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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**DANCE MOTIVES IN AZERBAIJANI FINE ARTS
(1950-1980 YEARS)**

Speciality: 6215.01 – Fine art

Field of science: Art criticism

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Baku – 2021

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GENERAL DESCRIPTION OF WORK

The relevance of research and the degree of the problematic research. Dance motifs have always historically been the focus of the fine arts. The above-mentioned cave paintings of Gobustan are one of the oldest examples of dance appeared in the visual arts. In general, in most parts of the world you can find dances based on religious ceremonies in primitive art. Dance scenes can be seen in many applied arts and crafts products found in Azerbaijan. The art of dance, which is an integral part of artistic culture, is also reflected in the art of the twentieth century. In the fine arts, dance motifs are reflected in various forms.

In the early twentieth century and until the 1930s, dance scenes were mainly embodied in watercolor everyday scenes¹. Later, with the development of both dance and fine art, the essence of dance motifs in painting changed and expanded significantly. In the 50-60s, artists mostly preferred to create professional dance scenes. Examples of professional choreography are preferred in the creative works of Tagi Tagiyev, Ismail Akhundov, Boyukaga Mirzazade, Maral Rakhmanzade, Khalida Safarova and other artists².

In the 70s and 80s, there were some changes in academic trends. Maintaining the classical attitude to dance motifs in the fine arts our artists began to reflect the national character and color through dance. During these years, festivities and harvest festivals were extensively widespread in the fine arts, and dance scenes were one of the main artistic elements of these themes. In the creative works of Najafgulu Ismayilov³, Eyyub Mammadov, Farhad Hajiyev³, Sirius Mirzazade⁴, Sarah Manafova⁵ and other artists,

¹ Aliyev Z.A. Azerbaijani dance costume. Baku, Oscar, 2010, 123 p.

² <https://news.day.az/culture/441063.html>

³ <http://1905.az/samaxida-novruz-bayrami-r%C9%99ssam-f%C9%99rhadhaciyev/>

⁴ Valiyeva N. H. Creativity of the honored artist Sirius Mirzazade (abstract of the dissertation submitted for the degree of the doctor of philosophy on art criticism). Printing house of ANAS, Baku, 2018, 26 p.

elements of dance are widely embodied in rural subjects, as well as in sports and youth. On the other hand, in the 70s and 80s, interest in creating decorative compositions increased significantly. In such works, the art of dance was performed by our artists in the context of national traditions. At that time, dance scenes with national content, wedding scenes, and decorative everyday scenes reflected the art of dance in a national context. Dance scenes in the works of Togrul Narimanbekov, Boyukaga Mirzazade, Asaf Dzhafarov, Aga Mehdiyev, Maral Rakhmanzade and others showed themselves in this form.

Portraits of prominent Azerbaijani dancers are one of the features of this topic. Our famous artists, such as Reikhan Topchubashova, Boyukaga Mirzazade, Mikail Abdullaev, were able to create artistic images of outstanding Azerbaijani dancers such as; Gamar Almazade, Roza Dzhililova, Amina Dilbazhi with great skill and mastery. Today, these works of art carry particular importance. Nowadays, when national values are reassessed and promoted, these classics are more valuable to society than ever before. All this once again confirms the significance of the current theme.

In the subject of this current dissertation we would like to highlight Dunyamalieva's monographs such as; "History of the clothing culture of Azerbaijan" (2002)⁶, "History of fashion and national costumes of the peoples of the world" (2003)⁷, "History of the culture of clothing of Azerbaijan: artistic and ethnographic studies" (2003)⁸, "Art and decorative features of Azerbaijani clothing" (2013)⁹, and also "Azerbaijan Dance Costume" by Z.

⁵https://azertag.az/xeber/Ressamlar_Ittifaqinin_sergi_salonunda_Sara_Manafovanin_xatiresine_hesr_edilmis_sergi_achilmisdir-190117

⁶ Dunyamaliyeva S.S. History of Azerbaijani clothing culture. Baku, "Science", 2002.

⁷ Dunyamaliyeva S.S. Fashion history and national costumes of the peoples of the world. Baku, 2003.

⁸ Dunyamaliyeva S.S. History of Azerbaijan clothing culture: artistic and ethnographic research. Baku, 2003.

⁹ Dunyamaliyeva S.S. Artistic and decorative features of Azerbaijani clothes.

Aliyev¹⁰, “Medieval Azerbaijan Costume” by S. Sadigova and other works which are directly reflected in the subject of this current dissertation. Because one of the main problems here is the national costume, which is one of the main attributes of the dance, as well as the theme of dance in the works of various artists. It can also be shown the books and individual articles by T. Afandiev¹¹, B. Hajizade¹², T. Bayramov¹³, F.Mir-Bagirzade¹⁴ and others.

In addition to the elements of dance in the fine arts, most of the volume is comprised of studies related to the art of theater and decoration. These studies date back to the middle of the last century. The first study in this area in Azerbaijani art belongs to N. M. Miklashevskaya. In his works dedicated to R. Mustafayev¹⁵, S. Efimenko¹⁶ and others, along with the art of decor, it is also spoken about sketches of clothes. S. Shukurova’s doctoral dissertation “Azerbaijan theater and decorative art of the Soviet period” (1946-1985)¹⁷ can be considered as one of the first successful studies in this field. The problem is reviewed at a new level in the abstract of S.Sadykhbekova’s doctoral dissertation¹⁸ with the title of "Theatrical and decorative art of artists of the Azerbaijan Opera and Ballet Theater" (Baku, 2010). Here, along with the 50-80s of the

Baku, 2013.

¹⁰ Aliyev Z.A. Azerbaijani dance costume. Baku, Oscar, 2010, 123 p.

¹¹ Efendiyev TI History and modernity in culture. Baku, “Education”, 2011, 392 p.

¹² Hajizade B.K. Our 100-year cartoon history. Baku, “Azeri design”, 2006, 237 p.

¹³ Bayramov T.R. Concentric symbolism of Islam and Sufism in Azerbaijani art // Izvestia Natsionalnoy Akademii Nauk Respubliki Kazakhstan. Almaty, NAN RK, 2015, № 2 (281), p. 124-127.

¹⁴ Mir-Bagirzade F.A. The work of folk artist Togrula Narimanbekov. Baku, Aspoliqraf, 2014, 191 p.

¹⁵ Miklashevskaya N.M. Rustam Mustafayev. Baku, 1959.

