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**THE THEME OF HEROISM IN AZERBAIJANI SCULPTURE
(IN THE CONTEXT OF THE KARABAKH WAR)**

Abstract. The article deals with the works of sculpture dedicated to the theme of Karabakh. This theme emerged in the Azerbaijani fine arts in the 90s of the last century. A new period began in the development of this theme after the victorious war 2020. The author notes that sculptors, especially representatives of the younger generation responded warmly to the events that led to the liberation of the Karabakh land. They depicted the images of martyrs successfully on stone. The images of General Polad Gashimov, Albert Agarunov, Mubariz Ibrahimov, Khudayar Yusifzadeh and other heroes who gave their lives for the liberation of their native land are distinguished by deep expressionism, expressiveness and dynamics. If earlier, motives of grief and sadness prevailed in the theme of Karabakh, today, sculptors reflect the joy of victory in their works, as well as the images of martyrs.

Key words: fine arts, theme of Karabakh, sculpture, Elkhan Aliyev, Tabriz Soltanli.

Introduction. The theme of Karabakh is widespread in all types of fine arts, including sculpture. Pickaxe masters created memorable works in the voluminous type of fine arts. It is interesting that although the theme of Karabakh began to be formed in painting and graphics at the end of the 80s, this theme was formed relatively late in sculpture. Of course, first of all this belongs to monumental sculpture. One of the first works created in this theme is the “Mother’s Cry” monument located in Khatai district of Baku (2008; authors Aslan, Mahmud, and Teymur Rustamovs). Also, the current monument has been developed in a new version and gives a more monumental

effect. The monument has been developed in a new version and gives more monumental effect. Before that, there was a monument in that place and it had quite a perfect effect in terms of emotion (1993; sculptor Elchin Mukhtarov).

The interpretation of the main material. The events of January 20 can be logically considered as a continuation of the theme of Karabakh. In this sense, we can consider the multi-figure, expressive memorial composition that was erected near the 20 January metro station as a part of the Karabakh theme (2010; architect Adalat Mammadov, sculptors Javanshir Dadashov and Azad Aliyev) [1]. It should be emphasized that many monuments dedicated to the victims of the Khojaly genocide and the martyrs of January 20 have been erected in the regions besides Baku. Monuments in Sumgait, Mingachevir, Shirvan, Aghsu and other cities have a more perfect effect from an artistic and aesthetic point of view. Some monuments have been radically changed or replaced with new ones over the past years. For example, the three-star monument (sculptor Shamil Buksayev), which was located in the Martyrs' Park of Sumgait and erected in memory of the martyrs who sacrificed their lives for freedom, has been replaced by a new now, more artistically perfect composition.

Compositions reflecting the Karabakh tragedies are also heard in many cities of the world. Monuments dedicated to the victims of Khojaly have been erected in Ankara, the capital of Turkey, Sarajevo, the capital of Bosnia and Herzegovina, Mexico City, the capital of Mexico, and other cities (author: People's Artist Natig Aliyev).

Thought-provoking works with expressive content have been created in the field of easel sculpture. People's artist Khanlar Ahmadov's "The Old Man" figure embodies the tragedy of Khojaly in a small plastic. The author described an old injured inhabitant of Khojaly in this composition, which he created in the 90s of the last century. Even though he fell, he didn't put his big cudgel down, which was always his companion. The author wanted to draw attention figuratively to the ongoing struggle. Although the figure is dedicated to a tragic event, this aspect adds an optimistic touch to the work.

However, all this can be considered as the left behind page of the Karabakh theme in sculpture. A page which lines were written in blood and filled with sadness. Now the sad page has become history. The 44-day victorious battles brought a new spirit, joy of victory and good mood to the theme of Karabakh. Today, our sculptors are developing the theme of Karabakh in this context [2].

Sculpture is a type of fine arts in which the portrait genre takes a leading position. It is clear that the theme of Karabakh is embodied mainly in the portrait genre. The images of our martyrs who sacrificed their lives for the Motherland are revived in these portraits. But, all this expresses the triumph of the 44-Day War clearly. The images of martyrs do not express sadness and sorrow as in the monuments we talked about at the beginning of the article, but bravery, heroism, freedom and joy of country. As if the martyrs are smiling at us from these petrified images, celebrating the 44-Day Victorious War with us. In this sense, the plastic samples created on the theme of Karabakh in recent years are completely different from the previous ones.

Long before the 44-Day War, the signs of the joy of the approaching victory began to manifest themselves. Our army, which was getting stronger day by day, gave our people an optimistic mood and feelings of confidence in victory. The successful battles of April 2016 were the long-awaited initial stimulus for this victory. The Azerbaijani people realized that it is possible to liberate the land and this time has come. The liberation of Gunnut village and the surrounding heights in Nakhchivan, the events of July 2020 made everyone feel that the liberation of our lands was very close. And finally, the 44-Day Victorious War turned these hopes into reality.

