институт  
(Узбекистан)

*munis.nur@gmail.com*

---

## К ПРОБЛЕМЕ ТРАДИЦИЙ И СОВРЕМЕННОСТИ В АРХИТЕКТУРЕ ЯПОНИИ КОНЦА XIX-НАЧАЛА XXI ВЕКОВ

<https://doi.org/10.5281/zenodo.8105918>

**Аннотация.** В статье анализируется эволюция японской архитектуры с конца XIX до начала XXI веков в аспекте сохранения традиций, культурных кодов и, в то же время, осмыслиения мирового опыта современной архитектуры.

Уникальный японский опыт рассматривается как способ актуализации традиций, «сращивание» их с современной жизнью. Никто как японцы знают, что сохранение национальной идентичности способствует устойчивому развитию культуры. В данном случае, интерпретация национальных традиций и культурная преемственность в архитектуре Японии XX–XXI веков рассматривается как синтез восточных, японских философско-мировоззренческих концепций и западных научно-технических технологий.

В статье рассматривается творчество ведущих архитекторов Японии, созданные ими объекты, в которых нашли основные тенденции развития архитектуры Японии как уникальной школы, занимающей свое место в мировом пространстве.

**Ключевые слова:** Япония, архитектура, традиции, культурные коды, инновации.

**Введение.** Япония, как говорят, это страна, решившая «квадратуру круга». Японские архитекторы сумели найти баланс между стремлением к глобализации и интеграции в современные постройки исторических реминисценций и особенностей национальной архитектуры. Поэтому уникальный японский опыт рассматривается как способ актуализации традиций, «сращивание» их с современной жизнью. Никто как японцы

знают, что сохранение национальной идентичности способствует устойчивому развитию культуры. В данном случае, интерпретация национальных традиций и культурная преемственность в архитектуре Японии XX–XXI веков рассматривается как синтез восточных, японских философско-мировоззренческих концепций и западных научно-технических технологий.

Чтобы понять то, как японским архитекторам удалось найти применение традициям в современной архитектуре, необходимо проникнуться японской культурой. Развитие японской художественной культуры шло в тесной взаимосвязи с природно-климатическими условиями, историей, религиозными взглядами, философией, образом жизни, обычаями и обрядами. Как известно, характерными чертами Японского архипелага являются разнообразные климатические зоны от умеренно-морского климата до тропического [1, с.157]. Большую часть Японии занимают горы, хвойные, широколиственные, субтропические и тропические леса, в которых растут пихты, лиственницы, дубы, буки, ели, клены, кипарисы, магнолии, камелии, бананы, фикусы, тропические пальмы. Страна богата озерами и полноводными реками, обладает богатейшей флорой и фауной. В то же время природа Японии отличается суровостью, что выражается в постоянном извержении вулканов, землетрясениях, тайфунах и оползнях. Природные катаклизмы, которые переживали японцы на протяжении тысячелетий, способствовали тому, что у них появилось особое чувство природы, способность ценить каждый ее элемент, достижения гармонии с ней.

**Изложение основного материала.** Большой интерес представляют религиозные взгляды японцев. В древности образ японского божества не имел зримого облика. «Его символом была сама природа – горы, скалы, водопады, реки, растения. Практически обожествлялся весь мир» [2, с.163]. Согласно представлениям синтоизма, национальной религии японцев, мир – это единая естественная среда, в которой люди, божества ками и души умерших существуют друг с другом. Синтоистские храмы всегда гармонично вписывались в природный ландшафт и при этом всегда были скрыты от посторонних глаз, находясь внутри лесов, в горах или долине, например. Децентрализованная локация в городской среде и полное слияние с природным ландшафтом – главные отличия японской философской концепции размещения сакральной архитекту-

ры от западной. Отсюда и понятие «оку», которое отражает постоянную склонность японцев к «закутыванию» предметов.

На формирование философских, мировоззренческих, эстетических основ духовной культуры Японии большое воздействие оказала философия даосизма и конфуцианства, заимствованные из Китая. В 594 г. официальной государственной религией Японии был объявлен буддизм направления махаяна, также пришедший из Китая. Принятие буддизма имело большое значение для развития художественной культуры. Как пишут исследователи: «С точки зрения духовного развития он привнес идеи морального поведения, кармы и личного спасения, которых не было в синтоизме» [3, с.43]. Буддийские храмы внушали трепет не только архитектурными формами и пространством, но и живописью и скульптурой.

Именно на базе синтоизма и буддизма возникло эстетическое мировоззрение ваби-саби, к которому в дальнейшем обращались многие известные японские архитекторы. Данное мировоззрение состоит из трёх синтоистских (саби, ваби и сибуй) и одного буддийского понятия (югэн). Итак, ваби – это красота обыденности, естественности природы, откуда вытекает понятие, что красота присуща только естественным элементам. И саби, дословно переводится как «ржавчина» — это естественное старение вещей. Таким образом, ваби-саби показывает тождественность естественной красоты и подлинности [4].

Японская культура относится к горизонтальному типу культур и имеет направленность в глубину. Горизонтальность в японской архитектуре обуславливала легкими изгибами японских крыш, которые имели удлинённые свесы и покрывались корой кипариса. Более широкие карнизы и приподнятый над землей пол во многом содействовали ощущению горизонтальности. Потолки были низкие, так как люди сидели на полу. Из-за всего этого «форма зданий была плоской и разворачивалась в пространстве по горизонтали» [5]. Отсюда вытекает ключевая модель - дихотомическая пара понятий «внутреннее-внешнее» (ути -сото, гай), поэтому традиционный японский дом сильно отделен от внешнего мира [6]. Традиционные интерьеры также были легкими и быстро трансформируемыми, что соответствовало сути идеи вечного и скоротечного. В интерьерах использовались прозрачные передвижные бумажные перегородки – сёдзи, и непрозрачные – фусума.

Современную архитектуру Японии следует рассматривать через призму основополагающих пространственных категорий, а именно три-

аду: пустота – промежуток – тень. Эти категории можно считать инвариантами культуры Страны восходящего солнца, так как устойчивость их применения прослеживается не только в Средние века, но и в Новейшее время. С их помощью в культуре сформировался и сохраняется по сей день принцип гармонии как важнейшее условие ее существования и функционирования [7, с.10].

Понятие «пустота» было привнесено в японскую философию буддизмом, который рассматривал пустоту во взаимосвязи с Абсолютом. Абсолют, т. е. «истинный путь» – это не та пустота, где при отсутствии различий царит негативное ничто, это «пустота прозрачная», она является «крайним пределом начала и конца», в котором все различия сливаются в единую целостность» [8]. Или, как писал О. Розенберг: «Истинно-сущее “пусто”, т. е. безатрибутно и безначально, оно непознаваемо и неописуемо» [9, с. 187]. Иначе говоря, слиаясь с пустотой, человек сливается с Буддой, ощущает его в своей сущности. Исходя из историко-религиозных представлений, пустота в японской архитектуре стала ее важным смысловым, философско-мировоззренческим стержнем.

Другим основополагающим моментом в японской культуре, проявившейся и в сфере архитектуры, является понятие «промежуток». В японской философии, литературе нет категоричных определений, считается, что они останавливают движение мысли. Как пишет Н. Коновалова: «...для восточной системы мышления намек значительно действеннее сказанного напрямик. Вероятно, именно отрицательное отношение к любым крайностям и противопоставлениям в культуре Японии привело к тому, что так называемая промежуточная зона – центральное звено в структуре мышления, стала играть ведущую роль». Промежуточная зона является важным базовым понятием, как в исторической, так и в современной архитектуре Японии. Как отметил К. Курокава: промежуточная зона «предназначена для того, чтобы выразить связь между природой и архитектурой и объединить вместе различные архитектурные группы» [10]. Так, например, традиционный японский дом подразделялся на сад, галерею и собственно дом. Промежуточная зона – галерея – подчеркивалась не только определенной пространственной зоной, но и материалами, которые использовались в ее строительстве. Если в саду доминантами выступали камни, растения; а в доме бумажные «сёдзи» и соломенные «татами»; то галерея возводилась из дерева и бамбука.

Понятие «тень» является важным понятием японского традиционного дома. Как сказал Д. Танидзаки: «Будь то дворец или дом простолюдина, безразлично, – в их внешнем контуре, прежде всего, бросаются в глаза большая кровля, крытая в одних случаях черепицей, в других соломой, и густая тень, таящаяся под нею. Под их карнизом даже среди белого дня бывает темно, словно в пещере: вход, двери, стены, балки – все погружено в густую тень... Строя себе жилище, мы, прежде всего, раскрываем над ним зонт – кровлю, покрываем землю тенью и уже в тени устраиваем себе жилье» [11, с. 206].

«Человек, утверждающий, что с приходом ночи все предметы теряют свой блеск, достоин глубокого сожаления. Внутренняя красота, великолепие вещей во всей красоте проявляется лишь по ночам» [12, с. 456], – говорил Кэнко-хоси.