¹⁶ Миклашевская Н.М. Сергей Ефименко. Баку, 1964.

¹⁷ Şükürova S.İ. Azərbaycan sovet dövrü teatr-dekorasiya sənəti (1946-1985-ci illər) Nam. diss. avtoreferatı. Tbilisi, 1990.

¹⁸ Садыхбекова С.Р. Театрально-декорационное искусство художников Азербайджанского театра оперы и балета. Автореф. Дисс. Баку, 2010, с. 7-10.

XX century, a number of unforgettable artistic design works of our time became the object of the research.

The work of people's artist B. Afganli, whose work was analyzed in a research paper, was studied in more detailed. The book of D. Safaraliev "Badura Afganli", published in 1986, is one of the first publications on this subject¹⁹. The artist's works have been widely highlighted in recent years. The artist's work was analyzed in S. Aliyeva's doctoral dissertation entitled "Art-plastic methods in the cinema and the theater of Badura Afganli" in a wide spectrum and a number of features in his work were evaluated at contemporary level.

Research papers published in different years, including "The First Azerbaijan Woman Theater Artist" by Badura Afganli"²⁰ and "An Artist Who Adds Color to Stage Works"²¹ by F. Khalilzadeh, "One Address of Three Ways"²² by G. Ibadova, "Those who left his mark on art" by Badura Afganli"²³, as well as various articles by S. Faradzhev, H. Asadova, E. Gasimova, I. Mustafayev and others, are dedicated to this topic.

Goals and objectives of the research. The purpose of the research is to collect and analyze dance motifs in the fine arts of Azerbaijan of the 50-80s, to determine the importance of their role in the work of individual artists and in the fine art of Azerbaijan as a whole. This is important from the point of view of studying the role and essence of dance in the fine arts of Azerbaijan, its influence on the development of the national content and nature of art. To realize this goal, the following tasks were determined within the dissertation:

¹⁹ Safaraliev D. Badura Afganli. Baku, Ishiq, 1986, 47 p.

²⁰ Farajov S. The first Azerbaijani female theater artist: Badura Afganli // "Culture" newspaper, March 11, 2011, p.12.

²¹ Farajov S. Artist who adds color to stage works // "Culture" newspaper, October 25, 2017, p.15.

²² Khalilzade F. One address of three roads // "Kaspi" newspaper, December 15, 2017.

²³ Ibadova G. Those who left their mark in art: Badura Afganli // "Culture" newspaper, October 24, 2012, p.13.

- Studying of historical and artistic features of the development of dance motifs in Azerbaijani fine art;
- Determine the significance of dance motifs in the works of artists of the 50–80s of the XX century;
- A more comprehensive study of the national content of visual art through dance scenes;
- To reveal the scope and characteristics of the spread of dance in different types and genres of fine art (everyday, portrait, historical, etc.);
- Highlighting of the problems of tradition and modernity in art, their relationship through the art of dance;
- The study of independent and applied forms of dance in the fine arts, their relationships, artistic, historical, spiritual features;
- Assessing the importance of the influence of dance scenes and elements created in the painting of the 50-80s on the formation of the national content of contemporary art.

Object and theme of the research. The object of research is the fine art of Azerbaijan existed in the 50-80s of the XX century. It includes all three types of the fine art - painting, sculpture and graphics. During this period, dance motifs were mainly expressed in painting and graphics and reasonably little in sculpture. Therefore, it has been focused on painting and graphics in a great extent in this dissertation.

The themes of the research are works of art, dance motives, which appear in these works. It covers both academic (works of art on an independent subject), as well as applied (sketches, related to theatrical decor and cinema) models of art. Meanwhile, it should be noted that in addition to artistry, some small sculptures on this topic were also involved in the research.

The methodological basis of the study consists of two different methods - historical continuity and comparative analysis. This is due to the content of the dissertation, its title, that is, the scientific problem is limited to a certain period, as well as the study of the work of various artists. The method of historical succession is considered as in the period covered within the dissertation (50-80s of the XX century), as well as in the sequence of dance motifs in the

works of various artists (Boyukaga Mirzazadeh, Tahir Tahirov and others) (which is important from point of view of following the evolution of dance in the artist's work) manifests itself. As for the method of comparative analysis, this method is embodied in a more complete form in the dissertation. As can be seen from the structure of the study, the unity of clothing and image, the role of dance in the embodiment of the national character of the fine arts are considered as the main problems. For this reason, the method of comparative analysis was widely covered in the independent study, as well as in applied art, comparing to the work of different artists, and also different stages of the work of one artist.

The main provision of the defense were as follows:

- To determine the general nature of dance motifs in fine arts;
- To study the historical and artistic roots of dance in the fine arts;
- To reflect the relationship of dance motifs with plot and composition;
- To emphasize the role of dance in the expansion of the subject area of fine arts, as well as to show its social, cultural and everyday nature reflected in artistic creation;
- To systematize dance motives in the works of Azerbaijan artists in terms of plot and content.

The boundaries of the study cover the 50s and 80s of the XX century, which is reflected in its name. The research focuses on the works created during that period. At the same time, in order to more clearly reflect the historical and artistic traditions of the scientific problem and its modern significance, the research focuses on both the historical and modern features of dance elements in painting, certain parallels and generalizations.

The scientific novelty of the research is reflected in the fact that for the first time in the history of fine arts in Azerbaijan, the subject of dance motifs was thoroughly involved in the scientific research. Despite any small research, this topic has never been a separate topic of research so far. For the first time, this topic is systematically studied in modern research. Scientific research may be expressed in the following points:

- For the first time, it was included the theme of dance motifs in the fine arts of Azerbaijan in the 50-80s of the XX century into the dissertation;

- The plasticity of the art of dance, its deep philosophical content, the sense of meaning, the spiritual features are explained in the language of description;

- The works of a number of Azerbaijani artists were considered in the framework of the topics, their works were highlighted on the basis of the specified topics;

-The research comprises the national character of dance motives, its ideological and artistic peculiarities in the context of the form of embodiment of the art of painting;

- Portraits of famous Azerbaijani dancers - Gamar Almaszade, Rosa Jalilova, Amina Dilbazi and others were included into the research;

- It was analyzed the embodiment of professional dance scenes in the fine arts of Azerbaijan and its specifics;

- The cultural and historical significance of the works of fine art, which was created in the 50-80s of the XX century, described as an example of dance art, based on their artistic and aesthetic content;

- For the first time in cartoon art, dance motives were analyzed as a separate theme.

