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AZERBAIJAN ARTISTIC SOLUTION OF STATE SYMBOLS IN AZERBAIJANI PAINTING

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Abstract. The article is devoted to the artistic solution of state symbols in Azerbaijani painting. State symbols in Azerbaijani painting can be found in Tahir Salahov's «Portrait of Heydar Aliyev» (1998), Shamil Mustafayev's «Thoughts» (1998), Sayyad Bayramov's «Meaningful Life» (2005), Javid Ismayilov's «Architect of the Great Construction» (2010), Sakit Mammadov's «Portrait of Heydar Aliyev» (2018), Ulviyya Hamzayeva's «Portrait of the Great Leader Heydar Aliyev» (2019), Vugar Ali's «Victory» (2020), Khanimbaji Mammadova's «Boy with Agate» (2020), Mir Azer Abdullayev's «Forward» (2020), Samir Gafarov's «052» (2021), «Xaribulbul» (2021) and «Iron Fist» (2021), etc. In the works of the artists whose names are mentioned, the artistic solution of state symbols is mainly expressed in a realistic style, in an abstract form, in a stylized form, in a symbolic form and as a background.

Key words: Azerbaijani painting, state symbols, flag, coat of arms, artistic solution.

Introduction. In Azerbaijani painting, state symbols are represented not only by the flag, coat of arms, and other official symbols, but also by the image of the political leader, heroic motifs, the idea of national unity and sovereignty. It should be noted that "The establishment of the Azerbaijan Democratic Republic in 1918-1920 left a bright mark in the field of culture. National emblems and symbols, the tricolor flag representing the slogan "Turkification, Islamization, and Modernization," and the state emblem adorned with a crescent and an eight-pointed star were established" [1, p. 248].

The interpretation of the main material. A number of monumental and genre compositions created by our artists in the modern period are of great importance in terms of depicting state symbols. Among the works reflecting state symbols in Azerbaijani painting are Tahir Salahov's "Portrait of Heydar Aliyev" (1998), Shamil Mustafayev's "Thoughts" (1998), Sayyad Bayramov's "Meaningful Life" (2005), Javid Ismayilov's "Architect of Great Construction" (2010), Sakit Mammadov's "Portrait of Heydar Aliyev" (2018), Ulviyya Hamzayeva's "Portrait of the National Leader Heydar Aliyev" (2019), Vugar Ali's "Victory" (2020), Khanimbaji Mammadova's "Agatli Oghlan" (2020), Mir Azer Abdullayev's "Forward" (2020), Samir Gafarov's "052" (2021), "Kharibulbul" (2021) and "Iron Fist" (2021) and others.

In the works mentioned above, the artistic solution of state symbols is mainly expressed in the following forms:

– Realist
– Abstract
– Stylized
– Symbolic
– As a background

In Tahir Salahov's "Portrait of Heydar Aliyev" created in 1998, the image of the national leader is presented in a monumental way. The artist combines the psychological depth of the portrait with the idea of statehood and the role of the national leader in the national memory. In the background of the composition – on the left side, our tricolor flag, and in the upper part, a partial depiction of our state emblem is reflected. If we consider the overall artistic solution of the composition, the national leader himself has already become a state symbol here.

Shamil Mustafayev's portrait "Thoughts" (1998) visually depicts the intellectual potential and political foresight of the leading personality. In the work, against the background of the flag of the Republic of Azerbaijan, the image of Heydar Aliyev is depicted as the thinking mind of state governance, a leader planning the future.

One of the most beautifully expressed paintings of Azerbaijani state symbols is the work "Portrait of Heydar Aliyev" (2018) by People's Artist Sakit Mammadov, which stands out for its high artistic and aesthetic value in his oeuvre.

Fig. 1. Sakit Mammadov. "Portrait of Heydar Aliyev". 2018.