Принципиальное значение в развитии японской архитектуры имел исторический период Мейдзи (1868-1912 гг.), характерный обращением к политическим и культурным ценностям Запада во всех сферах жизни. В этот период широкое распространение имела практика приглашения американских и европейских специалистов для обмена технологиями и консультациями.

В соответствии с новым курсом правительство стало отправлять большие группы молодых людей на учебу в Европу и США, выезжали за рубеж и руководящие государственные деятели на 3 года. В ВУЗах преподавание велось на английском языке, слушатели затем проходили стажировку в Великобритании и США, открывались частные школы европейской ориентации [13, с. 189].

В японской архитектуре таким приглашенным зарубежным специалистом был Джосайя Кондер (1852-1920). Как пишут исследователи, он приехал в 1877 г. из Британии в Токио, чтобы преподавать в Токийском императорском университете в качестве первого профессора архитектуры. «Он выучил первое поколение современных японских архитекторов, а также спроектировал и построил легендарные объекты, такие как павильон Рокумейкан и район Маруноути в Токио, который должен был напоминать деловой район Лондона» [14, с. 309]. Он остался в Японии на всю жизнь.

К 1920-м годам стали ощутимыми изменения в градостроительстве, так как новые здания проектировали западные архитекторы и их успешные японские ученики. Строительство квартала Гиндза как образца за-

падной городской архитектуры с кирпичными зданиями и широкими улицами, с кафе, аптеками, было инновационным явлением для японской архитектуры. Можно сказать, что для японской архитектуры настал новый этап развития, который определил ее облик в XX веке.

Руководство страны поощряло подражание западной архитектуре, причем мода менялась в соответствии с внешнеполитическим курсом, в котором доминировало французское, затем английское, а потом немецкое влияние. Если первоначально архитектурные проекты разрабатывались исключительно европейскими авторами, то уже в 1880-е гг. авторами выступали японские архитекторы, объекты которых отличались эклектикой различных исторических стилей. К примеру, это японские архитекторы Тацуно Кинго (1854-1919), построивший кирпичное здание токийского вокзала с элементами классицизма в отделке, Катаяма Токума (1854-1917), построивший дворец Акасака в Токио, напоминающего Версальский дворцовый комплекс [15, с. 249]. До 1900 г. при постройке европейских зданий применялась кирпичная и каменная кладка, не приспособленные к сейсмической активности, впоследствии стали использоваться железобетонные конструкции со стальными каркасами.

Японские города переживали ускоренные темпы урбанизации, в особенности после землетрясения 1923 года, что позволило внедрять широкие улицы и огромные торговые центры.

Однако, усвоение нового приводило подчас к отрицанию собственного историко-культурного наследия, что нашло отражение в разрушении некоторых исторических памятников, уничтожении произведений искусства [16, с. 191]. Это вызвало отрицательную реакцию в обществе, которое было недовольно поверхностным заимствованием европейских традиций, преувеличенной страстью ко всему европейскому, неразборчивым тотальным заимствованием элементов западной культуры [17, с. 317]. «Подобный культураллизм, или японизм, подчеркивал тесные связи Японии с Азией, основанные на общей борьбе против западного расизма и эксплуатации колониальных народов» [18, с. 377]. Как сказал А. Кавато: «Руководство страны считало, что все японское – это порок, который был причиной отсталости Японии» [19, с. 9].

Необходимо отметить, что развитие японской архитектуры XX–XXI вв. происходило в тесном взаимодействии с традиционной японской философией и эстетикой. К примеру, в «Книге чая» известный японский историк искусства Какудзо Окакура пишет о том, что чайная церемония

представляет собой микрокосм японской философии и эстетики, а также свидетельство превосходства Японии над Западом [20, с. 378]. В трудах этого автора мы находим критику европейского понимания пространства, отношения к природе и др.

Проблемы сохранения устойчивости традиционных культур, заложенных в них традиционных ценностей, в эпоху глобализации становятся актуальными для большинства стран. Японский опыт сохранения традиций и культурной преемственности в современной архитектуре не только формальными методами, а на более глубоком уровне основных схем восприятия объекта, его смысловых и эстетических свойств является для нас познавательным и своеобразным.

Несмотря на длительную эволюцию архитектуры Японии на протяжении веков и тысячелетий, она смогла сохранить свою целостность и приверженность определенным принципам. Исследователи, изучавшие архитектуру Японии, отмечают, что проблема сохранения традиций является одной из наиболее актуальных, сложных и неоднозначных. Одним из путей актуализации традиции является «сохранение места», передача строительных приемов, воспроизведение узнаваемых форм, орнаментов. Второй путь гораздо сложнее, и он заключается в том, что традиции включаются в современную жизнь и воспринимаются уже как «органическая и неделимая часть целого» [21, с. 8].

Второй путь интерпретации традиций был уже характерен для японских архитекторов 1930-х гг. Тэцура Ёсио, Мамору Ямада, Дзюндзо Сакакура и др., которые, работая с новыми материалами (бетоном и железобетоном) и технологиями, искали пути выражения национальных традиций. Надо отдать должное японским архитекторам, которые пытались освоить традиции на более глубоком уровне, что выражалось на горизонтальной ориентированности построек, пропорций, вынесенных наружу каркасе зданий, открытии новых возможностей традиционных материалов – дерева и бумаги, принципов сохранения единства архитектуры и природы.

Интересно проследить, как эти важные понятия японской культуры находят отражение в произведениях архитекторов. К примеру, Кунио Маэкава, ученик и последователь Ле Корбюзье, в своем творчестве пытался синтезировать веяния европейского модернизма с традиционными канонами архитектуры. В своих проектах Филармонического зала в Киото (1960 г.), Метрополитен-Фестиваль-холла в Токио, Музея

Окаямы (1962–63 гг.). сочетая национальные традиции с использованием структурных и эстетических возможностей монолитного железобетона, К. Маэкава добивался удивительной выразительности своих произведений. Так, например, в Филармоническом зале в Киото автор использует традиционные принципы: внутренний двор, выполняющий функции сада; выступающие карнизы, затеняющие внутренние залы. Иными словами триада – пространство, промежуток, глубина – сохраняется, в то же время, за счет современного материала, неся впечатление инновационности.

Удивительным японским архитектором является Кэндзо Тангэ, для которого традиционные понятия стали материалом, который можно наполнять новым смыслом. «Мы могли бы сказать, что пространство обладает своим собственным метафизическим значением. Пространство – это мир значения... Нам нужен символический подход к архитектуре и городскому пространству» [22, с. 202], – в этих словах заключается кредо архитектора. В таких объектах как комплекс Олимпийских стадионов, собор Святой Марии в Токио, поняты и отражены многовековые константы традиционной японской архитектуры. Так, например, в соборе Святой Марии, культовое сооружение словно спрятано от глаз, прячется за другими зданиями. В основу плана собора заложен ромб как символ древнехристианской религии. Интерьер собора выполнен в стиле «ваби-саби, свидетельствующей о красоте незавершенных вещей и характеризующей способность японцев воспринимать прекрасное в своем первозданном естестве, без излишеств – всматриваться в незаметное, вслушиваться в недосказанное» [23, с. 27]. Что интересно, Кэндзо Тангэ в своих проектах активно использует триаду: «пространство», «промежуток», «тень», в которой основную функциональную, смысловую нагрузку выполняет «пространство». Другим объектом, который принёс Тангэ мировую славу, является Олимпийский спортивный комплекс, построенный в Токио в 1964 году. Данный комплекс по праву считается как шедевром архитектора, так и шедевром мировой архитектуры. Используя вантовые подвесные конструкции, закрученные как улитки, архитектор учёл не только противостояние конструкций сильным ветрам, но и принцип «оку» и ритмичность, которая всегда имел важную роль в традиционной японской архитектуре. Архитектура комплекса полностью интегрирована в ландшафт, а для завершенности ансамбля и соблюдения традиций были предусмотрены

сады. Кроме этого, здание, закрученное в одном направлении, создаёт самостоятельный сгусток энергии, а вся композиция – метафора спортивной борьбы, требующей полной отдачи и самопожертвования [24, с. 31]. При всей ярко выраженной функциональности объектов, Тангэ смог превратить каждый из них в здание-символ, наполненный смыслом традиционной культуры. При всём при этом, Кэндзо Тангэ, будучи знатоком древней японской и средневековой западной архитектуры, восхищался достижениями традиционной архитектуры прошлого, но никогда не совершил романтической ошибки, заявляя, что временные границы не имеют значения. Он очень хорошо знал, что сейчас нужны решения, отличные от традиционных в лучшем значении, и что традиция продолжается только благодаря новому [25, с. 22].