A monument of National hero Albert Agarunov has been erected in one of the central streets of Baku (2019; project leader Omar Eldarov, authors Zamik Rzayev and Rahib Garayev). Albert Agarunov is one of the heroes who died heroically during the first Karabakh war. He turned 50 in 2019. The brave warrior was described standing on top of the tank and staring straight ahead (Fig. 1). Besides military determination, signs of nobility are also evident on his face. The monument differs for its laconic, expressive arrangement [5].

It is interesting that young sculptors react very quickly to the heroic theme of the Second Karabakh War. First of all, this is a manifestation of high patriotic feelings of creative youth. Young sculptors have recreated the portraits of our heroic martyrs skillfully on stone. We can mention busts such as “General Polad Hashimov” by Tabriz Soltanli, “Jabrayil Dovletzadeh” and “Khudayar Yusifzadeh” by Zhala Aliyeva among them. The talented young sculptor Mustagil Balayev created the bust of doctor Aresta Bakhshiyeva, the only female martyr of the 44-Day War. The heroine’s brave and noble nature is skillfully reflected in her image.

As it is known, General Polad Hashimov was martyred during the events of July 2020. His image is widespread in fine arts. The young sculptor Tabriz Soltanli recreated the plastic image of the martyred general. Polad Hashimov was described as observing the battles during a military operation. As if he walks towards the enemy positions with cheerful steps. The general raised his right hand to his chest in a noble gesture and held binoculars in his left hand, which he lowered. His firm, confident eyes are fixed on the enemy positions in the distance. As if the general feels that victory is near. Tabriz Soltanli, the author of the work, presented the image especially in this context (Fig. 2).

It should be noted that Tabriz Soltanli, the graduate of the Azerbaijan State Academy of Art, also prepared the bust of General Polad Hashimov. In general, young sculptors have created the image of our national heroes and martyrs in more than one version. The plastic image of General Polad Hashimov is no exception. The general's noble, smiling face was worked in a realistic style on the bust created by Tabriz Soltanli. Although he is in military uniform, he does not have a hat on his head. This aspect shows the humane, sincere mood reflected in the character of the hero.

As you can see, the young sculptors create images not only of the martyrs of the 44-Day Victorious War, but also of the heroes who were martyred earlier. In general, the 44-Day War made the memory of all our brave sons much more relevant. One of them is Mubariz Ibrahimov, who was given the title of national hero after his death.

Mubariz Ibrahimov fought alone against a large number of enemies, destroyed dozens of invaders, and became a heroic martyr in June 2010. The young sculptor Vugar Imanguliyev immortalized the memory of this heroic martyr in the art of making. We mentioned above that young sculptors created not one but several images of martyrs. These words can also be concerned to Mubariz Ibrahimov's image. Sculptor Vugar Imamverdiyev created Mubariz Ibrahimov's image in several versions. These monuments are erected in various places – exhibition halls, the lobby of the Azerbaijan State Oil and Industry University and other places. Mubariz's determined, persistent mood before the last battle is the basis of the emotionality of the image. He opens his left hand wide, and he keep his long-barreled weapon ready to throw death at the enemies in his right hand, which he raises on his shoulder. The hero turns his head to the left, as if he was looking at the enemy positions. His strong body and invincible pose declare clearly that he is ready to die for the sake of the country and justice (Fig. 3).

The well-known master of wax sculptures, sculptor Rashid Maharramov has prepared a life-size wax figure of Mubariz Ibrahimov. The presentation of that figure took place on Khazar TV in 2020. The wax figure reflects the Mubariz's facial features, body structure, stature, and the weapon he carries on his shoulder accurately. As if this figure, which seems completely alive, will step forward suddenly, lower his weapon from his shoulder, and meet his compatriots, whom he has been longing for a long time.

Rashid Maharramov is the author of many wax sculptures. It is interesting that the wax figures of Armenian soldiers exhibited in the Victory Museum in Baku were also prepared by Rashid Maharramov. The appearance of hungry Armenians sitting on a wooden bench, looking around, putting greedily a piece of dry bread into their mouths evokes irony and regret.

One of the unforgettable martyrs of the Patriotic War is junior ensign Khudayar Yusifzadeh. Khudayar, who was martyred during the liberation of Aghband settlement of Jabrayil region, made an eternal home in hearts with his sweet voice. The song "Vatan yaxshidir" ("Homeland is good") sung by him with pleasant voice is well known to everyone as "Khudayar tasnif", today. The young sculptor Zhala Aliyeva created an interesting image of the musician martyr. Khudayar Yusifzade's vocal skill is reflected in the arrangement of the bust. Zhala Aliyeva brought the vocal sensation of the martyr to the fore in the portrait and erected the composition on it [3]. She depicted note lines and symbols in symbolic form on the head of the bust. This interesting composition is currently exhibited at the Khudayar Yusifzade exposition of the National Museum of History Azerbaijan.

We mentioned above that sculpture is mainly represented in the genre of portrait. However, there are also plastic arrangements in modern sculpture that are not included in the genre of portrait. One of such monuments is the magnificent "Iron Fist" monument, which reflects the glorious victory of Azerbaijan in the 44-Day War (Fig. 4). We can boldly call this monument as a statue. This monument was erected in the center of the Hadrut settlement, which is our ancient settlement liberated from the claw of the enemy. At the same time, this monument is the second monumental arrangement we are talking about after the image of Albert Agarunov.

