

# İncəsənət və mədəniyyət problemləri

*Beynəlxalq Elmi Jurnal Vol. 18 № 2*

## Problems of Arts and Culture

*International scientific journal*

## Проблемы искусства и культуры

*Международный научный журнал*

ISSN 2310-5399 print

ISSN 2957-7233 online

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

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## IMPERIAL THINKING IN THE ARTISTIC CONSCIOUSNESS OF THE TURKIC WORLD

**Abstract.** The article deals with the forms of manifestation of imperial thinking in the art of the Turkic world. It shows the main signs of imperial thinking in the artistic culture material of the Hunnish Empire, Timurid Empire, Atabek state, and Ottoman Empire. The article also presents the first-ever transcript of the images on the facing slabs of the Hunnic palace from the 1st century B.C. in Khakassia, stating that these images are not just masters' signs or elements of ornaments but letters of the runic alphabet. Separately considered such a common phenomenon in the Turkic world as miniature painting and identified a specific iconographic type of portrait image. The article lists various identifiers of imperial thinking, such as the creation of artistic works far beyond the area of residence of the titular ethnos groups, the prolonged construction of large ensembles, the establishment of a typology of a new type of buildings, the formation of a large artistic style and, more broadly, a universal artistic language. It concludes that the imperial type is the specific of art thinking, exclusively operating with space and time.

**Key words:** imperial type of thinking, Turkic world, iconographic type, ensemble, universal artistic language.

**Introduction.** Human history knows many empires. All of them have left a trace, profound, unforgettable, or almost forgotten. Many peoples were imperial, establishing and expanding the borders of their great states: Romans, Persians, Germans, Spaniards, Anglo-Saxons, Mongols, Turks, and Russians. Most imperial cultures left behind a rich artistic heritage, embodying their worldview in architecture and art forms.

The main characteristic of an empire is not the size of its territory, the number of its population, and not even the scale of conquest. The main thing is “that an empire, unlike a kingdom or a city, cannot be part of another whole. No one could stand above the emperor: the empire embodies absolute sovereignty” [4, c. 12]. The empire always offers its image of the world.

**The interpretation of the main material.** Interest in the imperial artistic thinking type in art history has increased noticeably in the last decade. Various imperial epochs and styles become the object of research. One such study was performed by A. Yakimovich and is devoted to Velasquez’s portraits, in the iconography of which the art historian revealed the signs of success and defeat of the Spanish Empire of the time of Philip IV. During the period of military defeats, “luxurious ceremonial portraits as declarations of success and triumph were decidedly inappropriate. It was necessary portraits strict and severe – with all the deployment and completeness of power attributes” [10, c. 300]. “The portrait of the king in 1644 is rather a mobilisation portrait than a ceremonial portrait” [10, p. 304].

The series of portraits by Velázquez illustrated the rise and fall of the Spanish crown. There are many similar works in the history of European art. Here, we can recall the portraits of Napoleon by Delacroix, British painting, the imperial architecture of Austria-Hungary and many others.

A range of art historians has sufficiently reflected imperial thinking in the artistic culture of Western Europe. The position of the famous researcher of Italian art, Giulio Argan, introduces a certain dissonance into this semantic field. He writes that “neoclassicism subordinated to the same samples the whole artistic culture of Europe, leaving aside national traditions and “schools”. The ideology on which he relied was the universal ideology of the Revolution and the Empire” [1, c. 213]. In other words, J. Argan considers imperial thinking, on the one hand, as a supranational phenomenon and, on the other hand, as a stadial, historically limited phenomenon. These two principal provisions are fundamental for understanding imperial thinking in Turkic culture.

Turkic civilisation is one of the most significant in human history. The Turks created several great empires. Genghis Khan’s empire covered a colossal geographical space. Its area covered 28 million square kilometres. For comparison, the territory of the Soviet Union was only 22 million square kilometres. The Seljuk Empire of 10 million square kilometres was somewhat inferior in size.

The Turkic empires left a rich artistic heritage. Speaking of the ancient Turks, the outstanding historian and ethnologist Lev Gumilev noted that “the

remains of their material culture – felt, leather, wood and furs – are not as well preserved as stone. This led to a mistaken belief among Western European scientists that the nomads were the “drones of mankind” (Viollet le Duc)” [2, p. 5]. However, even during Gumilev’s lifetime, archaeological excavations were conducted. The pushed results revealed that the heritage of the ancient Turkic civilisation extended beyond felt and leather products. It is especially true for the Hunnu people and the Hunnish Empire. The so-called Hunnish palace of the 1st century B.C. discovered through excavations near Abakan city, the capital of Khakassia, is worth mentioning. It is a rectangular building constructed of clay and wood. “It was erected by experienced architects and builders, undoubtedly, according to a pre-created project or architectural model” [6, p. 176]. The palace had impressive dimensions, with space from north to south 35 metres and from west to east 45 metres. It demonstrates a high level of construction culture of the Huns in the 1st millennium B.C.

The remains of the tile slabs of the palace cladding found during excavations were of great interest. Of course, archaeologists couldn’t help but pay attention, but the depictions put on them they interpreted as “signs of masters” or even as images having “ornamental character” [6, p. 183]. However, on some tiles, the signs of the runic alphabet are very clearly visible. For example, on the tiles No. 13 and No. 15, there is an image of the rune “eh”. Its “vocalisation: phonetic distortion of the logical “i”. Hence the name of Odin – “İgg”, “terrible”, terrible in its greatness” [3, p. 70].

The image on the slab No. 10 also draws attention. Here, we can observe the sign “Y”, a runic hieroglyph. Ideogram “Y” is “the original symbol of the universal Spring, Resurrection” [3, p. 168]. The vocalisation of this symbol is as “ha” or “ka”. In the ancient Greek tradition, the symbol “Y” was called the “tripod of Apollo” [3, p. 84]. In general, we can see this sign in several ancient writing systems. For example, “Egyptian “ka”... Egyptian “ka” denoted the human soul” [3, p. 168]. We should say that the runic alphabet was arranged in a circle, and all the runes corresponded to specific geographical directions and seasons. Dutch researcher Herman Wirth showed that the symbol “Y” precisely corresponded to the east and the beginning of spring. Thus, there is every reason to believe that on the facing slabs of the Hunnic palace of the 1st century B.C., some inscriptions were in the runic alphabet.

The Middle Ages epoch is no longer in doubt from the point of view of the development of imperial forms of architecture in the Turkic world. Genghis Khan Empire, the Seljuk Empire, the Timurid Empire, the Ottoman Empire,

and the Atabek State gave the world culture many architectural masterpieces. One of the signs of the imperial scale of artistic thinking can and should be considered the spread of objects of architecture and art beyond the territory of residence of the titular ethnos or nation that formed the empire. We should note that all the above empires actively carried out construction far beyond the area of residence of their titular ethnic groups – Tatars, Seljuks, Uzbeks, Turks, and Azerbaijani Turkic peoples.

The empire of Amir Timur (1336–1405), with its capital in Samarkand, included the territories of Iran, Caucasus, Mesopotamia, Afghanistan, the overwhelming part of Central Asia, and parts of modern Pakistan, India, and Syria. One of the significant monuments of the Timurid era in Iran is the complex of buildings around the tomb of Imam Reza. At the turn of the XIV–XV centuries, Iran was a periphery of the Timurid Empire. The architecture of this period was oriented on the stylistic samples of the empire's capital – Samarkand. “The main architectural principles Timur and his descendants developed are portal-dome constructions with minarets on the stylobate” [7, p. 72]. These stylistic signs are visible in the architecture of the Gauhar Shad mosque (1405–1418), which is part of the Mashhad centre complex and erected by Kavamoddin Shirazi.

Another undoubted indicator of the imperial intellection in architecture is the prolonged and purposeful construction of large complexes and ensembles. An empire is in no hurry and always has enough material resources for grandiose projects. Although the Atabek state was not formally an empire, the scope and displayed nature of construction activity in the XII–XIII centuries give reason to see signs of imperial thinking in the work of the outstanding architect Ajami Nakhchivani. The architectural complex he created, consisting of the mausoleum of Momine-Khatun (1186), Juma Mosque, and the entrance portal with two minarets, creates an image of the central ensemble of the imperial capital. It is no coincidence that Ajami's work significantly influenced the subsequent development of architecture in the Turkic and, in general, the Islamic world.

Any Turkic empire is an embodiment of the archetype of eternal Turan. The Turanian identity took shape much in opposition to the Iranian identity. There is an opinion that the Iranian peoples are the bearers of the legendary hyperborean tradition and that their folklore, myths and calendar consciousness reflect polar realities. Indeed, it is the name Turan that signifies “the country under the sky of Capricorn”, “the country under the northern sky”, while Iran is “the country under the sky of Leo”, “the country under the southern

sky” [11, p. 47]. The outstanding monument of Uzbek architecture, the Ark citadel in Bukhara, preserves the memory of one of the crucial events of the confrontation between these two civilisational poles – the battle between the Turanian leader Afrasiyab and the Iranian ruler Kei Khosrow.

In this sense, the Atabek state, in whose space the great Ajami’s work developed, was a historically fleeting conglomerate of Turanian and Iranian identity. To a certain extent, this also applies to the Seljuk Empire. In this regard, Rustan Rakhmanaliev notes: “It is sometimes a priori argued that the Seljuk art of Rum was only a peripheral part of Iranian art, but this is not so... If the Iranians built with brick, the Seljuks of Rum built with stone. If the first ones created a new type of mosque ... the second ones still followed the so-called Arabian pattern” [8, c. 232]. Symbiosis of these identities did not happen and could not occur. Each of them was a carrier of imperial thinking in itself.

The next sign of imperial thinking should admit the formation of a typology of the new kind of constructions. The tower mausoleum is an obvious example of a new architectural type established based on Turkic imperial thinking. The specific shaping process, traced by researchers in the medieval architecture of Uzbekistan and Central Asia as a whole, precedes the formation of the classical type of the octagonal mausoleum. The completion of this process is visible in Ajami Nakhchivani’s work, which unfolded in the conditions of the Atabek state, imperial in its essence. And it is not by chance that the octahedron composition is spread widely in the works of the greatest Turkish architect, Hoja Sinan, whose peak activity coincides with the reign of Suleiman the Magnificent, who stood at the helm of the Ottoman Empire during the high age of the brilliant Porte. Sinan built five octagonal mausoleums in Istanbul alone. These are the mausoleums of Khosrow Pasha, Zal Mahmud Pasha, Shehzade Mehmed, Hayreddin Barbarossa, and Sultan Suleiman.

Another sign of imperial thinking is the invention of a great artistic style and, more broadly, a universal artistic language. In our case, we are talking, of course, about the visual language. There is no doubt that the visual language of Turkic culture began to form in ancient times. Its examples can be seen in animal-style works, the outlines of balbals, and ornamental designs. H. Mamedov and S. Dadashev identified the main principles of this artistic language. The central concept of their BOPF concept – backgroundless organisation of pictorial forms – characterizes the type of image in which the figure is equal to the background. The tradition of BOPF, according to the authors, dates back several thousand years. The centre of its origin is Siberia,

from where the principle of BOPF spread to the vast region, including the geographical areas of the Far North, Central and Small Asia, Azerbaijan and others. Subsequently, Siyavush Dadashev further developed the provisions of the discussed concept in individual studies.

He proposes a formula defining the typology basically of possible pictorial languages: “1. the more complex are the elements constituting the system, the simpler should be the links between them because complex elements are not capable of multilevel interrelations; 2. the simpler are the elements constituting the system, the more complex should be the links between them because simple elements need multilevel interrelations” [9, p. 34]. Based on this approach, S.Dadashev studies the art of Turkic miniature painting. The difference between the grammar of the Turkic visual language and any other is that the miniature is a system with complex interrelations of simple elements, while the Western classical painting, for example, is, on the contrary, a system with simple interrelations of complex elements. The West’s visual language is based on the picturing external, photographic resemblance to the prototype. The language of Turkic miniature depicts not the object but the idea of its being.

However, S.Dadashev studied the Turkic miniature as a system in the spirit of structuralism. The iconological method involves analysing the work and the visual symbols contained therein. Iconography deals primarily with established iconographic types. On the material of the Tabriz school of miniature painting, such types are well-researched and widely known. In the XVI century, during the highest prosperity of miniature painting, “a special scheme of ceremonial portraiture was developed, depicting in certain, repetitive poses and movements idealised images of young dandies” [5 p. 51]. This type is reflected in the miniatures by Sultan Mohammed, “Young Man with a Book” (1540), “Young Man with a Book by a Tree” (first half of the XVI century), “Portrait of Shah Tahmasib with a Falcon” (XVI century), and Kamal Tabrizi “Prince with a Falcon” (1575) and others. Somewhat later, at the beginning of the XVII century, exactly the same iconographic type is repeated in Uzbek miniature paintings, particularly in the illustrations of “Babur-nameh” from the British Museum in London. This type exactly corresponds to the portrait of Zakhiriddin Muhammad Babur, where he is depicted with a book in his hands.

**Conclusion.** The imperial type is a specific kind of artistic thinking that operates exceptionally with space and time. Works of art created by this type of thinking are, as it were, outside of time or above time because it is not time



that measures empire, but, on the contrary, empire measures time. Likewise, the imperial type deals with space: everything created by it is over here, at the centre of the world. This type of visual language forms the image of the empire, from temples and palaces to the ornaments on the blade and the tips of the rider's spurs.

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## **TÜRK DÜNYASININ BƏDİİ MENTALİTETİNDƏ İMPERİYA TƏFƏKKÜRÜ**

Məqalədə Türk dünyası sənətində imperiya təfəkkürünün təzahür formaları nəzərdən keçirilir. İmperiya təfəkkürünün əsas əlamətləri Hun imperiyasının, Teymurilər imperiyasının, Atabəylər dövlətinin, Osmanlı imperiyasının bədii mədəniyyəti materialında göstərilir. Xakasiya ərazisində e.ə. I əsrə aid Hun sarayının üzlük plitələri üzərindəki təsvirlərin deşifrə edilməsi ilk dəfədir ki, təklif olunur. Bu təsvirlərin sənətkarların nişanları və ya ornament elementləri deyil, Run əlifbasının hərfləri olması təsdiq edilir. Miniatur

rəngkarlığı kimi Türk dünyası üçün ortaq olan sənət ayrıca nəzərdən keçirilmiş, portret təsvirinin müəyyən ikonoqrafik tipi aşkar edilmişdir. İmperiya təfəkkürünün eyniyyətləri arasında – titul etnoslarının yayılma arealı həddlərindən xeyli uzaqda yaradılan bədii əsərlər; böyük ansamblların uzun zaman ərzində inşa olunması; yeni tipli tikililərin tipologiyasının təşəkkül tapması; böyük bədii üslubun və daha geniş müstəvidə – universal bədii dilin formalaşması – vurğulanmışdır. Belə bir nəticə hasil olunmuşdur ki, imperiya tipi – bədii təfəkkürün istisnasız olaraq məkan və zaman üzərində bərqərar olan xüsusi tipidir.

**Açar sözlər:** imperiya təfəkkürü tipi, Türk dünyası, ikonoqrafik tip, ansambl, universal bədii dil.

**Эртегин Саламзаде (Азербайджан)**

## **ИМПЕРСКОЕ МЫШЛЕНИЕ В ХУДОЖЕСТВЕННОМ СОЗНАНИИ ТЮРКСКОГО МИРА**

В статье рассматриваются формы проявления имперского мышления в искусстве тюркского мира. Основные признаки имперского мышления показаны на материале художественной культуры Гуннской империи, империи Тимуридов, государства Атабеков, Османской империи. Впервые предлагается расшифровка изображений на облицовочных плитах гуннского дворца I в. до н.э. на территории Хакасии. Утверждается, что эти изображения являются не знаками мастеров или элементами орнаментами, а буквами рунического алфавита. Отдельно рассматривается такое общее для тюркского мира явление, как миниатюрная живопись, выявляется определенный иконографический тип портретного изображения. Среди идентификаторов имперского мышления названы: создание художественных произведений далеко за пределами ареала проживания титульных этносов; длительное по времени строительство больших ансамблей; сложение типологии нового типа сооружений; формирование большого художественного стиля и шире – универсального художественного языка. Делается вывод о том, что имперский тип – это особый тип художественного мышления, исключительным образом оперирующий пространством и временем.

**Ключевые слова:** имперский тип мышления, тюркский мир, иконографический тип, ансамбль, универсальный художественный язык.

## FIGURES



Fig. 1. Hunnish Palace. Ist century B.C. Near Abakan city, Khakassia.

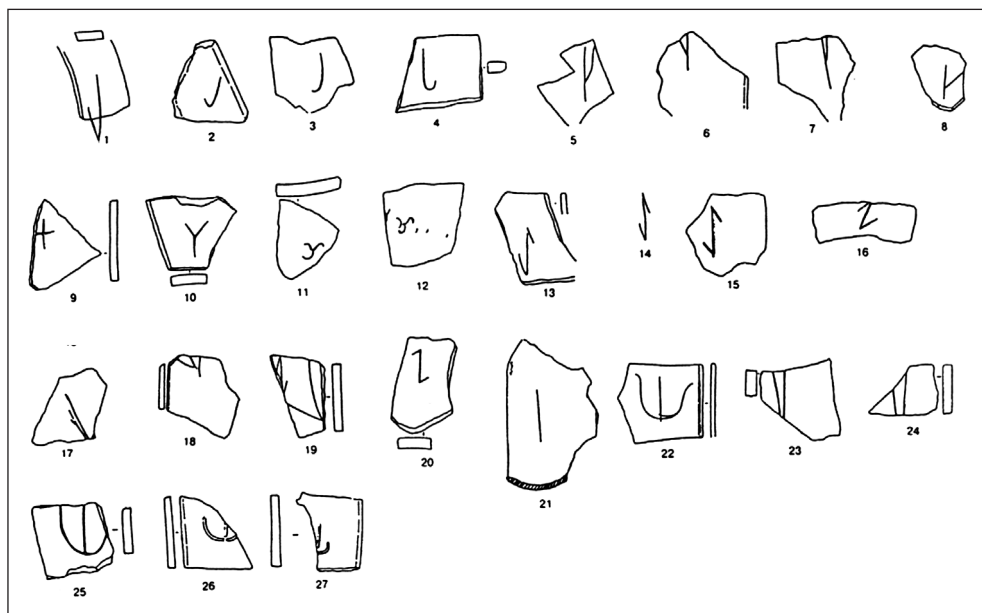


Fig. 2. The tile slabs of the palace cladding found during excavations.

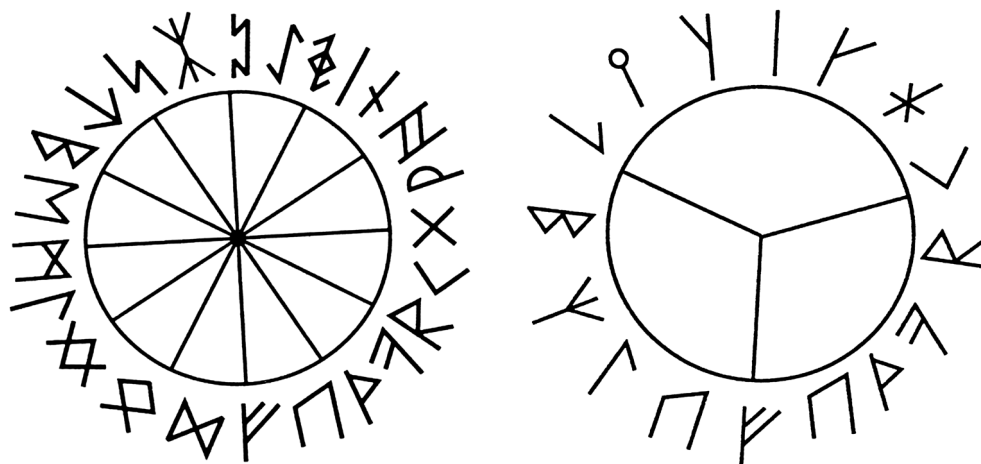
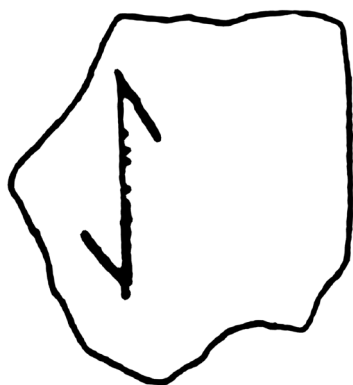


Fig. 3. The runic alphabet.



15

A) "eh"



10

B) "ka"

Fig. 4. The runes "eh" and "ka".

UOT 781

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## ON THE FORMATION OF THE SEMANTICS OF MUSICAL AND EXPRESSIVE MEANS IN THE CONTEXT OF THE ETHNOCULTURE OF THE TURKIC-SPEAKING PEOPLES

**Abstract.** Processes of formation of semantics of musical-expressive means in ritual culture are researched in this article. Genoformul line, concentrating in specific character is moved out for the basis of semantics of archetype. There is emphasized that ritual music was leaned on universally musical thinking which provided the relationship of cultures of Turkic-speaking spatial.

**Key words:** ethnomusicology, folk songs music, rite, genoformul, modal.

**Introduction.** Obvious identifications of the artistic community of the peoples of the Turkic world, which require argumentation, refer to the parameters of their common gene pool. Fixing musical segments is a complex research process. The reference point is the formulary of these segments, designated by us as the genoformula. The genesis of kinship, the common roots of the Turkic musical system are contained in the typologies of ethno culture. Formula chants that concentrate musical semantics represent the most ancient forms of intonation. It is possible to use synonyms of the gene formula, which brightly highlight the phenomenon under study. For example, a genetic “sign”, an intonational prototype, a ritual cliché, etc. Samples of the musical folklore of the Turkic-speaking peoples testify to auditory parallelisms. Objectively, there are identifications of pitch, scales, functional correlations of intonation typologies. These analogies have a generic, genetic character.

It is in this sense that we can say that the gene formula is a certain link in evolutionary information.

The semantics of musical expressive means was formed over a long historical time and was based on the gene formula series in the system of early folklore intonation. The gene formula has a specific and targeted impact in the context of the musical world of ethnic culture. In this sense, we emphasize that the gene formula means pitch certainty, and a sign of the expressiveness of the system of intoned musical sounds. We will proceed from the fact that the patterns of sound positions of the gene formula series are based on functionally significant intonation, height stability [1].

So, for example, there are specific intonational-rhythmic models that have preserved the semantics of the archetype. Formality that has gone through certain selective processes in the context of ethno culture acquires over time a whole “train” of associative representations. These include, for example, intonational-rhythmic typologies that characterize various kinds of cries, calls, appeals. There is a laudatory “rhetoric” that provides informational parameters about the object of praise. These were totemic idols, ritual images. Intonational-rhythmic formulas of spells, urgent requests, fulfillment of desires, etc. were widely used in rituals.

**The interpretation of the main material.** It is well known that the perception of the musical beginning was based on speech intonation, on the primary elements of practical communication. The initial relaying processes accumulated at a fixed pitch level. The preservation of certain standard determinants was identified with the parameters of the life support of the ethno-collective.

The historical memory of the Azerbaijani people recorded the stages of the formation of the nationally characteristic features of musical art, and also reflected and concentrated certain aspects of the life of the ethno-collective. It is also certain that it was an interconnected process. I will give the following example.

There is a scientific position according to which some components of ritual music, which have a special kind of suggestion, separated from the main ritual complex in the course of evolution and acquired independent functioning in folk culture. “In the musical semantics of these samples, that suggestive expressiveness was preserved, which in its original source carried a fairly strong magical energy” [2, p. 81].

The pattern of what has been said lies in the fact that the functioning of the morphological system in rituals is marked by the integration of the incarnation due to the implementation of applied tasks.

The macrocosm of ethno culture required the inclusion of the entire complex in the rituals, from artifacts of material culture to cosmological representations, which, of course, was reflected in music.