История японской архитектуры сегодня невозможна без охвата творчества Тадао Андо, ученика Кэндзо Тангэ, в творчестве которого особое место занимает свет. Демонстрирующей основные принципы философии Т. Андо является Церковь Света в Осаке (1989 г.). Как отмечали исследователи, Т. Андо говорил, что архитектура – это процесс выделения и очищения света. Композиция Церкви Света отражает двойственность природы всего сущего, противопоставления света и темноты, глухих бетонных стен и пустоты интерьера, прочности бетона и хрупкости стекла. Церковь имеет большое эмоциональное воздействие, которое подчеркивается солнечными лучами, проходящими сквозь крестообразный абрис, формируют свет, стремление души к божественному свету. Архитектор очень тонко использовал свойства пустоты в своем произведении, добившись состояния, близкого медитации.

В своем творчестве Т. Андо воплощает идею симбиоза архитектуры и природы, где архитектура и природа не только органично сливаются, но и противопоставляются друг другу, чтобы подчеркнуть свойства архитектуры. Тадао Андо, руководствуясь традициями и пользуясь «триадой», особое внимание уделяет тени. Через свет он показывает пустоту, через светотень демонстрирует промежуточную зону. Также Тадао Андо часто использует элемент воды в своей архитектуре. По его словам, вода – это попытка привнести духовное измерение, напрямую связанное с традиционной японской мыслью и традицией. Данные приёмы прослеживаются как в ранних, так и в более поздних его проектах. Например, в Доме Адзума, Осака (1976), Храм на воде Хоккайдо (1988), Музей

современного искусства Форт-Уэрт (1997–2003), Холм будды, Хоккайдо (2016) и т.д. Архитектурный стиль Тадао Андо был назван критическим регионализмом.

В отличие от Тадао Андо, который главную роль в триаде отдавал тени, другой всемирно известный японский архитектор Кисё Курокава во главу триады ставил промежуточное пространство. При этом интересно проследивать эволюцию идеи симбиоза, автором которой является Курокава, на примерах его сооружений. Так в архитектуре банка в Фукуоке (1976) создание энгавы получается путём выноса крыши над одним из боковых фасадов. Получившаяся серая зона, выполненная из бетона, позволяет посетителям «уйти» от беспорядка шумной улицы и сухости деловой атмосферы банка. Лаконичная форма постройки была выбрана как сильная метафора простоты и надёжности, столь актуальная в банковском деле [26, с. 39]. Другим примером развития концепции симбиоза является Музей современного искусства в Хиросиме (1988). В данном проекте Курокавы очень много ассоциативных элементов, отсылающих к истории и культуре Японии. Так, солнечные отсветы на металлических поверхностях здания музея как ассоциация с атомным взрывом, двускатные крыши ассоциируются с традиционными методами строительства периода Эдо, особо почитаемого в Японии, а расположение музея на 50 метровой вершине горы Хидзияма над Хиросимой, утопающему в зелени, одновременно говорят о важности архитектуры и скрывают ее от посторонних глаз. Сам архитектор определял свою идею симбиоза как имеющую глубокие и прочные связи с национальной традицией: «Философия симбиоза возвращает архитектуру, которая была вытеснена функционализмом, к своему гармоничному развитию. Кто знаком с японской культурой, сразу заметит, что философия симбиоза имеет глубокие корни. В начале 60-х я интересовался лишь симбиозом между человеком и техникой, симбиозом между человеком и природой, и только позже, в 70-е, я начал исследование симбиоза между человеком и историей»[27].

Другим современным японским архитектором, чьё творчество является способом трансляции строительных традиций Японии и характеризуется применением природных материалов, является Кенго Кума. Большую роль в становлении творческого метода архитектора сыграл немецкий архитектор Бруно Таут, который занимался изучением традиционной японской архитектуры. Именно Таут заострил внимание Кума

на проблеме традиций в японской архитектуре [28, с. 179-186]. Кроме этого, большую роль на становление творческого подхода архитектора сыграла работа с ремесленниками.

Первая серьёзная попытка архитектора переосмыслить традицию выражена в проекте частного дома «Вода/Стекло» в Атами, 1995 года. В гостевом доме «Вода/Стекло» Кенго попытался сформировать пространство дома между двумя горизонтальным плоскостями – полом водной глади и потолком из жалюзи. Горизонтальные плоскости и стеклянные стены позволяют пространству природного окружения непрерывно течь сквозь пространство дома и оставаться единым с ним [29, с. 177]. Далее последовал проект сцены для театра Но 1996 года, где Кенго Кума стремился создать сад для спектаклей, на сцене которого бы ветер мог бы участвовать в представлении вместе с актерами [30]. Проект музея Андо Хиросигэ конца 90-х отличает ритмическое чередование света и тени, который является неотъемлемой частью философии традиционной японской архитектуры [31, с. 186-197].

Главное отличие Кенго Кума от Тадао Андо заключается в том, что для Андо видит «в бетоне главное действующее лицо архитектуры», а для Кума «бетон – лишь незаметный элемент поддержки» [32]. Это выражается в таких проектах архитектора как Общественный центр в Такаянаги (2000), где он использует бумагу ручной работы вати вместо окон стекла и алюминия, в Общественном рынке Юсухара (2010), где на фасаде фиксируются пучки соломы, в проекте «Великая бамбуковая стена» в Китае (2002), где ствол колонн из бамбука армируются бетоном. Проекты зданий Музея и исследовательского центра компании GC Prostho в Касугаи, Япония (2010) и кафе «Старбакс» в Токио (2011) были выстроены по принципу деревянной японской игрушки чидори. Эксперименты с деревянными конструкциями продолжаются и в последующих проектах автора.

**Заключение.** Во время всемирной глобализации японский архитектор выступает за сохранение национальной идентичности и культурного разнообразия. Кенго Кума считает, что взаимодействовать с другими культурами – это очень важная часть архитектурной профессии. Во многих своих интервью Кенго Кума акцентирует внимание на необходимости диалога архитектуры с контекстом. Архитектор подчеркивает важность истории, природы и материала, способного выразить дух места [33, с. 208].

Интересен опыт японских архитекторов в дискурсе переосмысления архитектурных традиций и поисков современных способов их преемственности. Японские архитекторы переосмысляют как основные принципы традиционного построения пространства, так и использование традиционных строительных материалов, которые, в первую очередь, являются экологичными. С другой стороны, их подход к проектированию отличает фундаментальное знание и переосмысление истории и культуры, что даёт возможность японским архитекторам задавать новый вектор современных поисков формообразования, сохраняющий основные культурные коды.

## ЛИТЕРАТУРА

1. Восток. Культура Китая и Японии. – М., 2020.
2. Восток. Культура Китая и Японии. – М., 2020.
3. Япония. История и культура. От самураев до манги. – М., 2021.
4. Кирпо А. Р., Ким А. А. Влияние японской культуры и эстетического мировоззрения ваби-саби на современную архитектуру. // Урбанистика, 2022, № 2.
5. Кавадзэ Н. Японская архитектура. – М., 1990.
6. Сытник В. М. Основные концепты категории пространства в японской архитектуре. // Электронное научное издание «Пространство и время», 2015, № 2.
7. Коновалова Н. Современная архитектура Японии. Традиции восприятия пространства. - М., 2017.
8. Главева Д. Г. Традиционная японская культура. Специфика мировосприятия. – М., 2003.
9. Розенберг О. О. Труды по буддизму. – М., 1991.
10. Kurokawa K. Metabolism in architecture. – Colorado, 1977.
11. Танидзаки Д. Похвала тени // Мир по-японски. – СПб., 2000.
12. Кэнко-хоси. Записки от скуки. // Японские дзуйхицу. – СПб., 1998.
13. Гришелева Л.Д. Формирование японской национальной культуры. Конец XVI – начало XX века. – М., 1986.
14. Япония. История и культура. От самураев до манги. - М., 2021.
15. Гришелева Л.Д. Формирование японской национальной культуры. Конец XVI – начало XX века. – М., 1986.
16. Гришелева Л.Д. Формирование японской национальной культуры. Конец XVI – начало XX века. – М., 1986.

