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THE BOOK OF FULL TEXTS

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## THE BOOK OF FULL TEXTS

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ZİYADXAN ƏLİYEV YARADICILIĞINDA “BİR ƏSƏRİN TARİXÇƏSİ”  
MƏQALƏLƏR SİLSİLƏSİ

SERIES OF ARTICLES "HISTORY OF A WORK" BY ZIYADKHAN ALIYEV

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**ÖZET**

İncəsənət tarixinin araşdırılmasında hər bir alim tərəfindən yazılan əsərlərin rolu mühüm yer tutur. Məqalələrdə əsərin tarixi, kompozisiya quruluşu, təsvir dilinin açıqlanması sənətsünasdan istedad və savad tələb edir. Əsərin müəllifinin fərdi yaradıcılıq xüsusiyyətlərini dərinləndirmək sənətsünasa məqaləsinin daha maraqlı, dəqiq olmasına gətirib çıxarır. Azərbaycan sənətsünaslığında bu gün aktual olan məsələ, problem bir əsərin tarixçəsinin araşdırılmasıdır. Zəngin yaradıcılıq diapazonuna məxsus olan əməkdar incəsənət xadimi, professor Ziyadxan Əliyevin adını əsərlərin düzgün şəkildə təqdimatında xüsusilə vurğulamalıyıq. Müasir Azərbaycan sənətsünaslığının görkəmli nümayəndələrindən biri sayılan professor Ziyadxan Əliyev yaradıcılığına diqqət yetirsək, "Bir əsərin tarixçəsi" məqalələr silsiləsi öz tutarlılığı, novatorluğu ilə xarakterizə edilməlidir. Azərbaycan rəssamlarının əsərlərinə üstünlük verən sənətkar incəsənət tariximiz üçün əhəmiyyətli sayılacaq bir sərvət təqdim etmişdir. Sənətsünas-alim yaradıcılığında xalq rəssamı Səttar Bəhlulzadəyə geniş yer ayıraraq. Sənətkarın müəllifi olduğu "Torpağın arzusu" əsərini Ziyadxan Əliyev sanki rəssamın dili ilə tamaşaçıya bir daha təqdim edir. Professor Ziyadxan Əliyev tədqiqatlarında dünyanın səkkizinci möcüzəsi sayılan "Şeyx Səfi" xalçası haqqında məqaləsində öz fərdi yanaşmasını bir daha görə bilərik. Cəmi 30 il yaşamasına baxmayaraq zəngin yaradıcılığı ilə Azərbaycan təsviri sənət xəzinəsinə əvəzsiz töhfələr verən Bəhruz bəy Kəngərli (1892-1922) yaradıcılığına aid əsərlərin təhlili hər zaman Ziyadxan Əliyevin tədqiqatlarında mühüm yer tutmuşdur. 2017-ci ildə çap olunan "Sən kimsən, "Qaçqın xanım?" əsərində rəssamın obrazının kimə məxsus olduğu sənətsünas-alim tərəfindən dərinləndirilmişdir. Bu əsərdə Bəhruz bəy Kəngərli öz xanımının obrazını təsvir etmişdir. Məqalədə bu portret haqqında yazılan müxtəlif yazılara toxunan sənətsünas öz tədqiqatı ilə yekunlaşdırır. Sənətsünasın "Bir əsərin tarixçəsi" silsiləsinə daxil olan "Cəfər Cabbarlı dühasına layiqli abidə" məqaləsinin də təhlilini sənətsünas-alim tarixi faktlarla sübut edir. "Nizami Gəncəvinin obrazı necə yaradılıb?" məqaləsində isə Azərbaycan şairi Nizami Gəncəvinin rəngkarlıq və heykəltaraşlıqda portretlərinin yaranma tarixini araşdırmışdır. Sənətsünasın 2017-ci ildə işlədiyi "Şuşanın memarlıq səlnaməsi" məqaləsində isə Elturan Avalovun "Şuşa" silsiləsi təhlil edilmişdir. Professor Ziyadxan Əliyevin "Bir əsərin tarixçəsi" məqalələr silsiləsinə "Eşqə sədaqətli, vətənə məhəbbətli şairin portreti" (2017),

“Qədim şəhərin bədii səlnaməsi”(2017), “Gözəllik aşiqinin qəmli taleyi” (2017), “Səməd Vurğunun ilk portreti” (2018), “Ədəbi qəhrəmanlarımıza ucaldılan ilk abidə” (2018) və digər məqalələri sənətşünaslığımız üçün dəyərli materiallardır.