Certain constants of the life activity of the ethno-collective coincided with the formation of the semantics of musical means. And in this sense, a contextual analysis of ethno culture is necessary, because contextual analysis as a whole represents “the maximum inclusion of an artistic fact in a system of mutually conditioning connections. And here the humanization of art history knowledge, expanding its entry into society, into complex branches of art and culture as a whole, turns out to be more fruitful than the efforts of “narrow specialists” fraught with a kind of isolationism” [3, p. 3].

Increasingly, in the studies of Azerbaijani ethnomusicologists, we observe a common opinion about the existence of Turkic universals, which indicate that the artistic culture of the Turkic-speaking peoples is an ethno-cultural community. In this sense, it is the high degree of iconic identity and content that testifies to the universals of the Turkic artistic culture.

In the daily and ritual practice of the ethno-collective, music acquired various semantic meanings in the process of historical development. Their operating functions were formed depending on the information parameters. It is the contextual applied tasks that stimulate the birth of two mutually directed processes. On the one hand, communicative, based on the information level, on the other hand, suggestive, with a certain degree of impact.

The evolution of musical art in the conditions of ethno culture followed the path of strengthening emotional and psychological expressiveness. The musical accompaniment of the rituals meant a deepening of the emotional and psychological effect of the ritual.

Music was an invariable participant in magical, ritual practice. According to music therapists, rituals accompanied by music had “a cathartic role, they released aggressive energy; thereby bringing spiritual cleansing and relief from many negative factors of the human body” [2, p. 35].

A certain musical symbolism was taking shape, which was modeled as an emotional dominant. “Praformulas” were motivated as expressive clichés and ensured the formation of gene formula models. In other words, the rites and rituals fixed the sound world of the ethno-collective, which, in turn, produced



the “signs” of the musical language. Thus, musical symbolism becomes a semantic priority in ethnic culture. Expressive formula markers served as a kind of information signals. So, for example, in the practice of shamans there were helper spirits, each of which had its own sound characteristics. “The appearance of the next spirit could already be recognized by the melody of the song (regardless of its words) and by the peculiarities of the beats on the tambourine” [4, p. 121]. That is, the stereotypes of musical thinking fixed in practice were used.

The formation of applied motivations in the sound world of ethno culture accordingly formed the musical-semantic levels of perception. On the one hand, apperception as a property of the psyche in the context of ethnic culture had all the parameters of a magical interpretation of the surrounding world. Thus, a clear system of associations was formed in the musical language, acquiring a symbolic character. On the other hand, as you know, the birth of a magical “field” is facilitated by an emotional impetus, caused by various kinds of sound signals, in the process of development acquiring musical meaningfulness and a suggestive orientation. A clear vector of purposeful influence is realized in formulas that have typological significance in the context of an ethno-collective. The homogeneity of ethno cultural ideas played a huge role. This kind of typology allows us to draw analogies between the deep layers of the history of the Turkic-speaking peoples, because, as the sources testify, traditional thinking had many similarities in the Turkic space.

Artistic activity, which organically merged into the overall configuration of human activity, reflected individual determinants of the ethno-collective. Let me give you a remarkable example. According to music therapists, musical semantics plays a huge role in treatment. The formulas developed in the context of the ethno-cultural functioning of music have an impact on the processes of healing. The reasoning of the music therapist, researcher A. Shakhbazov is as follows: “In music, which is designed to have therapeutic properties of influencing a person, there are features that help in this process. We see the meaning of the analysis of medical practice in recognizing those elements of musical expressiveness that are capable of influencing a person in a certain way. That is, to heal, to help cope with a particular ailment. We can talk about the coding of the musical language, which should be deciphered.

One of the main methods of music treatment is the process of activating a certain attitude towards music. Namely, an emotional relationship. Therefore,



all musical means are centered precisely on this important component of the therapeutic effect of music on a person, since the musical accompaniment of the therapeutic process in ethnic culture meant a deepening of the emotional and psychological effect [2, p. 84]. All of the above convinces us that not only deep impulses of human energy have condensed in musical folklore. The genetic formulas of consciousness were formed into musical “series”, which began to have the strongest emotional and psychological suggestibility in the process of historical development. So, for example, this or that melodic turn evoked certain knowledge about the surrounding world in a person’s mind, had behavioral and therapeutic functions.

I will give some examples. The intonations of exclamation, appeal, appeal are characterized by clarity and lapidarity of sound units. In the center of this kind of melodic cell, as a rule, there is a “vertex-source”, which stands out intonationally, rhythmically, and functionally.

Chanting-exclamations entered into popular use as intonations understandable to everyone, as peculiar musical signals, and therefore carrying a great semantic generalization, they were not used with any particular text, did not depend on it, but were widely used for certain, corresponding to their semantic destination circumstances. Together with the poetic text, they did not constitute a single, indivisible artistic image, but they expressed the main, leading meaning, fixed by the practice of their use [5, p. 15].

Similar thoughts belong to K.Dadashzade, who studied the sign system of the dastan. “Among the many forms of the functioning of sound as an operational unit of musical thinking, the intoneme is of particular interest in epic tunes – a “live”, intoned tone with a prosodic characteristic. On the basis of auditory analysis, we came to the conclusion that among the many intonemes of the analyzed corpus of tunes, the most representative are the intonemes of “lament” and “call” [6, p. 138].

Of course, here, among other things, the universal psycho physiological foundations of early folklore intonation manifest themselves. It is easy to imagine that, for example, in laments, with their characteristic downward glissanding, the value of reference tones is first of all acquired by initial high sounds – a kind of “top-source” (L.A. Mazel’s term). With an upward melodic movement, which is characteristic of assertive singing, usually associated with labor effort or with the active tread of a circular dance, first of all, the initial low tones stand out. One of the typical cases is also the singing of a reference tone of average height,

which is most natural with a calmly smooth development of the melody of narrative and epic genres.

In the complex of specific means of the musical language of oriental music, and, in particular, Azerbaijani music, there are such structural units as various kinds of narrations that have functionally significant determinants, descending sequences that determine the tonal outline, final formulas that have the meaning of cadence, and growing processes of intonational structuring. There are some general forms of musical perception. Thus, the downward movement has the final functions and turns off the musical development according to the degree of decrease in dynamics.

It is well known in theoretical musicology that the intonations of an exclamation, a cry have the function of drawing attention to a particular statement or event. Here a special role is played by the suggestive effect of ostinato, repeated and persistent repetition of intonation-rhythmic lexemes. The “signal” intonations of the exclamation in Azerbaijani music and, as the analysis confirms in many samples of the folk music of the Turkic-speaking peoples, include the scanning of the intonational source in the upper range of the melodic structure, the descent to the tonic, and the repeated emphasis in the process of descent of the modal support foundations. Imperative intones, having the content of an order, requests are placed, as a rule, at the beginning of melodic formation.

Repetition, as a decisive component of ritual musical suggestibility, acquires special significance and is based on several parameters that are important for the genesis of repetition. Among them are applied, musical and, as a result, psycho physiological functions. As it was said, the ritual musical suggestion was based on the universals of musical semantics, and in this sense, ostinato has a certain specificity in certain rituals and reproduces, among other things, the process of prayer, an urgent request. Here a huge role is played by the immanence of repetitions that hold together the musical structure of ritual priority.

Chanting, ostinant repetition of individual words, for example, “yar-yar”, “lay-lay”, etc. in Azerbaijani folklore, in our opinion, is a relic of the so-called “mantric” chants, which in science mean the universality of the beneficial effect of music on the human body. Scandinavian seids, Tibetan shamans, Kyrgyz manaschi and many other representatives of epic singing of the wide Eurasian region use ostinant chanting of individual words for medicinal purposes.

Thus, we can say that the study of the gene formula series contributes to the understanding of such an important problem as the evolution of the processes of musical thinking. Continuing our reasoning, we emphasize that musical and perceptual parameters play a huge role in the study of the evolution of Azerbaijani folk music, the study of which can argue not only the expressiveness of musical formulas, but also their identification at the level of regional community.

The perception of music in the ethno-cultural environment is based on the methods of suggestive influence. For example, magical representations. The latter organize a certain functional mood and contribute to the formation of the perception of the sound world. Reversible once again to the researcher of the processes of the relationship between music and healing A. Shakhbazov, who identifies several levels in the structure of musical perception, one of which is the associative-content level of activation of music perception. "This level is a generalization of those functions that are characteristic of the musical beginning in the context of ethno culture". The author means "the directness of perception, the activity of the archaic dominant in the perception of music, psychological tendencies towards labor and ritual-magical vectors" [2, p. 28-29].

The quotation given from the works of A. Shakhbazov on the relationship between music and healing in ethnic culture has an important main methodological guideline, which is that the functional mobility of hearing, closely related to the sound environment of the ethno-collective, is a correlate of emotional-psychological associations and the expressiveness of musical means. Indeed, the sound world of ethnoculture is reproduced at certain universal levels. For example, a well-defined space is known to have magical functions. The immanence of the musical continuum in a magically significant space is based on semantically clear formulas that are adequately perceived by the members of the ethno-collective. The expediency of our reasoning is based on the following analytical postulates. So, the following setup is promising. Exploring the connections between the content of the "magic field" and musical lexemes corresponding to the specifics of the situation, we emphasize the role of context and music correlates. Thus, the determinants of the musical expressiveness of the text ensure its communication and influence on the listener. In Azerbaijani music, such determinants are:

1. Centripetal processes in the formation of musical structure;

2. Monism – the germination of the whole from a single core, providing a gradual development, purposefulness of formation and, accordingly, acquiring suggestive functions in the process of deploying a musical text;
3. Culture of introductory tone. The abundance of lead-tone intonations in the music, sharpening psychologism and emotional perception.

As is well known, archetypes are distinguished by the power of a certain suggestion, a special energy, a specific emotional and psychological impact. Our reasoning is intended to expand the idea of the gene formula as a deep phenomenon in the evolution of musical culture, because the above is similar to the characteristics of the gene formula.

We emphasize once again that speaking of the continuum and the role of musical symbolism, we mean the important fact that musical symbolism acquires specificity in the context of a situational “field”. In this sense, the strength and brightness of the impact of music on a person is associated with typologically established patterns.

For example:

1. Use of well-known musical semantically significant formulas;
2. reliance on certain models of changes in dynamics and statics;
3. arrangement of logical accents operating at the level of the mythological subconscious;
4. conditionality of treatment by knowledge of magical rituals;
5. a certain system for loading perception and relieving stress [2, p. 136].

The functioning of a certain musical expressiveness in the context of the formula series has led to the fact that, as a result of the formation of typologies, a clearly perception-oriented phenomenon is born, because the gene formula is a concept that is an act of perceiving meaning. And this is natural, since the semantic field of the gene formula series is purposeful, and therefore requires effective means of expressiveness. The expressiveness of the “proto-formulas” of the musical language reflects important psychological, emotional foundations through a system of clichés. These stereotypes are a certain kind of regulators that orient the relationship between the content and expressive properties of musical art.

In ethnomusicology, attention has often been drawn to the category of a sign – a symbol. Signs of this kind are also defined as signs that index a certain set of formulaic models that have a clear content. Ritual conservatism fixed certain historical layers of musical culture, which stimulated the formation of

a certain symbolic musical language. It was the symbolism that determined the expressive power of musical means, which revealed itself in the process of evolution of musical art.

Formality as the basis of musical expressiveness is at the center of the communicative correlate of the members of the ethno-collective. We emphasize that musical suggestion is organized as the influence of musical experience.

**Conclusion.** The intonational typologically significant formulas have concentrated the characteristics and modifications of the musical language, due to applied functions. The foregoing was the reason, in particular, for the fact that the national specificity of music was based on the synthesis of clichéd forms and the creative reproduction of formulaic models. The intonational “dictionary”, certain intonation techniques, added up specific symbolism, semantic and meaningful. As shown above, we are talking about well-known intonations that are included in the “field” of stereotypes of Azerbaijani musical culture, and their specific functional and applied role. The characteristics of a certain expressiveness of the musical language, motivated by the applied functions of music, coincided in the Turkic musical practice. The semantics of formality was formed, due to the parameters of the life of the ethno-collective of the Turkic space.

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**TÜRKDİLLİ XALQLARIN ETNOMƏDƏNİYYƏTİ  
KONTEKSTİNDƏ MUSIQİLİ-İFADƏ VASİTƏLƏRİNİN  
SEMANTİKASININ FORMALAŞMASI HAQQINDA**

Məqalədə mərasim mədəniyyətində musiqili-ifadə vasitələrinin semantikasının formalaşma prosesləri araşdırılır. Özündə arxetipin semantikasının spesifikasiyasını toplayan genoformula sırası əsas götürülür. Burada ritual musiqinin türkdilli xalqların mədəniyyətinin qohumluğunu təmin edən musiqi təfəkkürünün universallıqları göstərilir.

**Açar sözlər:** etnomusiqişünaslıq, xalq mahnısı, mərasim, genoformula, lad.

**Рена Мамедова-Сарабская (*Азербайджан*)**

**О ФОРМИРОВАНИИ СЕМАНТИКИ МУЗЫКАЛЬНО-  
ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ В КОНТЕКСТЕ  
ЭТНОКУЛЬТУРЫ ТЮРКОЯЗЫЧНЫХ НАРОДОВ**

В данной статье исследуются процессы формирования семантики музыкально-выразительных средств в обрядовой культуре. За основу выдвигается геноформульный ряд, сосредоточивший в себе специфику семантики архетипа. Подчеркивается, что ритуальная музыка опиралась на универсалии музыкального мышления, которое обеспечивало родство культур тюркоязычного пространства.

**Ключевые слова:** этномузыкология, народных песен музыка, обряд, геноформула, лад.

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## **MUSIC AND THE CIRCLE – SYMBOLISM OF ART** **(The symbolism of the circle in the musical treatises** **of medieval scientists of Middle East)**

**Abstract:** It is well known that the culture of a people is formed within a general cultural context. Eastern culture is permeated with symbols, among which the symbol of a circle occupies a special place. The symbol of a circle is associated with the idea of infinity and harmony in art, particularly in the musical arts. Scientists and musicians of medieval East, such as Al-Kindi, Abu Nasr al Farabi, Ibn Sina, Safi al-Din al-Urmawi, Abd al-Qadir Maraghi, and others paid great attention to the symbolism of the circle. Al-Kindi, the “Brothers of Purity,” and others were followers of the cosmogony Pythagorean direction, whereas the theories by al Farabi, Safi al-Din al-Urmawi, Abd al-Qadir Maraghi can be referred to as the practical, theoretically speaking, materialist direction. So, Al-Kindi used the symbolism of the circle and sphere to describe divine reality and its relation to worldly phenomena. He compared God to the center of the circle or sphere, and everything else to the radius and spherical shells that emanate from this center. Safi al-Din al-Urmawi was the first scientist who introduced the term “dowr” – “circle” into musical terminology as a model for the structure and development of the modal and rhythmic basis of music. His famous treatise on music, “Kitab al-Adwar,” is translated from Arabic as “The Book of Circles.” Safi al-Din al-Urmawi’s theory is based on the practice of playing the oud. Urmawi provides a schematic representation of modal and rhythmic circles in his work. Abd al-Qadir Maraghi explains the structure of modal circles in his treatise “Jame’ al-Alhan” (Collection of melodies). Many treatises on music

began to be called “adwar” by analogy with Urmawi’s work in subsequent centuries. Therefore, we see that the symbol of the circle played a significant role in the musical treatises of the medieval East. This applies equally to philosophy and epistemological concepts, literature, and art.

**Key words:** circle, cosmogony, adwar, rhythm, symbolism.

**Introduction.** Throughout the ages, humanity has sought to understand and comprehend the world around them, the universe, to delve into the mysteries of creation, but alongside this, the primary sphere of interest is the world within us. The human soul remains terra incognita. “Each person... Universe, an immense world of images, ideas, emotions, spiritual values, memories, attachments” [9, p. 76]. And to reflect this entire world, to convey all the subtle movements of the human soul, a fragment of that information which is given to him from above and connects him with the cosmos, is possible through art.

As it is known, a nation’s culture is shaped within a common cultural context. Elements of this commonality can be traced in any form of art – plastic or temporal. Eastern culture is permeated with symbols. “According to Islamic scholars, the whole world is a symbol. So the main task of a person is to reconcile the symbol with its owner. Understanding symbols is like a ladder that elevates a novice into the world of meaning” [15, p. 163]. And here, a special place is occupied by the symbol of the circle. The circle model is as if an all-encompassing model of the development of nature (the cycle of phenomena in nature, the cyclical nature of the seasons, day and night, etc.). The circle is the sky, the sun, the earth, and the moon. “The Creator invests indefinite powerful energy into the circle form. The existence of the circle form charges with energy all objects in the universe in their dynamics and immobility” [16, p. 5]. “With the development of abstract thinking, the sun, and therefore the circle, acquired the status of symbolic representation of such abstract phenomena as the source of beginning, genesis, and fertility” [17, p. 631].

**The interpretation of the main material.** “Studying symbols and one of the most widely used among them, the symbol of the circle, is a way to gain a deeper understanding of valuable wisdom and mystical teachings” [15, p. 163]. In his work “Two Varieties of Circle Symbols in Islamic Tradition,” Ali Babaei writes about the various symbolism of the circle in the treatises of Islamic mystics. One of the symbols is the point. The circle is a manifestation



of the point. He cites the words of the Arab mystic Hamedan, “The circle is nothing more than a single point from which hundreds of circles emanate” [15, p. 167]. In the first verse of the fifth speech of the poem “Treasury of Secrets” by Nizami, he writes:

Mən ke dər in daireye dəhr bənd  
Çün gereh nökte şodəm şəhr bənd

I, who am imprisoned within this closed circle of time,  
Like a knot of a point, I am a captive.

Here, the circle represents the city, and the person – a point within it. “The center of the circle is always present in all radii, because the inner part is always present in the external form” [15, p. 169]. The outer side is a manifestation of the divine essence – the center.

The symbol of the circle in the East was closely associated with the concept of time. The word “dowran” in Arabic means a period of time, an epoch, an era. It has its root in “dwr” – “dowr” – a period, from which the word “daiyre” – “circle” originated.

In art, and particularly in the musical art of the medieval East, the symbol of the circle was associated with the idea of infinity and harmony. It was used in various contexts. It symbolized both harmony and unity. In the medieval musical culture of the East, especially in the Islamic tradition, music was considered an important part of spiritual development and a means of achieving unity with the cosmos, the Most High. And the Circle symbolized the visualization of this unity.

In Sufism, the symbol of the circle holds profound significance and is one of the primary symbols of unity and infinity. The circle symbolizes God, who has no beginning or end and encompasses all existence. It also symbolizes the idea of the inner journey and overcoming the ego to achieve unity with God. In Sufism, the circle is utilized in meditative practices. For instance, the rotation in the sacred dance of the “Sama” by the dervishes symbolizes the aspiration towards unity with God and the transcendence of the ego to a transcendental state. Numerology holds special importance in Sufism. “Numerology is best explained in the encyclopedic work of the 10<sup>th</sup> century, Ihwan al-Safa (The Brethren of Purity), which represents a synthesis of Platonic, Pythagorean, Neoplatonic, and Gnostic ideas. The

significance of numbers can be summarized as follows: One symbolizes the Creator: singular, eternal, indivisible. Two symbolizes the Intellect ('aql). It accommodates pairs of opposites (light/darkness, good/evil, form/matter, soul/body, etc.). Three symbolizes the Soul (nafs). Four symbolizes Matter (hayula); it has mathematical completeness. It contains all numbers, which add up to the level of the decade ( $1+2+3+4 = 10$ ), the foundation of the entire decimal system. This is the perfect number. Five symbolizes Nature (tabi'at). Six symbolizes the body (jism). Seven symbolizes the seven planets" [19, p. 145].

The symbolism of the circle and sphere holds special significance in the works of Al-Kindi. In his cosmogony philosophy, he often used them to express his views, being a follower of Pythagoras' cosmogony system. Al-Kindi utilized the symbolism of the circle and sphere to describe the divine reality and its relation to worldly phenomena. He likened God to the center of the circle or sphere, and everything else – to radii and spherical shells emanating from this center. Thus, according to Al-Kindi's theory, all phenomena have a harmonic connection. The circle and sphere symbolize this unity and harmony, showing that all parts of the world are interconnected and dependent on each other. Therefore, the symbolism of the circle and sphere in the works of Al-Kindi reflects his philosophical conception of the divine, unity, and harmony of the world. They serve as a means of expressing his metaphysical ideas. According to Al-Kindi's theory, "the harmony arising from the movement of celestial bodies in the upper universe is connected with musical tones in the sub-universe. As a result, a person listening to these melodies will strive to live in metaphysical worlds," that is, to strive for God [14, p. 57]. Following Pythagoras' theory, Al-Kindi wrote in his treatises about the close connection between music, numbers, and celestial bodies. "He talks about the connection between the four strings of the oud and celestial bodies, zodiac signs, the four elements, and seasons. And he explores the influence of all this on humans" [14, p. 61]. Thus, the Zir string is associated with Mars and fire, Masna – Jupiter and air, Maslas – Venus and earth, and Bam – Saturn and water. Music is linked to the movement of celestial bodies in the universe and influences humans both physically and metaphysically. In his treatise on enumerating Aristotle's books, Al-Kindi considers the science of music (ilmu 'tealif) as one of the four mathematical sciences, alongside arithmetic, geometry, and astronomy. All these sciences are connected with the universe. He

believed that without studying arithmetic, astronomy, logic, and music, it is impossible to study philosophy. Following Al-Kindi, Al-Farabi also considered music as part of the mathematical sciences. The philosophical and theoretical teachings of Al-Kindi were accepted by subsequent Eastern scholars such as Al-Farabi, Ibn Sina, Safi al-Din al-Urmawi, Abdul Qadir Maragha'i, and others.

Suraya Agayeva, in her article "The Art of Azerbaijani Mugham," writes about two main directions in medieval music theory: classical (mathematical) and cosmological. "The cosmological direction belonged to followers of the Pythagorean doctrine of the harmony of spheres, where the origin of music was associated with the movement of planets..." [2, p. 18]. Representatives of what could be called the classical-mathematical direction included prominent Eastern scholars such as Abu Nasr Al-Farabi (10<sup>th</sup> century), Ibn Sina (11<sup>th</sup> century), Safiaddin Urmavi, Abdulqadir Maraghi (12<sup>th</sup> century). If in the theory of music of the cosmological direction, schemes in the form of circles had an esoteric interpretation, then in the works of scholars of the classical direction, schemes of modes and rhythmic structures in the form of circles had a purely musical-practical explanation.

In the early centuries of the emergence of Islam, religion was considered the sole form of knowledge, but already from the 9<sup>th</sup> century onwards, the existence of two types of knowledge was recognized: "Ulum al-Qadimiya" – traditional sciences (that is, Islamic sciences) and "Ulum al-Tabiyya" – natural sciences, which emerged under the influence of Greek scientific and philosophical heritage and the study of natural phenomena. F. Rosenthal, in his fundamental work "The Triumph of Knowledge," dedicated to the most important epistemological problem of the medieval East, the problem of knowledge, points out that both types of knowledge were defined by the word "ilm". "Arabic 'ilm' is fairly well translated by our 'knowledge'," writes F. Rosenthal, "however, 'knowledge' cannot express the entire factual and emotional content of 'ilm', as 'ilm' is one of the dominant concepts in Islam, which gave Muslim civilization its distinctive form and color" [10, p. 20-21]. Thinkers and scholars of the medieval East paid great attention to the question of the systematization of knowledge, sciences. In his book "Kitab fi isho al-ulum wa al-ta'rif" (Book of the Classification and Definition of Sciences), the scholar distinguishes five sciences.