17. Япония. История и культура. От самураев до манги. – М., 2021.
18. Япония. История и культура. От самураев до манги. – М., 2021.
19. Кавато А. Япония мнимая и реальная. – М., 2002.
20. Япония. История и культура. От самураев до манги. – М., 2021.
21. Коновалова Н. Современная архитектура Японии. Традиции восприятия пространства. М., 2017.
22. Тангэ К. Функция, структура, символ (1966 г.) // Танге К. М., 1978.
23. Коновалова Н. Современная архитектура Японии. Традиции восприятия пространства. – М., 2017.
24. Коновалова Н. Современная архитектура Японии. Традиции восприятия пространства. – М., 2017.
25. Удо Культерман, Кензо Тангэ. 1949-1969. Архитектура и градостроительство. – М., 1978.
26. Коновалова Н. Современная архитектура Японии. Традиции восприятия пространства. – М., 2017.
27. Kurokawa K. Each One a Hero: The Philosophy of Symbiosis. – Tokyo, 1997.
28. Kengo Kuma. Natural Architecture / Kengo Kuma // Aesthetics of Sustainable Architecture. – Rotterdam, 2011.
29. А. С. Мартыненко. Способы трансляции языка традиционной японской архитектуры в творчестве Кенго Кума. // Известия вузов. Инвестиции. Строительство. Недвижимость. № 3 (14), 2015.
30. Noh Stage in the Forest [Электронный ресурс] // Сайт Kengo Kuma and Associates. Режим доступа: <http://kcaa.co.jp/works/architecture/noh-stage-in-the-forest/>
31. Minna Sunikka-Blank. The concept and aesthetics of sustainable building in Japan / Minna Sunikka-Blank. // Aesthetics of Sustainable Architecture. – Rotterdam, 2011.
32. Ася Белоусова. Кенго Кума: «Форма второстепенна, определяющим для архитектуры является материал» [Электронный ресурс] // Сайт ООО «Архи.ру». Режим доступа: <http://archi.ru/world/55563/kengo-kuma-forma-vtorostepenna-opredelyayuschim-dlyaarkhitektury-yavlyaetsya-material>
33. Botond Bognar. Kengo Kuma: Selected works / Botond Bognar. Princeton Architectural Press. 2005.

*Munis Mirpulatova (Özbəkistan)*

## **XIX ƏSRİN SONU – XXI ƏSRİN ƏVVƏLİNƏDƏK YAPONİYA MEMARLIĞINDA ƏNƏNƏ VƏ MÜASİRLİK PROBLEMİNƏ DAİR**

Məqalədə XIX əsrin sonundan XXI əsrin əvvəlinədək yapon memarlığının təkamülü ənənələrin, mədəni kodların qorunması və, eyni zamanda, müasir memarlığın dünya təcrübəsinin dərki aspektində təhlil edilir.

Unikal yapon təcrübəsi ənənələrin aktuallaşdırılması, onların müasir həyatlə “bağlanması” vasitəsi kimi nəzərdən keçirilir. Milli eyniyyətin qorunmasının mədəniyyətin dayanıqlı inkişafına yardım etdiyini yaponlar hər kəsdən yaxşı bilir. İndiki halda XX–XXI əsrlər yapon memarlığında milli ənənələrin təfsiri və mədəni varislik Şərq, yapon fəlsəfi dünyagörüşü konsepsiyalarının və Qərb elmi-texniki texnologiyalarının sintezi kimi nəzərdən keçirilir.

Məqalədə Yaponiyanın aparıcı memarlarının yaradıcılığı, onların yaratdığı obyektlər nəzərdən keçirilir ki, burada Yaponiya memarlığının inkişafının əsas tendensiyaları dünya məkanında öz yerini tutan unikal məktəb kimi əks olunur.

**Açar sözlər:** Yaponiya, memarlıq, ənənələr, mədəni kodlar, innovasiyalar.

*Munis Mirpulatova (Uzbekistan)*

## **ON THE ISSUES OF TRADITIONS AND MODERNITY IN JAPANESE ARCHITECTURE IN THE LATE 19<sup>TH</sup>-EARLY 21<sup>ST</sup> CENTURIES**

The article deals with the evolution of the Japanese architecture since the late 19<sup>th</sup> till the early 21<sup>st</sup> centuries in terms of preserving traditions, cultural codes and at the same time, comprehending the world experience of modern architecture.

The unique Japanese experience is considered as a way of updating traditions, “merging” them with modern life. No one knows better than the Japanese that the preservation of national identity contributes to the sustainable development of culture. In this case, the interpretation of national traditions and cultural succession in the Japanese architecture in the 20<sup>th</sup>–21<sup>st</sup> centuries is perceived as a synthesis of Eastern, Japanese philosophical and worldview concepts and Western scientific and technological technologies.

The article deals with the work of the leading architects of Japan, the objects they created, in which we found the main trends in the development of architecture in Japan as a unique school that gains a place in the world space.

**Key words:** Japan, architecture, traditions, cultural codes, innovations.

**UOT 72.03**

**Огулджерен Хаджиева**  
кандидат архитектуры  
Союз Архитекторов Туркменистана  
(Туркменистан)

*oguljerenti@mail.ru*

---

## ТУРКМЕНСКАЯ ЮРТА

<https://doi.org/10.5281/zenodo.8105930>

**Аннотация.** Туркменская юрта – наиболее совершенный вид переносного жилья, который сформировался в пустынных и степных районах. Разобранную юрту туркмены вместе с имуществом перевозили на выючных животных, преимущественно на верблюдах. Традиционно юрты располагались в селении с востока на запад, образуя ряд, или по кругу. Каркас юрты состоял обычно из 4-х или 6-ти деревянных решеток. Купол составлялся из нескольких десятков острых жердей. Богатое внутреннее убранство отличает туркменскую юрту от других типов юрт народов Центральной Азии.

**Ключевые слова:** туркменская юрта, степные районы, войлок, каркас, купол.

**Введение.** У туркмен в прошлом существовали разные типы жилищ – стационарные и переносные. Если в оазисах были распространены стационарные постройки из сырцового и жжёного кирпича (жилые и хозяйственные здания, замки, дворцы, крепости), то в пустынных и степных районах выработался наиболее совершенный вид переносного жилища – юрта.

Прав тысячу раз известный историк Л.Н. Гумилев, который выступал против распространенного мнения о примитивности юрты: «Никем не доказано, что каменная лачуга или глиняная мазанка есть высшая форма жилища по сравнению с войлочным шатром – теплым, просторным и легко переносимым с места на место. Для кочевников, тесно связанных с природой, жизнь в таком шатре была не прихотью, а необходимостью» [1].

Именно поэтому юрта – гениальное изобретение древних предков стала основным видом жилища в степи. Идет ли в наступление грозный враг, нужна ли перекочевка на лучшие пастбища – юрту разбирали в течении часа и столько же времени на ее установку.

**Изложение основного материала.** Разобранную юрту туркмены вместе с имуществом перевозили во время перекочевок на вьючных животных, преимущественно на верблюдах.

В китайских источниках юрту тюркоязычных народов обозначали термином «цюнлу», т.е. «куполообразная хижина». Наиболее ранние упоминания этого термина встречаются в источнике II века до нашей эры «хуайнаньцзы».

Юрту, несомненно, можно отнести к числу важнейших достижений материальной культуры. С середины I тысячелетия нашей эры юрта распространилась у кочевников степей очень широко – от Восточной Азии до Восточной Европы – и вытеснила другие мобильные жилища.

Этот новый для евразийских степей тип жилища везде стали именовать тюркской юртой, представлявшей собой у народов Центральной и средней Азии и Южной Сибири переносной «дом» из войлока на решетчатом каркасе, преимущественно круглый в плане, с куполообразной крышей. Существует 2 типа юрт – тюркская и монгольская. Главным отличием этих двух типов юрт друг от друга является купольная жердь, которые образует купол юрты, в тюркской юрте она имеет изгиб. Благодаря изогнутости жердей кровли в тюркской юрте получается купольный свод, что позволяет не ставить опорные столбы и освободить внутренние пространство.

Тюркской тип юрты используется туркменами, киргизами, казахами и каракалпаками. Туркменскую юрту называли «Ак ой» («белая юрта») или «гара ой» («черная юрта»). Дело в том, что новая юрта покрывалась белым войлоком, который с течением времени темнел под воздействием дыма, копоти и т.д.

Традиционно юрты располагались в селении с востока на запад, образуя ряд, или по кругу, где в центре ставилось жилище старшины. По традиции, каждое хозяйство ставило свою юрту в строго определенном месте, которое никто, кроме него, не имел права занимать.

Затем устанавливали в соответствующем направлении, на юг, дверную раму и расставляли по кругу решетки, скрепляя их между собой и обвязывая веревками. После установки остова, юрту покрывали войлоком, привязывая его к каркасу с помощью пришитых к углам волосяных веревок.

Каркас юрты состоял обычно из 4-х или 6-ти деревянных решеток – крыльев. Диаметр 4 – решетчатой юрты достигал от 5,5 м до 7м. Однако в источниках встречаются данные и о больших юртах – из 8,9 и даже 12-ти решеток, скрепляемых толстыми шерстяными веревками, покрытых войлоком и украшенных тканью.

Деревянные части выделяли из различных пород ивы или тополя. Ценились юрты, сделанные из дуба и фисташкового дерева, так как могли служить без ремонта более полусотни лет. Выделкой деревянных частей занимались специальные мастера.

Туркменская юрта обычно образует в плане круглую форму. Купол составлялся из нескольких десятков острых жердей, вставленных в пазы обвода и скрепляемых в верхней части.

Войлочные покрытия накидывали по определенному, издавна установленному порядку: сначала западную кошму, потом юго-восточную, затем две другие набрасывали так, чтобы их края придавливали концы двух первых. Самыми лучшими плотными кусками войлока покрывали стены и кровлю юрты с северной стороны для защиты от северо-западных ветров, чтобы дождевая вода не попадала на домашний алтарь.