In the center of the composition is the artistic image of Heydar Aliyev, the national leader of the Azerbaijani people, sitting in an armchair, whose rich and solemn artistic decoration of the interior further enriches it with its aristocratic and at the same time simplicity. In the deep thoughts reflected in the eyes of the national leader, the care for the Azerbaijani people and thoughts about the future are expressed.

Along with the external resemblance of the national leader, he managed to present the richness, wisdom, and political power of his inner – spiritual world in a prominent way. All these artistic merits can also be observed from the purposefully placed attributes in the composition. In the upper left corner of the painting, above the head of the national leader, a generalized

depiction of the map of the Republic of Azerbaijan is given. If we look closely at the map, we will notice the sun's rays around it and a globe inside. This symbolizes the national leader's expression, "The day will come when Azerbaijan will rise to the world like the sun." Indeed, this expression was realized under the leadership of the President of the Republic of Azerbaijan, the Victorious Supreme Commander-in-Chief Ilham Aliyev, the worthy successor of Heydar Aliyev's policy, with the victory of our valiant army in the 44-day Second Karabakh War that began on September 27, 2020. Today, Azerbaijan, with its glorious victory, managed to attract the attention of all the countries of the world and demonstrate its power in the political and cultural arena. One of the remarkable aspects of the composition is the reflection of the holy Quran on the wall oven. This is a clear indication of the national leader's religious affiliation and respect for our religious and spiritual values.

The continuity of the idea of statehood is observed in the works of artists such as Ulviyya Hamzayeva and Vugar Ali. Ulviyya Hamzayeva's work "Portrait of the National Leader Heydar Aliyev" (2019) reflects the spiritual heritage of the national leader, while Vugar Ali's work "Victory" (2020) reflects the strength of the Azerbaijani army and the will of the people against the background of the stylized colors of the Azerbaijani flag.

Fig. 2. Ulviyya Hamzayeva. "Portrait of the National Leader Heydar Aliyev". 2019

Ulviyya Hamzayeva's work "Portrait of the National Leader Heydar Aliyev" (2019) is artistically presented in a somewhat decorative style, using various carpet elements. In the work, the artist embodies the national leader weaving Azerbaijan like a carpet, and at the same time unity, equality, the difficult path traversed, his native land Nakhchivan, and great Azerbaijan. Along with all this, the composition also includes our symbols that symbolize the greatness of our state. In this sense, we can note the artistic depiction of the Azerbaijani flag and the crescent and star on it. The stylized depiction of the Azerbaijani flag surrounded by carpet elements in the background further enriches the composition. The depiction of the eight-pointed star symbolizes both our state flag and Paradise and the Oghuz tribes. The crescent, along with our flag, expresses the Islamic religion, more precisely, the national leader's sacred belief, especially his trust in Allah in every matter.

Fig. 3. Vugar Ali. "Victory". 2020

In the works created since 2020, the impressions of the 44-day Patriotic War and the feeling of national pride it created are more clearly visible. Mir Azer Abdullayev's "Forward" (2020), Samir Gafarov's "052", "Kharibulbul", and "Iron Fist" created in 2021 embody the symbols of national resistance, martyrdom, victory, and power. In all three works prominently featuring the Azerbaijani flag, the depicted Kharibulbul carries symbolic meaning as the symbol of Karabakh, while the "Iron Fist" transforms the people's unity and will to protect the state into an artistic symbol.

Fig. 4. Samir Gafarov. "Iron Fist". 2021

Among the paintings featuring our state symbols under the motto "One nation, two states," Elshan Hajizadeh's "Our Victory" (2020) and "Historical Meeting" (2021), and Intigam Jafarov's "Our Historical Victory" (2021) stand out in particular.

Elshan Hajizadeh's works "Our Victory" (2020) and "Historical Meeting" (2021) depict the joint victory of the heads of state. The motto "One nation, two states" is an artistic expression of ideological and political solidarity.

Intigam Jafarov's work "Our Historical Victory" acts as the culmination of this process. The artist presents the victory not only as military but also as the restoration of national pride and historical justice.