Farabi, in his classification, considers the science of music as part of mathematical knowledge, placing it after the sciences of numbers – arithmetic, of measurement – geometry, of stars – astronomy. The scholar devotes considerable space to cosmology. “Al-Farabi’s cosmology is essentially based on three pillars: Aristotelian metaphysics of causality, highly developed Plotinian emanation cosmology, and Ptolemaic astronomy” [21, p. 56]. In his model, the Universe is considered as a set of concentric circles: the outermost sphere, or the “first heaven” – the sphere of the fixed stars, Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and finally, the Moon. At the center of these concentric circles lies the sublunary sphere containing the material world. These circles serve as intermediaries between the first cause of everything – God, and the material world.

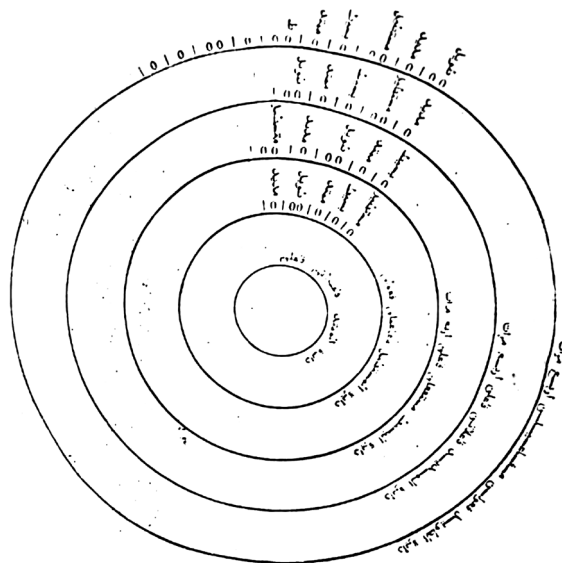
In his classification, Al-Farabi considers the science of music as part of mathematical knowledge, placing it after the sciences of numbers – arithmetic, of measurement – geometry, and of stars – astronomy. Thus, Al-Farabi provides a mathematical model of music. “Of great interest are the functional dependencies considered by Al-Farabi in relation to the creation of music theory. As well as his attempts at empirical-graphical representation of quantitative-qualitative relationships characterizing various musical phenomena.” Al-Farabi examines the science of music from a materialistic point of view. “By materiality, he means not corporeality, objectivity, productivity (compositeness) from certain parts (‘ajza’), but materiality in this sense is also the cube in the sphere or a geometric body having twelve bases in the sphere”, “and also that from which a whole number is composed in arithmetic and also parts of boundaries, for example, parts of the radius, parts of the boundaries of a square and the like, then parts of syllogisms, which (are present) in the art of logic, parts of kasidas and parts of a single bayt in the art of poetry” [21, p. 58]. Thus, as we can see, the sphere was one of the key figures. The scientific traditions laid down by Abu Nasr al-Farabi, his mathematical model of music, were continued in the scientific treatises of his followers, among whom the leading role belongs to the outstanding Azerbaijani scholar – encyclopedist, musician, poet of the 13th century, Safiaddin Urmavi. He was the first scholar to introduce the term “dawr” – “circle” into musical terminology as a model for the construction and development of the modal and rhythmic basis of music.

His famous treatise on music “Kitab al-Adwar,” translated from Arabic as “Book of Circles,” where his teaching on circles, unlike the doctrine of Ihwan al-Safa (“Brethren of Purity”), Al-Kindi, has a more practical-materialistic character.

The concept of “circles” (“adwar”) is formed by sequentially arranging sounds (“nagame”) within the octave (zil kull) and coinciding the first tone with the last one in this sequence. Hence, the title of the work derives from this concept – “Kitab al-Adwar,” meaning “The Book of Circles” [11, p. 52]. Safiaddin Urmavi’s theory is based on the practice of playing the oud. Based on the division of the oud string, the scholar presents a scale of seventeen tones. “Urmavi demonstrates the equivalence of this scale, which can be reproduced in other octaves without modification, at different pitches... This division is known as equidistant” [11, p. 48]. In the ninth chapter of his work, Urmavi provides the names of commonly used modal systems at the time. “Masters of this art,” Urmavi notes, “refer to a circle (in the plural) using the term ‘shudud’. Each circle ‘daur’ is built on its own basis. There are twelve ‘daurs’ (circles): Ushshaq, Nava, Buselik, Rast, Iraqi, Isfahan, Zirafkand, Busurk, Zanguleh, Rahavi, Huseyni, and Hijaz” [11, p. 66]. Urmavi provides tables with schematic representations of modal circles. Following Safiaddin Urmavi, another prominent Azerbaijani scholar, Abdulqadir Maraghi, in his treatise “Jami al-Alhan” (Collection of Melodies), explains the construction of modal circles: “A set of sounds (nagme), arranged sequentially within the octave (zil-kull), is called a circle (daire)” [1, p. 154].

In the musical culture of the peoples of the Near and Middle East, rhythm developed into a completely independent area of musical art, closely linked with poetic prosody. Perhaps that’s why the doctrine of rhythm (ika’) was the most independent area of musical science, free from ancient Greek concepts. Here, the specificity of the Arabic and Persian languages played a significant role. The leading form of metric organization in music, as in poetry, became “aruz” – a quantitative metric system based on the alternation of long and short syllables. While poetic meters consist of combinations of words based on the three letters “fa,” “ayn,” “lam” – “fa’ala,” similarly, musical meters consist of combinations derived from the word “tan.”

The founder of the “aruz” system, the 13<sup>th</sup>-century Arab scholar Al-Khalil ibn Ahmad, was the first to depict poetic meters in the form of circles.



“Khalid ibn Ahmad, the Arabic inventor of meters, compiled sizes that could be derived from each other and considered them as a genus. He arranged this genus in circles to enable the derivation of sizes from one another and to visualize the inexhaustibility of the whole” [20, p. 147]. Thus, the circle, as a schematic representation of poetic meters, later became the schematic basis for musical modes.

The smallest metric-rhythmic unit is called ‘nakr,’ which translates from Arabic as ‘beat,’ and as a musical term, it refers to the starting point in time. It’s possible that the word “nakara” originated from this word. Nakra were initially combined into smaller groups called “rukna”. Thus, the main “rukna” that made up a particular musical meter were as follows:

Sabab-i khafeef (light rhythm) – tan  
 Sabab-i sakil (heavy rhythm) – tana  
 Wadad-i majmu (united wadad) – tanin  
 Wadad-i mafuq (wadad) – tant  
 Fasile-i sugra (small fasile) – tananin  
 Fasile-i kubra (large fasile) – tanananin

As Belyaev noted, “self-contained rhythmic formations are the result of rhythmic creativity, just as melody is in relation to melodic creativity” [7, p.

170-171]. Special attention was paid to the problems of meter and rhythm in musical science. Urmawi devotes the thirteenth chapter of “Kitab al-Advar” to rhythm issues. He provides a schematic representation of rhythm in the form of circles, with the aforementioned rhythmic figures forming the basis of these rhythmic circles. Among the rhythmic circles listed in Urmawi’s treatise are Sakil-i avval, Sakil-i sani, Khafif sakil, Ramal (given in three types), as well as Khazaj and Fahiti. “It is also impossible to think,” as d’Erlanger says, “that rhythms are so numerous that they can be called countless. They are reduced to the primary time, which serves as a temporal standard. Therefore, you can invent rhythms different from those we have listed, provided that a person endowed with good hearing could consider them regular” [11, p. 81]. As noted above, the problems of rhythm were given significant attention in the treatises of medieval scholars. Following Urmawi and Maraḡi, the works of scholars such as the renowned poet and musician of the 10th century, Abdurrahman Jami, and the musician of the XIIth century, Dervish Ali, are of undeniable interest. Abdurrahman Jami, in explaining the fundamentals of rhythm, appeals to the healthy spirit as the primary judge in the matter of organizing rhythmic elements [8, p. 20]. Dervish Ali seeks the origins of rhythm in nature and in human beings. In the fourth chapter of his music treatise, titled “On the Twelve Ancient Types of Rhythm (Usul),” he writes: “The twelve types of musical rhythm arose from the sensations of pulse beating, because when you place a finger on the pulse, you clearly feel its regular rhythmic movement” [12, p. 19].

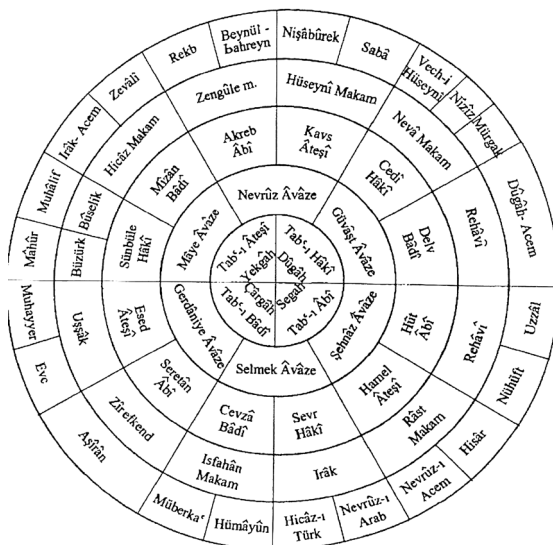
The term “usul” in the treatise was used in two senses: 1 – in a broad sense, as the general teaching of rhythm, and 2 – in a narrow sense, as the teaching of the structure of rhythmic formulas. Rhythm was shaped in the form of periods of various structures and durations and depicted in the form of circles (continuing the traditions of Urmawi), hence they were named “dowr.” Dervish Ali writes about twelve rhythmic circles. V.M. Belyaev, in his comments on Jami’s treatise, writes that part of the rhythms presented in the treatise “nomenclaturally originates from the works of ‘ancient’ Arab musicologists... But all these authors, with very rare exceptions, provide their own rhythmic formulas for each of these rhythms, which do not coincide with the rhythmic formulas of other authors” (8,20). This indicates a constant creative process in the field of rhythm among Eastern peoples. However, the model of the circle remained an unchanging model of rhythmic intonation structure.



In the subsequent centuries, many treatises on music came to be called, by analogy with Urmawi's work, "advar" – a synonym for the concept of "music," combining its two main components: the theory of modes and rhythmic cycles. Abd al-Aziz bin Abd al-Qadir Maraḡi, the son of Abd al-Qadir Maraḡi, and Mahmud Maraḡi's grandson, also titled their treatises "advar": "Magasid al-Advar" (The Purpose of Melodies) and "Nagawat al-Advar" (The Purity of Circles) [3, p. 412, 415]. The book "Ruhpervar/Kitab-i Advar" presents a treatise on musical theory from the 11<sup>th</sup> century, written in the Turkish language by an anonymous author. Suray Agayev and Recep Uslu have provided research and commentary on this work. Unlike the treatises of Safi al-Din al-Urmawi and Abd al-Qadir Maraḡi, scholars who, as noted earlier, adhered to a rational, practical approach and were continuators of the Aristotelian tradition, such as Abu Nasr al-Farabi and Ibn Sina, the works of authors from the later periods of the XI<sup>th</sup>-XII<sup>th</sup> centuries, including the "Kitab-i Advar/Ruhpervar," were influenced by the cosmological concepts of Pythagoras, Al-Kindi, and the "Brethren of Purity." This treatise is a "typical example of the Turkish branch of the post-classical/cosmogonic direction, which began to develop intensively after the beginning of the XI<sup>th</sup> century in Anatolia... Most of these works were named 'Advar' by analogy with the famous 'Kitab al-Advar' by Safi al-Din al-Urmawi. "This theoretical direction was represented by Yusuf Kirsehir, Shukrullah Ahmedoglu, Berdi Dilshad, Khizr bin Abdullah, Seydi, Ladiki, and many others" (6,20). The treatise provides diagrams of twelve maqams: Rast, Iraq, Isfahan, Zirafkand, Ushshak, Buzurk, Neva, Hijaz, Zengule, Husseini, Buselik, and Rehavi [6, p. 80]. Each maqam corresponds to a specific constellation and the four elements and consists of twenty-four shobes and six avazes. "Since the group of 6 avazes did not fit into the star-natural system, the authors of these treatises solved this problem by formally adding another – the 7<sup>th</sup> avaz (Hisar) to this group. This made it possible to equate the seven avazes with the seven planets" [6, p. 9]. It is noted here that the number of avazes is six, but in order to correspond with the seven planets, the author added one more avaz – "Hisar." Each avaz corresponds to its own planet: "Gevsht – Saturn, Nouroz – Jupiter, Salmak – Mars, Shahnaaz – Sun, Maye – Mercury, Gerdaniye – Moon, Hisar – Venus" [6, p. 24]. The treatise provides schematic representations of maqams, avazes, and shobes in the form of circles, with a total of six circles, each of which is further divided into two. Thus, at the center of each



circle is an avaz, followed by two maqams in the next circle, and further in the outer circle, there are four shobes. Also of interest are the diagrams of the larger circle, which vividly demonstrate which of the four elements corresponds to each avaz, maqam, and shobe [6, p. 88].



Thus, we see that unlike the circles of Urmawi, based on mathematical calculations of dividing the string on the ud, the circles provided by the anonymous author in the treatise “Kitab-i Advar/Ruhpervar” are linked to cosmogony and carry a sacred character.

**Conclusion.** Based on all that has been said, we can observe that the symbol of the circle played a significant role in the musical treatises of the medieval East. This pertains to philosophy, epistemological concepts, literature, and art. The works of great thinkers and scholars of the medieval East – such as Al-Farabi, Al-Kindi, Ibn Sina, Safi al-Din al-Urmawi, Abd al-Qadir Maraqqi, and others – had a substantial influence on European culture and science. “This movement of ideas from the East reached its culmination in the views of Thomas Aquinas, whose position in some sense corresponded to that of Al-Farabi” [18, p. 34].

As noted earlier, the circle, as a symbol, reflected infinity, harmony, cyclicity; it symbolized the connection between humans and their spiritual world with the cosmos, where music served as a means to achieve harmony with the divine.

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**Lalə Kazımova (Azərbaycan)**

## **MUSIQI VƏ DAİRƏ – SƏNƏTİN SİMVOLU**

**(Yaxın və Orta Şərqlə orta əsr alimlərinin musiqi traktatlarında dairənin rəmzi)**

Məlumdur ki, xalqın mədəniyyəti ümumi mədəni kontekstdə formalaşır. Şərq mədəniyyəti rəmzlərlə zəngindir. Burada dairə rəmzi xüsusi yer tutur. İncəsənətdə, xüsusilə musiqidə dairə rəmzi sonsuzluq və harmoniya ilə assosiasiya olunurdu. Orta əsrlər Şərqinin Kindi, Əbu Nəsr Farabi, İbn Sina, Səfiəddin Urməvi, Əbdülqadir Maraği kimi alim və musiqiçiləri dairə rəmzinə xüsusi diqqət yetirmişlər. Kindi, “Saflıq qardaşları” və b. kosmoqonik pifaqorçu cərəyanın ardıcılıqları idilər. Farabi, Səfiəddin Urməvi və Əbdülqadir Marağini isə praktik, şərti ifadə etsək, materialist cərəyana aid etmək olar. Kindi dairə və kürə rəmzini ilahi reallığı və onun dünya hadisələri ilə münasibətini təsvir etmək üçün istifadə edirdi. O, allahı dairə, yaxud kürənin mərkəzi ilə, qalan bütün şeyləri isə həmin mərkəzdən çıxan radiuslar və kürənin qabığı ilə müqayisə edirdi. Səfiəddin Urməvi musiqi terminologiyasına “dövr” (dairə) terminini gətirən ilk alimdir. O bu termini musiqinin lad və ritm əsasının qurulması və inkişafı modeli kimi işlətməmişdir. Onun musiqiyə dair “Kitab əl-ədvar” adlı məşhur əsəri ərəbcədən “Dairələr kitabı” kimi tərcümə olunur. Səfiəddin Urməvinin nəzəriyyəsinin əsasını udda ifa təşkil edir. Urməvi öz əsərində lad və ritm dairələrinin sxematik təsvirini verir. Əbdülqadir Maraği “Cami əl-əlhan” (“Melodiyalar məcmusu”) əsərində lad dairələrinin quruluşunu izah edir. Sonrakı əsrlərdə bir çox əsrlər Urməvinin əsinə uyğun olaraq “ədvar” adlanmışdır. Bütün bu deyilənlərdən görürük ki, orta əsrlərdə Şərqdə yazılmış musiqi traktatlarında dairə rəmzi mühüm rol oynamışdır. Bu, fəlsəfə və qnoseoloji konsepsiya, ədəbiyyata və incəsənətə də aiddir.

**Açar sözlər:** dairə, kosmoqoniya, advar, ritm, simvolizm.

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## **МУЗЫКА И КРУГ – СИМВОЛ ИСКУССТВА**

**(символ круга в музыкальных трактатах средневековых ученых Ближнего и Среднего Востока)**

Как известно культура народа формируется в общем культурном контексте. Восточная культура пронизана символами. И особое место здесь занимает символ круга. В искусстве, в частности в музыкальном искусстве символ круга ассоциировался с идеей бесконечности, гармонии. Ученые, музыканты средневекового Востока, такие как Аль Кинди, Абу Наср аль Фараби, Ибн Сина, Сафиаддин Урмави, Абдулкадыр Мараги и другие уделяли большое внимание символике круга. И если Аль Кинди, «Братья чистоты» и другие были последователями космогонического пифагорейского направления, то теории Аль Фараби, Сафиаддина Урмави, Абдулкадыра Мараги – можно отнести к практическому, условно говоря, материалистическому направлению. Так Аль Кинди использовал символику круга и сферы, чтоб описать божественную реальность и ее отношение к мирским явлениям. Он сравнивал бога с центром круга или сферы, а все остальное – с радиусами и сферическими оболочками, которые исходят от этого центра. Сафиаддин Урмави был первым ученым, который ввел в музыкальную терминологию термин «доур»-«круг», как модель построения и развития ладовой и ритмической основы музыки. Его знаменитый трактат по музыке «Китаб аль адвар», в переводе с арабского – «Книга о кругах». В основе теории Сафиаддина Урмави лежит практика исполнительства на уде. В своем труде Урмави приводит схематическое изображение ладовых и ритмических кругов. Абдулкадыр Мараги в своем трактате «Джаме аль-алхан» (Совокупность мелодий) разъясняет построение ладовых кругов. В последующие века многие трактаты по музыке стали называться, по аналогии с трудом Урмави «адвар». Исходя из всего вышесказанного мы видим, что символ круга в музыкальных трактатах средневекового Востока играл значимую роль. Это касается и философии и гносеологической концепции, и литературы, и искусства.

**Ключевые слова:** круг, космогония, адвар, ритм, символизм.

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## MUSICAL FOLKLORE AND ETHNOGRAPHY IN KARABAKH IN THE XIX<sup>TH</sup> CENTURY

**Abstract.** In this article, we pay special attention to the folklore, diversity and richness of genres, originality, poetic content and traditional music of Azerbaijan in this region. The population of Karabakh abounds in singing, mugham and ashug genres. Art workers have played a big role in the development of musical culture. Folk songs reflecting ritual traditions, “Novruz Bayram”, “Heydar Saftar”, “Sufi Rites” and others were significant. Referring to archival materials and treatises written in Karabakh shows the great importance of the development of musical science in the cultural and social environment of the population.

**Key words:** Karabakh, Majlisi of Poetry and Music, Khurshid Banu Natavan, Mir Mohsun Nawab, Majlisi-uns.

**Introduction.** In the XIX<sup>th</sup> century, as in other regions of Azerbaijan, the development of art was observed in the socio-political situation in Karabakh.

Historically, the musical environment of Karabakh, which was gifted by many singers, musicians, composers, conductors, theater figures, poets and intellectuals of Azerbaijani art, was extremely rich.

P. Vostrikov, who studied musical traditions in the Caucasus, wrote: “The main material tradition for performance in Azerbaijan is songs that reflect folk ceremonies and are created by the people themselves.

The composition of mugham is different. The choice of words for the performance depends on the singer himself. Those around the singer listen to him attentively, the singer finishes singing, the audience raises their heads,

takes a deep breath and says “thank you”. Concerning mugham, F. Shushinsky writes that “mugam is a dictionary of the Azerbaijani musical language.” Genius Huseyn Javid’s son Ertogrul writes that this material consists of several major parts: professional singers (khanende), non-professional singers, ashugs, lotu (brave), wedding ceremonies, other ceremonies (horse races, wrestling, yalli, religious ceremonies).

**The interpretation of the main material.** Along with highly professional performers, amateur singers have also left a deep mark on the cultural life of Karabakh. There were several famous amateur singers in Shusha at that time. Since each of them had an art and a job, they would not receive money or any other reward in the assembly (majilis). Mashadi Dadash Mashadali oglu Muradkhanov, Aghdamli Mukhtar Qaryagdi oglu, Garazarli Kalba Baba were the most famous amateur singers who were not selected from professional artists. Mashadi Dadash (he died in 1930 in Karabakh). Nature has given him two beauties, one a beautiful return and the other a private voice. Although Mashadi Dadash was from a merchant class, he left his business to his brothers because he was not inclined to trade, and he used to perform as a singer at familiar gatherings and weddings. The timbre of Mashadi Dadash’s voice was so captivating that even the most cruel person who heard it would be temporarily softened. It is said that one day, while Mashadi Dadash was reciting at the “İsa” spring, astonishingly gray nightingales gathered in the trees and competed with him. With the voice of Mashadi Dadash, the sound of nightingales made the forest a different color, as if the whole universe was full of spiritual food, indicating that there is no sorrow or grief in human life. At that time, teachers gathered in Shusha in the summer and gave three theatrical performances for the benefit of poor students. Since the theater was in the Armenian part, Armenians also came to the performance a lot. Mashadi Dadash was singing during the break. At the insistence of the audience, especially Armenian students, the break would last up to an hour. As a matter of fact, Armenians in Karabakh did not listen to their national theater and music, but to Azerbaijani mughams and theater performances. Mashadi Dadash was the goddess of music at such gatherings. Of the mughams, Bayati-Shiraz, Bayati-Kurd, Saranj and Gilayi were read to a degree that no one liked. His voice was like the sound of a breast, and his bells and bells amazed and amazed people.

A month before the Novruz holiday in Karabakh, the masses would gather to celebrate the chille. In Shusha, it was more popular. Chille was

usually done in the evening. Here, leaving the grief and anguish of the past year, the next year people brought happiness, preferred to sing and dance as usual. Since this holiday is a national holiday, everyone, young and old, will take part in this gathering and celebrate in the truest sense of the word.

During this period, one of the ancient genres of music culture, such as “laments” (“couplets”), was developing in Karabakh. In the shabih performances widely held in Karabakh, when mourning was called “agi”, women usually used a couplet. There were several famous mourners in Shusha, the most famous of whom was a woman named Melek. The angel’s voice was velvety and sad, so he was often invited to mourn.

Weddings held in Karabakh in the 19<sup>th</sup> century became a real mass celebration. “Take engagement”, “Clothes cutting”, “Henna spreading”, “Wedding”, “Uncovering the veil” were strictly observed by the local population as a reflection of national customs. The rituals of “engagement”, “tailoring”, and “spreading henna” were performed by brides and women. Although these events were accompanied by music on the eve of the wedding, the crowd was normal. The custom of carrying khoncha on Novruz and Qurban holidays became a holiday of kinship. The whole nation took part in these events. In Karabakh, weddings usually lasted 3-14 days. The first two days of the wedding were called “come”, or rather, the guests had to eat at home before the wedding. On the night of the third day, the owner of the wedding gave pilaf to the guests. In Karabakh weddings, there were “toy-khani” (tamada) and farrash (servants). J. Baghdadbeyov writes that the choice of the wedding hall (toy-khana) depended on the situation in the society and the character of the owner of the wedding. For example, when the temperament of the owner of the wedding was severe, the khan entrusted the mission to Mirza Alasgar Novruz; When the owner of the wedding loved to celebrate, the assembly was entrusted to Kalbalai Shukur. Kalbalai Shukur, who is known for his funny and witty personality, managed the wedding with his interesting dances and orders. Wedding parties lasted several days, and usually evening parties were more interesting. Wealthy wedding guests invited several music groups to the wedding and listened carefully to the performances of famous singers every day. The participation of several singers in the wedding party further inflamed the participants of the wedding party, and the singers and performers tried to show their skills. In addition to the group of singers, my groups of trumpeters and



ashugs were also invited to village weddings. Here is a feature to note. The people of Karabakh, who by nature have poetic and musical abilities, held interesting and meaningful wedding ceremonies. Hundreds of people attended Karabakh weddings, so weddings turned into mass celebrations. This explains why musicians prepare for weddings more seriously and pay more attention to them. It is no coincidence that singers and performers called wedding parties a real stage or a “school” of polishing the skills of novice musicians.