Theoretical and practical significance of the research. It was considered and analyzed the dance motifs in the fine arts of Azerbaijan in the dissertation. A number of positions here (national-ethnographic, household, professional character of the dance scene, the peculiarities of the handwriting of artists, worldview, etc.) can play a theoretical basis in studying the history of fine art in Azerbaijan in the 20th century.

The dissertation can also be used for practical purposes, including scientific and educational ones. Thus, the dissertation can help doctoral students and dissertators conducting research in the field of fine arts or choreography as an additional source. It can also be used in educational purposes in the corresponding cultural and art-oriented educational institutions - Baku Academy of

Choreography, Azerbaijan State Academy of Arts, University of Culture and Arts.

Approbation and application of dissertation. The dissertation was carried out at the Department of "History of Art" of the Baku Academy of Choreography. Its main provisions are reflected in the fifteen articles published in the source, four of which are abroad. The applicant also delivered a speech at scientific conferences on this issue. The dissertation can be used as a source in teaching, research and practical work .

The structure of the dissertation . Introduction to the dissertation, consists of three chapters, six sub-chapters, a conclusion and a list of references. Including: Introduction – 15.211, 1.1. – 21.664, 1.2. – 34. 378, 2.1. – 47.947, 2.2. – 52.545, 3.1. – 34.752, 3.2. – 48.389, Result - 12.094, Literature – 11. 285 The total volume of the dissertation, indicating 289.591 consists of a sign. Illustrations reflecting the topic are presented in a separate volume (attached to the dissertation)

THE MAIN CONTENT OF THE RESEARCH

In the **introductory** part of the dissertation is based on the importance of the topic defining its purpose and objectives, reflecting information about the scientific novelty and its practical significance, structure and volume.

Chapter I is entitled “**The Artistic Evolution of Dance Motifs in the Fine Arts**” and combines the two subchapters. The first half of the chapter, entitled “**Historical Trends in the Development of Dance Motifs in Painting,**” confers to the history of the problem, highlights the historical and cultural trends in the development of dance motifs in Azerbaijani culture and art.

It is known that dance images in Azerbaijani art own an ancient history. This is evidenced by cave paintings reminiscent of Yalli dances in Gobustan. It is known that in ancient and medieval times there were many dance scenes in the art of painting. In the past, miniature schools in Tabriz and Qazvin also had dance scenes representing the palace and people's lives. All this proves that the

elements of dance have been widespread in the fine arts since ancient times.

Undoubtedly, one of the main elements of the dance is clothing. *“As clothing carries physical-physiological (environmental), moral-psychological (psychological), aesthetic-ideological and other views, it is associated with sociocultural life, its worldview, and as a result the history of clothing culture suggests that it is necessary to talk about all these problems.”*²⁴.

Western European and Russian artists who once traveled around the country played a significant role in translating Azerbaijani dance through art. Since the 18th century, Azerbaijani culture, living conditions and people's lives have been reflected by foreign artists in realistic colors. These paintings give a detailed idea of the artistic features of the Azerbaijani culture of that time, including the art of dance.

The end of the 19th century, and especially the beginning of the 20th century, was a period of the formation of realistic fine art in Azerbaijan. At that time, Azerbaijani art benefited from European and Russian art and acquired realistic compositional and substantial features. This process was enlivened at the beginning of the twentieth century and was developed by Azim Azimzade, Abbas Husseini, Najaf Rasim, Kaisar Kashiyeva and others.

Formed at the beginning of the 20th century, Azerbaijani realists of fine art were mainly domestic and ethnographic. These watercolor paintings depict various everyday subjects and professions.

It is interesting that in these paintings there are various dance scenes dominated by descriptions of everyday life. However, in most cases, professional dancers and dancers were not illustrated here. The paintings represent the people and young ladies playing and dancing at parties and celebrations, especially at weddings. Such drawings are more often found in the works of A. Azimzade.

²⁴ Dunyamaliyeva S.S. History of Azerbaijan clothing culture: artistic and ethnographic research. Baku, 2003, p. 7.

His work forms an important historical and artistic stage in the development of dance scenes in the fine arts of Azerbaijan.

Two works of the artist, reflecting dance scenes with national ethnographic content, are noteworthy. These works are “Wedding in the house of the poor” (1931) and “Wedding in the house of the rich” (1935). Although there are about 4 years between the creations of these two works, they can be called a double work. In general, after the establishment of the Soviet government in Azerbaijan, in accordance with the impulse of time, the artist’s tendency to take into account social inequality in the domestic scene began to intensify. Showing the same scene (wedding, Ramadan, Eid al-Adha, etc.) in two different environments - in the house of the rich and poor, the artist seems to recall the injustice of the past, thus trying to adapt the theme of creativity to the politics of his time. Watercolor works created in the early 1930s - *“Wedding in the house of the poor”, “Wedding in the house of the rich”, “Hen party”, “Ramadan in the house of the rich”, “Eid al-Adha in the house of the rich”* he conveyed social contradictions in the old Azerbaijani society with a certain allusion and irony, which could not ignore it ²⁵.

“Wedding in a poor house” is one of the most interesting works of A. Azimzade, in which a dance scene is depicted. The work mainly describes a wedding where women gather. A simple and poorly furnished room comes to into view in front of the eyes of a spectator. There are no objects or opponents in the room. Carpets lie on the floor, and blankets are on the wall. Since there were no tables and chairs, the women who came to the wedding sat down on the floor along the wall. In the midpoint of the composition, a woman plays with her hands up. The women around him clap their hands and applaud her. The dance scene at work makes a very natural and convincing effect.

The artist’s work “Wedding in the House of the Rich” is one of the interesting work in which a dance scene is illustrated. Richly dressed women sat in a bright room which was covered with carpets

²⁵ Azim Azimzade. Wealth. Baku, “East-West”, 2013, p. 18-19.

tastefully. They wear jewelry made of precious fabrics and adorned with jewelry. In the middle of the hall, two women are playing face to face. The artist in a sharp turn depicted a woman on the left, which made it possible to achieve high dance dynamics. On the other side, the plasticity of a young woman makes a milder effect. He raises his hands, as if encouraging another woman to dance better. Two comparative works, *“The Wedding at the House of the Rich”* and *“The Wedding at the House of the Poor,”* are skillfully juxtaposed. The artist confronts the rich and the poor and condemns those who contributed to such a controversial life in society. He was able to skillfully reflect living conditions, living and psychological conditions in the facial expressions of the images that he portrayed”²⁶.

