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THE EMBODIMENT OF STATE SYMBOLS IN AZERBAIJANI GRAPHICS DURING THE INDEPENDENCE PERIOD

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Abstract. The article deals with representing state symbols in Azerbaijani graphic arts during the period of independence. The author states that besides painting, sculpture, decorative and applied art, state and national-spiritual symbols are also represented in graphics. Five main vectors of state and national-spiritual symbols are determined in the article. These are official, national-spiritual, security papers and awards, artistic graphics and caricature. The author analyzes Sirus Mirzazadeh, Arif Huseynov, Jamil Mufidzadeh, Ali Ismayil and other artists' work and pays attention to the state and national-spiritual symbols represented in their works. The article also considers the art of caricature, which is a type of graphics. The author shows that state symbols also manifest in this type of art. The Azerbaijani flag is depicted and the malevolent "forces" who want to attempt on statehood are satirized in Bayram Hajizadeh, Adil Elchin and others' works.

Key words: State symbols, Azerbaijani graphics, Sirus Mirzazadeh, Arif Huseynov, Bayram Hajizadeh.

Introduction. As is known, graphics is one of the three main types of fine arts, besides painting and sculpture. Even, Leonardo da Vinci compared these three types and gave priority to painting. He said that the colourfulness inherent in painting is absent in graphics, and the background and perspective lines inherent in painting are absent in sculpture. But the shortcomings of these two types lie in painting. That is why the great artist gave priority to painting.

Now on the theme. We give priority to graphics in the embodiment of state symbols in fine arts. It is obvious that valuable works on this theme have been created in sculpture, painting and decorative-applied arts. But graphics is a type of fine arts in which the official visual embodiment of state symbols is created. Because graphics is the art of sketching. The visual attributes of the state – the flag and emblem are designed and submitted to the state authorities for approval. And it's not just these. The list of state symbols is much wider than this. These are state awards, uniforms and distinction signs of all types of services, emblems of cities, districts, other territorial-administrative units, security papers, logos... All this is created precisely in graphics. In this sense, graphics can be figuratively called a visual embodiment of state symbols.

But these are only one side of the issue. Graphic art has wide artistic possibilities. Works of art depicting state symbols were created in graphics, as in painting, sculpture, as well as in decorative and applied arts during the period of independence. While preparing this article, we have determined five main vectors of graphics on the theme:

– Official state symbols;
– National and spiritual symbols;
– State symbols – security papers and awards with;
– Artistic graphics – ex-libris, leaflets;
– Caricature.

Interesting works have been created in each of these areas.

We would like to focus on works of greater artistic significance.

The interpretation of the main material. The Azerbaijani artists Sirus Mirzazadeh, Arif Huseynov, Jamil Mufidzadeh, Eldar Mikayilzadeh and others' works on this theme are of great interest.

People's Artist Eldar Mikayilzadeh made a great contribution to the embodiment of state symbols in the Azerbaijani graphics during the period of independence. Above, we called figuratively graphic art as the visual embodiment of state symbols. This idea is fully justified in Eldar Mikayilzadeh's graphic work. Eldar Mikayilzadeh is a multifaceted artist, best known as a carpet artist and painter. "We wouldn't be wrong to say that Eldar Mikayilzadeh, who came to carpet weaving from painting, also attracts attention with his creations in this field" [2, p. 39]. But now we would like to talk about his graphics. Eldar Mikayilzadeh prepared sketches of the first monetary symbols of independent Azerbaijan. Eldar

Mikayilzadeh prepared the graphic illustrations of the 1000 and 500 manat banknotes, which are still known as "Mammadali" and "Nizami" among the people.

The artist's another achievement is the drawing of a sketch version of the Heydar Aliyev Order. This variant played an important role as a visual means in creating the main graphic image of the order (Fig. 1).