**Açar sözlər:** Azərbaycan, Şuşa, Ziyadxan Əliyev, Sənətşünaslıq, İncəsənət.

#### ABSTRACT

The role of works written by every scientist in the study of art history is important. The history of the work, the compositional structure, the description of the descriptive language in the articles require talent and literacy from the art critic. Deep knowledge of the author's personal creative features makes the article of the art critic more interesting and accurate. The problem that is relevant in Azerbaijani art today is the study of the history of a work. We must emphasize the name of the honored artist, Professor Ziyadxan Aliyev, who belongs to a rich creative range, in the correct presentation of works. If we pay attention to the work of Professor Ziyadxan Aliyev, one of the prominent representatives of modern Azerbaijani art criticism, the series of articles "History of a work" should be characterized by its consistency and innovation. Preferring the works of Azerbaijani artists, the artist presented a treasure that will be considered important for our art history. People's Artist Sattar Bahlulzadeh has been given a wide place in his work as an art critic. Ziyadxan Aliyev once again presents the work "Dream of the Land" authored by the artist in the language of the artist. In Professor Ziyadxan Aliyev's research, we can once again see his individual approach in his article on the Sheikh Safi carpet, which is considered the eighth wonder of the world. Despite the fact that he lived only 30 years, the analysis of the works of Bahruz bey Kangarli (1892-1922), who made invaluable contributions to the treasury of fine arts of Azerbaijan with his rich creativity, has always occupied an important place in Ziyadxan Aliyev's research. "Who are you, Refugee?", Published in 2017. In his work, the art critic-scientist has thoroughly studied to whom the image of the artist belongs. In this work, Bahruz bey Kangarli described the image of his wife. The art critic concludes his research by touching on various articles about this portrait. The analysis of the art critic's article "A monument worthy of the genius of Jafar Jabbarli" included in the series "History of a work" is proved by the art historian-scientist with historical facts. "How was the image of Nizami Ganjavi created?" In his article, he researched the history of portraits of the Azerbaijani poet Nizami Ganjavi in painting and sculpture. Elturan Avalov's "Shusha" series was analyzed in the article "Architectural Chronicle of Shusha" worked by the art critic in 2017. Professor Ziyadxan Aliyev's series of articles "History of a work" includes "Portrait of a poet devoted to love" (2017), "Artistic chronicle of the ancient city" (2017), "Sad fate of a beauty lover" (2017), "The first portrait of Samad Vurgun" (2018), "The first monument to our literary heroes" (2018) and other articles are valuable materials for our art criticism.

**Keywords:** Azerbaijan, Shusha, Ziyadxan Aliyev, art criticism, art

## INTRODUCTION

The formation and development of any science is research, the correct and accurate development of works. The study of the history of art is also relevant in each stage of the study of art history, which is an academic field. The analysis of art samples is studied in a unique way by the audience and the researcher in each period. Analytical methods are characterized as the main weapon of researchers working in this field. Analysis of the composition, color solution, explanation of the meaning of the means of descriptive expression requires great talent from the researcher. Another advantage of an art critic is that he must approach the articles he writes as a philosopher, that is, he must accurately and precisely express the philosophical and aesthetic spirit of the work to the reader. Attribution, one of the most difficult methods of analysis, is characterized as a method of research required of an art historian as to who owns the author of a work. This direction is sometimes called the "magical way of research" because it requires extensive knowledge of the art critic to understand the author's work in a deep and comprehensive way. The problem that is relevant today in Azerbaijani art criticism is the study of the history of a work. The inability to explain the meaning of painting and composition is one of the urgent problems of our modern art criticism. We must emphasize the name of the honored artist, Professor Ziyadkhan Aliyev, who belongs to a rich creative range, in the correct presentation of the works. A series of articles "History of a work" in the works of Ziyadkhan Aliyev.

If we pay attention to the work of Professor Ziyadkhan Aliyev, one of the prominent representatives of modern Azerbaijani art criticism, the series of articles "History of a work" should be characterized by its consistency and innovation. Preferring the works of Azerbaijani artists, the artist presented a treasure that will be considered important for our art history. People's Artist Sattar Bahlulzadeh has been given a wide place in his work as an art critic. Ziyadkhan Aliyev once again presents the work "Dream of the Land" authored by the artist in the language of the artist. First, the author presents an understanding of the truth about the mystery of nature, which leads to the artist's self-expression. Sattar was able to discover Mother Nature through the "language of colors." Therefore, Sattar's landscapes are once again a spiritual meeting of man with the world. He even compares the scenes of art critic Sattar Bahlulzadeh with the genius of Fizuli. Touching on the principles of "new realism", the art critic travels to the philosophical world of Sattar. and the capacitive merits inherent in artistic images are presented in the article as the main feature of the artist's creativity. "Dream of the land" is one of such works.

This work was painted in 1963 under the title "Dream of the Land" (the artist himself called the work "Longing for the Land" on the canvas, why it was changed) and still adorns the exposition of the Azerbaijan National Museum of Art. Many people are probably unaware of the depiction of Lake Jeyranbatan, located between Baku and Sumgayit, and the artist is very upset that it dried up in the 1960s. As he wandered along the water's edge, he came across a lone tulip bud, eager to see the bright world beneath the ground. The artist deeply feels the

great desire of this delicate being of nature. The epic-philosophical plaque "Dream of the Land", which is the result of the artist's romantic imagination, convinces us that there must be beauty where there is water.