The second half of the first chapter is entitled **"Dance scenes in painting as a means of visual artistic expression of folk life, traditions and national identity."** It tells about the national character of the dance scenes, its cultural, educational and aesthetic role in the formation of national identity.

In general, the dance scene in the visual arts can be thematically divided into three main groups:

Professional dance scene;

Household dance scene;

Dance scenes in public life.

If we pay attention, it is not difficult to see that rich, memorable paintings were created in all three areas in terms of artistic features and color schemes. Various dance scenes are reflected in the works of S. Sharifzade, B. Mirzazade, M. Rakhmanzade, Abdulkhalig and others. These works played a certain role in making Azerbaijani fine art more colorful, elegant and optimistic, acquiring new artistic features.

People's Artist Togrul Narimanbekov is the author of works depicting interesting dance scenes. It is known that T.

²⁶ <http://medeniyyet.az/page/news/39952/Ezim-Ezimzade-yaradiciliginda-qeyrimaddi-medeni-irs-movzusu.html>

Narimanbekov is an artist with a unique artistic and decorative style.

Local dance scenes can be seen in many works of the artist. In his paintings “Breath of Spring”, “Rest in the Village of Buzovna”, “Fair in Shantiniketan”, “Bayati”, dance motifs are more visible and act as an important artistic element in the overall composition. Interesting dance motifs can be found in his illustrations painted for Anar’s book “Dada Gorgud”, as well as in sketches of F. Garayev’s ballet “Shadows of Gobustan” and F. Amirov’s ballet “Nizami”. These motifs, rich in plasticity, determining the overall plastic content of ballet work visually.

The composition of the people’s artist Aga Mehdiyev “The Wedding” is one of the typical examples of the period under review, rich in elements of dance and fun. In this oil painting, the artist does not depict a wedding party, but a solemn procession of the bride and groom who are walking into through wicket gate accompanied by music. The national character is strong in work and manifests itself in people's faces, clothes and, of course, in the dance scene. Despite the fact that the board is multi-figured, only one person dances here – the mother of the groom. The guests gathered around her by applauding. This in itself is connected with national traditions; the bride should dance with her mother in law when she comes to her new home. This pleasant tradition, which has developed over hundreds of years, is still loved and preserved by our people. On the background of the work there are mountains, the parts of the beautiful nature of Azerbaijan.

The composition of the talented artist, people's artist Asaf Jafarov “The Wedding” resembles the above content work. However, the artist significantly reduced the background by reflecting the images at a closer distance in accordance with his style, as well as using a relatively large viewing angle. The national character of A. Jafarov is also strongly reflected in his work. The richness of the artist's palette and decorativeness, reflected in the compositions, create a condition for this.

In the center of the composition it is not depicted the bride and groom or dancing people, but grandparents on a large, colorful

carpet. Among them were grandchildren - a boy and a girl. Grandpa encourages children to dance with his funny dance. Looking at grandfathers, the children also began to dance. The gray-haired grandmother behind them also raised her hand and seemed to join them.

An important place in his work is occupied by the national character of the famous artist Fikret Ibrahimli, a description of the Azerbaijani nature, historical and architectural monuments, as well as images of the Old City. From this point of view, his artistic world can be compared with the works of Ismail Mammadov, Mir Teymur, Ashraf Heybatov, Zakir Huseynov and others. Fikret Ibrahimli reflects national content not only in the topics listed, but also in national character, national customs and traditions. From this point of view, more and more attention is drawn to the artist's paintings dedicated to mugam, folk performance, holidays, wedding celebrations. From the first days of the artist's career - in the 70s and 80s of the last century, he dealt with these topics, and then improved them.

The composition "Wedding", a work of an early period of the artist, draws interest. National wedding traditions are reflected in a wide angle in this work. Like the other wedding scenes mentioned above, the painting by Fikret Ibrahimli was remembered for its multi-figured, active and dynamic character.

Chapter II of the dissertation is entitled "**Professional forms of dance motifs in the fine arts.**" This chapter also has two subchapters. The first half of the chapter, entitled "**Artistic and Aesthetic Basics of the Reflection of Dance Scenes with Choreographic Content**", reflects professional dance scenes in the fine arts.

As you know, one of the most popular dance themes in the fine arts of Azerbaijan in the 50–80s were the plots associated with the depiction of professional choreographic scenes. These plots, which are rooted in the national everyday images formed at the beginning of the century, embody the development of both the art of painting and choreography.

Professional choreographic themes in the visual arts can be grouped as follows:

- portraits of professional dancers during the performance;
- a specific performance scene;
- The embodiment of the choreographic educational process;
- Choreographic plots with a free composition.

There can be found a large number of works belonging to each of these groups for the period under review (50–80s of the XX century). However, it should be noted that choreography is not a mass field of sociocultural life. This type of art has a very specific nature and content. It is obvious that because of their size and position in the development of fine art, dance scenes cannot be compared with such genres as oil, rural workers, landscapes and portraits. In the fine arts, dance is an object that differs in serious features, is limited in quantity and forms a special mood with a tender lyrical content and a subtle aesthetic essence. The ratio of quantity and quality here should be taken individually and conditionally.

One of the earliest examples of choreographic portraiture was created by the national artist Boyukaga Mirzazade. This is the “Dancing” portrait of Boyukaga Mirzazade, dedicated to Rosa Jalilova. Interestingly, this work was also written in 1957 (in the same year as T. Tagiev’s painting “Before the Speech”). Thus, the year 1957 can be considered a “turning point” in the embodiment of professional choreography in the fine arts.

Like T. Tagiyev, B. Mirzazade created a portrait of a large group of Azerbaijani cultural figures. *“Boyukaga Mirzazade, an indispensable visual artist of Azerbaijan with his style and handwriting, played an incomparable role in the formation and rise of our pictorial history. In the 1950s, the great artist created a gallery of portraits of cultural figures occupying a special place in the intellectual life of our society: conductor Niyazi (1951), composer S. Hajibeyov (1955), artist I. Akhundov (1956), singer S.*

Gadimova (1957) , Ballerina R. Akhundova (1955), Singer S. Aslanova (1957), Dancer R. Zhalilova (1957) and many others"²⁷.