The People's Artist Sirus Mirzizazadeh's composition "Gələcəyə doğru" ("Towards the Future") (2013) is of interest. This composition, which was created in black and white graphics and decorated with small colored decorative elements typical of the artist's style, consists of a triptych. A double images of the President of Azerbaijan and the First Lady are in the center of the triptych. Azerbaijani symbols attract attention in the surrounding parts. We have already mentioned above about state and national-spiritual symbols. Examples of both symbols are observed in the triptych. The crescent moon and the eight-pointed star, depicted in the center of the composition, in the upper part, are the official symbols. However, national-spiritual symbolic elements in the surrounding parts also attract attention. These symbols represent Azerbaijan's past and present, its economic power. So, Gobustan rock carvings, flames symbolizing the Land of Fire are depicted in the right part of the triptych and oil wells in the left part. The artist placed these symbolic elements skillfully around the two main images and managed to find an interesting, considered compositional design (Fig. 2).

People's Artist Arif Huseynov has been creating valuable paintings in the field of artistic graphics for decades. A series of the artist's works in black and white graphics of 2018-2019 were collected in the book-album "Qarabağnamə" ("Karabaghname"), which was published in 2020. Symbols related to the history and culture of Karabakh and reflecting national and spiritual values are represented here. After the successful April battles, the artist seemed to believe that our ancient homeland would soon be liberated. Such a feeling prevailed in the whole society at that time. The presentation of the book-album "Qarabağnamə" took place in early 2020. Soon after, first the July battles and then the 44-day war led to the liberation of our lands from the enemy.

The considered book-album contains a wide network of official and national-spiritual symbols [5, p. 19]. Most often they are embodied in works of the portrait genre.

Mehriban Aliyeva' artistic image, the First Vice-President of the Republic of Azerbaijan, First Lady, placed in a classic oval frame, is surrounded by interesting symbols. These symbols represent clearly her activity. This includes symbolic images of the Heydar Aliyev Foundation, the Gala Archaeological and Ethnographic Museum Complex, the mugham trio, the First European Games and historical architectural monuments. The logo of the Heydar Aliyev Foundation, depicted in the upper part of the composition, attracts attention as a generalizing symbol of national and spiritual values.

Leyla Aliyeva's portrait has a similar composition. The outer parts of the composition consist of local plots representing her activity. The composition includes numerous local images reflecting the logo of the Heydar Aliyev Foundation, the "Flight to Baku" International Art Exhibitions and the "Justice for Khojaly!" campaign.

The abovementioned portraits represent the realities of contemporary Azerbaijan. General Abdulhamid Bey Gaydabashi's portrait, one of the founders of the Republic, is surrounded by historical scenes. The two official symbols – the flag and the emblem of Azerbaijan depicted in the upper part of the composition attract attention. Symbols of those worried, difficult, but glorious days – view of old Baku, group images of members of the Musavat government, fighters of the national army are depicted in the middle parts (Fig. 3).

The artistic symbols of Absheron are widely represented in the People's Artist Jamil Mufidzadeh's work. This includes mainly historical and architectural monuments of Icherisheher and oil wells. "Depictions of Icherisheher occupy an important place in the artist's work" [1, p. 42]. Jamil Mufidzadeh began creating black and white graphic paintings of the Icherisheher in the 70s of the last century and continued the theme in the early independence period – in the 90s.

The artist's work "Şirvan qapıları" ("Gates of Shirvan") (1993) depicts his favorite view – the gate of the Icherisheher, better known as the Gosha Gala gapisi (Paired Fortress Gates). As is known, this gate is considered a symbol of ancient Baku. The artist also created symbolic emotional images of the Maiden Tower, the Khan's Palace and the castle towers [1, p. 51].