At Karabakh weddings, the “yalli” dance was usually performed. As in Shusha, yalli was widespread in villages. In the city, yalli dance was usually performed by men aged 20-50. The number of men playing yalli at weddings was 30. Instead of a scarf, the leader of the Yalli group had a stick in his hand to replace the dancer with a stick. In Shusha, as in other parts of Azerbaijan, yalli players gradually increased the speed of the dance. At weddings in Karabakh villages, women performed the yalli dance with men. This dance was accompanied by music played by a group of trumpeters (trumpet, flute, drummer, and in some cases a drum played with a stick).

On Novruz holiday, large crowds gathered in Karabakh to celebrate the girl's departure. It was very solemn in Shusha. Although his religion had a strong influence on him, the clergy could not prevent him from doing so. Farewell to winter was usually held in the evening. People sang and danced here so that all the bad and sad people would stay last year and take only happy things with them in the new year. It was a national holiday, and everyone, from the youngest to the oldest, attended and rejoiced. All intellectuals, rich and poor, famous and unknown musicians of Shusha took part in these festivities.

In the 19<sup>th</sup> century, religious shabihs were held in Karabakh during the month of Muharram. Usually, a few months before the month of Muharram, mosques and places of worship were cleaned. Witnessing this, J. Baghdadbeyov wrote: “They went from door to door with groups of three people, consisting of a young mosque drummer, a singer with a good voice, to collect “Heydar-Saftar” and to collect rags and fat, in order to let them light a torch at night.

After fulfilling their mission, the Heydar-Saftar group placed their staffs, drums and cymbals in one of the rooms of the mosque, and everyone entered the mosque and listened to the Noha performers. Nohakhans were not professional singers. Singers who sang poems about imams tried to be singers



and wanted to open their voices for this purpose. The ancient singers sang to be cleansed of sins and to save their souls.

“Noha” performed by poets was based on the sad rhythm of Bayati-Gajar, Qatar and some difficult classifications. The most famous singers of Shusha “Noha” were Sarbaf Ibrahim and Sarbaf Habib. Both have earned the respect of the general public, especially the clergy, for their work. The meeting ended at 10 pm after the mourners talked about the events of Karbala and the people cried. The development of religious music and the expansion of its sphere of influence can be considered in the performances based on the network in the month of Muharram. The sphere of influence of the network, one of the genres of ceremonial music, depended on the intonation of the music and the content of the poems. From this point of view, the clergy paid more attention to the words and music of the lamentations.

Among the interesting and colorful traditions of Karabakh life in the 19th century, Sunni dervishism was widespread, and music was widely used in the conduct of these sects. Although these sects are religious in nature, they are not studied in terms of ethnography and folklore. We consider it expedient to give a brief information about their holding and the role of music here. In those regions of Azerbaijan where fanaticism and prejudice were strong, including in Karabakh, the tradition of separating the “Sufi sheikh” from the sect of Sunni sects continued. The science of “Ladunu”, which exists in the tradition of Sufi sheikhs, that is, the science of closeness to God, was invented by them and the Sufis performed miracles through this science. The Sufi followers used to unite around their sheikhs because they believed that their desires would be fulfilled in this world and that they would be given paradise in that world. Sufi sheikhs also jealously guard the believers who believe in them, and would not allow anyone other than them into their congregations. In this regard, their meetings were held behind closed doors. In the evening, the disciples gathered in the Sufi sheikh’s apartment to pray and perform Sufi dances. The women washed beforehand and gathered cleanly in the assembly. They would remain loyal to the sheikhs and their rulings, who were close to God in faith. After reciting dhikr and reciting their prayers for about an hour, the sheikh would stand up as he entered, recite the words “Allah-Allah” in a chorus and greet the sheikh. After reciting the sheikh’s prayer, they would first play their shoulders under a heavy rhythm, accompanied by drums, and then perform Sufi dances. The disciples who joined the dance would gradually beat the

sheikh, and then dance more freely in the captivating melody of the dance, which was gradually sharpening. The men prayed and played until they were exhausted. The unconscious participants called this moment a moment of contact with God. In Sufi societies, the use of music as a psychological factor as a means of seeking refuge in God with the help of anthems meant that music was highly valued. Indeed, Sufi congregations paid special attention to music. In our opinion, Sufi music can be compared to the genre of *tasnif* in the art of *mugam* due to its characteristics.

According to the information provided, dervishes separated from sects were divided into 22 sects and denominations. Among them, *Ushshagi*, *Ajam*, *Khakiskar*, *Sabzalil Shahi*, *Surkhali Shahi* sects were widespread in Azerbaijan. The study of Dervish sects shows that these sects are not related to religion, but have a roots in the ancient, shamanic traditions, which have come down to our time. Speaking about shamanic traditions, M. Allahverdiyev writes, "In time, it was common to play and sing in shaman ceremonies. The "game" lasted for two or three days at the *Gam Shaman* ceremony, where music, dance and rhetoric were performed. Like professional dancers and singers, they were able to study all the subtleties of music and vocals.

The vast majority of dervishes would be single and would not like to stay in one place, in the city. One of the most famous dervishes in Azerbaijan are *Muganli Dervish* and *Mirza Aligulu*. Written sources state that the main dervishes came from southern Azerbaijan. Dervishes were well known to the general public because they often took part in mosques, *takiyas*, bazaars and caravans. Most of the poems recited by dervishes would be from the works of Azerbaijani and some Persian poets. Among Azerbaijani poets *Dahil*, *Gyumru*, *Raji*, *Shams Tabrizi* and others, *Sadi* was one of the Persian poets. The poems of *Hafiz*, *Jamaladdin Rumi*, *Sheikh Attar* and others were often read. Most of the dervishes had beautiful voices. They mainly performed the *tasnifs* on the *mugham*, and played *Shah nafir* *ney*, drums, percussion instruments, and in some cases stringed instruments. *Mirza Razi*, *Mirza Rizayi Garadaghi*, *Mirza Gulam*, *Pullili-Puli dervish*, originally from southern Azerbaijan, who took part in mosques in *Karabakh*, gained great trust of the people. When *Mirza Razi*, with the permission of the poet, musician and artist *Mir Mohsun Navvab*, recited his poem in a beautiful voice, many people would gather in the square at the beginning of the market. When the dervishes went far away from the terrible sounds of the *shah nafir*, they used them extensively to drive away various animals while lying in the woods, covered with skins and lying

in the open air. Since the art of dervishism synthesized several arts, such as legends, wise sayings, sorcery, and summoning, their performances would always be interesting and attract the attention of the general public.

**Conclusion.** The second half of the 19<sup>th</sup> century can be called a period of development and prosperity of the culture of Azerbaijan, especially Karabakh. During these years, due to the leading intellectuals of Azerbaijan, the Azerbaijani language has developed more widely as a scientific and literary language. In Karabakh, theatrical performances began to be widely shown in Shusha in 1882. During the breaks of those performances, famous singers and performers of Karabakh demonstrated their charming art to the audience. This allowed the art of music to be performed on stage in front of a crowd. The gradual adaptation of the famous singers' trio (tar, kamancha and singer) to the stage culture provided a new stage of development. "Karabakhname" written about the history and culture of Karabakh gives a complete picture of the cultural development of the XIX century. It is known from the works of Mirza Yusif Garabaghi, Mirza Jamaloglu, Rzagulubey, Ahmad Javanshir, Hasanlibey Garadaghi, other scientists and writers that the development of mugham art played a key role in the development of Karabakh's musical culture in the 19th century. The role of poetry and music festivals in the development of this art should be especially noted.

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**Şəmsə Gülməmmədova (Azərbaycan)**

## **XIX ƏSRDƏ QARABAĞDA MUSIQİLİ FOLKLOR VƏ ETNOQRAFIYA**

XIX əsrdə Qarabağda incəsənətin formalaşmasında musiqi və şeir məclislərinin müstəsna rolu olmuşdur. Bu məclislərin haqqında bir sıra yazılı mənbələr, tədqiqat əsərləri ətraflı məlumatlar vermişdir. XIX əsrdə Qarabağın incəsənəti, xüsusilə də şeir və musiqi məclislərinin inkişafında iki görkəmli şəxsin – Xurşid Banu Natəvan və Mir Möhsün Nəvvabın böyük xidmətləri olmuşdur. Onların yaratdıqları şeir və musiqi məclisləri (Məclisi-üns, Məclisi-fəramuşan, Beytüs-səfa) çox əhəmiyyətli və zəngin olmuşdular. Qarabağda incəsənətin inkişafı ziyalıların intellektual səviyyəsinin tərəqqisinə öz müsbət təsirini göstərmişdir və yeni nəsllə çatdırılmasında böyük xidməti olmuşdur.

**Açar sözlər:** Qarabağ, şeir və musiqi məclisi, Xurşid Banu Natəvan, Mir Möhsun Nəvvab, Məclisi-üns.

**Шамса Гюльмамедова (Азербайджан)**

## **МУЗЫКАЛЬНЫЙ ФОЛЬКЛОР И ЭТНОГРАФИЯ В КАРАБАХЕ В XIX ВЕКЕ**

В данной статье мы обращаем особое внимание на фольклор, разнообразие и богатство жанров, оригинальность, поэтическое содержание и традиционной музыки Азербайджана в данном регионе. Население Карабаха изобилует песенными, мугамными и ашугскими жанрами. Деятели искусства сыграли большую роль в развитии музыкальной культуры. Значимы были народные песни, отражающие обрядовые традиции, «Новруз байрам», «Гейдар Сафтар», «Обряды Суфи» и др. Ссылаясь на архивные материалы и трактаты, написанные в Карабахе показывает большое значение развития музыкальной науки в культурно-социальной среде населения.

**Ключевые слова:** Карабах, меджлиси поэзии и музыки, Хуршид Бану Натаван, Мир Мохсун Наваб, Меджлиси-унс.

UOT 78(4/9)

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## ON THE ETYMOLOGY OF AZERBAIJANI FOLK SONGS

**Abstract.** The investigation, study and research of Azerbaijani folk songs and tasnifs have always been relevant in Azerbaijani musical culture. Many outstanding and important composers of Azerbaijan did significant work in this work even at the beginning of the last century. Many composers such as Muslim Magomayev, Bulbul, Said Rustamov, later Tofig Guliyev and others visited the villages and regions of Azerbaijan, collected folk songs and published them in various settings. The song creation of many composers' work has been touched upon in the scientific article. Different branches of folk songs are discussed here. So, the themes of labor, heroism, love and affection found their place in the article. At the same time, the tasnif and etymology of several folk songs are explained in the article.

**Key words:** tasnif, folk songs, popular melody, lyric, mugham.

**Introduction.** Azerbaijani folk songs have an ancient and interesting history. In fact, these songs are folk melodies that flow from the hearts of the people to their tongues, composed in the national spirit. These songs are older and also younger songs that are loved by our people. Folk songs have been collected by our composers in different periods and have come to this day. The genius Azerbaijani composer U. Hajibeyli, who laid the foundation of national opera in the Middle East, was the first initiator of the collection of folk songs. The composer together with M. Magomayev collected folk songs from different regions of Azerbaijan and presented them in sheet music.

**M. Magomayev****Bulbul****Rasul Rza****Said Rustamov****F. Amirov****G. Garayev**

Our genius khananda Bulbul's efforts is valuable in this work. People's Poet Rasul Rza wrote true that "Bulbul is, above all, the first discoverer. He walks alone on the path that no one has followed in Azerbaijan" [9]. The great musician Bulbul said proudly: "I started my creative path at a time when chieftains were violent by threatening death to those who showed the slightest interest in the scene". Bulbul spent more than thirty years of his life collecting, notating and publishing Azerbaijani musical folklore. Bulbul's efforts were very great in this work. He collected and published hundreds of folk songs, dance melodies and pieces of music. Bulbul said: "Folk songs are the wealth of the nation". Other great artists, composers and khanandas who benefited from Bulbul's intensive studies continue this work. Later, Said Rustamov, Fikret Amirov, Zakir Bagirov, Gara Garayev, Niyazi, Jovdat Hajiyev, Jahangir Jahangirov, Mammadsaleh Ismayilov, Tofiq Guliyev and others researched this irreplaceable mission in the Scientific Research Music Cabinet and published at different intervals.

**Z. Bagirov****Niyazi****J. Hajiyev****J. Jahangirov****M. Ismayilov**

Azerbaijani folk songs are divided into several genre groups according to the variety of theme and content, the clarity and variety of musical and poetic language. Labor songs, ceremonial songs, household (this includes lyrical songs) and historical songs can be mentioned among them. The oldest genre of folk creativity is labor songs. The most widespread among these songs are the sayachi songs dedicated to cattle breeding, and the most widespread among those engaged in agriculture are holavar labor songs. Examples of the oldest songs include "Çoban avazı" ("Shepherd's song"), "Tutu nənəm" ("Grandmother Tutu"), "Sağım mahnısı" ("Milking Song"), "Çiçək şumla



yeri” (“Chichek, Plough The Land”), “Şum nəğməsi” (“Ploughing Song”) and others [7].

**The interpretation of the main material.** Folk songs, which are one of the oldest and most important genres of musical and poetic creativity of the Azerbaijani people, reflect their pure, high spirituality, inner world, dreams and hopes vividly. Ceremonial songs are one of the oldest types of songs of the Azerbaijani people. People’s holiday celebrations, weddings and mourning ceremonies were traditionally accompanied by traditional songs, and many of these songs are still alive today. Songs dedicated to the sun, fire, rain and other forces of nature, created in ancient times and sung during seasonal ceremonies, are of this type. For example, “Günəş çıx, çıx, çıx! Kəhər atı min çıx” (“Sun rise, rise, rise! Kaher ati min khut”) or “Yağış çağır” (“Call for rain”), “Xıdır İlyas” (“Khidir Ilyas”), “Səməni” (“Semeni”), “Kos-kosa”, “Əkəndə yox, biçəndə yox, yeyəndə orta qardaş” (“A shareholder, not in sowing, not in reaping, but in eating”) folk dances and singing were accompanied by traditional ceremonial songs. The text of these songs was made up of bayatis, the most extensive form of folk literature.

Household songs are also divided into children’s songs, humorous, satirical songs and lyrical songs according to their content, form and expressed parts. Children’s songs, especially lullabies sung by mothers to children, are historically the oldest type of household songs. Lullabies include ninni, layla (cradle songs) and oxshama (caressing).

Lyrical songs are the richest and most beautiful type of song genre. Lyrical songs are also the biggest part of this genre. Pure love, praising the beauty of a lover, separation, anxiety, grief, sadness, etc. are the basis of the content of lyrical songs.

Epic-historical and heroic songs occupy an important place in the Azerbaijani people’s songs. These songs, which have been created since ancient times, are dedicated to any historical event in the history of the country or to national heroes who played a prominent role in the life of the people. An example of this is a series of songs about Koroglu, his lover Nigar and his fellow fighters, delilers (dare-devils), and his faithful horse Girat. Epics and songs were composed about such heroes as Gachag Nabi, Gachag Karam, Gachag Ismail, Deli Ali, Ganadli Naghi, etc. For example, “Gedən gəlmədi” (“Who Did Not Come Back”), “Piyada Koroglu” (“Unmounted Koroglu”), “Gachag Nabi” and others are such songs.



Lyrical songs has become the most powerful means of national artistic self-expression of the people. Some of these songs are optimistic and happy according to their content, and some are sad and sorrowful. A wide melody, playful rhythm, segah mode are characteristic for the former, exclamations such as “ah”, “vay”, the key of “Bayati-Shiraz”, the alternation of 6/8 and 3/4 signatures, etc. are typical for sad love songs in a sad mood. As an example of the first group of songs, we can cite the songs “Gül oğlan” (“Gul Boy”), “Yar bizə qonaq gələcək” (“Lover Will Visit Us”), “Qoy gülüm gəlsin” (“Let My Flower Come”) etc., for the second group, “Səndən mənə yar olmaz” (“You Can’t Be My Lover”), “Onu demə, zalım yar” (“Don’t Say It, Hard-Hearted Lover”) etc. Lyrical songs are also broader and more complex in form. They are characterized by a verse form, as well as a complex two-part and rondo-like form, repetition of variant renewal, progression, etc.

One of the songs included in the lyrical songwriting is Tello. They say that the song Tello was composed as a result of an event that happened in Shamakhi. A young man, Tarlan (he was called as Tello), loved a beautiful girl with hazel eyes. Another young man also loved this girl. This young man is the son of a rich family. The girl loved Tello. Feeling this, the rich young man knifed and killed Tello. Tarlan’s mother said elegies about his son, and these elegies passed on as bayati over time. Bayatis started to be sung like songs among the people. “Tello” folk song is sung even at wedding celebrations.

Araz üstə, buz üstə,  
Kabab yanar köz üstə  
Ana, məni öldürdülər  
Bir alagöz qız üstə.

This is how the mother recited this bayati, but the 3<sup>rd</sup> line was later distorted and sung like this:

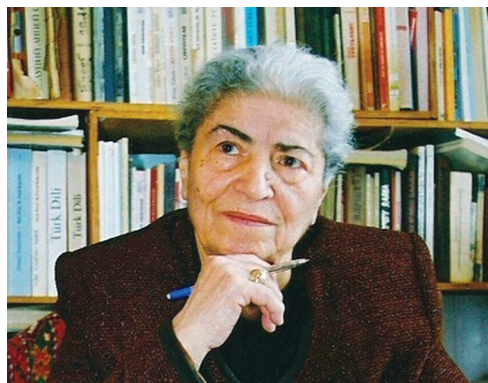
Araz üstə, buz üstə,  
Kabab yanar köz üstə  
Qoy məni öldürsünlər  
Bir alagöz qız üstə.

Singing the Azerbaijani folk song “Aman Tello” by the rock group “System of A Down” created by ethnic Armenians living in the United States

and its sharing on social networks caused discussions and dissatisfaction in the society and mass media. As it is known from Armenian sources, the Armenian musicologist S. Komitas visited the villages inhabited by Azerbaijanis in the territory of present-day Armenia at the beginning of the 20th century and notated hundreds of Azerbaijani and Turkic songs, and one of these songs was “Aman Tello”. According to Professor Kamran Imanov’s research, “it is difficult to find an Armenian manuscript not only at the beginning of the 20th century, but even in the 17th and 18th centuries, which does not contain ancient Azerbaijani songs and melodies. Most of their texts are kept in Matenadaran and other archives of Armenia... The majority (about 90%) of Armenian folk songs and melodies are based on Azerbaijani folk songs. Ancient Azerbaijani songs are not only widely used in the Armenian environment, not only collected and stored in archives and translated whenever possible, but they are also published by Armenians, like other samples of our folklore” [5, p. 99].

Azerbaijani folk song “Aman Tello” was sung by a choir ensemble including such well-known khanandas as Jabbar Garyagdioglu, Kechachioglu Mahammad, Mashadi Mahammad Farzaliyev in 1908. These rendering were recorded by the “Warsaw sport record” studio in 1909. Besides this, the song “Aman Tello” was recorded in the catalog of that archive in 1912. According to People’s Artist F. Sujaddinov, “The Azerbaijani folk song “Aman Tello” was written in the 19<sup>th</sup> century in the mahur (in switch) tasnif, like “Əlimdə sazım, qurbanım” (“My Saz In My Hand, My Sacrifice”), “Süsən sünbül” (“Iris Ear”) and many symphonic orchestra works and composer’s songs” [10] .

We would like to talk about the history of another folk song. It is said that “Apardı sellər Saranı” (“The Floods Took Sara Away”), a very popular and sad folk song of Azerbaijan, was composed as a result of an accident that happened near Shamakhi-Shirvan. The author talks about the truths that her mother told her in the book “Folklore studies” by the great philologist A. Jafarzadeh.



Aziza Jafarzadeh

Arpa çayı aşdı, daşdı,  
 Sel Saranı aldı qaşdı,  
 Nuru qaldı gözü yaşdı,  
 Apardı sellər Saranı  
 Bir ala gözlü balanı.

The distinguished philologist Aziza Jafarzade wrote: “We said many times that “Mom, but there is no Arpa River around Shamakhi-Shirvan”. She said that “It matched with rhythm”. The girl’s name was often called “Saray”, similar to the name of the Saray khatun in our old Turkic, and sometimes she was called Sara. “And who was Nuru?” She answered: “Someone said that Nuru was his fiancée, and another said that he was his father-in-law, who loved his daughter-in-law like his daughter very much. After all, the father-in-laws love daughter-in-laws” [2, p. 131].

If we explain the reason for the creation of the song – “There was a hero from Khanchobani’s lineage in Shirvan-Mugan land. He was unique in bravery, and his beloved fiancée Saray khanum is also unique in beauty. Their parents agreed on their marriage long ago. They celebrate their wedding in the spring before the people go up to the mountains and plains. After “khinayakhdi” (tradition hennaing hand before wedding) and singing at the girl’s house, they dressed her and took her to Nurugil’s village on a horse. The village was in spring mood. The bridle-bearer took the reins of the horse on which the veiled bride was riding and set off with men. Yenge-darna (woman accompanying the bride to her groom’s house on her wedding day) also went with them” [2, p. 132].

It is said that a running river passed through the village where Sarah lived. As it was spring time, the snow in the mountains melted and the water level started to rise. The village was at risk of flooding. Everyone was in panic. “Hey man, do you hear the roar? It seems that the river is flooding. Let’s wait. Yenge refused: Oh, there is no flood here. Until it comes, we will pass. The bridegroom is waiting” [2, p. 129]. But the bride Sara was going to the other side of the river with the horsemen. Suddenly, a strong flood swept away the veiled bride. Saray, a young girl, drowned in the water. In fact, the bride’s name was Saray. The last letter of the name is shortened and pronounced as Sara in Bayati.

Düyünü tökdüm tabağa,  
 Bişmədi, qaldı sabaha.

Kor yengə düşdü qabağa,  
Apardı sellər Saranı,  
Bir uca boylu balanı.

We bring to your attention another version of this couplet.

Düyünü tökdüm qazana,  
Bişmədi, qaldı əzana.  
Çarə yox Allah yazana!  
Apardı sellər Saranı,  
Bir ala gözlü balanı.

Arpa çayı dərin olmaz,  
Axar sular sərin olmaz.  
Saray kimi gəlin olmaz.  
Apardı sellər Saranı,  
Bir qara saçlı balanı.

There are different versions about the creation of this song. According to another legend, this accident took place in Nakhchivan. The Arpachay River flows through Sharur region of Nakhchivan Autonomous Republic. Mughanli and Mughanjik villages are located along this river. According to the old people living in those villages, the Arpachay sometimes overflowed so much that the floods swept people away.

Çıxdım iydə koluna,  
Baxdım Sara yoluna,  
Xalan qurban boyuna,  
Apardı sellər Saranı.

In fact, it would be important if these popular folk songs were revised and published in the correct original version. It should not be forgotten that every folk song that has passed the test of years to this day has a history and an author.

Gedin, deyin Xançobana,  
Gəlməsin bu il Muğana.

Muğan batıb nahaq qana.  
Apardı sellər Saranı,  
Bir ala gözlü balanı.