"Iron Fist" composition was created by "Plener Group" company. The author of the project is the young architect Guler Elkhangizi (Alizadeh). Famous artist Elkhon Aliyev, as well as Azer Mammadov and Farid Najafov,

graduates of Azerbaijan State Academy of Art, worked on the monument. Elkhan Aliyev, the main author of the monument, said that the fist that forms the central element of the composition is the President, Commander-in-Chief Ilham Aliyev's fist. The artist says: "The magnificent fist of the president involved me to create this monument. First, I prepared and presented a small model of this monument to the leadership of the military unit. The monument was liked and we decided to make it bigger. The project of the monument and the "Victory Martyrs" complex was given by my daughter – young architect Guler Alizadeh. We created "Iron Fist" together with the team of my company. The surroundings of the monument were prepared with the help of the military unit" [4].

Conclusion. We would like to emphasize once again in the end that the great victory achieved in the 44-Day Patriotic War changed the context of the theme of Karabakh radically in Azerbaijani fine arts, including sculpture. As before, this theme is still relevant in art, maybe even more relevant than before. But today, the motives of sadness have left this theme forever. The motifs of bravery and heroism, which were previously characteristic of the Karabakh theme, have been combined with the motifs of victory, joy, great return, unprecedented construction, and have acquired a completely new content. We are sure that our sculptors, especially young ones will create very successful works in this context.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN HEYKƏLTƏRAŞLIĞINDA QƏHRƏMANLIQ MÖVZUSU (QARABAĞ MÜHARİBƏSİ KONTEKSTİNDƏ)

Məqalədə Qarabağ mövzusunə həsr olunmuş heykəltəraşlıq əsərlərindən danışılır. Azərbaycan incəsənətində bu mövzu hələ ötən əsrin 90-cı illərində meydana gəlmişdir. 2020-ci ildəki qalibiyyətli müharibədən sonra bu mövzunun inkişafında yeni mərhələ başlanmışdır. Müəllif qeyd edir ki, heykəltəraşlar, xüsusən gənc nəsil nümayəndələri, Qarabağ torpağının azadlığına səbəb olmuş hadisələrə coşğunluqla reaksiya vermişlər. Onlar böyük uğurla şəhidlərin obrazını daş üzərində əks etdirmişlər. Həyatlarını doğma torpağın azadlığı uğrunda qurban vermiş general Polad Həşimov, Albert Aqarunov, Mübariz İbrahimov, Xudayar Yusifzadə və başqa qəhrəmanların obrazları dərin ekspressionizmi, ifadəliliyi və dinamikasə ilə seçilir. Əgər əvvəllər bu mövzuda hüzn və kədər motivləri üstün idisə, bu gün artıq heykəltəraşlar öz əsərlərində qələbə sevincini əks etdirirlər ki, şəhid obrazları da buna aiddir.

Açar sözlər: təsviri sənət, Qarabağ mövzusu, heykəltəraşlıq, Elxan Əliyev, Təbriz Soltanlı.

Хазар Зейналов (Азербайджан)

ТЕМА ГЕРОИЗМА В СКУЛЬПТУРЕ АЗЕРБАЙДЖАНА (В КОНТЕКСТЕ КАРАБАХСКОЙ ВОЙНЫ)

В статье говорится о произведениях скульптуры, посвященных Карабахской теме. В изобразительном искусстве Азербайджана эта тема возникла еще в 90-х годах прошлого века. После победоносной войны 2020 года начался новый период в развитии этой темы. Автор отмечает, что скульпторы, особенно представители молодого поколения, горячо откликнулись на события, которые привели к освобождению Карабахской земли. Они с успехом запечатлели образы шехидов в камне. Глубоким экспрессионизмом, выразительностью и динамикой отличаются образы генерала Полада Гашимова, Альберта Агарунова, Мубариза Ибрагимова, Худаяра Юсифзаде и других героев, отдавших жизнь за освобождение родной земли. Если раньше в Карабахской теме преобладали мотивы горя и печали, то сегодня скульпторы отражают в своих работах радость победы, какими представляются и образы шехидов.

Ключевые слова: изобразительное искусство, Карабахская тема, скульптура, Эльхан Алиев, Тебриз Солтанлы.

FIGURES



Fig. 1. Albert Agarunov. Bronze, granite (fragment). Project leader Omar Eldarov, authors Zamik Rzayev and Rahib Garayev. Baku, 2019.



Fig. 2. General Polad Hashimov. Plaster cast.

Fig. 3. Mubariz Ibrahimov. Tinted plaster cast. Sculptor Vugar Imanguliyev. Azerbaijan State Oil and Industry University. 2021.



Fig. 4. "Iron Fist". Bronze, forging iron, stone. "Plener Group" company. The author of the project Guler Elkhangizi (Alizadeh). Sculptor Elkhan Aliyev, artists Azer Mammadov, Farid Najafov. Hadrut, 2021.