Ali Ismail, a talented brush master, has his own style in modern Azerbaijani fine arts. The artist works successfully in painting and graphics. His work "Novruz" ("Nowruz") (2020), which he created in the color graphics technique, depicts the tricolor Azerbaijani flag – the national state symbol [3,

p. 192]. This small flag is in the hands of a young boy jumping over a festive bonfire. A rural landscape and people in a festive mood are depicted in the surroundings. This seemingly simple composition was created by the artist in such a way that the development line of plot is concentrated around the image of the flag in question. The tricolor Azerbaijani flag, depicted in the upper part of the composition, plays a kind of artistic dominant role against the background of village houses. The colors of the flag create a harmonious association with the natural landscape dressed in spring clothes and the festive mood (Fig. 4).

Caricature art is one of the important types of graphics. Caricaturists-artists created sharp-plotted caricatures on various themes during the years of independence. The ungrateful actions of our disgraced neighbors, negative events taking place in the international arena and unpleasant situations that strike at our national statehood become the object of satire in a manner consistent with the worldview of the time in these caricatures [4, p. 5]. Caricatures drawn by Bayram Hajizadeh, Vsevolod Ternavski, Adil Elchin, Hafiz Nasiroglu, Boyukaga Yahyayev, Tofig Mammadov and others attract more attention.

The caricature "Alınmaz qala" ("The Unconquerable Fortress") by the talented artist Adil Elchin satirizes the evil forces that opposed statehood in the early years of our independence. The famous quadrangular Mardakan Fortress is depicted in the center of the painting. Figuratively, this fortress embodies the personality of the Great Leader Heydar Aliyev. As if the name of Heydar Aliyev is built with stones at the top of the tower and associated organically with the towers of the fortress. The tricolor Azerbaijani flag flutters proudly above the green fortress. The weapons and ammunition that the "forces" who wanted to attempt our statehood threw away and fled, the useless weapons, flags and slogans are depicted in the lower part (Fig. 5).

Bayram Hajizadeh, Honored artist, Head of the Azerbaijan Caricature Center, is the author of a number of thought-provoking and inspiring paintings that represent state symbols. His works bring contemporary socio-political ugliness to public attention through concise means of expression. "It is obvious in Bayram Hajizadeh's satire that events and characters are presented through the prism of comic exaggeration and relative grotesqueness and what he describes in his works becomes the object of bitter laughter. However, the satirical artistic images that create a funny, thought-provoking mood in the

viewer, in essence are carriers of reality, and simple and vital in the way of presentation and artistic composition" [6].

National symbols form a close unity with the ideas of independence, development of statehood and liberation of Karabakh in the artist's caricatures and color paintings. The latter theme has found rich embodiment in many of the artist's works. Like most Azerbaijani artists, Bayram Hajizadeh believed that the day would come when our ancestral homeland, Karabakh, would be liberated from occupation, and would flourish and develop. Bayram Hajizadeh represented this idea in his paintings long before the 44-day Victory war. Today, this dream has become a reality.

One of Bayram Hajizadeh's paintings that attracts attention with its optimistic mood is the composition "Torpağımızı azad edək" ("Let's Liberate Our Land") (2006). The composition depicts two teenagers riding bicycles to the gates of Shusha Fortress. The Azerbaijani flag flutters in the hands of teenagers and over the Shusha Fortress. This simple yet thought-provoking work reflects today's realities (Fig. 6).

Conclusion. As you can see, the state symbols are represented in a wide range in the Azerbaijani graphics during the period of independence. This includes variously shaped images of the flag and emblem of the Azerbaijani state, symbols representing statehood, as well as material and spiritual symbols. These symbols carry a great ideological and semantic load, connecting artistic culture with socio-political worldview organically. As always, this reality is developing today in Azerbaijani graphic art, which has wide artistic possibilities.