Folk songs filtered through the language of the people and flowed into their hearts and spread. Folk songs have been loved by the population for centuries. However, there are distortions and banalities in folk songs. The singers, in particular, distort their words. For example,

Ay oğlan, boyu bəstə,  
Gəl əyləş sinəm üstə,  
Sən məndən busə istə,  
Mən deyim gözüm üstə.

This refrain is in a distorted version. Some singers even replace the word “sinəm” with “dizimlə”. This is the original version of this song.

Ay oğlan, boyu bəstə,  
Gəl əyləş çəmən üstə,  
Sən məndən könül istə,  
Mən deyim gözüm üstə.

The singers allow distortion in the words of the famous folk song “Garagila”. So, instead of “Gəlmişəm otağına oyadam səni” (“I have come to your room to wake you up”), it should be “Gəlmişəm o taydan oyadan səni” (“I have come from the other side to wake you up”).

It is possible to distort folk songs from voice to voice. “Pan-Turkism” was a major issue during the Soviet era. They tried to erase the word “Turk” from our history. This approach also affected the songs. Even now, the folk song that lives among the people as “Turkic beauty” has been included in collections such as “Kurdish Girl”. Also, the expression “Turkish” is used instead of the word “yar” in the original version of the folk song, which begins with the refrain “Küçələrə su səpmişəm, yar gələndə toz olmasın” (“I have sprinkled water onto the streets, may they not be dusty when my love comes back”) and is sung with great enthusiasm. The famous writer Manaf Suleymanov gave information about this in his memoirs. When the Turkish soldiers came to Baku to save the city from the Armenians, the population sang this song in their honor, expressing their wishes: [6].

Küçələrə su səpmişəm,  
Türk gələndə toz olmasın,  
Elə gəlsin, elə getsin,  
Aralıqda söz olmasın.

The note version of the “Azerbaijani folk songs” collection released in 2005 contains original versions, not distortions made in ancient folk songs. This is how “Karabakh shikastesi” is sung in the sheet music version of “Azerbaijan folk songs” collection [1, p. 15].

Qarabağda bağ olmaz  
Qara salxım az olmaz  
Qürbətdə yar sevənin  
Ürəyində yağ olmaz

However, another option is presented here.

Qarabağda bağ olmaz  
Qara salxım ağ olmaz  
Hər kimin qəlbi qandır  
Ürəyində yağ olmaz

Another folk song of Azerbaijan is “Sari Gelin” which is very popular. According to one version, the history of the song “Sari Gelin” dates back to before Islam. But some musicians believe that this work has a history of 150-200 years. According to the intonation, the song is very archaic – it is composed on 3-4 notes. At the beginning of the 7th century, the word “sari” meant “big”, “mountain” symbolically. “Sari” means “thick” and “thin” in the ancient Turkic concept. We use this phrase in two concepts – “color” and “touch the very sensitive point of my heart”. Before Islam, the Oguz tribes had a common culture. Historical sources show that the Oghuzs developed their musical culture mostly in this intonation, and the song was formed over time and came down to the present day. At that time, when people went to ask in marriage, they would not go to her mother, but to her grandmother. Apparently, the young man who experienced unrequited love for the first time composed such music saying “səni mənə verməzlər, ay nənən ölsün, sarı gəlin” (“they won’t give you to me, yellow bride come”).

According another version, the word “sari” (“yellow”) is not used in the meaning of color, this expression refers to the “very sensitive point of human heart”. It usually shows itself at the sensitive moment of people. That is, the word “sari” has a symbolic meaning in the poem. “Sari Gelin” is understood as a combination of love, nobility and the most pleasant qualities in a person. At some points in history, it has been hypothesized that “Sari Gelin” was addressed to woman beauty.

According another version, there is a part of the Holy Quran, Surah Al-Baqarah – “The Yellow Cow”. Religious figures associate the word “sari” with the character of “Hazrat Fatimah al-Zahra”. That is, it is mentioned that she is the leader of all honest, noble and heavenly women. That yellow color is also a symbol of ladies who have combined all noble qualities. From this point of view, “Sari Gelin” is said to have taken its place in history as a heart word dedicated to noble women [8].

It is stated in the “Folk Songs” collection that there is nothing incomprehensible in the words of the folk song “Sari Gelin”. That is why researchers believe that the poem was composed in the second half of the 19th century [3, pp. 112-114].

Saçın ucun hörməzlər  
Gülü qönçə dərməzlər,  
Sarı gəlin

Bu sevdə nə sevdadır  
Səni mənə verməzlər,  
Neynim aman,aman,  
Sarı gəlin

The Turkish version of this folk song is following:

Ərzurum çarşı bazar neylim aman aman  
Neylim aman aman neylim aman aman sarı gəlin  
İçində bir qız gözər ay nənən ölsün sarı gəlin aman  
Sarı gəlin aman sarı gəlin aman təqdim edə yarım

The song “Sari Gelin” is in the mode of “Shur”. It should also be stated that “Shur” is one of our main mugham dastgahs and most of the Azerbaijani



folk songs are in this mode. This is the main fact that confirms that the song “Sari Gelin” belongs to the Azerbaijani people. Another aspect is related to the rhythmic and melodic shades of the song. From this point of view, “Sari Gelin” is in the style of Azerbaijani folk songs. Singing features of the song are also based on the traditions of Azerbaijani folk music.

Voluminous song-duets began to appear mainly at the beginning of the 20<sup>th</sup> century. The first song-duet composed on the theme of love and affection was the folk song “Yaylıq” (“Headscarf”) sung by our outstanding khanandas Khan Shushinski and Shovket Alakbarova. While listening to the audio recording of the song, it is possible to observe the characteristic features of duet singing. First of all, we should state that the song “Yaylıq” was created in the Shur maqam. It is known to every mugham khananda that the “G” note (mode) forms the “keynote” base of the Shur mugham dastgah. Considering the vocal range of the female singer, singing on the “G” mode of any song composed on the Shur mugham reduces the khananda’s vocal capabilities to nothing by sounding bam. For this reason, the song “Yaylıq” was sounded in the “C” keynote of Shur maqam in the audio-recording. That is, the main “keynote” of the Shur mugham is transposed up a pure fourth-X4 for the duet performance. It is precisely in this tonality that the beauty, shrillness, and power of a woman’s voice are revealed. The song “Yaylıq” was recorded for background music in Baku in 1934, sung by the famous Azerbaijani khananda Jabbar Garyagdioglu (1861-1944). The composer Said Rustamov notated this song in the following years and covered it in the collection “Azerbaijani folk songs” published in 1967 [4, p. 188].

**♩ Allegretto**

Гыз- А - нам-дан бир [а]- лыг ал - дым, неч' бил- ми -  
 Оулан- [а]- лы - ғы - ны та - ны, а [а] гыз, мән-дә -  
 -рәм һар-да сал - дым. Сән-дә-дир - сә  
 -лыг һа - ны, а [а] гыз. Ким де - ди [а]. -  
 вер [а]- лы - ғы, [а]-лыг са - лар а - ры - лы -  
 - лыг мән-дә - дир, бәл-кә та - лыб чә - мән-дә -  
 - ғы, [а] -рарчан, кө-зәл оғ - лан, вер [а]- лы - ғы. - ғы.  
 - дир, [а] кө-зәл, кәл ах-та - раг [а]-лы-ғы - ны. - ны.

As the interest in duet singing increased, the poetry texts of some popular folk songs were later replaced by texts written for duets, in order to enrich the repertoire. As an example, we can mention the folk song “Muleyli”. The first note of the song belongs to the famous composer Said Rustamov, and this song was included in Said Rustamov’s “Azerbaijani folk songs” collection.

We observe additional verses to the text of the “Muleyli” folk song in the collection “Azerbaijani Folk Songs and Tasnifs” in a new format in 1979. It should be stated that the subsequent compilation of the mentioned collection was published in 1985.

**Allegretto**

Пән - чә - рә - нин мил - лә - ри, Му - леј - ли,  
а - чыб - ғы - зыл күл - лә - ри, Му - леј - ли.  
Пән - чә - рә - нин мил - лә - ри. Му - леј - ли,  
а - чыб - ғы - зыл күл - лә - ри. Му - леј - ли.  
Оғ - ла - ны јол - дан еј - ләр, Му - леј - ли.  
ғы - зын ши - ри: мил - лә - ри, Му - леј - ли.

**Conclusion.** The theme of folk songs is different, depending on the place, the wishes and desires of the people since ancient times. In general, Azerbaijani national music and folk songs are very rich. There are also songs in the spirit of heroism, bravery, and war, as well as songs about the homeland and the village, reflecting the sad sounds of love. Our genius composer Uzeyir Hajibeyli and later our outstanding composer Said Rustamov, as well as the famous Muslim Magomayev collected our folk songs and dances from different regions of Azerbaijan, notated and published them in a collection at the beginning of the 20<sup>th</sup> century. Prominent composers who continued this

tradition, Fikret Amirov, Gambar Huseynli, Soltan Hajibeyov, Tofig Guliyev and others gave new life to our forgotten spiritual wealth. However, we can say with certainty that changing the dress of folk songs is a betrayal of our national music and the spirit of our unforgettable music figures and composers who did these honorable works.

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## Meyser Kaya (Türkiyə)

### AZƏRBAYCAN XALQ MAHNILARININ ETİMOLOGİYASINA DAİR

Azərbaycan musiqi mədəniyyətində Azərbaycan xalq mahnıları, təsniflərinin tədqiqatı, öyrənilməsi, araşdırılması hər zaman aktual olmuşdur. Hələ keçən əsrin əvvəllərində Azərbaycanın bir çox görkəmli və önəmli bəstəkarları bu işdə gərəkli işlər görmüşlər. Bəstəkarlardan Müslim Maqomayev, Bülbül, Səid Rüstəmov, sonralar Tofig Quliyev və digərləri Azərbaycanın kənd və rayonlarını gəzmış, xalq mahnılarını toplayaraq müxtəlif tərtibatlarda nəşr etdirmişlər. Təqdim etdiyimiz elmi məqalədə bir çox bəstəkarların mahnı yaradıcılığına toxunulmuşdur. Burada xalq mahnılarının müxtəlif qollarından bəslənir. Belə ki, əmək, qəhrəmanlıq, sevgi, məhəbbət mövzular məqalədə öz yerini tapmışdır. Eyni zamanda verilən məqalədə bir neçə xalq mahnısının təsnifatı və etimologiyası şərh edilmişdir.

**Açar sözlər:** təsnif, xalq mahnıları, el havaları, lirik, muğam

**Мейсер Кайа (Турция)**

## **ЭТИМОЛОГИЯ АЗЕРБАЙДЖАНСКИХ НАРОДНЫХ ПЕСЕН**

В музыкальной культуре Азербайджана всегда было актуально изучение и исследование азербайджанских народных песен и таснифов. Еще в начале прошлого века многие выдающиеся композиторы Азербайджана проделали необходимую работу в этой сфере. Композиторы Азербайджана Муслим Магомаев, Бюльбюль, Саид Рустамов, позже Тофик Гулиев и другие посещали села и районы республики, собирали народные песни и издавали их в различных форматах. В представленной нами научной статье было затронуто песенное творчество многих композиторов. Здесь выставлены разные направления народных песен. Таким образом, темы труда, героизма, любви в народных песнях, в статье нашли свое место. Вместе с тем в статье поясняется классификация и этимология ряда народных песен.

**Ключевые слова:** тасниф, народные песни, напевы, лирика, мугам.

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## MULTICULTURALISM IN AZERBAIJANI MUSIC

**Abstract.** In this article, the presentation of multiculturalism as one of the models of political statehood once again confirms how highly the values of acceptance and correct understanding of other cultures are appreciated. There are many examples indicating this. Here, living along with the Azerbaijani people and the majority among minorities, the Lezgin people, attention is paid to the development of national and cultural integration within our country. Data on cultural values acquired over time are also reflected in this article. Here you can find information about Lezgin folk music, folklore, customs, traditions, etc.

**Key words:** multiculturalism, Lezgi, folklore, ensemble, ancient festive rites.

**Introduction.** There are up to 4000 peoples, nations and ethnic groups in the world. The coexistence of so many people means the presence of different ethno culture, mentality, psychology, ethnic consciousness, life and behavior styles. The joint relationship of different ethnic groups living in any state with the peoples living in that area is an indicator of the democratic development of that state. This is the concept of “Multiculturalism”. As each nation has its own ethno culture, their study is the basis for the promotion of the national cultural values of those nations in the public sphere and the preservation of the nation’s name. “Multiculturalism” means multiculturality. “Multi” means many, “culture” means to settle, and the totality of all the concepts surrounding culture. The term “multiculturalism” entered the modern lexicon after World War II. It was officially adopted for the first time in 1971 in Canada, which is a parliamentary monarchy, during the reign (1968–1979 and 1980–1984) of

French-born Prime Minister Pierre Elliott Trudeau (1919-2000) in response to Quebec separatism, which demanded political independence from the country's government.

**The interpretation of the main material.** The Republic of Azerbaijan stands out for its ethno cultural diversity. As the President of Azerbaijan İlham Aliyev emphasized constantly, “Multiculturalism is the way of life and outlook of the Azerbaijani people”. Multiculturalism of the Azerbaijani people is closely related to its tolerance, unity and free living and development of every citizen. The state offers the same opportunities to every citizen with or without citizenship living within the Republic of Azerbaijan. Currently, Azerbaijan is one of the most multicultural countries. We know that many nations live in the Republic of Azerbaijan. These nations have the same right to live regardless of their religion, language or race. The principles of coexistence have made it possible to create mutual respect, trust and cooperation here for centuries. “Azerbaijani people” means the ideology of statehood, the ideology of Azerbaijanism.

As confirmed in the Constitution of the Republic of Azerbaijan, the equality of rights of all citizens regardless of their ethnic, religious and social affiliation, their freedom of religious belief, their unity, unbreakable union and brotherly relations, which have survived the tests of history, are mentioned here. Those provisions are embodied not only in laws, but also in everyday life. It is also known that different peoples and religious communities have settled in Azerbaijan historically, they played an important role in the social, political and cultural life of our country, at the same time, they preserved their ethno cultural characteristics, beliefs, lifestyles and traditions owing to the purposeful policy of the Azerbaijani state, and even made great contributions to Azerbaijani culture of as a result of mutual cultural exchange. The foundation of these principles was laid by the National Leader Heydar Aliyev. The Great Leader said the following about the essence and unbreakable strength of this union in one of his speeches: “The most important wealth of our republic is the people who have lived in this land for centuries, tied their fate, their lives to this land, people from different nationalities, who follow different religions. The more nations the country unites, the richer it will be”.

Today, there are several ethnic groups and minorities who have settled here together with local aborigines and peoples and have lived together in Azerbaijan since the ancient times. For example, Avars and Ingiloy in Zagatala-Gakh regions, The Lezgis and Sakhurs belonging to the Caucasian

language family, who live in Gusar, Gabala, Baku, Khachmaz and other areas, and the Sakhurs included in this group, Mountain Jews, Kurds, Tats, Talish, Udins living with Azerbaijanis for centuries, mainly in Guba and Baku. All these minorities enrich the ethnic map of Azerbaijan greatly. Therefore, when we talk about Azerbaijani culture, this term includes very rich examples of folklore, music, literature and poetry. When all these ethnic groups write and create their own music and poetry, it becomes part of the beautiful shades of the entire Azerbaijani culture.

Musical folklore is a proof of the existence of a nation, its history and its existence today. One of the oldest types of musical folklore are ceremonies. Musical folklore is closely related to ceremonies. Ceremonies are one of the archaic branches of folk culture. They include different genres. People's initial ideas about the surrounding world, mythological views are reflected here. Besides words, the unity of music and movement achieves the expression of human thoughts and desires during these ceremonies.

The oldest ceremonies are seasonal ceremonies. There are also songs about ceremonies. These ceremonial songs were sung during sunrise, rain, spring, etc. since ancient times. It is interesting that such ceremonies were also observed in many minorities living in Azerbaijan. There are ceremonies that are common in the culture of only one nation, and some are common in the culture of two or three ethnic groups. For example: "Godu-godu" ceremony was held by Azerbaijani Turks and Lezgis (called "Алапехъ" in Lezgi). The ceremony for rain is held by Lezgis and Avars (called "Пешапай" in Lezgi). We know that there are Azerbaijani folk songs about the increase in cattle breeding and productivity. Also, the Sakhurs, one of the minorities, have a "Quzu buraxma" ("Release of Lamb") ceremony and song related to sheep breeding. Besides this, the Novruz ceremony includes the Talish, Kurdish, Lezgi, Avar, etc. peoples together with the Azerbaijanis. Also, weddings and mourning ceremonies are typical customs for every minority living in Azerbaijan. Wedding melodies and sad songs are sung at these ceremonies.

Although the melodies sung in mourning ceremonies remained in previous years for many minorities living in Azerbaijan, this tradition has still preserved for some of them. For example: Molokans living in Ivanovka village of Ismayilli still have this ceremony and tradition. We have observed the influence of one nation on another nation and the presence of multicultural values in the territories of Azerbaijan since ancient times. We have also witnessed that this has influenced on music as well.



Since the 19<sup>th</sup>–20<sup>th</sup> centuries, many secular intellectuals put forward many ideas about multiculturalism and published a number of articles in Azerbaijani journalism. They prefer to live in peaceful conditions, with high respect and without language and religion divisions, they emphasized the great role of this in the strengthening of the state. Let's mention a few of the persons who touched on such issues: sources by S.A.Shirvani in newspaper "Akinchi", J.Mammadguluzadeh (editor) in magazine "Molla Nasraddin", the multicultural essence of journalistic articles by J. Hajibeyli in newspaper "Kaspi", and articles by U.Hajibeyli are quite rich.

The culture of a nation is a sign of the complete picture of its way of life. We attribute many types of culture and art to these signs. For example: Music, Architecture, Fine arts, Cinema, Theatre, Cuisine, etc. And if this is associated with the development of several cultures within a state, then not only the multicultural values of that state, but also the art are covered with colorful shades. As you know, there are many minorities and ethnic groups living in unity in the Republic of Azerbaijan. Each of these nations has its own traditions and ceremonial culture. At the same time, they have preserved their language, religion, national-cultural values and, of course, celebrate other religious and national holidays held in the territory of Azerbaijan. Azerbaijanis played a great role in the development of the culture and arts of the nations living here. At the same time, many folklore ensembles and cultural centers operate in our country for the purpose of preserving and promoting the musical folklore of minorities. For example, we can mention the "Suvar" Lezgi folk song and dance ensemble, "Tugan Tel" the ensemble of Tatar cultural center, the "Avesor" Talish folklore ensemble and other collectives. These ensembles or collectives hold various concerts, perform at state events, festivals and present their own song and dance music programs. In general, music is an important part of Azerbaijani culture, which is rich in multiculturalism traditions. As you know, literary folklore had a great influence on the creation of musical folklore. We see exactly the superiority of human name, freedom of personality, peace, unity and other factors in Azerbaijani literature since the ancient times. Also, the fact that poets know many languages perfectly shows that they are carriers of multicultural values. Also, the fact that poets know many languages perfectly shows that they are carriers of multicultural values. If we look at the poems and works by Nizami Ganjavi, Imamaddin Nasimi, Muhammad Fuzuli, we can see this clearly. At least one great music work by our genius composers is the

legacy of such poets or literary writers. We see that religion, language and representatives of different peoples are presented together here. This proves the importance of multicultural values in literature and their existence in the territory of Azerbaijan for a long time.

In order to convey this tolerance to the listeners, composers and musicians, besides mastering these works, study the characteristic features of each people deeply, the basics in their music and achieve this fully by applying it. For example, the outstanding, genius Azerbaijani composer Uzeyir Hajibeyli's entire creative legacy can be an example of multiculturalism. He managed to reflect the traditions of multiculturalism in his music from different sides. Besides being the founder of the first Eastern opera, he was one of the composers who wrote his name in golden letters in history as the creator of 6 more operas and 3 musical comedies. When we look at his large-scale works, we see various manifestations of the traditions of multiculturalism. Although "Leyli and Majnun" is based on an ancient Arabic narrative, it is interpreted in a national spirit. The show of love between an Arab sheikh and a Georgian girl in the opera "Sheikh Sanan" explains the importance of human qualities and the beauty of the human heart. In the magnificent opera "Koroglu" written by the composer in 1937, the peaceful coexistence of Azerbaijanis with other peoples is reflected as the savior in the Chenlibel scene in Act III. The composer gave place to representatives of different nationalities in the musical comedy "Ər və arvad" ("Husband and wife"), a genre founded by the composer. Folk songs and dances of various nations – Lezgi, Russian, Georgian, etc. are performed in the wedding scene for the development of song-dance melodies and the enrichment of the musical content of the work here. It is very important to mention the composer's 2 choreographic works "Azerbaijan" and "Dagestan". Here we hear melodies composed in the spirit of "Tarakama" and "Lezgihangi" dances, which are considered the most popular dances today.

If we look at the works by one of our composers, Gara Garayev, we can see his high mastery of the music of different nations from the quality of his works, from the reflection of intercultural unity in the composer's handwriting. G. Garayev's magnificent ballet "Yeddi gözəl" ("Seven Beauties") based on Nizami's poem of the same name is described through the musical shades of 7 different national cultures. Here, the composer took the audience on a journey to those countries by passing the characteristic features of the music for every beauty, metrorhythmic, performance characteristics, timbre of the

instruments, etc. through the creative filter. Of course, it is very important to study and know the national character of each nation deeply.

When we say ballet, we think of a performance, when we say performance, we think of theater, and these types of art are closely associated with each other. Characters' images, clothes, colors and similar aspects have a great impact on the spectators in a ballet performance. It is a realistic perception of an idea that music forms in the human mind. Theater is a dialogue. And, of course, this dialogue took place between different nations in many cases. In general, representatives of many nations shared the same performances on stage in Azerbaijan throughout the history of theater. This is proof of multiculturalism as well as interculturalism. There is even a Lezgi Drama Theater in Gusar, which is still operating today. The most famous works of the world are staged in 3 languages in that theater, which is called the State Theater.

Another ballet by G.Garayev is "İldırımli yollarla" ("In Lightning Ways"), which reflects the struggle against racial discrimination and the desire for freedom. F. Amirov's ballet "1001 Nights" reflects the unity of cultural traditions of Eastern peoples, A. Malikov's ballets "Legend of Love" and "Epic of Two Hearts" reflect the embodiment of the ideas of unity and tolerance through music. Recently, multicultural values and traditions of tolerance have been discussed from new aspects in Azerbaijani composers' works. Motifs related to religion and various aspects like this are obvious even in the composers' works. We can show Azer Dadashov's works as the best example of this. Addressing religious themes, he composed works for a cappella choir: "Ave Maria", "Alleluia", "Oh My God", etc.

Also, the successful embodiment of multicultural values is reflected in Firangiz Alizade's creative path, one of the world-renowned personalities of the musical culture of Azerbaijan. F.Alizadeh's "Dervish" and "İpək yolu" ("Silk Road") are considered one of the greatest successes of world music. The composer combined the synthesis of folk instruments and European instruments skillfully in the work "Darvish". Another interesting work of her is called "Mughflamenco", and in this work, which is formed by the fusion of 2 great genres, the composer managed to concentrate the cultural values of the 2 nations on one plane, despite being far from each other (Azerbaijani mugami and Spanish flamenco).