У большинства групп туркмен женская половина юрты находилась справа от входа, где хранилась кухонная утварь, постельные принадлежности. Всевозможные торбы и другие предметы домашнего обихода. Мужская половина находилась слева. Там обычно содержали мешки с продовольствием, жернова, оружие, конскую сбрую и т.д.

Богатое внутреннее убранство (использование множества ковровых изделий), обводка юрты камышовыми циновками, иная установка и т.д. отличают туркменскую юрту от других типов юрт народов Центральной Азии. Надо также отметить, что описание китайским поэтом древнеогузской юрты полностью подходит под описание современной туркменской юрты, к которой наш народ до сих пор сохранил нежное и уважительное отношение.

С юртой связаны многочисленные обряды и религиозные верования. Например, при входе в нее полагалось произнести слова приветствия независимо от того, есть ли в ней люди или нет. К числу древних обычаяв туркмен относится и поклонение очагу, через который нельзя было переступать или осквернять его различными действиями. Невеста, прибывая в дом мужа, в первую очередь приветствовала очаг.

В глубокой древности юрта не имела дверей, ее проем занавешивался специальным ковром (энси) или кошмой. В средние века для юрт стали изготавливать разные створчатые двери. Порог (босага) считался священным: нельзя сидеть на нем, наступать на него или стоять у порога. Наши предки говорили: «Мой порог – моя святыня». Иногда к порогу прибивали конскую подкову, которая «обладала» магической силой.

Как свидетельствовал этнограф А. Оразов, о святости юрты говорит и следующий факт: деревянные части старого жилища нельзя уничтожать или использовать в качестве топлива. Их отвозили к святому месту и там оставляли.

Разнообразный и богатый материал, характеризующий развитие юрты с XIII века, содержится в среднеазиатских, иранских, турецких миниатюрах и китайских произведениях изобразительного искусства. Средневековые графические источники, изображающие огузов IX–XIII в.в., характеризуют их юрту как жилище крытое войлоком, с деревянным решетчатым остовом (основанием). Такие наблюдения оставил и Марко Поло в конце XIII века. Древнейшие изображения деталей юрты сохранились на погребальных статуэтках из северного Китая. Их относят к началу VI века. Эти статуэтки изображают навьюченными деталями юрты верблюдов.

**Заключение.** Ни один народный праздник не обходится без сооружения «городка» юрт способного принять всех дорогих гостей. Туркменские строительные компании построили в Мары здание в виде старинной юрты на 3 тысячи мест. Здание оригинальной архитектуры «белая юрта туркмен», для проведения культурно – массовых мероприятий. Объект сооружен по случаю провозглашения города Мары, культурной столицей тюркского мира в 2015 году. Подобные объекты были сооружены в каждом из пяти велаятов (областей) Туркменистана.

## ЛИТЕРАТУРА

1. Гумилев Л.Н. Древние тюрки. – М., 1967.
2. Oguljeren Hajyýewa. Türkmen binaçylygyň öwüşginleri. // Türkmen Medeniýeti. 1994. – s. 30-31.

### *Oqulceren Haciyeva (Türkmenistan)*

#### **TÜRKMƏN YURTASI**

Türkmən yurtası səhəra və çöl rayonlarında formalasmış daşınar yaşayış məskəninin ən mükəmməl növüdür. Sökülmüş yurtanı türkmənlər öz əmlakları ilə birlikdə yük heyvanlarının, əsasən dəvələrin belində bir yerdən başqa yerə aparırdılar. Ənənəvi olaraq yurtalar kənddə şərqdən qərbə doğru düzülərək cərgə, yaxud dairə əmələ gətirirdilər. Yurtanın karkası adətən 4, yaxud 6 ağaç tordan ibarət olurdu. Yurtanın günbəzi bir neçə on ədəd iti dirəkdən qurulurdu. Zəngin daxili bəzəklər türkmən yurtasını Mərkəzi Asiya xalqlarının digər yurta tiplərindən fərqləndirir.

**Açar sözlər:** türkmən yurtası, çöl rayonları, keçə, karkas, günbəz.

### *Oguljeren Khajiyeva (Turkmenistan)*

#### **TURKMEN YURT**

The Turkmen yurt is the most advanced type of portable housing that was created in desert and steppe regions. The dismantled yurt was transported by the Turkmens along with the property on pack animals, mainly on camels. Traditionally, yurts were located in the settlement from east to west, forming a row or in a circle. The frame of the yurt usually consisted of 4 or 6 wood gratings. The dome was made up of several dozen of sharp poles. The rich interior decoration distinguishes the Turkmen yurt from other types of yurts of the peoples of Central Asia.

**Key words:** Turkmen yurt, steppe regions, felt, frame, dome

## ИЛЛЮСТРАЦИИ



Рис. 1. Туркменская юрта. Общий вид



Рис. 2. Конструкция юрты.

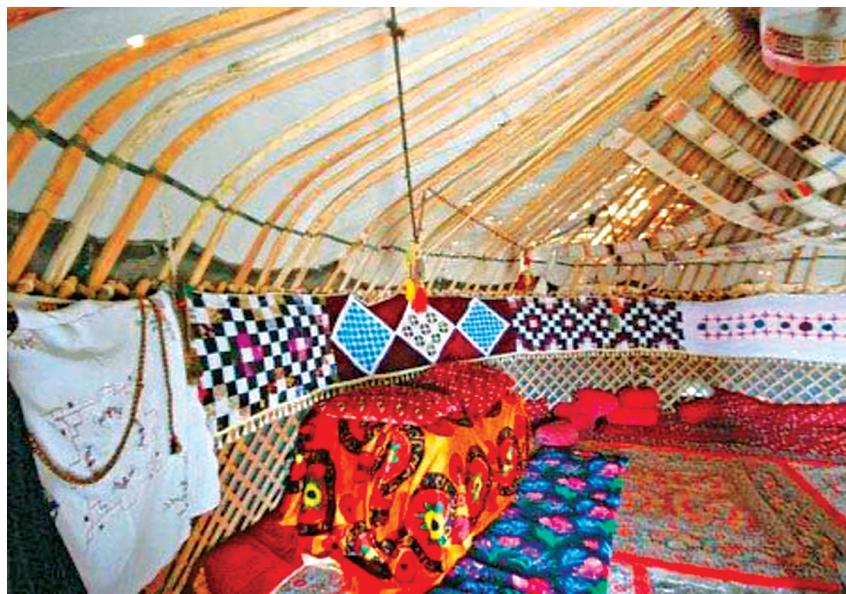


Рис. 3. Внутреннее пространство юрты.



Рис. 4. Оформление входа в юрту.

**UOT 792.05**

**Ulkar Mammadova**  
*Institute of Architecture and Art of ANAS  
(Azerbaijan)*

*nicat.mammadov.87@mail.ru*

---

## **THE TIME FACTOR IN THE CREATIVITY OF THEATER DIRECTORS OF YOUNG AUDIENCES**

<https://doi.org/10.5281/zenodo.8105942>

**Abstract.** In this article, the influence of the time factor in the creativity of the directors of the Azerbaijan State Young Spectators Theater, its approach and solutions are involved in the research. In the idea-aesthetic presentation of the children's performances created in the Theater established in 1929, which bears the influence of time, the author explores the issues of how ideological-political, social-moral issues are portrayed in the interpretation of images, in the scale and movement structure, in general, in the artistic-plastic solution of the play.

The subject is studied in the article using the history-rich theater's repertoire, based on the performances prepared by directors such as Gabriel Cornelly, Maharram Hashimov, Aghakishi Kazimov, who worked in various eras, which creates a comprehensive picture of the parameters of the influence of the time factor on the creative path of the theater.

**Keywords:** Theater of Young Spectators, time, director, play, problem.

**Introduction.** While the art of directing was developed at the end of the 19th century, it is the driving force behind modern theater. The success of the play is ensured by the director, much as dramaturgy forms the foundation of the theater. If the author of the work is a dramatist, the author of the play is considered a director, and he bears great responsibility while realizing his powers. When attempting to convey the issues of the time to the society, the director is not only satisfied with choosing a work according to his idea, but also tries to choose the right auxiliary means to achieve the goal he has set for himself in the artistic solution of the play he will stage. Focusing on the time factor is one of the most significant conditions for conveying any issue in a

more natural and creative and ethically clear form. Because the theater is the very life of the society, and it is crucial to present the problems of the time to the audience based on the existing ideological principles.

“The theater is a small model of the society to which it belongs, and all social-political, spiritual, social problems there should find their embodiment on the stage. ...Theatre is the bearer of philosophical, psychological and aesthetic ideas of the era. ...Theatre does not have the function of answering some problem, as a powerful temple of art, it asks for answers from the society to the actual questions, and looks for their aesthetic forms” [1, p. 92-93]. The theater, as stated in this selection taken from Professor Ilham Rahimli’s writings, does not answer the problems that attract attention in society, but looks for artistic and aesthetic means of presentation to visually bring to attention the negative and positive reasons that lead to their creation in a more figurative way under the lights of the stage. The theater is looking for suitable forms of presentation to comprehensively reflect the political-ideological, social-sociological and spiritual-moral situation of the time in this process. One of the main requirements for the proper opening of the director’s mind throughout the search process is the appropriate selection of music, light effects, aesthetic design, and other auxiliary tools.