The images of young ballerinas created by the artist in the 70s are also etudes. The fact that the facial features of the copies were not worked out to the end, and the irregularity of the spots, give reason to think so. However, these works are characterized by correctly constructed compositional features, high ductility. The artist focused on these features - points that form the basis of the art of choreography, and unveiled the details. The paintings of B. Mirzazade reflecting the art of choreography, on which he worked in the 70s, can be evaluated as follows. "Dancers" (in two versions), "Dancers" (1973). Before the performance. "

An interesting example of a choreographic portrait in the fine arts of Azerbaijan was created by people's artist Mikail Abdullayev. His creative pages are very rich and wide²⁸.

"Portrait of the dancer Amina Dilbazi" occupies an important place in his work. The artist was able to skillfully create both the external and internal image, as well as the characteristic features of the portrait genre of the artist, and revived his image in a rich and realistic way in all its shades. The spectator feels the spirit and mood of the picture in accordance with the color²⁹.

The work is painted on canvas with oil. The dancer's blouse is made of fine white silk fabric, the back is made of Inabi velvet, jewelry is decorated with gold threads, and the skirt is made of light Inabi. A gold tiara on her head, a thin silk scarf, gold earrings with pendants on her ears, a gold necklace on her neck, a gold bracelet on each wrist and a gold belt around her waist represent the singer's highly professional flirty wife. In general, clothing has become such an indicator in Azerbaijani society that anyone who looks at a person in front of themselves can determine their status in society,

²⁷ <https://ayselart.wordpress.com/2018/08/12/boyukaga-mirz%C9%99zad%C9%99-yaradiciliginda-portret-janri/>

²⁸ Soviet Azerbaijan. Ishig Publishing House, Baku, 1977.

²⁹ Verdiyev A. Machine painting. "Light" printing house. Baku 1988, p.56.

age, family and social status, which is reflected in the clothing of folk dance³⁰.

Dance scenes in the images of everyday life did not pass by the work of the talented artist Yagub Mehdiyev. Yagub Mehdiyev was first known as a monumental artist in Azerbaijani art in the 70s and 80s (and later). Interestingly, the monumentality, and sometimes the decorativeness of this type of art also permeate the artist's work on the machine. His works in the field of poster art also play an important role in his work as monumental compositions. This idea is confirmed by studies of other experts. *"The artist, who worked for many years in the field of monumental and decorative painting, is the author of many monumental and decorative works decorating the cities and regions of the republic. At the same time, in the artist's rich creative heritage you can find wall, bench portraits and landscapes, carpet weaving patterns"*³¹.

Monumental and decorative features are reflected in the works of most monumental artists. From this point of view, it is worth remembering decorativeness in the work of S. Mirzazade. *"The artistic style of S. Mirzazade covers the decorative period, which is quite widespread in the fine arts of Azerbaijan during the period of independence. At the same time, the artist approaches this decoration on a different, unique level. Thus, the coverage of the artist's creativity is interesting both from the point of view of the analysis of the national and decorative traditions in contemporary art, and also the artist's unique style"*³². Similar decorative features are reflected in the works of Y. Mehdiyev. The work entitled "Victory Day" by S. Mirzazadeh has a strong decorative content. This idea can be applied to the "youthful" painting of Y. Mehdiyev in a somewhat limited way. However, despite the fact that S.

³⁰ Azerbaijani art. Sources. Buta design company. Baku, 2006.

³¹http://www.academia.edu/28191897/%C4%B0brahimov_Telman_%C4%B0smay%C4%B1_o%C4%9Flu._MONUMENTAL%C3%87I_R%C6%8FSSAM_YAQUB_MEHD%C4%B0YEV%C4%B0N_YARADICILI%C4%9EI

³² Valiyeva NH Creativity of the honored artist Sirius Mirzazadeh (abstract of the dissertation submitted for the degree of the doctor of philosophy on art criticism). Printing house of ANAS, Baku, 2018, p. 5.

Mirzazade's decorativeness is of a national character, the decorative images observed in the painting of Y. Mehdiyev reflect a transnational urban culture. In this sense, there is a big difference between the two works.

Let us pay attention to the plot and compositional features of the work "Youth", which reflects the dance scene of Y. Mehdiyev. This oil painting depicts a group of young people after work, spending free time efficiently and dancing. In the general structure of the work, in the ideological and artistic rock of the 80s of the last century, a typical mood prevails the Soviet fine art, in which the lifestyle of young people is expressed in realistic artistic means of a thematic style. In those years, the pathos of explicit patriotism in art, labor subjects lost some relevance, and the embodiment of a free, everyday life in accordance with Western trends gradually became more distinctive.

To a lesser extent, dance motifs are also found in sculpture. The talented sculptor Hayat Abdullaeva created the main characters of the great Nizami's poem "Seven Beauties" in 1957 in a small size. For this purpose, the sculptor used sophisticated techniques such as porcelain, lust and gilding. It is interesting that three of the seven beauties - the Khorezm beauty, the Maghrib beauty and the Indian beauty - were depicted during the dance (their plasticity is relatively simple, which does not go beyond the general plasticity of the seven beautiful women). This feature reflects not only the plasticity of the figures, but also reflects the high artistic culture of the East entirely, including the dance culture. The beautiful Harezm dances with his hands on the chests, the beautiful Maghrib, with his arms outstretched behind his back, and the Indian beauties with their arms crossed over their chests. It is their image during the dance performance does not only increase the plasticity of these images, but also makes them more artistically effective.

The work "Jangy" by the national artist Arif Gaziev is an example of a dance engraved on stone, which is distinguished by a unique style in Azerbaijani sculpture. This work, created by A. Gaziev in 1968, fully reflects the enthusiasm and greatness of the

battle in the dance of Jangy, which is considered a symbol of courage.

The second half of the second chapter is entitled "**Folk festivals and dance scenes in the context of the visual artistic embodiment of national identity.**" In this half of the chapter, dance motifs in the fine arts are analyzed using folk festivals as patterns. The works of Azerbaijani artists have enough patterns of creativity, reflecting festivities. Among them are many dance scenes. This is natural, because dance is one of the main artistic attributes of folk festivals and holidays.

Motives of folk dance in the fine arts of Azerbaijan of the 50s and 80s can conditionally be grouped as follows:

- Harvest festival (rural folk festival);
- Victory Day (mainly in cities);
- Other holidays and government events.

It should be noted that our artists created interesting, compositionally plastic, playful, harmonious patterns of public dance scenes in all three directions. M. Rakhmanzade, T. Tagiyev, Najafgulu, B. Mirzazade, M. Tagiyev, S. Mirzazade, I. Mammadov, Kh. Safarova and others have developed many works on this subject.