Representatives of many nations and nationalities living here stood up for the defense of their homeland during the 44-day war, which ended with the glorious victory of the Azerbaijani people under the leadership of the

Supreme Commander-in-Chief, President Ilham Aliyev, who succeeded in restoring the territorial integrity of our country. The army, which our President called “Iron Fist”, united ethnic groups from different regions of our country under one idea. They sacrificed their lives to liberate our occupied lands by the enemy for nearly thirty years. This proved the unity of the Azerbaijani people once again. The “Khari Bulbul” festival dedicated to the memory of our martyrs was held in the city of Shusha, the cradle of Azerbaijani culture liberated from occupation. The festival, organized in the Cıdır düzü (Jidir Plain), includes the musical works of different nations living in Azerbaijan. The festival was named “Multiculturalism in Azerbaijani music”. Music groups and singers of different nations performed here. We can mention the names of some of these nations living in peace in the territory of the Republic of Azerbaijan, who performed folk songs in their national costumes and in their own languages at this festival. “Mel” Lezgi folklore collective, “Neneler” Talish folklore collective, “Tamborchular” Avar group, “Nanaybi” Ingiloy folklore group and others. In addition, I would like to mention that the “Mel” folklore collective was established in Gusar region in 1976 and is still active today, although the composition of the collective has changed. “Mel” is a custom of the Lezgi people. The main goal of this folklore collective is to promote ethnography. “Mel” is a custom that focuses on unity, equality and support. We can say with full confidence that the promotion and preservation of traditions of each nation living in Azerbaijan is a high sign of the development of multicultural values.

Folklore studies and the collection of folklore examples prove the harmony and diversity of the musical shades of Azerbaijan once again. Because it includes the melodies of many nations. The tradition of collecting music samples and transferring them to notes dates back to the Middle Ages in Azerbaijan. This tradition is preserved today, and many works are carried out in the field of music, as a result of which new information is obtained and folklore samples are collected. The field is constantly developing, and this justifies future generations to study the musical culture of our time deeply, to find confirmation of its existence. Of course, even if the collection, publication and promotion of folklore materials was not considered important for a long time after the Middle Ages, the interest began to increase from the 19th century, and some important researches were conducted in the regions of Azerbaijan and note samples were also collected. We find the importance of the work related to the collection and notation of Azerbaijani folk songs in the

article “About Nation Music” by the great Azerbaijani composer U. Hajibeyli at the beginning of the 20<sup>th</sup> century. The desire to note down the first songs arose while he was studying at the Gori Teachers Seminary.

SRMC (Scientific Research Music Cabinet) was operated under Bulbul’s leadership since the 1930s. Many researchers were involved and sent on expeditions to several regions of Azerbaijan.

Thus, many of our songs, dances, ashug songs, mugham and other collections of notes were printed.

New requirements are put forward related with the collection of folklore samples in modern times. And many musicologists of the 21<sup>st</sup> century are actively working on solving these problems. Many musicologists such as F.Khaligzadeh, A.Guliyev, H.Adigozalzadeh, T.Mammadov conduct many studies related to folklore.

Also, the collection of musical folklore works is not left out of the consideration of Azerbaijani higher schools today. Many students who have chosen the ethnomusicology department do research in different regions and obtain valuable musical samples.

When talking about the signs of multiculturalism of folklore music, the dances of the Caucasian peoples are widespread in Azerbaijan, including the musical folklore of Azerbaijan and loved by everyone. The most vivid example of this is “Lezginka”, which occupies an important place in the creativity of the Lezgi people. The phenomenon of the prosperity of Azerbaijan is associated with its ethnogenesis, with the people who create wonderful pearls in the most diverse fields of artistic creation.

The folklore music of the minorities living in Azerbaijan is the focus of the 21<sup>st</sup> century. In this regard, many projects have been conducted. One of such projects is the “Ethnic Music of Azerbaijan” project, whose scientific director is T.Mammadov. Besides Azerbaijani folk songs, folk songs of ethnic groups such as Lezgi, Avar, Talish, Sakhur living in the Republic of Azerbaijan have been collected and systematized here.

Another project is “50 songs of minorities living in Azerbaijan” based on materials collected in 2011 under the leadership of Farhad Badalbeyli in “Music World” journal, which has been operating since 2001. It is “Karaoke” DVD and tutorial. Besides the collection of music samples, the creation of their music-poetic texts and their presentation in the form of sound and karaoke is noted here. According to F. Badalbeyli, who is the head of the collective project, it is dedicated to the 50<sup>th</sup> anniversary of Ilham Aliyev, the

respected President of the Republic of Azerbaijan. This collection was written and printed as a greeting to our President and as a symbol of unity on behalf of all nations living in Azerbaijan. As a result of the expeditions of researchers of the Baku Music Academy named after U.Hajibeyli under the leadership of the Collection's editor-in-chief, professor Tariyel Mammadov, it was possible to collect, systematize, and record the songs of many minority nations as audio. This is proof of the preservation of musical cultures of other ethnic groups living in Azerbaijan, the place and importance of multiculturalism in Azerbaijani music.

**Conclusion.** The “Capitals of Folk Art” program was approved by the Ministry of Culture and Tourism for the purpose of restoration, protection, comprehensive development, promotion of Azerbaijan's intangible cultural heritage. This Program has been applied since 2010, as a result, positive changes have occurred in the socio-cultural life of Azerbaijan regions and the development of intangible cultural heritage has accelerated. According to the program, significant work has been done to preserve the historical way of life, national holidays and traditions of the people. National folklore masters, collectives and folk musicians achieved new creative achievements in the cities chosen as the “capital” for “legends”, “folklore”, “skill” and similar nominations. Ganja, Shabran, Gadabey, Khachmaz, Gabala were declared “Capital of Legends of Azerbaijan”, Lankaran, Gazakh, Masalli, Zagatala, Balaken, Gusar were declared “Folklore Capital of Azerbaijan”, Shaki, Ismayilli, Guba, Goygol, Absheron were declared “Craft Capital of Azerbaijan”, as well as Shamakhi “Literary Capital of Azerbaijan” and Gakh “National Cuisine Capital of Azerbaijan” during these years (2010–2016).

It should also be noted that the President of the Republic of Azerbaijan Mr. Ilham Aliyev declared 2016 the “Year of Multiculturalism” in Azerbaijan. Besides the friendly coexistence of all the nations living in this area and their development, it was also closely related to the multicultural side of their culture, art and music.

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**Anelya Asaliyeva (*Azərbaycan*)**

### **AZƏRBAYCAN MUSIQISINDƏ MULTİKULTURALİZM**

Məqalə əsas etibarilə multikulturalizmin açıq şəkildə dövlət siyasətinin əsas modellərindən biri kimi verilməsi, tolerant dəyərlərin nə dərəcədə yüksək olmasını bir daha bizlərə sübut edir. Bu məqalədə misallar vasitəsilə bizlərə çatdırılır. Burada, Azərbaycan xalqı ilə birgə yaşayan, azsaylı xalqların içərisində sayca çoxluq təşkil edən ləzgi xalqının, multikultural ölkəmizin daxilində milli mədəniyyətinin integrasiyasının inkişafına nəzər yetirilmişdir. Müəyyən zaman ərzində əldə olunmuş mədəni dəyərlərlə bağlı məlumatlar yazıda öz əksini tapıb. Məqalədə ləzgi xalqının musiqisi, folklor ənənələri, ansambları və s. ilə bağlı da məlumat verilib.

**Açar sözlər:** multikulturalizm, ləzgi, folklor, ansambl, qədimi bayramlar.

**Анеля Асалиева (*Азербайджан*)**

### **МУЛЬТИКУЛЬТУРАЛИЗМ В АЗЕРБАЙДЖАНСКОЙ МУЗЫКЕ**

В данной статье представление мультикультурализма, как одной из моделей политической государственности, ещё раз подтверждает, насколько в обществе такого типа дорожат ценностями принятия и правильного понимания других культур. Приведено много примеров указывающих на это. Здесь, проживающему наряду с азербайджанским народом и составляющему большинство среди меньшинств, лезгинскому народу, уделяется внимание в развитии национальной и культурной интеграции внутри нашей страны. Данные о культурных ценностях, приобретённых в течении определённого времени, также нашли своё отражение в этой статье. В тексте приводятся сведения о лезгинской народной музыке, фольклоре, обычаях, традициях и т.д.

**Ключевые слова:** мультикультурализм, лезги, фольклор, ансамбль, древние праздничные обряды.



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## **BATTLE PLOTS AND FORMS OF VISUAL EMBODIMENT OF WARRIOR MENTALITY IN AZERBAIJANI FINE ARTS**

**Abstract.** It is stated in the article that the battle genre and warrior images have always been relevant in Azerbaijani fine arts. Paintings of battle scenes can be found in all periods of Azerbaijani fine arts. At the same time, the portraits of rulers, warlords and warriors have mutual relations with the battle genre. The article considers the development of the battle genre in Azerbaijani fine arts in five stages. These are the medieval period, the Qajar period, the beginning of the 20<sup>th</sup> century, the Soviet period and the years of independence. The author stated that the battle genre has its own peculiarities in each period. But in any case, the Azerbaijani (Turkic) warrior archetype is the ideological and artistic basis of the images of battle and warlords.

**Key words:** Azerbaijani fine arts, battle genre, the image of a warlord, the Qajar style, victory of Karabakh.

**Introduction.** There is such an opinion that battle genre didn't exist in Azerbaijani fine arts, or it existed in a very weak form. We consider that this idea is completely wrong. It is true that it was not very popular to develop the battle genre in the art of "local", especially Turkic-Muslim peoples during the Soviet period. But, our artists painted valuable works in the battle genre, and created visual images of rulers and warlords either during that period, or before or after that period.

Our study gives reason to think that battle plots, as well as the embodiment of the warrior mentality, have existed in Azerbaijani fine arts since the Middle Ages. Of course, this genre can be attributed to earlier dates. There are many images of armed people and warriors, ranging from schematism

to realistic forms of artistic expression, in archaeological monuments and material-cultural samples, which were found almost everywhere in our republic. However, we would like to approach the problem at a more concrete level in terms of time, taking the period of the Middle Ages – the period of the formation of the artistic tradition of the Tabriz miniature school as the lower boundary of the emergence of the battle genre in the Azerbaijani fine arts.

**The interpretation of the main material.** Recently, much attention has been paid to the issue of periodization of art in art history. This is natural, since it is difficult to substantiate the development dynamics of national art history without defining the development stages of the art of Azerbaijan and the Turkic world as a whole.

In our opinion, it is possible to divide the development of the battle genre conventionally into certain historical stages in Azerbaijani fine arts. We believe that the following distribution scheme can be important at the initial stage of solving the problem:

1. Medieval period (Tabriz and Qazvin miniature schools);
2. New period (Qajar period);
3. The period when realistic art was formed (the early 20<sup>th</sup> century);
4. The 20<sup>th</sup> century Azerbaijani fine arts (Soviet period);
5. Period of independence.

As can be seen, the proposed periodization model consists of five stages based on chronological order. Each of them differs from each other according to its theme, content, artistic and aesthetic content, relevance and influence on the development of art.

Let's review briefly the content and essence of these periods.

**1. Medieval period (Tabriz and Qazvin miniature schools).** As you know, Tabriz miniatures already entered the stage of high perfection since the beginning of the 16<sup>th</sup> century. The declaration of Tabriz as the capital of the Azerbaijan Safavid State, beginning of the work of talented artists, including Kamaladdin Behzad led to the beginning of fundamental development of composition, color and interpretation of Tabriz miniatures. Kamaladdin Behzad's miniature "Battle of Timur with the Sultan of Egypt" tells not only about the historical battle, but also attracts attention with dramatic plot and the expressive and emotional state of the characters. The face to face battle between Timur and the Egyptian Sultan on horseback is depicted in the center of this multi-figure composition. Timur threw his long spear with a quick

movement in the middle of the Egyptian Sultan's forehead so that the tip of the spear came out from the back of the Sultan's head. Such a spectacular, emotional battle scene is rare. The images grouped around the two rulers serve to further enhance the overall expression. The composition shows how the warriors, inspired by Timur's bravery, overwhelmed the Egyptians. Proportional placement of characters and their flexible movements enhance the dynamics of the composition. Shades of red used skillfully by Behzad and their alternation with cold colors (blue) help to give the composition a rhythmic effect. The ideological and artistic content of the work includes aspects such as heroism and battle skill (Fig. 1).

The miniature "The Battle of Tahmarz with Giants" painted by Soltan Mohammad to Ferdowsi's "Shahnameh" (1526–1527) reflects the fantastic plot of the poetic work [1, p. 113]. However, the spirit of fighter and determination to fight is clearly evident in this miniature. Tahmarz, attacking on horseback, struck one of the giants and knocked him down; now he swings his mace in the air and stabs it on the head of the second giant. The third giant in fear tries to escape. Soltan Mohammad depicted Kamaledin Behzad's fighting style in a somewhat simple and compact form in this miniature.

The battle scenes in the 16<sup>th</sup> century Tabriz miniatures were mostly drawn as illustrations for literary works, and in some cases had a fantastic character. Nevertheless, the fighting prowess and heroic ideology are reflected in bright colors in those compositions. Later, this tradition was continued and developed in Qazvin miniature school. Battle scenes in Tabriz and Qazvin miniatures are significant on the ideological and artistic level because they reflect the Turkic battle tradition (Kamaledin Behzad). In other cases, the battle scene was created by Azerbaijani artists (Sultan Muhammad).

**2. New period (Qajar period).** This period covers the period from the end of the 18<sup>th</sup> century to the end of the 19<sup>th</sup> century. Already miniature art lost its previous importance with the widespread spread of book printing in the East at the early 18<sup>th</sup> century, and an artistic style was formed, reflecting rulers, courtiers and household scenes, based from European painting and classical miniature art. This style is known as the Qajar style in the history of art, although its first manifestations began to appear long before the Qajars came to power. The battle genre in Azerbaijani fine arts underwent a complex and contradictory path of development from the idea-artistic point of view in this period. At that time, the tradition of national statehood in Azerbaijan disappeared, Northern Azerbaijan was occupied by Russia. The

battle genre developed on the basis of classical traditions and plots in such conditions. Wall painting began to develop in the 18<sup>th</sup> century, and battle scenes took an important place on the basis of its composition. The battle scenes in the Sheki Khan's Palace are quite characteristic in this respect [5]. Especially the battle scenes painted on the cornice and frieze of the second floor hall attract more attention. The Turkic fighting tradition was reflected on the wall paintings of the Sheki Khan's Palace at the time when political differences were expanding. Battle flags with a half-moon (crescent) on them attract attention in these compositions (Fig. 2). The perfection of martial art is emphasized by interesting elements. You can see artillery and cavalry here, besides spears, the long barrels of rifles attract attention, army commanders observe the enemy through binoculars and give appropriate orders... The battle scenes on the wall paintings of the Sheki Khan Palace were a powerful and effective artistic tool that preserved the blood memory of the people and strengthened historically formed martial traditions in the public consciousness during the country's political chaos and disintegration, on the eve of the Russian invasion. "It is obvious that the theme of the paintings in the palace originates from the events that took place in the life of the Shaki Khans during the 18<sup>th</sup>–19<sup>th</sup> centuries – the battles fought by Huseyn Khan, the customer of the palace. It should be stated that the stories in the book "Brief History of Shaki Khans" by Karim Agha Fateh, Fatali Khan's son, one of the last rulers of Sheki, coincide with the attractive plots of the wall paintings..." [6].

On the other hand, battle scenes referred traditionally to works of classical poetry. From this point of view, the dramatic plot of Ferdowsi's poem "Shahnameh" – Rustam's unwittingly killing his son Zohrab was more popular. Works of wall painting reflecting this plot decorated the interior of nobles' houses and public buildings (caravanserais, hammams, prisons).

Finally, we can mention the portrait-panels by Mirza Gadim Irevani (1825–1875) for the Irevan Sardar Palace in the middle and second half of the 19th century. "The works "Sarkarda" ("The Warlord") and "Fatali Shah", which are currently preserved in the Georgian State Art Museum, are among the portraits that the artist painted for the Sardar Palace..." [4]. The fact that Irevani (Mirza Gadim was two years old when the Russians occupied Irevan), a Russian citizen, painted portraits of the Qajar rulers, who were originally Azerbaijanis, was an evident proof that the national spirit and martial tradition were not lost at all even during the occupation. His tempera work "Atlı"

(“The Equestrian”) (Turkish Pasha), painted in the easel genre, is another manifestation of the Turkic fighting tradition.

**3. The period when realistic art was formed (the early 20<sup>th</sup> century).** The battle tradition in national art is weakened in this period. Art tradition, which was close to realistic European art in terms of composition and style at that time, was formed. This tradition manifested mostly in portrait and household genres. However, that period cannot be characterized as “Danabash period”. First of all, let’s remember Mir Mohsun Navvab (1833–1918). Although the classic battle scenes painted by him with watercolors, as well as his portrait of Timur had a somewhat simple effect in the new era, they were very valuable as an artistic manifestation of the Turkic fighting tradition living in the national consciousness.

At the same time, we must not forget the art of immigrant painting. Usually, the term *mühacirət* (leave one’s homeland and move to another country, either forcibly or voluntarily, for political, economic or religious reasons) is used for politicians, public figures, writers and publicists. However, this expression can also be applied to fine arts. The first to be mentioned is Alibey Huseynzadeh (1864–1940). Of course, his socio-political and ideological work was superior to his painting. But he was also an artist. Realistic images of Ataturk and Sheikh Shamil were created in a number of works by Alibey Huseynzadeh. It is also associated with heroism and military art in the national consciousness. At the same time, the artist was the author of an emotional composition depicting the attack of Turkic soldiers.

Ibrahim Safi (1898–1983), an Azerbaijani artist who lived and worked in Turkey, is known mainly for his city landscapes. However, he also created portraits of the great Ataturk, and this creates an association of the image of a victorious general in the national consciousness.

**4. The 20<sup>th</sup> century Azerbaijani fine arts (Soviet period).** It was a long period (over 70 years), rich in numerous works of creativity. Everyone knows that the Soviet period, especially the 50s and 70s, were the years of great progress in the history of national culture. Even critics of Soviet art do not deny the significance of beautiful works of art created during that period.

How was the situation about military theme? The first sentence of the article comes to mind: battle genre didn’t exist in Azerbaijani fine arts, or it existed in a very weak form. But let’s repeat our opinion once again – it’s not so. A lot of paintings and graphic works on the military theme were created not only in the 70s and 80s, but also in the 30s and 40s during the Soviet period.

In the Soviet era, the battle genre and the image of a warrior were mainly in three directions – folklore plots, national-historical heroism, and the war of 1941–1945, which some still call the Great Patriotic War. Also, these three thematic directions developed in interaction with each other. For example, the beginning of the 1941-1945 war became a kind of impetus for the heroic past to become a topical theme in painting. The staging of Uzeyir Hajibeyli's opera "Koroglu" in 1937 increased the interest in the images of historical heroes such as Koroglu, Babek and Javanshir. In fact, even before that, the images of historical heroes and knights were manifested in fine arts. Taghi Taghiyev's work Koroglu, painted in graphic technique in 1943, played an important role in the development of the iconography of this image (Fig. 3). Sattar Bahlulzadeh's "Babək üsyanı" ("Babek's Uprising"), Ayyub Mammadov's "Atropatın Makedoniyalı İsgəndərlə görüşü" ("Atropat's Meeting with Alexander the Great"), Tahir Salahov's "Koroğlu döyüşdən qabaq" ("Koroglu Before the Battle") were proud works of the image of a national-historical hero created during the Soviet era.

The development of folklore plots in fine arts was mainly due to the widespread of book printing. The repeated publication of the "Koroglu" epic led to the creation of a wide network of illustrations on this theme since the 30s and 40s. The publication of the "Dada Gorgud" epic, Azerbaijani tales also gave impetus to the creation of images of folklore characters. People's heroism and valor of the brave men are glorified in the illustrative paintings drawn by Gazanfar Khaligov, Salam Salamzadeh, Mikhail Vlasov, Taghi Taghiyev, Mikayil Abdullayev and others.

The main source of ideas for the battle genre and the image of a warrior in the Soviet era was undoubtedly World War II. Valuable works of painting with a monumental spirit were created on this theme during the war years and in the following years. The theme of war in the paintings by Tahir Salahov, Mikayil Abdullayev, Kazim Kazimzadeh [2, p. 98-99], Vidadi Narimanbeyov, Baba Aliyev, Hafiz Mammadov and many others was interpreted in the context of patriotism and heroism. Mainly, the war between Germans and Russians is not taken as a basis at all in these works. The main artistic and ideological content of these works was the Azerbaijani soldier and his heroism. The national character was very vividly reflected in the monumental terms in these paintings. We can safely say that the paintings were worthy predecessors of the works created in the battle genre during the period of independence.

**5. Period of independence.** The groundless land claims of our disgraced neighbors even on the eve of independence, in 1988 made themes such as war, history and heroism relevant in most areas of artistic culture, including fine arts. However, the fact that we suffered serious losses in the first Karabakh war led to the formation of an existential mood on the theme of Karabakh, which developed along with the battle theme. However, it should be stated that honorable, proud military-heroic themes have always been in the center of artists' attention. The painting "Şərəfli insanlar" ("Honorable People") by Vagif Ujatai became a visual embodiment of creating great optimism and faith in victory in the society even when the defeat syndrome was ingrained in minds.

The theme of Karabakh in fine arts can be divided into two stages. These are the periods before and after 2020. If the existential mood prevailed in the works created on this theme before, the context changed radically after the Victory battles of 2020. Now, the battle genre and the image of a warrior are presented in the context of Victory in Azerbaijani fine arts.

The multi-figure, emotional composition "Şuşanın azad edilməsi" ("Liberation of Shusha"), created by talented artist Jamaladdin Ismayilov in 2020, when the battles for the liberation of Shusha were not yet over, is one of the first manifestations of this Victory in fine arts. The painting depicts Azerbaijani brave men climbing precipitous cliffs and dealing a sudden crushing blow to the enemy in a very realistic way and in an emotional mood. "The method of realistic image, attention to historical details allowed J. Ismailov not only to embody the events of the distant past in his paintings, but also to create a confident heroic epic of the liberation of Shusha in November 2020" [3, p. 301].

The painting "Azərbaycanın dirçəlişi" ("The Revival of Azerbaijan") (2021) by the well-known brush master Fikret Ibrahimli has interesting compositional features. The image of a warrior is presented in realistic and symbolic forms here. The rich and contrasting color plan of the work makes it more effective for viewing (Fig. 4).

**Conclusion.** Finally, let us emphasize once again that the battle genre and the warrior mentality were prominently reflected at all stages of the historical development of Azerbaijani fine arts. An important point is that the archetype of the image of the Azerbaijani (Turkic) warrior is the ideological-artistic basis of the images of war and warlords in all periods. This was embodied in the context of the superiority and triumph of Turkic military art in medieval



period miniatures. On the other hand, Azerbaijani artists always kept the theme of heroism relevant by devoting space to battle plots in their works. It was one of the main supports of the Azerbaijan Safavid State at the artistic and ideological level.

The classical tradition was continued through poetic images during the Qajar period and later. National tradition and blood memory did not allow the disappearance of battle plots even in periods of the decline of the psychology of national statehood, political fragmentation and finally, in a period of no independence, on the contrary, these plots were a reliable artistic and spiritual repository for the reflection of the nation's identity in art.

Although realist art developed under the influence of enlightened and democratic ideas at the beginning of the 20<sup>th</sup> century, but battle plots were almost absent. Therefore, the artistic tradition and the creativity of Azerbaijani artists who lived and worked abroad, mainly in Turkey, played a key role in preserving the image of a warlord-fighter.

Valuable works were painted and perfect works of the national warrior character were created despite the lack of political independence during the Soviet period. This tradition developed further and found its rich embodiment in the context of Victory later, during the years of independence.