**The interpretation of the main material.** The main force that the director relies on to realize his ideas is actors. Therefore, in order to ensure the success of the play he will prepare, the director first of all chooses the participants of the play he has created in his imagination and brings the characters to life one by one in his imagination. The play that the director will prepare for performance must be well researched. The right choice of actors means a positive solution to half of the work. That is, “A beautiful performance means to play the role elegantly, to reveal the intentions hidden in the inner layers of the image, and to display them brilliantly” [2, p. 7].

The relationship to time in the director’s work is also reflected in the tempo-rhythm of the play, which is based on the relationships between the characters and the line of action of the heroes. The unification of all the participants in the performance around a single purpose is resolved against the background of the time factor, ensuring the artistic-aesthetic integrity of the performance and the highest objective of the director.

The main objective of the plays performed on the stage of the Baku Children’s Theater (the current Azerbaijan State Young Audience Theater),

which was founded in 1929, is to look for and identify forms of artistic embodiment of the issues arising from the current problems of the time, so that the little audience does not have difficulty in understanding the essence of the events surrounding them and correctly understands that negative situations are harmful.

The topic of attitude toward current issues was consistently in the center of attention in the plays directed by Gabriel Cornell (1897–1966), the chief director of the Azerbaijan division. The director was occasionally criticized for exceeding the framework of the idea-aesthetic requirements of the current regime while exploring for forms and means in the context of the challenge of “revolution and progress” in his performances. Sometimes the abundance of freedom in the situations offered in his plays caused concern among critics. The existing framework and dogmatic rules in the ideological requirements of the time caused some problems in stage art.

In 1930-35, the “left-wing politics” principles artificially sought in the director’s work in the USSR had a negative effect on Azerbaijani theater art. “The means of aesthetic expression of the theater changed depending on the period, conditions, and ideological issues. Naturally, new themes called for new genres, forms and styles” [3, p. 212]. Nonetheless, more appeal to the topics that meet the ideological demand of the time led to the idea-aesthetic one-sidedness of the children’s performances. As in other theaters, despite the inconsistencies between time and art in the children’s theater creating a number of obstacles in the director’s creativity, the theater tried to present the ideological-philosophical, psychological-spiritual issues of the time to the audience with the plays it prepared.

The difficulties experienced were particularly evident in the plays produced during the formation and creation of the Baku Children’s Theater. Gabriel Cornelly, one of the first directors of the theater, was accused of being «left-wing politics» because he incorporated symbolism and masquerade aspects in the children’s plays he staged and permitted freedom of mise en scene. In the plays he staged in 1929-33: “Against the red tie” (G. Cornelli, N. Ivanter), “Strike-build” (R. Berak), “On the distant yayla” (G. Cornelli), “Fight in the Market” (G. Cornelli), “Giving cotton” (G. Cornelli), “Waves” (G. Cornelli), “It happened a long time ago” (G. Cornelli), “Five years into two and a half years” (Y. Chapligin), “Zagfederation” (Y. Chapligin and G. Cornelli), “Towards Knowledge” (Y. Chapligin), “A cat walking alone” (G. Cornelli), “Cotton is burning” (Y. Chapligin), “In the Streets” (J. Jafarov and

S. Malikyeganov), “Aflar” (G. Cornelli) and other plays, it is clear to see his attitude to the social-political and social-spiritual problems of the time. The uniqueness of the director’s personal style was not appreciated by the critics of the time. If we express our opinion as written by professor Aydin Dadashov: G. Cornelli’s “reality passing through creative imagination found its artistic expression without restrictions, which could create a psychological portrait of the director” [4, p. 5].

G. Kornelly attempted to broaden the collective’s creative possibilities in order to ensure the diversity of the theater’s repertoire by composing short plays and preparing them for performances. The fact that he wrote the script of most of the performances given by the organization (presented above) indicated the comprehensiveness of the director’s personal creative potential. He was also a talented instructor who did little to mentor young filmmakers. Karim Hasanov, Rza Tahmasib, Maharram Hashimov, Zafar Nematov, Shua Sheyxov and Soltan Dadashov, who later became well-known performers of the Azerbaijani theater, trained and matured under him. In the plays they prepared for young audiences, the relation to time was always at the forefront as the primary problem.

In 1935–40, the fairy-tale plays were written in the national children’s dramaturgy due to the demand of the time. To be protected, playwrights had to communicate their ideas to young audiences using the language of fairy-tale characters. During those years, playwrights such as Mir Mehdi Seyidzade, Abil Yusifov, Ayyub Abbasov, Abdulazal Demirchizade, who were followers of Abdulla Shaig, developed. They tried to transfer the history, national-cultural heritage, and moral values of the nation to the memory of the young generation through the stories they wrote. This interesting literary tradition, which originated before the World War II, was continued during the war years and after, and fairy tales became a place of solace for children.

The themes of “Castello” (I. Shtok, directed by Z. Nemetov), “In Enemies” (N. Ganjali, directed by Z. Nematov), “Manifesto of a Young Man” (M. Jalal, directed by A. Dadashov), “Pavlik Morozov” (V. Gubarev, directed by U. Rafili), “The Second Family” (R. Ismayilov, directed by U. Rafili), “Anajan” (Y. Azimzade, directed by Z. Nematov and K. Hasanov), “Pigeons” (T. Ayyubov, directed by Z. Nemetov), “Mountain flood” (A. Askerov, directed by K. Hasanov) and other plays produced on the stage of the Young Audience Theater (YAT) in the 1950s and 60s are directly

related to war, revolution, struggles for freedom, post-war reconstruction, collective farms, state farms and other it consisted of the successes of collective organizations, labor victories, glorification of the principles of internationalism, friendship and brotherhood. Based on the ideological requirements of the time, the directors expressed their attitude to the current problems in these stage works.

The directors of YAT have had more opportunity to prepare performances in their creative life ever since the 1970s. In a certain sense, the directors began to go beyond the requirements of the Stanislavsky method, which was exemplified as a dogmatic criterion in art. The synthesis of several “isms” was utilised in the performances already prepared in these years. In those years, the creative principles of directors distinguished by their interesting stage structures in the theater drew attention to changing principles in relation to time, which was an indicator of the increase in freedom of their individual style and ethical-aesthetic perspective.

One of the directors whose plays at the Young Audience Theater were more suited to the requirements of the time was Huseyn Sultanov. The fundamentals of symbolism showed themselves more clearly in his direction. The director expertly used music, sound and light effects to more effectively direct the freedom of acting in the performances he organized. “Ovod” (E. Voynich), “Wall of Silence” (P. Messin), “On the Way” (H. Arif), “New Student” (G. Ilkin), “Chained Prometheus” (Aeschylus), “What are you living for?” (I. Gasimov) prepared by him and other plays, the freedom of mise-en-scene, music, sound and light effects serving a purpose in accordance with the ways of expression of the characters increased the impact of the performance. In the director’s performances, the problem of time and personality was clearly at the basis of the higher goal. For example, in the performance of the play «Ovod», the director presented the victory of the revolutionary Arthur against the background of red lights at the end of the play in order to more effectively convey the problems of the hero through the use of lighting. With this, the director figuratively justified the idea of buying freedom at the cost of blood in the finale of the play.

Aghakishi Kazimov was one of the directors in those years, who stood out for his interesting productions at YAT. In the performances he prepared, issues that contradicted the ideological requirements of the time, such as qualities of national identity, homeland, people, freedom, and moral freedom,

attracted attention. “Sohrab and Rustam” (I. Joshgun), “Komsomol Poem” (I. Joshgun), “Novel of Love” (S. Khurshid and A. Hajiyev), “Red Horizons” (K. Aslanov), directed by A. Kazimov who was looking for suitable ways to present more national-mental values, patriotic feelings, and the mood of national history and culture’s struggle against time. The lyrical-romantic style he used, setting the mise-en-scenes and action lines that meet the aesthetic requirements, and showing a tendency towards monumentalism constituted a new direction for this theater. His plays were always successful as a result of the director’s skillful use of an interesting synthesis of music, sound and light effects, stage design and other auxiliary means to convey the problems in a more expressive and artistic way.