In conclusion, it should be noted that each of these paintings involved in the study shows that in modern Azerbaijani painting, state symbols act not only as artistic symbols but also as an expression of national memory, political idea, and social spirit. It should also be emphasized that "According to Article 23 of the Constitution of the Republic of Azerbaijan, the state symbols of the Republic of Azerbaijan are the State Flag of the Republic of Azerbaijan, the State Emblem of the Republic of Azerbaijan, and the National Anthem of the Republic of Azerbaijan. The description of the State Flag of the Republic of Azerbaijan and the State Emblem of the Republic of Azerbaijan, the music and text of the National Anthem of the Republic of Azerbaijan are determined by constitutional law. According to Article 75 of the Constitution of the Republic of Azerbaijan, every citizen must respect the state symbols of the Republic of Azerbaijan – its flag, emblem, and anthem" [4]. In this sense, the reference of our artists to our flag and emblem in their works can be considered a clear indication of great respect for the state symbols of the Republic of Azerbaijan.

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Aslan Xəlilov ***(Azərbaycan)***

AZƏRBAYCAN RƏNGKARLIĞINDA DÖVLƏT RƏMZLƏRİNİN BƏDİİ HƏLLİ

Məqalə Azərbaycan rəngkarlığında dövlət rəmzlərinin bədii həllinə həsr olunub. Azərbaycan rəngkarlığında dövlət rəmzlərinə Tahir Salahovun "Heydər Əliyevin portreti" (1998), Şəmil Mustafayevin "Düşüncələr" (1998), Səyyad Bayramovun "Mənalı ömür" (2005), Cavid İsmayılovun "Böyük quruculuğun memarı" (2010), Sakit Məmmədovun "Heydər Əliyevin portreti" (2018), Ülviyyə Həmzəyevanın "Ulu öndər Heydər Əliyevin portreti" (2019), Vüqar Əlinin "Zəfər" (2020), Xanımbacı Məmmədovanın

"Ağatlı oğlan" (2020), Mir Azər Abdullayev "İrəli" (2020), Samir Qafarovun "052" (2021), "Xarıbülbül" (2021) və "Dəmir yumruq" (2021) və b. əsərlərdə rast gəlmək olar.

Adları qeyd olunan rəssamların əsərlərində dövlət rəmzlərinin bədii həlli əsas etibarilə realist tərzdə, mücərrəd formada, stilizə edilmiş formada, simvolik şəkildə və fon rolunda ifadə olunub.

Açar sözlər: Azərbaycan rəngkarlığı, dövlət rəmzləri, bayraq, gerb, bədii həll.

Аслан Халилов *(Азербайджан)*

ХУДОЖЕСТВЕННОЕ ВОПЛОЩЕНИЕ ГОСУДАРСТВЕННЫХ СИМВОЛОВ В АЗЕРБАЙДЖАНСКОЙ ЖИВОПИСИ

Статья посвящена художественному решению государственных символов в азербайджанской живописи. К государственным символам в азербайджанской живописи относятся "Портрет Гейдара Алиева" Тахира Салахова (1998), "Мысли" Шамиля Мустафаева (1998), "Значительная жизнь" Сайяда Байрамова (2005), "Архитектор великого строительства" Джавида Исмайлова (2010), "Портрет Гейдара Алиева" Сакита Мамедова. (2018), "Портрет великого лидера Гейдара Алиева" Ульвии Хамзаевой (2019), "Победа" Вугара Али (2020), "Агатли оган" Ханымбаджи Мамедовой (2020), "Ирели" Мир Азера Абдуллаева (2020), "052" Самира Гафарова (2021), "Харибулбул" (2021) и "Железный кулак" (2021) и т. д. находятся в разработке.

В творчестве художников, чьи имена упоминаются, художественное решение государственных символов выражено преимущественно в реалистическом стиле, в абстрактной форме, в стилизованной форме, в символической форме, в качестве фона.

Ключевые слова: азербайджанская живопись, государственные символы, флаг, герб, художественное решение.