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Xəzər Zeynalov ***(Azərbaycan)***

MÜSTƏQILLIK DÖVRÜ AZƏRBAYCAN QRAFIKASINDA DÖVLƏT RƏMZLƏRININ TƏCƏSSÜMÜ

Məqalədə müstəqillik dövrü Azərbaycan qrafika sənətində dövlət rəmzlərini əks etdirilməsindən danışılır. Müəllif qeyd edir ki, rəngkarlıq, heykəltəraşlıq, dekorativ-tətbiqi sənətlə yanaşı, qrafikada da dövlət və milli-mənəvi rəmzlər öz əksini tapmışdır. Məqalədə dövlət və milli-mənəvi rəmzlərin beş əsas vektoru müəyyən edilmişdir. Bunlar rəsmi, milli-mənəvi, qiymətli kağız və təltiflər, bədii qrafika və karikaturadır. Müəllif Sirus Mirzəzadə, Arif Hüseynov, Cəmil Müfidzadə, Əli İsmayıl və başqa rəssamların yaradıcılığını təhlil etmiş, onların əsərlərində əks olunan dövlət və milli-mənəvi rəmzləri diqqətə çatdırmışdır. Məqalədə qrafikanın bir növü olan karikatura sənətindən də danışılır. Müəllif göstərir ki, dövlət rəmzləri bu sənət növündə də özünü büruzə verir. Bayram Hacızadə, Adil Elçin və başqalarının yaradıcılığında Azərbaycan bayrağı təsvir edilmiş, dövlətçiliyə qəsd etmək istəyən bədxah "qüvvələr" satira atəşinə tutulmuşdur.

Açar sözlər: Dövlət rəmzləri, Azərbaycan qrafikası, Sirus Mirzəzadə, Arif Hüseynov, Bayram Hacızadə.

Хазар Зейналов ***(Азербайджан)***

ВОПЛОЩЕНИЕ ГОСУДАРСТВЕННЫХ СИМВОЛОВ В ГРАФИКЕ АЗЕРБАЙДЖАНА ПЕРИОДА НЕЗАВИСИМОСТИ

В статье рассматривается изображение государственных символов в азербайджанской графике периода независимости. Автор отмечает, что наряду с живописью, скульптурой, декоративно-прикладным искусством государственная и национально-нравственная символика находит отражение и в графике. В статье выделены пять основных векторов государственной и национально-духовной символики. Это официальные, национально-нравственные, ценные бумаги и награды, художественная графика и карикатура. Автор проанализировал творчество Сируса Мирзазаде, Арифа Гусейнова, Джамиля Муфидзаде, Али Исмаила и других художников, обратил внимание на государственные и национально-духовные символы, отраженные в их произведениях. В статье также рассматривается искусство карикатуры – вида графики. Автор подчеркивает, что в этом виде искусства проявляются и государственные символы. В произведениях Байрама Гаджизаде, Адиля Эльчина и других изобра-

жается азербайджанский флаг, а злонамеренные «силы», желающие совершить покушение на государственность, подвергаются сатирическому обстрелу.

Ключевые слова: Государственные символы, азербайджанская графика, Сирус Мирзазаде, Ариф Гусейнов, Байрам Гаджизаде.