In the 1980s and 1990s, the growth of protest notes against the ideological trends of the time in the director’s work was one of the primary concerns that drew attention to the creative direction of YAT. In the performances prepared in these years, attention was paid to making children more aware of the concepts of nation and homeland. The introduction of plays with new ideas into the theater required greater responsibility and attention from the directors. In “Your Friend, Your Enemy” (A. Askerov, directed by M. Taghiyev), “Red Horizons” (K. Aslanov, directed by A. Kazimov), “Three Days in a Small Land” (S. Khurshud, directed by A. Kazimov), “Play and Dance” (I. Joshgun, directed by M. Taghiyev), “The School of Danabash Village” (J. Mammadguluzade, directed by A. Nemet), “A Visit to Mount Fuji” (C. Aytmatov and K. Mahammadjanov, directed by A. Nemat), “Baku commissioners” (I. Coshgun, directed by A. Nemat), “Morning has already begun” (R. Alizadeh, directed by A. Nemat), “Stairs” (A. Karim, dir. M. Taghiyev), “Don’t be asleep” (K. Aslanov, directed by A. Nemet) and other plays, new principles regarding time attracted attention. In the work of the directors, the issue of following the dogmatic requirements of the Soviet ideology has already faded into the background. Traditions such as nationalism, independence, and principle started to dominate the arts.

The decade from 1990 to 2000 stands out as a period of revival, change and the beginning of freedom in the creativity of YAT. The betrayal that the people saw from the Russian state, which they called “elder brother” for seventy years, caused a great ideological shift in the creativity of theater actors. The political problems of the time had already become the inspiration of art. In the newly written children’s plays, special attention

was paid to the promotion of history, literary and cultural richness, spiritual and mental values. The nation that gained its independence had already gained freedom as the true heir of its culture, literature, and theater. In the performances of "Martyrs" (B. Vahabzadeh, directed by A. Kazimov), "Love, the devil and lambada" (M. Hagverdiyev, directed by M. Farzalibayov), "Mushfiq" (R. Huseynov, directed by A. Kazimov), "A Piece of Homeland" (F. Sadiq, directed by A. Kazimov), "Small Hill" (N. Khazri, directed by A. Kazimov), "Punishment" (A. Amirli, directed by B. Osmanov), "Nobody to Forget" (K. Abdullah, directed by V. Ibrahimoglu), "No fourth aggression anymore" (M. Mirnasiroglu, directed by A. Kazimov), "My white pigeon" (T. Valiyeva, directed by L. Karimov), "Death Sentence" (Elchin, directed by L. Karimov) and other plays, treason, injustice, insults to our homeland, people and culture were visually justified and presented to young people in the context of moral and social values of the time.

**Conclusion.** Since the theater, a time-space art form, is a micromodel of society, a reflection of life, it is impossible for the time factor to remain outside the sphere of influence. As the author of the play is the director, the influence of the time factor is also reflected in the creativity of the directors. The dictation of the times is clearly visible in the performances staged by the directors of the Azerbaijan State Young Audience Theater. The examples provided by theater directors Gabriel Cornelli, Huseyn Sultanov and Aghakishi Kazimov demonstrate that despite the fact that they worked at relatively different times, the time factor is a red line in their creativity. Those performances, however, also show that the problem of time finds its own creative solution and stage embodiment according to the unique screenplay and directing style of each director.

#### **REFERENCE:**

1. Rəhimli İ. Azərbaycan teatrının estetik problemləri. – Bakı, 2004.
2. Malikov Fikrat. Pedagogical director's principle of work on the play. - Baku, 2006.
3. Rəhimli İ. Azərbaycan teatr antologiyası. 2 cilddə. 1-ci cild. – Bakı, 2013.
4. Dadaşov A. Rejissorun stilistik problemləri. – Bakı, 2010.

## *Ülkər Məmmədova (Azərbaycan)*

### **GƏNC TAMAŞAÇILAR TEATRI REJİSSORLARININ YARADICILIĞINDA ZAMAN AMİLİ**

Məqalədə Azərbaycan Dövlət Gənc Tamaşaçılar Teatrı rejissorlarının yaraqdıcılığında zaman amilinin təsiri, ona yanaşma və həlli yolları tədqiqata cəlb edilir. Müəllif 1929-cu ildə yaradılmış Teatrda hazırlanmış uşaq tamaşalarının zamanın təsirini özündə daşıyan ideya-estetik təqdimatında ideoloji-siyasi, sosial-mənəvi problemlərin obrazlarının yozumunda, mizan və hərəkət strukturunda, ümumiyyətlə, tamaşanın bədii-plastik həllində necə təcəssüm tapması məsələlərini nəzərdən keçirir. Məqalədə mövzu zəngin tarixə malik teatrın repertuarı izlənərək, fərqli dövrlərdə çalışmış Qabriel Kornelli, Məhərrəm Haşimov, Ağaklı Kəzimov kimi rejissorların hazırladıqları tamaşalar əsasında araşdırılır ki, bu da teatrın keçdiyi yaradıcılıq yolunda zaman amilinin təsiri parametrlərinin daha geniş mənzərəsini yaradır.

*Açar sözlər:* Gənc Tamaşaçılar Teatrı, zaman, rejissor, tamaşa, problem.

## *Ульяр Мамедова (Азербайджан)*

### **ФАКТОР ВРЕМЕНИ В ТВОРЧЕСТВЕ РЕЖИССЕРОВ ТЕАТРА ЮНОГО ЗРИТЕЛЯ**

В статье исследуется влияние фактора времени в творчестве режиссеров Азербайджанского Государственного Театра юного зрителя, подходы к нему и пути его решения. В идеально-эстетическом изложении детских спектаклей, созданных в театре, в 1929 году, несущем в себе влияние времени, автор рассматривает вопросы воплощения идеально-политических, социально-нравственных проблем в трактовке образов, в структуре и движении, в художественно-пластическом решении спектакля в целом. В статье рассматривается репертуар театра с богатой историей, на основе спектаклей таких режиссеров, как Габриэль Корнелли, Магеррам Гашимов, Агакиши Кязимов, работавших в разные периоды, что создает более широкую картину параметров влияния фактора времени на творческий путь театра.

*Ключевые слова:* Театр Юного Зрителя, время, режиссер, спектакль, проблема.

## MÜNDƏRİCAT

<b>Abdullayeva Rəna (Azərbaycan)</b> .....	<b>3</b>
İlham Əliyev – Heydər Əliyevin mədəni siyasətinin davamçısı	
<b>Abbasov Namiq (Azərbaycan)</b> .....	<b>10</b>
Azərbaycan mədəniyyətində Heydər Əliyev fenomeni	
<b>Salamzadə Ərtegin (Azərbaycan)</b> .....	<b>17</b>
Heydər Əliyevə həsr olunmuş yeni rəngkarlıq əsərləri	
<b>Zeynalov Xəzər (Azərbaycan)</b> .....	<b>26</b>
Heydər Əliyevin portretlərində memarlıq abidələrinin təsviri	
<b>Əliyeva Rahibə (Azərbaycan)</b> .....	<b>37</b>
Heydər Əliyev və Azərbaycanda mədəni irlərin qorunması	
<b>Talibzadə Ülkər (Azərbaycan)</b> .....	<b>44</b>
Ümummilli lider Heydər Əliyev və Azərbaycan musiqi mədəniyyəti	
<b>Kazimova Lalə (Azərbaycan)</b> .....	<b>54</b>
Qara Qarayevin Birinci simfoniyası	
<b>Mirzə Gülrəna (Azərbaycan)</b> .....	<b>61</b>
Elmira Hüseynova – 90	
<b>Hüseynova Fərqanə (Azərbaycan)</b> .....	<b>69</b>
Azərbaycan milli mədəni irlərdə tolerantlıq və multikultural ənənələr	
<b>Mirpulatova Munis (Özbəkistan)</b> .....	<b>77</b>
XIX əsrin sonu – XXI əsrin əvvəli Yaponiya memarlığında ənənələr və müasirlik probleminə dair	
<b>Haciyeva Oğulceren (Türkmənistan)</b> .....	<b>91</b>
Türkmən yurtası	
<b>Məmmədova Ülkər (Azərbaycan)</b> .....	<b>98</b>
Gənc tamaşaçılar teatrı rejissorlarının yaradıcılığında zaman amili	

## CONTENCE

<b>Abdullayeva Rana (Azerbaijan)</b> .....	<b>3</b>
Ilham Aliyev – the successor of the cultural policy of Heydar Aliyev	
<b>Abbasov Namig (Azerbaijan)</b> .....	<b>10</b>
Heydar Aliyev phenomenon in Azerbaijani culture	
<b>Salamzade Artegin (Azerbaijan)</b> .....	<b>17</b>
New paintings dedicated to Heydar Aliyev	
<b>Zeynalov Khazar (Azerbaijan)</b> .....	<b>26</b>
Images of architectural monuments in portraits of Heydar Aliyev	
<b>Aliyeva Rahiba (Azerbaijan)</b> .....	<b>37</b>
Heydar Aliyev and protection of cultural heritage in Azerbaijan	
<b>Talibzade Ulkar (Azerbaijan)</b> .....	<b>44</b>
National leader Heydar Aliyev and musical culture of Azerbaijan	
<b>Kazimova Lala (Azerbaijan)</b> .....	<b>54</b>
Gara Garayev's First symphony	
<b>Mirza Gulrena (Azerbaijan)</b> .....	<b>61</b>
Elmira Huseynova – 90	
<b>Huseynova Fergana (Azerbaijan)</b> .....	<b>69</b>
Tolerance and multicultural traditions in the national cultural heritage of Azerbaijan	
<b>Mirpulatova Munis (Uzbekistan)</b> .....	<b>77</b>
On the issues of traditions and modernity in Japanese architecture in the late 19 <sup>th</sup> – early 21 <sup>st</sup> centuries	
<b>Khadjiyeva Oguljeren (Turkmenistan)</b> .....	<b>91</b>
Turkmen yurt	
<b>Mammadova Ulkar (Azerbaijan)</b> .....	<b>98</b>
The time factor in the creativity of directors of the Theater of young audiences	