Kh. Safarova is one of the artists with a rich palette of Azerbaijan. He had a free, subtle, professional sense of color. It is no coincidence that the artist reveals artistic features, feelings and emotions in her paintings through colors. The picture "Novruz holiday" is similar. Since the work is dedicated to the holiday, the colors here are more cheerful and bright. Based on a strong sense of color, the artist managed to create a beautiful work that evokes a very rich experience, a real holiday atmosphere.

By tradition, young people going to Yalli line up a boy and a girl. Kh. Safarova showed this tradition in her painting. There are only six performers. Three of them are boys and three are girls. A cheerful walk, playful movements and cheerful faces of young people enhance the festive mood.

The arrival of spring and the joyful celebration of the people of Novruz are reflected in the work of the national artist B.

Mirzazade in a unique way. This aspect is especially noticeable in the artist's painting "The Spring".

B. Mirzazadeh takes an optimistic approach to life, uses bright and optimistic colors that resonate with the psychological world and the emotions of his heroes, and builds the color of his work in the ratio of decorative and bright colors³³. The paintings that he created evoke emotions on the boards representing the spectator. One of the compositions created by Boyukaga Mirzazade, distinguished by its color and emotional images, is the painting "The Spring". In this picture of an artist striving for a sunny palette, sunlight shines brightly, light shadows contrast by dazzling. Speaking about the national and spiritual values of the Novruz holiday, Professor Azad Nabyev, who made a great contribution to the restoration of Novruz's traditions, noted that "these playful, funny and charming holiday songs that come from great sources are rituals, beliefs, customs and traditions related to earlier points of view and ideas. *"Traditions, ceremonies, performances are preserved in the memory of generations, have survived to the present day ... The national holiday has polished its broken harmony, it was decorated with colorful games, field performances in the open air, yalli and live dances"*³⁴. This work, created by Boyukaga Mirzazade, fully conveys to the audience the arrival of spring, the atmosphere of Novruz, a song, a cheerful dance.

Each of the rich and colorful dances of the Azerbaijani people is a living history, a memory of past generations. Our sacred duty is to protect this monument, like the apple of an eye. This work, created by Boyukaga Mirzazade, revives one of the oldest dances "Samani". In the dance "Samani", one of the traditional festive scenes dedicated to the arrival of spring, only women and girls dance.

A beautiful dance motif is reflected in the work, which combines the traditions and all the wealth of our country, forming a complete unity of color shades. Azerbaijani dances resemble a bird's

³³ Azerbaijani art (collective publication). Baku, Ishiq, 1992, p. 283.

³⁴ Nabyev A. Novruz, Baku, Azerneshr, 1989, p. 7.

flight. At the beginning of the dance, the performers make several energetic acts, and then, as if with outstretched wings, perform gentle and delicate acts³⁵.

Chapter III is entitled "Features of the embodiment of dance motifs in theatrical scenery, book graphics and cartoons." This chapter also has two subchapters. The first half of the chapter is entitled **"Artistic forms of dance sketches in theater painting"** and covers dance motifs in the art of theater and decoration.

One of the types of creativity that occupies a worthy place in the history of Azerbaijani art is theater painting. Very interesting dance images were created in this field of art, most of which are sketches. Costume designs created by B. Afganli, I. Seidova, I. Abbasov, I. Akhundov and others have become an integral part of our classical culture today.

Badura Afganli is one of our theater artists, distinguished by her rich creativity in the middle of the 20th century. She was one of the first Azerbaijani women theater artists. People's Artist of Badura Afganli gave a wide space for sketches of dance costumes and the creation of new types of dance costumes. There are many interesting examples of female and male dance costumes made by the artist. First of all, let us pay attention to the sketches of female dance costumes made by her.

"Innaby", one of the most beautiful Azerbaijani dances, is the name of the bar with fruit trees. It is a girl dance and performed by one or two girls. In this simple dance, the performers try to show the tenderness of the woman. Then the second girl, as if reluctantly, joins her and wants to step aside, always pampering, but, finally, friends agree and continue to dance with a cheerful, enthusiastic acts³⁶. The technique used by the artist who uses velvet and satin fabric in this dress, which uses white and red (pink) colors, is clear.

³⁵ Almaszade G. Azerbaijani folk dances. United Publishing House. Baku, 1959, p. 7.

³⁶ Azerbaijani national clothes (under the general editorship of P. Azizbekova. Moscow, "Art", 1972, p. 6.

Thus, the figure of a dancing girl was made using paper and watercolor. The number of environments allows you to focus on the central figure. According to the “Innaby” dance, a white chiffon blouse under the red back, similar to the color of the Innaby fruit, wide arms down, gold coins, a gold belt around the waist and jewelry, make the dance completely suitable for the dance. Vodka and a white scarf, decorated with coins with a head covering, give the girl more elegance during the dance. Thus, B. Afganli also intended this dress for the dance "Nazlana - Nazlana". In this dance costume, elements of the national costume of the Shirvan region, such as skirts, shirts and fan sleeves, were stylized and worn³⁷.

One of the artists with great merits in the field of theater and scenery is people's Artist Togrul Narimanbekov . The symbolic scenes of the dance are characteristic of his theatrical and stage works. The artist designed a number of ballets, including F. Garayev's “Shadows of Gobustan”, F. Amirov's “Thousand and One Nights, and other ballets”. These designs are distinguished by an abundance of artistic elements, a wealth of descriptive language, decorativeness and nationalism. The artist was able to maintain a national character even in decorative works that are not directly related to the Azerbaijani environment (for example, in the ballet “One Thousand and One Nights”). The same can be said about the artistic design of the ballet “Shadows of Gobustan” (F. Garayev).

The compositions from the super-curtain of the ballet “Shadows of Gobustan” (1969) and “Thousand and One Nights” (1979) were remembered as immortal examples of modern Azerbaijani art. They can be considered the most successful examples of theatrical and stage work of the artist. It is interesting that, dance elements are also found in these examples.

People's Artist T. Takhirov has sketches of colorful, elaborately decorated clothes. Her adult outfits and dance sketches are original. If B. Afganly's sketches are made on a neutral background, T. Takhirov's sketches have a rich background.

³⁷ Dunyamaliyeva S.S. History of Azerbaijan clothing culture: artistic and ethnographic research. Baku, 2003, p. 212.