In Professor Ziyadkhan Aliyev's research, we can once again see his individual approach in his article on the Sheikh Safi carpet, which is considered the eighth wonder of the world. First of all, this wonderful work of art, known in Azerbaijan as Sheikh Safi, is on display at the Victoria and Albert Museum in London as the "Ardabil Carpet." The name "Sheikh Safi" was given to this carpet by the founder of Azerbaijani carpet science Latif Karimov. He attributed this to the fact that by the order of Tahmasib I, the carpet woven in Tabriz in 1539 was donated to the mosque-tomb of Sheikh Safiaddin Ishaq, the head of the Safavid sect in Ardabil (movable and immovable property voluntarily donated by the state or individuals for religious and charitable purposes). The scientist, who spoke extensively about the history of this work of art, which currently adorns the Victoria and Albert Museum in London, proves with facts that it is on other carpets. The history of the creation of the same carpet, which now adorns the Carpet Museum in Tehran, before these two works of art. Despite the fact that he lived only 30 years, the analysis of the works of Bahruz bey Kangarli (1892-1922), who made invaluable contributions to the treasury of fine arts of Azerbaijan with his rich creativity, has always occupied an important place in Ziyadkhan Aliyev's research. "Who are you, Refugee?", Published in 2017. In his work, the art critic-scientist has thoroughly studied to whom the image of the artist belongs. In this work, Bahruz bey Kangarli described the image of his wife.

The analysis of the art critic's article "A monument worthy of the genius of Jafar Jabbarli" included in the series "History of a work" is proved by the art historian-scientist with historical facts. After winning the competition together with Jalal Qaryagdi, Mirgasimov works alone. We should especially mention the name of national leader Heydar Aliyev in the erection of the statue of the playwright, who initially encountered various obstacles. The art critic managed to explain the development of the material in the history of the work, as well as the solution of the space of the statue.

"How was the image of Nizami Ganjavi created?" In his article, he researched the history of portraits of the Azerbaijani poet Nizami Ganjavi in painting and sculpture. Along with Azerbaijan, artists from Georgia and Turkmenistan took part in the competition to create a portrait of the poet. In total, 16 works were presented in the first round. 10 of them were the work of brush masters from Azerbaijan and the rest from other republics. Among the participants of the competition were R. Topchubashova, K. Khanlarov, H. Hagverdiyev, T. Tagiyev and others. It is possible to come across the names of artists. The role of Uzeyir Hajibeyli in the creation of the image is also emphasized in various sources. He saw that the painting by G. Khaligov was approved by scientists, said that he knew a similar akhund in Agjabadi and offered to use it as nature. His proposal was welcomed, and the clergyman, dressed in ancient costumes kept in the Museum of History and Ethnography, became a

prototype for the future image. As a result, the portrait, which also added the artist's imagination, was awarded the first prize of the competition in 1940. In sculpture, in 1939, a competition was held to create a sculptural portrait of the poet. At that time, it was planned to erect monuments in Baku and Ganja, the poet's homeland. This art competition was held both open and closed. Unlike the painting portrait, more sculptors took part in the creation of the statue. About 60 monument-projects were submitted to the competition. V.Sinaysky, K.Motovilov, A.Manuylov, P.Sabsay, F.Abdurrahmanov and other well-known Soviet sculptors claimed the title of winner. The jury approved several projects submitted by 35-year-old Fuad Abdurrahmanov, one of the many candidates. He is entrusted with the preparation of the final version of the monument together with architects M. Huseynov and S. Dadashov. The art historian proves the analysis and history of these works with facts in his article.

Elturan Avalov's "Shusha" series was analyzed in the article "Architectural Chronicle of Shusha" worked by the art critic in 2017. Elturan Avalov's works "painted" in black and white can be considered a demonstration of his creative and civic position, in return for the delay in capturing the "artistic mirror" of the period in which our artists often lived. The existence of a successful synthesis of history and art in the artist's Shusha-painted plaques is probably one of the factors that increases the importance of the series. Therefore, when the audience faces each of them, they not only express their admiration for the creative imagination of our national architects, but also appreciate the artistry of the artist, who managed to articulate in a memorable way, deeply feeling the unique beauty preserved in the stones. Professor Ziyadkhan Aliyev's "History of a work" series of articles includes "Portrait of a poet devoted to love" (2017), "Artistic chronicle of the ancient city" (2017), "The sad fate of a beauty lover" (2017), "The first portrait of Samad Vurgun" ( 2018), "The first monument to our literary heroes" (2018) and other articles are valuable materials for our art criticism.

## CONCLUSION

The main results of the scientific article "History of a work" in the works of Ziyadkhan Aliyev are as follows:

- In the series of articles "History of a work", which occupies an important place in the work of art critic-scientist, the individual creative styles of artists, the descriptive language of compositions are studied.
- The analysis of the works included in the series of articles "History of a work" by Ziyadkhan Aliyev is a new path for our art criticism.

The work of Honored Art Worker, Professor Ziyadkhan Aliyev, a prominent representative of modern Azerbaijani art criticism, is an important treasure for the proper study and development of our art history.

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