## СОДЕРЖАНИЕ

<b>Абдуллаева Рена (Азербайджан) .....</b>	<b>3</b>
Ильхам Алиев – преемник культурной политики Гейдара Алиева	
<b>Аббасов Намик (Азербайджан) .....</b>	<b>10</b>
Феномен Гейдара Алиева в культуре Азербайджана	
<b>Саламзаде Эртегин (Азербайджан) .....</b>	<b>17</b>
Новые живописные произведения, посвященные Гейдару Алиеву	
<b>Зейналов Хазар (Азербайджан) .....</b>	<b>26</b>
Изображения памятников архитектуры в портретах Гейдара Алиева	
<b>Алиева Рахиба (Азербайджан) .....</b>	<b>37</b>
Гейдар Алиев и защита культурного наследия в Азербайджане	
<b>Талыбзаде Улькяр (Азербайджан) .....</b>	<b>44</b>
Общенациональный лидер Гейдар Алиев и музыкальная культура Азербайджана	
<b>Кязимова Лала (Азербайджан) .....</b>	<b>54</b>
Первая симфония Кара Караева	
<b>Мирза Гюльрена (Азербайджан) .....</b>	<b>61</b>
Эльмира Гусейнова – 90	
<b>Гусейнова Фергана (Азербайджан) .....</b>	<b>69</b>
Толерантность и мультикультурные традиции в национальном культурном наследии Азербайджана	
<b>Мирпулатова Мунис (Узбекистан) .....</b>	<b>77</b>
К проблеме традиций и современности в архитектуре Японии конца XIX – начала XXI века	
<b>Хаджиева Огулджерен (Туркменистан) .....</b>	<b>91</b>
Туркменская юрта	
<b>Мамедова Улькяр (Азербайджан) .....</b>	<b>98</b>
Фактор времени в творчестве режиссеров Театра юного зрителя	



## MƏQALƏ MÜƏLLİFLƏRİNİN NƏZƏRİNƏ!

### Nəşrə dair tələblər:

1. Beynəxalq “İncəsənət və mədəniyyət problemləri” jurnalında çap üçün məqalələr Azərbaycan, ingilis və rus dillərində dərc olunur.
2. Məqalələr elektron daşıyıcısı və e-mail vasitəsilə (mii\_inter@yahoo.com) qəbul edilir.
3. Məqalələrin həcmi 10 vərəqdən (A4) artıq (şrift: Times New Roman – 13, interval: 1,5, sol kənar 3 sm, sağ kənar 1,5 sm, yuxarı hissə 2 sm, aşağı hissə 2 sm) olmamalıdır.
4. Məqalədə müəllif(lər)in adı-soyadı, elmi dərəcəsi, elmi adı və elektron poçt ünvan(lar)ı göstərilməlidir.
5. Elmi məqalənin sonunda elm sahəsinin və məqalənin xarakterinə uyğun olaraq, müəllif(lər)in gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s. aydın şəkildə verilməlidir.
6. Məqalənin mövzusu ilə bağlı elmi mənbələrə istinadlar olmalıdır. Məqalənin sonunda verilən ədəbiyyat siyahısı əlifba ardıcılılığı ilə nömrələnəlməlidir (məsələn, [1] və ya [1, s.119] kimi işarə olunmalı). Eyni ədəbiyyata mətndə başqa bir yerdə təkrar istinad olunarsa, onda istinad olunan həmin ədəbiyyat əvvəlki nömrə ilə göstərilməlidir.
7. Ədəbiyyat siyahısında verilən hər bir istinad haqqında məlumat tam və dəqiq olmalıdır. İstinad olunan mənbənin bibliografik təsviri onun növündən (monoqrafiya, dərslik, elmi məqalə və s.) asılı olaraq verilməlidir. Elmi məqalələrə, simpozium, konfrans və digər nüfuzlu elmi tədbirlərin materiallarına və ya tezislərinə istinad edərkən məqalənin, məruzənin və ya tezisin adı göstərilməlidir. İstinad olunan mənbənin bibliografik təsviri verilərkən Azərbaycan Respublikasının Prezidenti yanında Ali Attestasiya Komissiyasının «Dissertasiyaların tərtibi qaydaları» barədə qüvvədə olan təlimatının «İstifadə edilmiş ədəbiyyat» bölməsinin 10.2-10.4.6 tələbləri əsas götürülməlidir.
8. Məqalənin sonundakı ədəbiyyat siyahısında son 5-10 ilin elmi məqalələrinə, monoqrafiyalara və digər etibarlı mənbələrinə üstünlük verilməlidir.
9. Dərc olunduğu dildən əlavə başqa iki dildə məqalənin xülasəsi verilməlidir. Məqalənin müxtəlif dillərdə olan xülasələri bir-birinin eyni olmalı və məqalənin məzmununa uyğun olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s.

xülasədə yiğcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərilməlidir.

10. Hər bir məqalədə UOT indekslər və üç dildə açar sözlər (məqalənin və xülasələrin yazılıdığı dillərdə) verilməlidir.
11. Hər bir məqalə redaksiya heyətinin rəyinə əsasən çap olunur.
12. Plagiatlıq faktı aşkar edilən məqalələr dərc olunmur.

Məqalələrin nəşri pulsuzdur.

Əlyazmalar geri qaytarılmır.

## ATTENTION TO THE AUTHORS OF PAPERS!

### **The publication requirements:**

1. Papers for the journal of International «Art and culture problems» are published in Azerbaijani, Russian and English languages.
2. Papers are accepted via electron carrier and e-mail ([mii\\_inter@yahoo.com](mailto:mii_inter@yahoo.com)).
3. The amount of the papers should not be more 10 pages (A4), (font: Times New Roman - 13, interval: 1.5, from the left edge 3 cm, right edge 1.5 cm and 2 cm in the upper part and the lower part 2 cm).
4. In the article should be noted the author's (s') name and surname, scientific degree, scientific title and e-mail address (es).
5. At the end of the scientific article according to the nature of the paper and field of science should be given obviously the author's (s') research results, the scientific innovation of the study, the application importance, economic efficiency and so on.
6. There must be references to scientific sources connected with the subject of the paper. The list of references at the end of the article should be numbered in alphabetical order (for instance, [1] or [1, p.119]). If the reference refers to repeated elsewhere, then the referred literature should be indicated in the same number as previously.
7. Any reference to the literature list must be complete and accurate information. The bibliographic description of a reference should be based on its type (monographs, textbooks, scientific papers, etc.). Referring to materials or theses of scientific papers, symposia, conferences and other prestigious scientific events should be indicated the name of papers,

reports or theses. While the bibliographic description of reference should be based on the requirements 10.2-10.4.6 of the section «Used literature» of the instruction which in force to the «Drafting rules of dissertations» of Higher Attestation Commission under President of Azerbaijan Republic.

8. On the list of reference at the end of the paper of the last 5-10 years' scientific papers, monographs and other reliable sources will be prioritized.
9. In addition to the language of publication should be given summary of the paper in two other languages. Summaries of papers in different languages should be consistent with the content of the article and should be equal to each other. In the paper the research results, scientific innovation of the study, the application importance and so on should be reflected briefly by author or authors in summary. A summary of each paper should be given with the author or authors' full name and as well as title of article.
10. Each article should be presented with UDC indexes and keywords in three languages (in languages of papers and summaries).
11. Each paper is published according to the opinion of the editorial board.
12. The papers are not published in plagiarism cases.

The publication of the papers is free of charge.

Manuscripts will not be returned.

## **К СВЕДЕНИЮ АВТОРОВ СТАТЕЙ!**

### **Требования к публикациям:**

1. Статьи в международном журнале «Проблемы искусства и культуры» печатаются на азербайджанском, английском и русском языках.
2. Статьи принимаются на электронном носителе и по e-mail (mii\_inter@yahoo.com)
3. Объем статьи не должен превышать 10 страниц (A 4; шрифт Times New Roman – 13, интервал: 1,5, левый край – 3 см, правый край 1,5 см, сверху – 2 см, снизу – 2 см.).
4. В статье должны быть указаны имя и фамилия автора (авторов), ученая степень, ученое звание и электронные адреса.

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. Научное 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.