Bearing this in mind, we can say that T. Takhirov approached the sketches as a real work of art, enriched them with auxiliary artistic means. These sketches can be described as paintings depicting an image in the environment. Of course, this set is typical for a mature period of the artist.

T. Takhirov prepared many sketches in the 70-80s. In our opinion, the pictures created for the performance of folk dances are more interesting. First of all, these sketches correspond to the period covered by the dissertation. Secondly, these sketches are associated with the art of dance, and in these sketches the images are depicted directly during the dance. Among the successful dance sketches of the artist are “Dance with Gaval”, “Uzundere-Anzali”, “Return”, “Yalli” and others.

The second half of the third chapter is called "**Book illustrations and illustrations for dancing in cartoon art.**" As you know, most of the dance motifs in the fine arts of Azerbaijan consist of illustrations drawn on books and examples of fiction. The period under consideration - the 50s and 80s of the last century - is also measured with a revival of the art of national illustration.

The development of artistic illustration in Azerbaijani fine art is due to the name of R. Mehdiyev and others. At the same time, such artists as S. Bahlulzade, M. Abdullaev, T. Narimanbekov contributed to the development of book graphics.

It is clear that book graphics and the art of illustration, which is an important part of it, are not independent in terms of theme and plot, but are associated with the work of art that they embody. It is true that an artist can productively use his creative imagination to use interesting, well-planned lines in illustrations, artistic details that help to reveal the essence of a literary work more deeply. But in general, the art of illustration reflects the plot of an example of fiction - a poem, a novel and a work of prose.

The depiction of dance motifs in the illustrations was mainly associated with classical Azerbaijani literature. There are various dance scenes in “Khamsa” by Nizami, “Leyli and Majnun” by Fizuli, as well as illustrations created by Mahsati, Nasimi and others.

It is interesting that in some cases book illustrations for classical poetry are distinguished by their miniature style. This is not by chance, because the classical Azerbaijani miniature art itself, as a rule, consisted of drawings on the sofas of the great oriental poets. Outstanding 16th-century Tabriz ministers painted beautiful, rich and elegant miniatures on “Shahname” by Firdovsi, “Khamasa” by Nizami and “Divan” Amir Khosrov Dahlavi. Many of these miniatures illustrate parties and dance scenes in the palace³⁸.

O. Sadigzade is one of the artists who illustrated classical poetry and reflected dance scenes. His illustrations for Nizami’s poem “Seven Beauties” (1960) can be considered one of the most perfect monuments of our national art of illustration. A dance scene is illustrated in one of the illustrations.

It is interesting that, the artist, who mastered the technique of book graphics, divided the illustration into two parts. Each part is printed on two end-to-end pages of the book. On the right side of the page there is an image of a dancing girl. The dark-haired, black-eyed girl is dressed in a long dark red dress, a black robe and a white turban. She picks up the gaval (tambourine) in her hand above her head and gently dances on a narrow carpet. Her dance is accompanied by a musician with a string instrument. The artist focused on these two figures - the dancer and the accompanying musician, leaving the both sides empty. It is also included national household items such as;- jugs, mules, etc. into the composition.

Another illustration of the dance of O. Sadigzade is devoted to the work of the great poet Imadaddin Nasimi. As you know, Nasimi's poetry is rich in pantheistic ideas and reflects his philosophical worldview. In a sense, the poet's views were closer to the Sufis. At the same time, Nasimi did not leave the world, he objectively assessed his worldly life and the use of worldly bounties.

³⁸ Sadyhbeikova S. decoration scene, costume and logos as the basis of visual perception performing traditions of mugam (origins, evolution and modernity) // "Muğam aləmi" V Beynəlxalq festivalı çərçivəsində keçirilən "Azərbaycanda muğam elmi: reallıqlar və perspektivlər" mövzusunda elmi simpoziumun materialları, Bakı, 2018, p. 296.

There are only three people in the work, one of them is a wise man, and the other is a young dancing boy. The third one, who seems a little inappropriate, is also interesting. This is the image of a wise old man with a rosary in his hand in the upper left corner of the composition. If the wise man can be identified with Nasimi's own image, the image of the wise old man can be identified with his master Naimi.

The compositional structure of the illustration at a large angle, as in miniatures, is somewhat subjective. In the central part of the composition, space has a common structure, while in the external part (on the side of the wise old man) it has the usual structure. The wise old man is ascetic and is depicted in his cell, not at the table. Dark shades are preferred in the color scheme of the composition. A red carpet was laid in the center. The rectangular rug is vertical. The artist abandoned the promising line, using the compositional structure typical of miniatures (from bottom to top), strengthened the national-decorative essence of the work, instilled in him the spirit of the East, and also adapted it to Nasimi's poetry.

Caricature is one of the genres that made an important contribution to the development of Azerbaijani fine art. Its various moral and educational significance are enhanced by the fact that the various realities of life are reflected in cartoons in motivating and funny forms³⁹.

Honored artist Najafgulu Ismayilov is one of the artists who made a great contribution to the development of cartoon art of the 50s and 60s of the last century. The artist, who works equally well with oil painting, as well as with watercolors and pencils, left a great creative legacy. Most of his creative heritage is associated with the art of caricature. After A. Azimzade, N. Ismayilov was one of the most worthy followers of the national school of caricature he created. "The artist was also a praiseworthy successor to the Azim Azimzadeh school and was known as an experienced graphic artist.

³⁹ Hajizade B.K. Our 100-year cartoon history. Baku, "Azeri design", 2006, p. 4-7.

Dance motifs in the cartoon are also reflected in the work of Peter Shandin, one of the leading artists of the magazine "Kirpi". In a caricature drawn by the artist in 1965, the dance motif was skillfully used in a frank manner. In the cartoon "If you have such quality, you will surely enjoy it," the unsatisfactory work of some construction companies and builders who built multi-story residential buildings for workers was noted, and the main point was achieved through dances. The picture has a "festive" atmosphere. It depicts a man in a black suit, enjoying a festive table and dancing enthusiastically. A man opens his arms, jumps and dances. The guests at the table, a man and a woman, greet the drunk man who dances with applause. On a long white table there can be seen a bottle of wine, a glass, etc. When a man jumps, his head falls on a low ceiling, bends over, and his legs raise the parquet from the floor into the air.

As you can see, the revealing essence of the work is revealed through the dance. The main object of criticism here is the low quality of houses and low development of apartments. To achieve the goal - the artist used a dance motive to show these two flaws.