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**Xəzər Zeynalov (*Azərbaycan*)**

## **AZƏRBAYCAN TƏSVİRİ SƏNƏTİNDƏ BATAL SÜJETLƏR VƏ DÖYÜŞÇÜ MENTALİTETİNİN VİZUAL TƏCƏSSÜM FORMALARI**

Məqalədə qeyd olunur ki, batal janrı və döyüşçü obrazları Azərbaycan təsviri sənətində hər zaman aktual olmuşdur. Azərbaycan təsviri sənətinin bütün inkişaf mərhələlərində döyüş səhnəsi təsvirlərinə rast gəlmək olar. Eyni zamanda hökmdarların, sərkərdə və döyüşçülərin portretləri də batal janrı ilə müəyyən əlaqələrə malikdir. Məqalədə Azərbaycan təsviri sənətində batal janrının inkişafı beş mərhələdə nəzərdən keçirilir. Bunlar orta əsrlər dövrü, Qacar dövrü, XX əsrin əvvəlləri, Sovet dövrü və müstəqillik illəridir. Müəllif qeyd edir ki, batal janrı hər dövrdə özünəməxsus xüsusiyyətlərə malik olmuşdur. Lakin bütün dövrlərdə döyüş və sərkərdə təsvirlərinin ideya-bədii əsasında Azərbaycan (Türk) döyüşçü arxetipi dayanır.

**Açar sözlər:** Azərbaycan təsviri sənəti, batalı janrı, sərkərdə obrazı, Qacar üslubu, Qarabağ zəfəri.

**Хазар Зейналов (*Азербайджан*)**

## **БАТАЛЬНЫЕ СЮЖЕТЫ И ФОРМЫ ВИЗУАЛЬНОГО ОТОБРАЖЕНИЯ ВОИНСКОГО МЕНТАЛИТЕТА В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ АЗЕРБАЙДЖАНА**

Статья посвящена истории развития батального жанра в изобразительном искусстве Азербайджана. В ней говорится, что батальный жанр и образы воинов всегда были актуальны в азербайджанском изобразительном искусстве. Картины батальных сцен можно встретить на всех этапах исторического развития азербайджанского изобразительного искусства. Портреты правителей, полководцев и воинов также имеют отношение к батальному жанру. В статье выделены пять периодов развития батального жанра. Это средневековье, Каджарский период, начало 20 века, советский период и годы независимости. Автор отмечает, что каждый период имеет свои особенности. Но при этом во всех периодах архетип азербайджанского (тюркского) воина является идейно-художественной основой батальных сцен и образов полководцев.

**Ключевые слова:** изобразительное искусство Азербайджана, батальный жанр, образ полководца, каджарский стиль, Карабахская победа.

## FIGURES

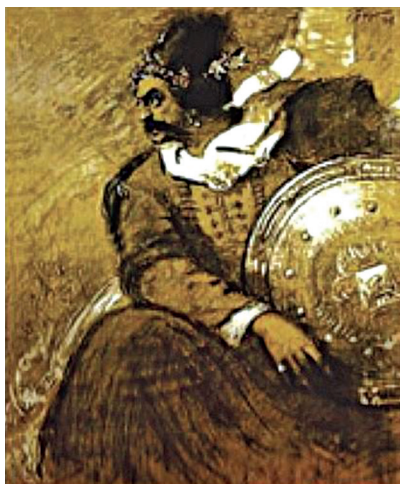


Fig. 1. Kamaledin Behzad. "Battle of Timur with the Sultan of Egypt".  
A miniature of the "Zəfərnəmə" ("Ode to victory") manuscript. The early 16<sup>th</sup> century.



Fig. 2. Local battle scene. The view from the cornice on the second floor  
of the Sheki Khan Palace. The end of 18<sup>th</sup> century.





**Fig. 3. Taghi Taghiyev. "Koroglu".  
Paper, pastel. 1943.**



**Fig. 4. Fikret Ibrahimli. "Revival of Azerbaijan".  
Canvas, oil paint. 2021.**

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## ORIGINS AND SYMBOLISM OF HORSE SHAPED TOMBSTONES IN AZERBAIJAN

**Abstract.** The appearance of tombstones in the form of a horse in Azerbaijan in the Middle Ages is not an accidental, local or short-term phenomenon. These tombstones appeared when the religion of Islam have been preached for a while and had an uncompromising struggle against idolatry. The fact of their appearance in this era testifies to the vitality of the ancient pagan symbolism of the horse in the worldview of the Azerbaijanis.

The long-term formation of the symbolism of the horse was facilitated by the fact that the horse always gave its owner food, clothing, strength, wealth, an advantage in speed and overcoming long distances. The horse saved lives, personified the valor of a warrior, the courage and luck of a hunter, was an attribute of power and being chosen.

The cultivation of the symbol of the horse among the Azerbaijanis continued after the adoption of the religion of Islam. This ancient cult led to the widespread use of tombstones in the form of a horse.

The simultaneous appearance of such tombstones among many Turkic people suggests that the cult of the horse and its symbolism were universal for all nomadic and semi-nomadic Turkic tribes of the Eurasian continent.

**Key words:** tombstone, stone horse, kurgan, Azerbaijani folklore, mystical carrier of the soul.

**Introduction.** The earliest images of wild and later domesticated horses in Azerbaijan were found among the petroglyphs of Gobustan and dated to the Eneolithic and Early Bronze Ages (5<sup>th</sup>–3<sup>rd</sup> millennium BC). In these

petroglyphs, a special cultivation and mystification of the image of a horse cannot be observed yet. In the petroglyphs of Gobustan, the horse is just an important attribute of hunters [1, pp. 99, 105, 125].

Early evidence of the cultivation of the horse symbol appears in the Iron Age (1<sup>st</sup> millennium BC) and is associated with the fact that at that time the horse turns into an important attribute of a warrior – protecting, bringing victory, power, wealth and freedom. Early ritual burials (kurgan) of the horse together with the deceased owner in barrows date back to this time. According to Herodotus, who reported this, the meaning of the burial of the horse was that the horse served the buried hero in the afterlife, and to safely reach its distant destination” [2, p. 189].

Military-political contacts and the permanent settlement of the Scythian tribes in the South Caucasus led to an even greater spread of the cult of the horse in this region. The horse becomes an indispensable attribute of a warrior, and his images are constantly present on the golden objects of the grave inventory.

**The interpretation of the main material.** Further cultivation of the horse and its transformation into an important symbol of religious and ideological beliefs is also observed in the ancient era. The deification of natural principles and elements, the mythologization of the most important processes and phenomena of the life of nature and society were expressed through various zoomorphic symbols. One of them was the symbol of a horse, personifying the element of rain. In the Avesta, the deity of rain – Tishtriya is described as a white horse, bringing necessary hydration and rain to the earth. Sculptural images of a horse appear on cult sacrificial vessels. The presence of numerous aquamaniles in the form of a horse in the grave inventory of this time also testifies to the significance and role of the horse symbol in the religion and ideology of this era. Aquamaniles from a protome horse were used in rituals for making rain and sacrifices [3]. During the burial, these aquamaniles were placed in the grave, next to the buried.

The cult of the horse, widespread among the Scythians, Huns, and later among the Khazars and Oghuz Turks, continued to spread in the early Middle Ages. The important role of the horse in life was not limited only to the needs for military mobility, which was provided by the horses of mounted warriors. Animal husbandry was the main type of economy that provided food for the local tribes. The natural, climatic and geographical features of the South Caucasus region led to the emergence of distant pastures here, in

which, with the onset of summer and the drying of grasses in the lowlands, herds of animals were driven away to high mountain pastures. With the onset of autumn, the herds wandered back to their winter camps. All this difficult work of grazing large herds of animals, the shepherds could not do without the help of fast horses. Thus, along with the military function, the horse was an important element in the economic life of the nomads.

The role of the horse in military and economic life was further enhanced in the Middle Ages. At that time, the horse turns into a male symbol of freedom, heroism and high social and property status. It was these factors that predetermined the appearance of numerous tombstones in the form of stone statues of horses in the territories inhabited by Azerbaijani Turks. The stone horse, forever standing on the grave, symbolized heroism, prowess, social and property status of its owner, who had gone to another world. The “petrified” horse was always waiting for its owner and symbolized his presence nearby and his return.

Symbolism of the horse covered many ethno-cultural and religious-ideological narratives, among which the symbolic images glorified in myths and folk epics were of great importance. One of the important folk narratives that postulate the special role and significance of the horse in the acquisition of heroic qualities by its owner is the ancient Azerbaijani epic “Koroglu” (“Son of the Blind”). In the epic, the protagonist’s favorite fast horse (qyr-at/ black horse) helps to show military prowess and courage, saves him from enemies, instantly reunites him with his beloved, warns of danger, etc. The mystical genealogy of the horse “Gyr-at” in the epic – “explains” the magical ability of the horse to deliver its owner to the desired and hard-to-reach goal in the blink of an eye: “In search of his stray mare, the father of the protagonist of the poem, named Aly, finds her grazing alone on a moonlit forest lawn late at night. Suddenly, a bright ray of light falls from the sky onto the lawn, along with which a heavenly winged horse descends onto the lawn, which immediately copulates with a grazing mare. Bewitched by what he saw, Aly remembers this mare and by taking her to the herd, begins to follow her. After the allotted time, the mare gives birth to two stallions, black and white. Dying, Aly punishes his son Rovshan (in the epic, Rovshan acquires the name “Koroglu” – “Son of the Blind”), before teaching the stallions to ride, keep them for 40 days in a dark closed stall so that sunlight does not fall on them. If he does what he says, then the stallions will grow invisible magic wings that will make them the fastest horses. Rovshan waited 39 days, could not stand it,



and opening the gate went into the stall to see the horses. At this time, a ray of sunshine fell on a white stallion, who immediately lost his magic wings. The black stallion (qyr-at), having stood for another day in a dark stall, retained its magical invisible wings and became the fastest horse, about which it was said that he did not run, but “fled” [5, p. 49-58].

Thus, in the medieval folk epic, the horse is designated as a mystical vehicle that quickly delivers a person to his destination/dream. The ability of a horse to carry a person through space and time is also extrapolated to a mystical transition after death to another/afterlife.

Perhaps the formation of such an image of a mystical carrier horse was also facilitated by the Qur’anic story about the Magical night transfer of the Prophet Muhammad through the heavenly spheres (Miraj) to the abode of Allah. Along the way, the prophet visits both heavenly Paradise and Hell. The image of a magical horse (Burak), which transferred the Prophet Muhammad to the heavenly and afterlife, was extrapolated to the image of an ordinary earthly horse, which symbolically transfers the soul of its deceased owner to Paradise [5, p. 232-241].

In medieval cemeteries, along with tombstones in the form of a horse, with identical semantics, a large number of tombstones in the form of a ram were found. The formation of the symbolism of the “mystical carrier” in the form of a ram was facilitated by common Turkic folklore plots, among which the Azerbaijani “Tale of Malik-Mamed” stands out. The hero of the tale, the young prince Malik-Mamed, in search of a div who stole the apples of youth from his father’s garden, descended into the underworld. The older brothers who remained at the top cut the rope and left the younger brother in the underworld. In order to ascend to this / bright world, Malik-Mamed had to contrive there and jump on a white ram. But the white ram contrived and threw him onto the back of a black ram, which took Malik-Mamed even deeper into the other world.

Thus, the fairy tale postulates the transfer of a person by a mystical ram from the world of the living to the world of the dead and vice versa. This folk tale clarifies the semantics of gravestone rams on graves. The ram, on which the life of a nomad depended, was also perceived as a symbol of life, including life after resurrection in the afterlife.

The formation of the cult of the horse, and the spread of its monuments on the graves, was facilitated not only by the factor of the high speed of movement of the horse. At the same time, the horse was an attribute of the

property status of its owner. The horse was a very expensive animal, and the presence of its monument on the grave was unambiguously perceived as a sign of the material security of the buried person's social exclusivity. In Azerbaijani folklore, the expression has still been preserved: if they want to say about someone that he is low-born, a commoner, they say that he is not on horseback, but on foot (piyada).

All these factors influenced the formation of the tradition of installing horse stone monuments on medieval graves. Such monuments were found in large numbers in such regions of Azerbaijan as Karabakh (Kelbajar, Lachin, Goranboy, Barda), in Shirvan, Nakhchivan, Mughan, Shamkir, Tovuz, as well as in the regions of compact residence of Azerbaijanis on the territory of modern Georgia (Dmanisi, Marneuli, Bolnisi, Qardabani) and Armenia (Sisian).

Each of these regions has its own stylistic features of grave monuments in the form of a horse. With all the stylistic diversity, two main types of horse images can be distinguished: The first and earliest type depicts a horse with separately doubled front and hind legs. Such a stylistic decision led to the fact that over time, the legs of most of these monuments were broken off. The second type depicts a horse whose legs are only slightly traced on a solid block of stone. The fore and hind legs of such monuments are not distinguished from the general silhouette of the horse's figure. Monuments in which the legs are not separated from the general stone mass of the tombstone are better preserved.

The vast majority of gravestone monuments of a horse depict saddled horses waiting for their owner. In such tombstones, a luxurious horse saddle, rich harness and horse decorations testify to the high social status of the buried.

On grave monuments in the form of a horse, the names of the buried, the date of his death, Koranic texts, excerpts from the classics of Eastern poetry and various epitaphs were written in Arabic script. An example is the inscriptions from the grave monument in the form of a horse from the collection of the Azerbaijan National Museum of Art: "The owner of the grave is Babur, the son of Orkhan. Treasure of the heart of Sadi Agha..." [6, p. 71].

On some grave monuments in the form of a horse there are images of a tribal tamgha, indicating the ethnic origin of the buried. Such a monument was found in the territory of compact residence of Azerbaijanis in Georgia and is kept in the Mtskheta branch of the Lapidary of the State Museum of Georgia.

On one side of the stone figure of the grave horse, a warrior is depicted, on the other, a saber hanging from the saddle is depicted. On the horse's croup there is a tamgha of the Turkic clan Alayundlu, who participated in the ethnogenesis of the modern Azerbaijani nation [8]. There is an inscription on the neck of the horse: "The owner of the grave is Karam Khan. 741/1341" [9, p. 16].

### Conclusion

1. The symbolism of the stone horse on the grave monuments goes back to primitive and ancient religious and ideological beliefs, according to which the white horse brought rain, moisture and increased vitality. The appearance of burials of the horse together with the owner in the burial mounds of the Iron Age speaks of the important role of the horse in this and the afterlife of the hero.
2. In the ancient period, the iconic symbol of the horse was still associated with vital energy. Cult vessels (aquamanile) in the form of a horse were used for sacrificial libations on the ground in the rite of causing rain.
3. In the medieval era, to the previous attributes of the horse symbol, a narrative is added about an indicator of the social and material status of the person buried in the grave.
4. The new semantics of the mystical horse also appears in the new religion – Islam. The magical horse of the Prophet Muhammad in the "Night Ascension" (Miraj) takes him from the physical world to heavenly paradise and hell, and also delivers him to the abode of Allah.
5. In myths, fairy tales and legends, the horse symbol acquires the mystical discourse of a magical carrier that "delivers" the deceased to the other world and continues to serve him in the afterlife. A symbolic image of the winged soul of the buried (man-headed bird) riding a horse to the afterlife (paradise) is on a tombstone of the 16th century from the Zangezur village of Urud (the territory of modern Armenia) [9, p. 21].

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**Telman İbrahimov (*Azərbaycan*)**

### **AZƏRBAYCANDA AT ŞƏKİLLİ MƏZAR DAŞLARININ MƏNŞƏYİ VƏ SİMVOLİZMİ**

Məqalə Orta əsrlərdə Azərbaycan ərazisində geniş yayılmış at şəkilli məzar daşlarının mənşəyi və simvolizminə həsr olunmuşdur. Ən erkən belə məzar daşları XV ə. aiddirlər, lakin onların simvolizminin mənşəyi daha erkən dövrlərə təsadüf edir. Bu qədim simvolizmin ən erkən nümunələri dəmir dövrünün kurqan dəfnlərində meydana gəlmişdir. Bəzi o dövrün kurqanlarında at skeletləri aşkar olunmuşlar. Qədim inama əsasən, həmin kurqanlarda at sahibi ilə birgə dəfn olunmaqla, ona axirətdə qulluq etməli idi. Orta əsrlərdə atın sahibi ilə bərabər dəfn edilməsindən imtina edildi. Dəfn olunan qəhrəmanın məzarı üstündə onun atının daş heykəlinin ucaldılması ənənəsi yayıldı. Buna şərti olaraq, dəmir dövründən başlayan qədim ənənənin davamı demək olar. Bununla belə, məzar üzərindəki at simvolik mənada – dəfn olunmuş qəhrəmanı axirət dünyasına çatdıran əbədi nəqliyyat vasitəsi kimi dərk olunurdu.

**Açar sözlər:** məzar daşı, daş atı, kurqan, Azərbaycan folkloru, Axirət dünyasına aparən mistik nəqliyyat vasitəsi.

**Тельман Ибрагимов (Азербайджан)**

## **ПРОИСХОЖДЕНИЕ И СИМВОЛИЗМ НАДГРОБНЫХ ПАМЯТНИКОВ В ВИДЕ КОНЯ В АЗЕРБАЙДЖАНЕ**

В статье исследуется происхождение и символизм средневековых надгробных памятников Азербайджана в виде каменных коней. Самые ранние надгробные памятники в виде коня в Азербайджане датируются XV веком, но символизм этих памятников имеет более древние корни. Самыми ранними проявлениями этого символизма считаются курганные погребения знатных воинов эпохи железа. В некоторых курганах обнаружены скелеты коня, захороненного вместе с его хозяином. По вере древних предков азербайджанцев, конь должен был служить своему хозяину и в загробной жизни. В средние века захоронение коня было заменено установкой их каменных фигур над могилой усопшего героя. Каменный конь символически должен был перенести своего усопшего хозяина в мир иной и вечно служить ему там. Таким образом, можно сказать, что традиция захоронения героя вместе со своим конем продолжалась и в эпоху средневековья. Вместе с тем, каменный могильный конь символизировал мистический перенос души своего хозяина в загробный мир.

**Ключевые слова:** надгробный памятник, каменный конь, курган, азербайджанский фольклор, мистический переносчик души.

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## SYMBOLIC MODELS OF “CALENDAR” IN THE TURKIC WORLD

**Abstract.** The article examines the symbolic models of the calendar in common Turkic thought, talks about the modeling of the materialization of the concept of time and its division according to biological classification. The perception of time in the image of a person in anthropomorphic modeling is noted, which is shown by the example of the work “Four Colors of Time” by sculptor Omar Eldarov, where the seasons are presented as images of women at different ages. In addition, facts about zoomorphic and biomorphic modeling were given, the features of the creation of the Turkic calendar with twelve animals, the symbolic properties of animals, their place and perception in the Turkic world were noted.

**Keywords:** Turkic world, calendar, symbol, zoomorphic, anthropomorphic.

**Introduction.** The concept of Time is materialized and modeled in the All-Turkish mythic thinking. That is, it is perceived in the appearance of material beings. In primitive times, people understood the concept of time from the specific perspective of mythological thinking. During mythological thinking, which perceives the surrounding world in a syncretic (unified) form, it materializes or models it by grasping it with the help of material beings.

In contrast to philosophical thinking, in mythological thinking, which is considered to be the first stage of consciousness, the concept of time is not perceived as an abstract process, as we have already mentioned, but in the form of concrete material entities.

**The interpretation of the main material.** Time models, materialized and perceived in the form of living material beings, are divided into three parts

according to biological classification [4, p. 12]. However, in some sources we also find 4 and 5.

Zoomorphic modeling;  
Anthropomorphic modeling;  
Biomorphic (plant) modeling;  
Modeling with inanimate beings (astral-material).

Anthropomorphic modeling: Anthropomorphic modeling of time means the perception, imagining and presentation of time in a human image in mythological thought.

In our mythological texts, time is symbolized by specific anthropomorphic models. The most common anthropomorphic model symbolizing the winter season is presented in the form of an old woman. An example of this in Azerbaijani fine art is the work of sculptor Omar Eldarov “Four colors of time”. In the composition, four chapters are reflected in the four developmental stages of human age. We see winter as an old woman.



Fig. 1. O. Eldarov. The four colors of time. 1973. The walnut tree.



Kosa anthropomorphic time model. The main archaic main line of the game is the conflict between Kosa and the goat, which is reflected in the game: “Kosa and the goat are fighting over stakes. Kosa noisily drives the goat out of the assembly. After sending the goat away, Kosa lies down and sleeps under a tree to rest before the journey. The goat approaches the sleeping Kosa and suddenly strikes him with a blow and kills Kosa.

The departure of winter and the arrival of summer, the first spring are described. Its participants are the Kosa, the goat and the assistants of the Kosa. The bowl is a symbol of winter, its anthropomorphism, a personified image of winter. Goat here is a zoomorphism of spring, an animalized image of spring. It is no coincidence that the struggle is presented in the images of Kosa (winter) and goat (spring). Kosa is a person who does not grow hair on his face or has very little hair. Giving winter in the form of a bowl is a sign of the lack of harvest in winter, useful and productive plants not growing and ripening.



Fig. 2. Azim Azimzade. Kos kosa. 1930. Paper, watercolor.

Biomorphic (plant) modeling: Prof. K.Abdulla also notes: “In the imaginations of the peoples of the Far East and the Siberian Turks, the mythical Tree is a huge creature that connects the sky with the earth and the bottom of the earth, and shamans climb branch by branch and make their way to the upper layer of the sky – to the Sky God” [2, p. 260].

Thus, the shaman’s acquisition of magical power, especially the quality of foresight, often occurs after reaching the upper layer of the tree. This means that the shaman actually travels to the “future” by going to the top of the tree. The top layer of the tree is actually the future itself in terms of time. The fact that the shaman has foresight and the ability to tell the future after climbing the top layer of the tree also shows that the top layer of the tree’s branches can tell the future.

Modeling with inanimate beings (astral-material): in Azerbaijani mythological texts and other examples of folklore, those astral images are of special importance in this regard. In our mythological texts, the image of the Sun models the discrete part of time from dawn to dusk.

In one of our folklore texts, the Ülkar star is characterized as a beautiful girl and reflects calendar encounters. According to that belief, the Ulkar star does not leave the sky until his father wakes up and tells his father how long it is until spring [2, p. 34]. In another mythological telling, the “star of Dan” models the dawn of time. This star is also known as the Yellow Star and the Shepherd Star.

Zoomorphic Modeling: Zoomorphic modeling of time appears widely among calendrical myths. We can witness this in the example of the twelve-year calendar system named after the twelve animals used by the ancient Turkic peoples. Mahmud Kashgari talks about that calendar in his magnificent book “Divanilugat-it turk”:

“One of the Turkish khagans wanted to learn about a war that happened a few years before him, but he was wrong about the history of that war. In this case, the khan gathered a council with his people for this matter and said at the congress: “Just as we were wrong in this history, so will those who come after us be wrong.” Therefore, let us now name each year according to the twelve constellations and twelve months of the sky, and let us understand our calculation by the passing of these years. Let this be an unforgettable memory between us.” “Ulus” accepted this proposal of the Khagan. After that, the khagan went hunting and ordered to drive the wild animals towards Ilisu. It is a big river. The people pushed these

animals and drove them to the river and started hunting. Some of the animals jumped into the water and twelve crossed the river. Each animal crossing the water was named after a year [3, p. 354].” The first of these animals is a mouse. Since it is this animal that crosses the water before all others, the first of the years was named after this name and it was called the year of the rat. The names of the animals that passed the water after him are given in order of years:

Sıçğanyılı: year of the mouse

Udyılı: year of cattle (cow).

Pars yılı: year of the tiger.

Tavışğanyılı: year of the rabbit.

Nəkyılı: the year of the crocodile (dragon).

Yılanyılı: Year of the Snake.

Yundyılı: year of the horse.

Koyyılı: year of the sheep.

Biçinyılı: year of the monkey.

Takağuyılı: Year of the Rooster.

İt yılı: Year of the Dog.

Tonquzyılı: the year of the pig.

When the number reaches the year of the pig, it turns around and starts again with the year of the mouse.

Turkish people look at dozens of horoscopes, believing that there is wisdom in each of these years.