FIGURES

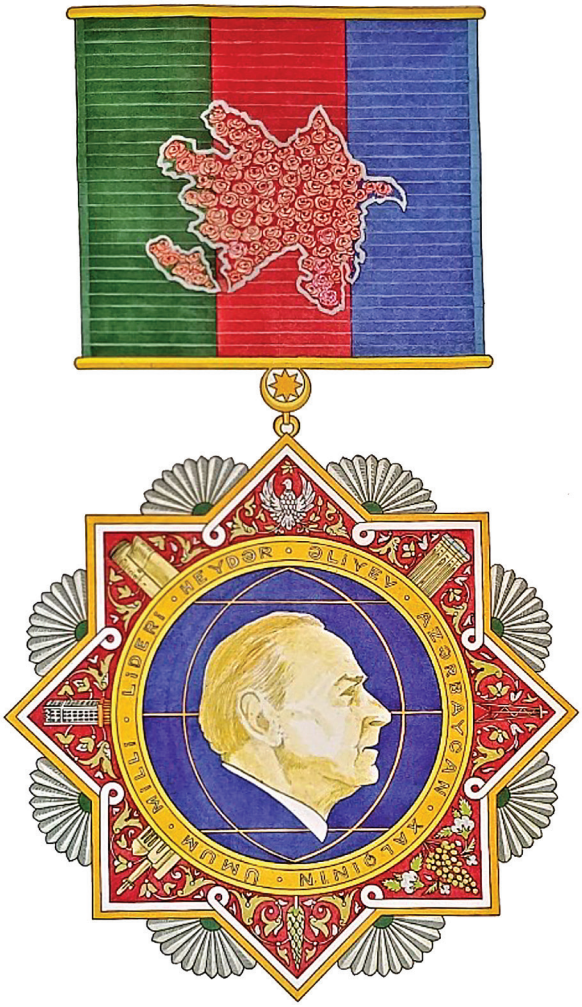

Fig. 1. Eldar Mikayilzadeh. Sketch of the Heydar Aliyev Order. Paper, gouache, mixed media technique. 2004.

Fig. 2. Sirus Mirzazadeh – "Towards the Future". Paper, mixed media technique. 2013.

Fig. 3. Arif Huseynov. General Abdulhamid Bey Gaydabashi. Paper. Mixed media technique. 2018.

Fig. 4. Ali Ismayil. “Nowruz”. Paper, watercolor. 2020.

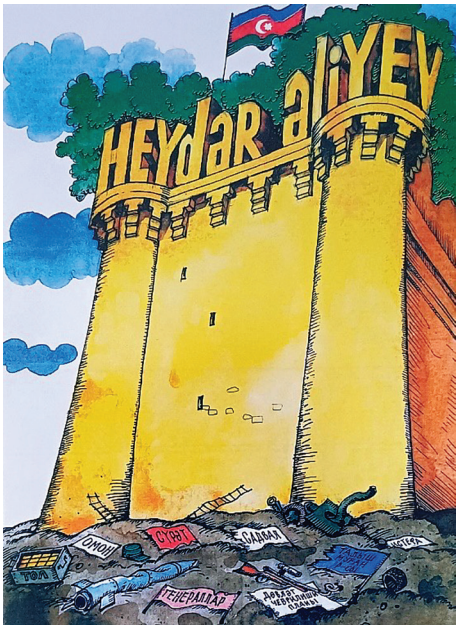

Fig. 5. Adil Elchin. “The Unconquerable Fortress”. Paper, watercolor, mixed media technique. 1993.

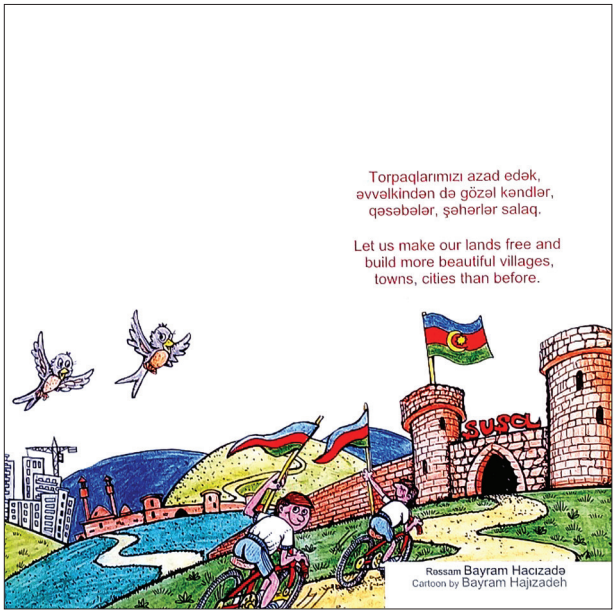

Fig. 6. Bayram Hajizadeh. “Let’s Liberate Our Land”. Paper, watercolor, mixed media technique. 2006.