As a result of the research on the topic, the following results were completed and obtained:

- The dissertation gives an exhaustive picture of dance motifs in the fine arts of Azerbaijan in the 50-80s, considering historical, artistic and functional aspects of the problem;

- in the first chapter of the study, the problem is considered from a historical point of view and it is given a brief description of the dance motifs that existed in art from ancient and medieval periods to the middle of the 20th century;

- it was analyzed dance motifs in the works of Azerbaijani artists by examining their essence and clarifying the role of dance motifs in the works of these artists;

- in the dissertation, academic and applied forms of dance motifs in the visual arts are selected, their role and significance in art are emphasized;

- dance motifs are considered on the example of three main types of fine art, while the principle of division is based on the

essence, the content and functionality of dance motifs, but not on types of art;

- The study pays special attention to the manifestations of dance in the visual arts, the importance of dance motifs in theatrical decorative art, illustrations, cartoons and exercises are widely involved in research;

- the study of dance motifs in the visual arts influenced the emergence of certain aspects in the work of this and other artists (for example, B. Mirzazade, H. Safarov, B. Afganli, N. Ismayilov, P. Shandin, etc.), clarified their creative features;

- In the dissertation was established a solid scientific and methodological basis for the study of dance motifs in the fine arts in future studies at the next historical stage (for example, during the period of independence).

Dance motifs are one of the most interesting topics in the fine arts. Dance motifs have always been and remain popular in Azerbaijani fine art. Undoubtedly, this is due to the importance of dance in the minds of people, in their national life and culture. On the other hand, the classical and modern achievements of the Azerbaijan National School of Choreography make artists address to this topic. The study of the subject is an integral part of the study of the history of fine art and provides the basis for the discovery of new aspects. Current research covers only the embodiment of dance motifs in the fine arts in the 50s and 80s of the twentieth century. We can hope that researches on this topic will be continued, and the current dissertation will give some stimulus to the study of dance motifs in the fine arts in our time.

The main content of the research is reflected in the following articles published by the applicant on the subject:

1. Manifestation of dance motives in fine arts // “Academy of Arts” (scientific-theoretical magazine), № 2, Baku Academy of Choreography, Baku, 2016, p. 50-55.
2. Women's dance costumes in the works of Badura Afganli // Materials of the XXI scientific conference of doctoral students and young researchers. Ministry of Education of the

- Republic of Azerbaijan, Baku State University. Baku, 2017, p. 239-242
3. Men's dance costumes in the works of Badura Afghanli // "World of Culture" (scientific-theoretical collection), XXXV issue. Azerbaijan State University of Culture and Arts, Baku, 2017, p. 153-159.
 4. Analysis of dance elements in Boyukaga Mirzazadeh's painting "Spring" // "World of Music" (International, scientific-pedagogical, critical-publicist, cultural-educational music magazine), № 2/75, Baku, 2017, p. 33-35.
 5. "Portrait of dancer Amina Dilbazi" by Mikayil Abdullayev // "Academy of Arts" (scientific-theoretical magazine), № 1 (4), Baku Academy of Choreography, Baku, 2018, p. 74-78.
 6. "Colors born in the republic" // Azerbaijan Democratic Republic 100 "Women shining light on the republic" (collection of research articles). Baku-2018, p. 456-461.
 7. The role of dance motives in the formation of realist fine arts in Azerbaijan (in the works of Azim Azimzade) // "Problems of culture and art" (International scientific journal) Baku, 2018, № 2 (64), p. 50-56.
 8. Dance in the fine arts of Azerbaijan (from ancient times to the middle of the twentieth century) // "Search" International Scientific Journal-Appendix No. 3 (1), Republic of Kazakhstan, 2018, p. 37-44.
 9. Dance motifs in paintings depicting folk festivals // "Issues of fine and decorative-applied arts" (collection of scientific articles), № 21, Ministry of Culture of the Republic of Azerbaijan. Azerbaijan Carpet Museum. Baku, 2018, p. 76-81.
 10. Dance in the works of Azerbaijani artists in the 50-80s of the XX century // Ministry of Education and Science of the Russian Federation Pyatigorsk State University North Caucasus Scientific Research Institute of Philology (PSU), Center for North Caucasian Languages and Cultures (PSU), Department of Literature and Pedagogical Technologies of Philological Education Higher School of Literature, European

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11. Dance as a source of inspiration in the fine arts of Azerbaijan // Yıldırım Beyazıt Üniversitesi, Ahmet Yesevi Üniversitesi, Türk Tarih Kurumu, St. Petersburg Devlet Üniversitesi ve Kazan Federal Üniversitesi Uluslararası Türk - Rus Dünyası Akademik Araştırmalar Kongresi. “Siyasi, sosyal ve kültürel yönleriyle Türkiye ve Rusya” (UTRAK). Türkiye. Ankara, 2019, s. 571-588.
 12. Motives with choreographic content in fine arts // VI Republican scientific-practical conference on the directions and important results of scientific and research activities on science, education and creative problems of the modern humanitarian sphere. Baku Academy of Choreography, Baku, 2019, p.75-80.
 13. Dance in the painting of Togrul Narimanbekov // The Founders. The science publishing center Sociosphere-CZ, Academia Rerum Civilium-University of Political and Social Sciences Pradigmz of knowledge No. 4 (ISSN 2336-2642). Czech Republic, Prague - 2019, s. 55-61
 14. Dance motifs in the works of monumental artist Yagub Mehdiyev // Azerbaijan Writers' Union “Gobustan” Art collection. Baku -2019 Baku, 2019, p. 56-57.
 15. Dance depictions in Azerbaijan cartoon art (1950-80s) // Ministry of Education of the Republic of Azerbaijan. Azerbaijan University of Construction and Architecture. Materials of the XXIII scientific conference of doctoral students and young researchers. Baku - 2019, (in print).

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The defense will be held on the 17 March 2021 at 14⁰⁰ at the meeting of the Dissertation council FD 1.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Institute of Architecture and Arts, ANAS

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Dissertation is accessible at the Central Library of Science of ANAS.

Electronic versions of dissertation and its abstract are available on the official website of the Institute of Architecture and Arts, ANAS.

Abstract was sent to the required addresses on 12 February 2021

Signed for print: 10.02.2021

Paper format: 60x84 ¹/₁₆

Volume: 42157

Number of hard copies: 20