It should be noted that this calendar is widely used by the Turks, as evidenced by old Turkish written monuments.

“Turkish years and falnama” includes beliefs about animals representing each year of the twelve-year ancient Turkish calendar, predictions about the abundance or scarcity of sustenance, people’s characters, weather, harsh or mild seasons, etc. beliefs are reflected.



Fig. 3. Calendar of the Turkic people with twelve animals

Year of the Mouse: In the old meetings of the ancient Turkic peoples, the mouse is characterized as a symbol of wisdom.

Year of the Ox: In the sources it is mentioned that the bicorn is a sign of divinity, and the unicorn is a sign of chthonic power.

Fuzuli Bayat notes in his studies that “the ox is an attribute of the mythological mother, the son of God, and a symbol of power.

In the ancient “İkchayarası”, Central Asia, Iran and ancient Indian traditions, the bull was above all in the image of the moon god.

Year of the Tiger: In mythopoetic imaginations, the Tiger often acts as the ruler of animals and the owner of the forest. In China, the tiger was considered not only the ruler of animals, but also the prey of demons. Kyrgyz shamans used to turn to the white tiger for help when they practiced shamanism.

Year of the Rabbit: In a legend of the Mongolian Khitans, the black rabbit is the bearer of the ancestral function. Another mythological function of the image of the rabbit is revealed in the fantasy of the American Indians. This mythical function is related to fire. It is connected with the influence of ancient Chinese mythology meetings.

**Year of the Dragon:** Like the snake, the dragon is usually associated with fertility and the element of water, and although it appears as a protector, according to the belief of the Turkic peoples, the year of the dragon will bring misfortune to people. People's peace will be disturbed.

**Year of the Snake:** Ancient Turks characterize the year of the snake with such belief that one must be very careful in the year of the snake. Ordinary carelessness will lead to trouble. Sometimes the snake that came out of the "world egg" and is associated with the original creation is seen as a representative of chaos, in addition to having the character of an ancestor-totem.

**Year of the Horse:** As it is known, it is impossible to imagine the old Turk-Oghuz world without a horse. This loyal animal, which holds an important place in the life of the ancient Turks, who considered the horse as their brother and the most reliable friend, deeply affected their worldviews and oral folk creativity.

In Rashideddin's "Oghuznama", the image of a horse whose flesh is divided into twelve parts is established as a materialized model of the twelve divisions of time (calendar) in the form of a horse (skin) in mythical thought.

**Year of the Sheep:** In the book "Shajarei-Tarakim" Gun Khan slaughtered a sheep and divided it into twelve shares. In Turkish mythological thought, the image of a sheep divided into 12 parts symbolizes the world as a whole, the cosmos (time-space continuum).

**Year of the Monkey:** It is characterized by its wildness in Turkic mythological ideology. We do not find examples of mythological encounters with monkeys in our national and Turkish mythology. In Chinese and Indian mythology, the image of a monkey combines multiple mythical functions as a mythological image.

**Year of the chicken or rooster:** In the mythical worldview of the Turks, the images of birds (Simurg, Humay, Sungar, etc.) occupy one of the important and important places. Takagu: a name given to a hen and a rooster. A rooster is called a "male takagu" and a hen is called a "female takagu". The image of a chicken symbolizes the upper layer, the sky, the bright world in the dual vertical division of the world.

**Year of the Dog:** Mythological functions – savior and fruitful. In Azerbaijani mythological texts, the image of a dog appears as a symbol of sustenance and blessing. In the old Turkish worldview, the dog also expressed the ancestor cult. For example, "according to a legend, the Kyrgyz descended from a Tatar prince with a red dog."



Year of the Pig: Turks did not keep pigs. The main domesticated animal of the Proto-Mongols was the pig. Tunuk'songo was a pig: – “In the epic whose ongo was a pig, Sarı Khan would sacrifice a piglet at the beginning of winter.”.

**Conclusion.** Since the calendar myths contain the ethnos' mythological views related to time, the perception and presentation of the concept of time in the Azerbaijani-Turkish mythological thought, along with the special ethnic specificity, are determined by common features with other mythical views. It turns out that, as in other mythological systems, the concept of time is materialized and modeled and presented in the Turkish mythical system. In Turkish mythic thinking, time is divided into two parts based on the classification of living and non-living material entities, which are modeled as models. It is determined that the modeling of time in the appearance of living beings also takes place in three directions based on the threefold division of living material beings. Some sources refer to the Chinese twelve-animal Turkish calendar. However, based on Mahmud Kashgari's book, as well as by studying the place of those twelve animals in the minds of the Turkic peoples, we can say that this calendar belongs to the Turkic people without a doubt.

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## TÜRK DÜNYASINDA “TƏQVİM”İN SİMVOLİK MODELƏRİ

Təqdim olunan məqalədə Ümumtürk təfəkküründə təqvimin simvolik modelləri araşdırılmış, zaman məfhumu maddiləşərək modelləşməsi və bioloji təsnifata uyğun olaraq bölgülərindən bəhs edilmişdir. Antropomorfik modelləşmədə zamanın insan obrazında qavranılması qeyd edilərək heykəltəraş Ömər Eldarovun “Zamanın dörd rəngi” əsəri nümunə olaraq

göstərilərək fəsilərin fərqli yaşlarda qadın obrazı kimi təqdim olunması göstərilmişdir. Bununla yanaşı, zoomorfik, biomorfikmodelləşmədən də faktlar gətirilərək, on iki heyvanlı türk təqviminin yaranması, heyvanların simvolik xüsusiyyətləri, türk dünyasında yeri, anlamı haqqında qeydlər aparılmışdır.

**Açar sözlər:** Türk dünyası, təqvim, simvol, zoomorfik, antropomorfik.

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### **СИМВОЛИЧЕСКИЕ МОДЕЛИ «КАЛЕНДАРЯ» В ТЮРКСКОМ МИРЕ**

В представленной статье исследованы символические модели календаря в общетюркской мысли, рассказано о моделировании материализации понятия времени и его делении согласно биологической классификации. Отмечено восприятие времени в образе человека в антропоморфическом моделировании, что показано на примере произведения «Четыре цвета времени» работы скульптора Омара Эльдарова, где времена года представлены как образы женщин в разном возрасте. Помимо этого, были приведены факты о зооморфном и биоморфном моделировании, отмечены особенности создания тюркского календаря с двенадцатью животными, символические свойства животных, их место и восприятие в тюркском мире.

**Ключевые слова:** тюркский мир, календарь, символ, зооморфный, антропоморфный.



UOT 75

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## **ABOUT CHINGIZ FARZALIYEV'S JUBILEE EXHIBITION**

**Abstract.** Chingiz Farzaliyev is outstanding artist and public figure in Azerbaijani culture. He is well-known for his breathtaking landscapes, still lifes, and philosophical themes in general. Chingiz Farzaliyev is an artist of contemplation, thinking in painting, a master who sees the general in the particular, graceful in plastic, delicate in color, sublime in detail. His paintings are joyful, sublime, exquisite, full of admiration for the holiness of Nature, the beauty of the Earth. His Earth is the reason for everything, the fundamental principle, the source.

Farzaliyev's landscapes are an immersion into one's own world, where deep loneliness gives rise to an individual understanding of the Earth, woven from color and lines, from the plasticity of the artist's thoughts. It is not the character or the plot that reigns on Farzaliyev's canvases; the artist offers the viewer an open space for his reflections, leading him into the world of harmony, happiness and love, into the ecumene created by paints.

The image of the house as the centre of the universe has appeared in the works of Chingiz Farzaliyev since the 1970s. The artist depicts everything inside the home as well as everything he sees from the window. Being in Chingiz Farzaliyev's home is like being in one whole. The loss of this integrity is the central theme of contemporary man's self-determination. This loss causes us to experience nostalgia and yearn for our native home. Art by Chingiz Farzaliyev enables us to observe our position in the world, just as the ultimate aim of philosophical reflection is to transcend one's own "horizon of existence." The house represents a new intellectual and spiritual

horizon in the artist's work. In each of his homes, we traverse the horizon of existence.

**Key words:** Chingiz Farzaliyev's exhibition, Azerbaijan National Museum of Arts, Azerbaijani painting, landscape, horizon of existence.

**Introduction.** The nature of creativity is covered by a veil of mystery. And the mystery is not only the origins of the creator's aspirations. It is everything that emerges from the hand of the artist. It is no coincidence that Paul Valéry wrote that: "if a bird knew exactly what it sings, why it sings it, and what within itself is singing, it would not sing." Creativity comes down to the search for an ideal structure that has beauty and harmony. A structure of the type that, as great Paul Dirac said: "nature itself would have chosen." You should honestly write about Professor Chingiz Farzaliyev, the honored Azerbaijani artist, taking into account the stages of his creative life and contemporary priorities and aesthetic categories. Looking back at the past engenders only gratitude in the soul. This is the leitmotif of all that the artist has to say on his canvases. Remember Brodsky? "What to say of my life? It was long and eventful; Nothing but grief I empathize, but may My mouth keep saying how endlessly thankful I am – again and again, till it's clogged with clay." [2]

**The interpretation of the main material.** Chingiz Farzaliyev is a perfectionist. This is immediately apparent, wherever his attention falls: on the decoration of his studio and the walls of the museum, on the caption plates by the paintings, on their framing and the design of his books, on the presentation and fonts of the annotations accompanying his thematic exhibitions; it is also manifested both in the music heard in the halls and in his impeccably styled clothes – everywhere you sense the accuracy and Farzaliyev's charm. In 2019, the solo exhibition of Chingiz Farzaliyev's works at the Azerbaijan National Museum of Art in Baku became a significant event in Baku's artistic community. It became a milestone for Chingiz Farzaliyev, head of the Azerbaijan National Museum of Art, a man who does so much for the capital's artistic space. The man who plunged the Museum entrusted to him into a whirl of active development, expending so much energy on promoting Azerbaijani art and establishing strong international ties, on research and publishing work, in which he is both leader of the projects conceived and designer of printed materials. He also curated the huge museum expositions from scratch and assembled

the leading permanent expositions, Chingiz Farzaliyev, already well established, then decided to present himself to an audience as a painter-philosopher. The programmatic image of the exhibition – The Old Clock (1987), as the artist himself presents it, “Self-portrait with Mother under the Clock” represents all the humanitarian values of our society: the continuity of generations, respect for traditions, acceptance of the facts of being, reflection as a way of existence. Mother is sewing – she always does something. In the eyes of son there is an anticipation of future. The brown is gold color of the picture radiates calmness and tranquility as paintings of the Dutch Golden Age do. “Along the steps of Time” is the philosophy, the essence of the whole exhibition, allowing us to accompany the artist along the steps of his life, inviting us to enter into a leisurely conversation with painting, which alone makes it possible to view scenes of life from the angle of his love. After all, these words from Paul Valéry were quoted on the frontispiece of the exhibition catalogue: “Painting allows you to see things as they once were, when they were treated with love.” And the temporal dominant in the concept of the exhibition itself sets the same philosophical direction for perception of the exhibition. “This exhibition is a kind of journey ‘on the waves of memory’ that is reflected and preserved in my works. An opportunity to touch oneself, one’s feelings and thoughts, that preoccupied one in different years... And so, the decision to bring together artistic works and literary and publishing research in one exhibition is natural and quite logical. One would not exist without the other. This is me – changing and seeking myself to this day...” The word jubilee has acquired its original, biblical interpretation as well as possibly corresponding to the philosophical sense of paintings arranged chronologically. Here, the Hebrew word Yovel, which means the number 50, resounded to its sacred meaning: from the age of 49, a person had to live a whole year, as it were, in contemplation of the path; to stop and think it over and then rise to a new level of reflection and understanding of life by the age of 50. The eternal questions by Gauguin: “Who are we? Where are we from? Where are we going?” have interested artists of all times. And Farzaliyev has formulated his own answer with his solo exhibition where the solemn enfilade of the five halls of the old museum mansion suggests existential reflections, and the energy of the chronologically exhibited paintings imparts the conceived crescendo an organ sound. It is extremely difficult to introduce oneself to strangers:

Share with them your thoughts, searches, accomplishments as well as what you've experienced, and what you've lived for the last half-century, and put it all together in one exhibition. 13 Farzaliyev's exhibition is an elegant one, like everything he undertakes. A unified picture of time is formed, as if it were a journey through different decades of his life, in which the mood and situation of any given time period are captured. The eyes of the artist reflect the metamorphoses of time, but view them with love, and complete acceptance. The show presents the succession of different stages and styles along the artist's creative path. The show captivate you from the very beginning with joyous colors of the painting *Children with a Dove*, an imitation of Toghrul Narimanbekov. Here, even the artist's signature is in Toghrul's style. The Baku cityscapes of the 1960s are extremely elegant and decorative, with a slight hint of the '60s art. Testing oneself in graphics – a series of illustrations for the stories by the brilliant writer and educator Jalil Mammadguluzade, created in 1969 on the centenary of the writer. And here is a charming *Etude*, painted in the spirit of Cezanne and an appeal to Impressionism. *Self-Portrait* of 1962, painted in broad strokes, stunningly sustained in scale – a noble scale à la Georges Braque! An attempt to understand one's place in the world, the self-portrait of an individualist, a frondeur, even, rather, a kind of Onegin; in a word, a totally non-Soviet work, which can only be explained by the thaw and an interest in Paris avant-garde painting. In a word, a great time for the search for one's own directions in artistic form! The '70s – mainly large canvases by an artist graduate of the Surikov Institute. In his own words: "the academic school finally shaped my artistic taste of a painter" [3]. It was in this very decade that the concept of Home took center stage in Farzaliyev's universe. There are people, trees, mountains, sea and horizons. But there is always an invisible Home inherent in everything he paints. It becomes the favorite image in the artist's work and his universe. Perhaps it had its origins in his vulnerability, in the homesickness of a young man who had left to study his vocation, for the sake of which he was away from Home for a long time. Longing for home is seen everywhere: in the little things, even in the eyes of the Caspian oil workers with whom Farzaliyev stayed in a hostel on Oily Rocks to do sketches for his diploma work. To immerse himself in the atmosphere of the lives of master drillers, Farzaliyev lived with them, in the same room. An exciting and romantic period! Day after day, watching

the workers, the artist saw them, first of all, as ordinary people. Someone's fathers, brothers, husbands, sons... It is interesting that Tahir Salakhov [1], seeing Farzaliyev's diploma work, told him: "Chingiz I wonder why I did not see the oil workers' labor from the same point of view!" The great master noted in a single phrase the unusual perspective of the artist's vision, who sees not heroism or the romance of work or everyday life. He sees the personification of Home in the oil workers' small room, and the warmth of human relations. He sees clothes on a hanger and family photographs nailed lovingly to the wall. And he also sees one very important detail representing the epitome of the home comfort – a small plant in a pot! The same plant that, coming in from the shift, these strong men looked after and watered with tenderness. The artist included himself in the belongings of the oilmen: his sketchbook, a pink shirt and jeans can be seen among the things of the workers. This feeling for life embodied in the plant, a respect for life, the subtlest nuances in the emotional experiences of oilmen working in extreme conditions – these were what interested Farzaliyev. Not the workers' heroic faces, figures and hands, but their psychology, their inner lives, the life in the Home. And the Soul of this Home was a small plant grown by their strong hands and tender hearts. This image – of a thin, delicate, reddish houseplant in a clay pot – runs throughout the painter's works, like the artist's alter ego, or figuratively, his self-portrait: a life stretching upwards. Fragile and vulnerable. But persistent and sustained – "a thing in itself." The same image is present also in "Morning" of 2016, in "The Memories" of 1974 and many others. Reading representing a portrait of a girl is one of the brightest of the 70s paintings and actually is the portrait of the artist's young wife, the daughter of the world-famous chemist, academician Yusif Mammadaliyev, the creator of the famous Molotov cocktail. She sits in a comfortable position, poring over a book, surrounded by favorite objects from everyday Azerbaijani life – old copper utensils; outside the window – a high-rise building, a landmark of time. The lovingly painted space is filled with mental energy... The girl is thinking...

The paintings of the '80s are from the author's favorite ochre-brown palette. Among them are A Still Life with Copper Utensils, Baku Fortress, and Loyalty. Farzaliyev, however, is not always so tenderly romantic and delicate on his canvases. A trip to India stirred up the Apollonian traits in the artist's clear-thinking personality, awakening a passionate vision. Life-

giving color takes possession of the painter's mind – this is what is manifest in his Indian series – the captivating sensuality of the palette, the brightness inherent in Indian culture, nature and air. There is a spontaneous color-riot, both passionate and bright, a combination of strong, spicy colours, spiritual meditation and self-awareness. “A creative trip to India,”- the artist writes,- “taken at the end of the ‘80s, was a revelation for me, a reassessment of everything stereotyped. I would call it a kind of rebirth. The oriental tale of my childhood that lived in my soul came back to life before my eyes, thanks just to the atmosphere of that amazing country. For me India became a kind of shake-up of art forms that resulted in a complete cycle of paintings, presenting an absolutely incredible palette and combination of colors that were not previously typical of me.”

The viewer is greatly influenced by the 2019 landscape *Awakening*. A very strange canvas: there is something earthy here, with its mountains and valleys, but giving the appearance of being painted from space. It is from there, they say, that the earth looks radiant. The picture's coloration seems to have a rainbow's shimmer while exuding happiness, light and tranquility. It reads as a clear allusion to the Buddhist concept of nirvana. That inimitable artist, Nature has, among her countless creations, created images that always nourish the contemplative mood. And these images are visible in the landscapes that Farzaliyev has painted throughout his life, and especially in recent years. These are kind of vocalizations that require careful listening and concentration. Here, with a gentle palette and integral composition, the artist invites reflection, as if introducing meditation.

The Azerbaijan National Museum of Art is itself a major creation of the second decade of the 21<sup>st</sup> century, and Chingiz Farzaliyev has been at its helm since 2010. In that time, the museum has doubled in size and altered its appearance completely. The entrance is now via a new glass gallery that takes visitors into a modern space connecting two venerable wings – previously two separate architectural monuments – into a single museum ensemble. Within are collections of the fine and decorative arts of Western Europe, Asia, Ancient Egypt, Russia and Azerbaijan. Winner of the national “Humay” award, Chingiz Farzaliyev is deeply aware of art's public mission. Fully loyal to that mission, he makes it central to the museum's everyday work – this is, perhaps, the motor that drives him as director of the Azerbaijan National Museum of Art. His ability to prioritize

and his love for every artefact exhibited, are essential to the exciting and difficult work of curating them into an ensemble and fitting them into the general space. There is a particular combination of qualities in him, rare for an artist, that allows him to keep several fronts 15 in combat readiness – the scientific and educational, printing, mass media and art itself. Journalists are also happy to communicate with him; they trust him and listen to him. Chingiz Farzaliyev loves the museum, he leads and ensures that the museum's educational function is clearly implemented in line with the words of the great English art historian Sir Herbert Read: "Art is an indispensable condition for the well-being of a civilized society." Thus, a number of exhibitions have been conceived and lovingly brought to life displaying art of Azerbaijan, France, Japan, Germany, Austria and Russia's avant-garde – and all from the museum's collections! He has been the curator and ideological inspirer of thematic, exchange, historical, solo and restoration exhibitions, as well as lectures and master classes. In a word, the museum he leads lives a vibrant metropolitan life! The year 2013 was marked by an important educational campaign – the publication of 'Property', a magnificent series of books about Azerbaijan's 47 brightest artists. Chingiz Farzaliyev personally and scrupulously produced design for each of the book and ensured that the series was printed at the highest professional level. Farzaliyev is a witty storyteller; a cheerful and easy conversationalist, he unobtrusively sets the topic, and always does it with a touch of humor. Communication with him is a pleasure. His speech is full of proverbs and sayings and, at the same time, worldly philosophical. He talks sparingly about his priorities in art or in life. But when it comes to the Azerbaijan National Museum of Art, Farzaliyev's eyes take on a completely different light. He is happy – and the understanding comes that he belongs to those select people – museum workers, who cannot imagine their lives outside the walls of their beloved space and for them the museum is their pride. The Museum for Farzaliyev is the Home, his brainchild, his offspring.

### **Conclusion**

1. Farzaliyev's landscapes have evolved from youthful expressionism to contemplative painting.
2. Farzaliyev's landscapes of recent years are full of harmony, peace, reflection and abstraction



3. Farzaliyev's anniversary exhibitions in Tbilisi and Tashkent further revealed the philosophical orientation of his work.
4. Farzaliyev does not write oil workers at sea, but describes their psychology, the attributes of their inner life, life in the House.
5. The Soul of the House is a plant. The image of a houseplant runs through all of Farzaliyev's work – it's like a self-portrait of the artist, his alter ego.
6. The positively success of the exhibition is the consistency of the realized composition.
7. During the years of Farzaliyev's leadership, the National Museum of Arts of Azerbaijan became a center of culture, where enormous educational and multi-vector work was carried out.

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### **Gülrəna Mirzə (Azərbaycan)**

### **ÇİNGİZ FƏRZƏLİYEVİN YUBİLEY SƏRGİSİNƏ DAİR**

Məqalə Azərbaycanın əməkdar incəsənət xadimi Çingiz Fərzəliyevin yubiley sərgisinə həsr olunub. O, rəssamlıqda təfəkkür rəssamı, vəhdəti xüsusi də görən ustad, plasticdə zərif, rəngdə incə, təfərrüatda ülvidir. Onun rəsmləri şən, ülvi, incə, təbiətin müqəddəsliyinə, yerin gözəlliyinə heyranlıqla doludur. Ondan ötrü torpaq hər şeyin səbəbi, əsas prinsipi, mənbəyidir.

Fərzəliyevin mənzərələri insanın öz dünyasına qərq olmasıdır, burada dərin tənhalıq yer kürəsini fərdi dərk etməyə əsas verir, rəng və cizgilərdən, rəssamın düşüncələrinin plastikliyindən törənir.

Fərzəliyevin kətanlarında hökmranlıq edən personaj və ya süjet deyil; rəssam tamaşaçıya öz əksini tapması üçün açıq məkan təklif edir, onu harmoniya, xoşbəxtlik və sevgi dünyasına, boyaların yaratdığı oykumənə aparır.

**Açar sözlər:** Çingiz Fərzəliyevin sərgisi, Azərbaycan Milli İncəsənət Muzeyi, Azərbaycan rəngkarlığı, mənzərə, ekzistensiya üfqü.

**Гюльрена Мирза (Азербайджан)**

## **К ЮБИЛЕЙНОЙ ВЫСТАВКЕ ЧИНГИЗА ФАРЗАЛИЕВА**

Статья посвящена юбилейной выставке заслуженного деятеля искусств Азербайджана, профессора Чингиза Фарзалиева. Он художник созерцания, мыслящий живописью, мастер, видящий общее в частном, изящное в пластике, нежное в цвете, высокое в деталях. Его картины радостны, возвышенны, изысканны, полны восхищения святостью Природы, красотой Земли. Его Земля – причина всего, первооснова, источник.

Пейзажи Фарзалиева – это погружение в собственный мир, где глубинное одиночество рождает индивидуальное понимание Земли, сотканное из цвета и линий, из пластики мыслей художника.

На холстах Фарзалиева царит не персонаж, не сюжет; художник предлагает зрителю открытое пространство своих размышлений, ведя за собой в мир гармонии, счастья и любви, в созданную красками ойкумену.

**Ключевые слова:** выставка Чингиза Фарзалиева, Азербайджанский Национальный музей искусств, азербайджанская живопись, пейзаж, горизонт экзистенции.

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## MƏQALƏ MÜƏLLİFLƏRİNİN NƏZƏRİNƏ!

### Nəşrə dair tələblər:

1. Beynəlxalq “İncəsənət və mədəniyyəət 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.
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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.
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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 yığcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərilməlidir.

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4. In the article should be noted the author's (s') name and surname, scientific degree, scientific title and e-mail address (es).
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